

**A COMPARATIVE PERFORMANCE SEMIOTICS OF ORIN KETE AND  
ORIN AGBÈ AMONG THE ÌBÀRÀPÁ AND ÒKÈ-ÒGÙN PEOPLE OF  
YORÙBÁ, NIGERIA**

**BY**

**LUQMAN ABÍSÓIÁ KÍARÍBÈÈ**

**Matric No.: 152228**

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**CERTIFICATION**

I certify that this work was carried out by **LUQMAN ABÍSÓLÁ KÍARÍBÈÈ** in the  
Department of Linguistics and African Languages, University of Ìbàdàn.

---

Supervisor

**P. A. Ògúndèjì**

B.A., M.A., Ph.D. (Ìbàdàn)

Professor of Yorùbá Literature, Department of Linguistics and African Languages  
University of Ìbàdàn, Nigeria.

## DEDICATION

I dedicate this thesis to my parents; my father, late Chief **KÍARÍBÈÈ DÚRÓWOJÚ ÀLÀDÉ**:

*Kíaríbèè ọmọ Òkètòbí  
Àlàdé ọmọ Òkètàwè  
Dúrówojú ọmọ Adítán-o-tó-mẹmu  
Àlàdé èlọ ọmọ Ìyá Òrìṣà  
Àlàdé ọmọ Aráowé  
Aráowé mọjé ànọ̀nọ̀  
Aráowé mọjé àṣo  
Mọjé sà̀n-án ọmọ Arìnmáṣìnà*

Also to my late dear mother, **SAFURAT ÌYÁBÒDÉ ÀBÍKÉ KÍARÍBÈÈ**:

*Àbíké ijí ọmọ Ọlọyémoyin  
Àbíké ọmọ Ọlọyé Àjíbòkè  
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Ọmọ Àkànjí ijí tó kẹ̀yìn sọ̀rò tí ò lówó nínú  
Bó bá dọ̀rọ̀ Ìbàdàn nít kan Onílàdó  
Bó bá dibí owó  
A ní Baba Kékéré máá kálo  
Abíké ijí  
Ọmọ rere n̄ ṣelédè léyìn rẹ  
Àwọ̀n ọmọ tó o fi sílẹ̀ láìdàgbà  
Àwọ̀n ọmọ tó o fi sílẹ̀ láìtójúú bọ  
Ọmọ gbogbo dàgbà tán  
Wọ̀n níkú ṣe é jáyàá ẹ̀ni gbà ní̀rèwèrèwe  
Àbíké ijí ó dà̀rìnnàkò  
Ó tún dijọ̀ ojú bá ríra lójúran*

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|                                       |                                                       |
|---------------------------------------|-------------------------------------------------------|
| <i>Eni tá a ẹ̀ lóore</i>              | Whoever kindness is done to                           |
| <i>Tí kò bá dúpé</i>                  | And proves to be ungrateful                           |
| <i>Bí ọ̀lọ̀sà kó ni lẹ̀rù kọ</i>      | Such a person is not just a thief                     |
| <i>Ó ju kọ̀lášà ó kóni lẹ̀rù lọ</i>   | His/she is more than a thief                          |
| <i>Kò sọ̀hun tó dùnnìyàn</i>          | Nothing pains one than                                |
| <i>Tó ká ẹ̀ni lóore àìdúpé</i>        | Showing ungratefulness to the kindness one is offered |
| <i>Eni a ẹ̀ lóore tó dúpé</i>         | It is a grateful person                               |
| <i>Ló jẹ ká lẹ̀kún nínú oore ẹ̀sẹ</i> | That makes one to increase in being kind to others    |

In the name of the Almighty ALLAH, the most Gracious and Merciful, I give all praise and adoration to the Owner and the Sustainer of the Universe. Allah, thank you for everything you have blessed me with.

|                                    |                                                 |
|------------------------------------|-------------------------------------------------|
| <i>Bí Baàsè ò sè</i>               | If a chef does not cook                         |
| <i>Kí ni Baàlá ì bá lá</i>         | What would a foodie consume                     |
| <i>Bí abíni ò bíni sáyé</i>        | If parents do not give birth                    |
| <i>Akọni ò ríni kọ</i>             | What would a teacher teach                      |
| <i>Bákọni ò kọni lógbón</i>        | If a tutor does not teach a child               |
| <i>Bínibíni ò réré ẹ̀ni jẹ</i>     | Parents would gain nothing from bearing a child |
| <i>Eni kọni là bá kí</i>           | It is the tutor that deserves acknowledgement   |
| <i>Eni kọni là bá lù lógo ẹ̀nu</i> | It is the tutor that deserves appreciation      |

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## ABSTRACT

Orin kete and Orin agbè are Yorùbá oral poetic forms predominantly performed among the Ìbàràpá and Òkè-Ògùn people of Òyó State, South-West Nigeria. Previous studies on Yorùbá oral poetry have focused largely on poetic types, such as, *ẹ̀sà* and *ijálá*; with little attention devoted to Orin agbè and Orin kete. This study was, therefore, designed to investigate the comparative performance semiotic features of Orin kete and Orin agbè, with a view to establishing their socio-cultural relevance and factors responsible for their sustainability.

Yuri Lotman's Cultural Semiotics, complemented by Richard Schechner's Performance Theory and Steven Totosy de Zepetnek's Comparative Approach, was adopted as the framework. The ethnographic design was employed. Five performances of Orin kete and three performances of Orin agbè were collected from Igbó Ọrà in Ìbàràpá; while one performance of Orin agbè was collected from each of Ìmia and Ilùà in Òkè-Ògùn. These communities are where the performance of the genres are active. Audio-visual data were recorded during the performances. Key informant interviews were conducted with four respondents, purposively selected for being leaders in each of the performance groups. A thirty-item questionnaire on the relevance and sustainability of Orin kete and Orin agbè, were administered to 100 respondents, 51 members and 49 non-members of the performance groups. The data were subjected to literary and descriptive analyses.

Both genres feature in secular performance contexts but Orin kete is primarily performed in religious contexts. The two genres maintain a tripartite performance structure of prelude, body and finale. The prelude sub-divided into *isèlù*, *ibà*, *iwúre* and *ifira-ẹni-hàn*. *Isèlù* is, however, not realised in Orin kete. Both genres are not gender-selective, as both attract female and male performers as vocalists, instrumentalists and dancers. Male youthful acrobats are, however, found only in Orin agbè performances. The costumes are either formal or informal. Formal white costumes are used in Orin kete strictly during religious performances, while in Orin agbè, a special uniform is worn for formal occasions. Musical instruments in Orin kete consist of membranophones and idiophones, while only idiophones are found in Orin agbè. *Ìlù/agbè jíjá*, *idòbálẹ̀/ìyíkàá*, *yopáyosẹ̀/ẹ̀lẹ̀yọ̀ẹ̀yọ̀*, shoulder twisting and dancing, while playing musical instruments are dance styles observed in both genres. However, while open and close dance style is peculiar to Orin kete, *fiwájújó-fẹ̀yinjó* is restricted to Orin agbè. *Olóbìrípobírí*, lifting with brooms, lifting with leaves and *àlòsílò* are prominent acrobatic displays in Orin agbè. The poetic exploration of qualisign, sinsign, legisign, index, symbol, dicent and nonsensical codes are employed in the signification of poetic harmony, dance skills, *omólúàbí* attributes and women's rights in both genres. Orin kete performs socio-religious functions, while Orin agbè performs only social functions. Both genres are deployed for curbing societal anomalies. Religious status (80%), family sense of belonging (72%) and kinship affiliation (72%) were identified as factors responsible for the sustainability of both genres.

Among the Ibarapa and Oke ogun people, the performance semiotic features of Orin kete are socio-religious, while those of Orin agbè are basically socially oriented.

**Keywords:** Orin kete, Orin agbè, performance semiotics features, responsorial forms, socio-religious functions

**Word count:** 492

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## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the study

Ìbàràpá and Òkè Ògùn people of Òyó have a long history of attachment to Old Òyó and some other ancient cities like Ifè, Ìbàdàn, Abéòkútà and Ìlòrín among others. Many of the Ìbàràpá and Òkè Ògùn settlements evolved after the collapse of the Old Òyó Empire while some had been in existence before its collapse. This is evident in Johnson's (1921) account of the story of Aláàfin Àjàkà who succeeded Şàngó, beheaded one of his warlords (Eléńre) for disobeying his order as regards the continual execution of a particular war. Eléńre's head flew off, but instead of falling, stuck to Àjùwòń's hand and mysteriously prevented him from using the hand to eat. All herbalists in the kingdom were summoned to rescue the king from Eléńre's head but they could not salvage the situation. Aşawo, the founder of Ayétè, one of the seven towns in Ìbàràpá, after which the kingship title of the town was named, arrived to try his best. He began to praise Eléńre instead of abusing him like the previously invited herbalists. As a result, Eléńre's head fell off the king's hand and the case was settled. This account according to Johnson occurred before the collapse of the Old Òyó Empire (Òyó Àjàkà). This is an indication that some towns in Ìbàràpá and Òkè Ògùn were in existence during the period of Old Òyó Empire. Similarly, Johnson (1921) accounts that during the reign of Onígbođi, the king of Tapa (Nupe) besieged Òyó and completely got its control. Onígbođi fled to Gbere, an Ìbàribá town. When the situation in Gbere was also getting tense, Ìràwò, a Yorùbá town, was also raided by Ìbàribá armies. Subsequently, Òfinràn (a young prince then) took Òyó people out of the land. He assembled his people at Kuşu where he finally died.

Johnson (1921) further explains that Òfinràn was succeeded by his son, Egungunojú, who proposed to take his corpse to Ìgbòho, a town to be founded. On their way, the cord with which the corpse was tied broke and another one was made. The place where this occurred was where the Şakí palace was built. Egungunojú proceeded to build Ìgbòho where Òfinràn was buried. Òròńpòtò, Ajíbóyèdé and Abípa were the other three kings who reigned at Ìgbòho. Abípa took Òyó people out of the town.

Accounts related to these were also discussed in Adédèjì (1969) and Ògúndèjì (1992) in their attempts to reveal the origin of Yorùbá masquerade theatre. Three Òkè Ògùn towns are mentioned in the history revealed above; Ìràwò, Şakí and Ìgbòho. These historical facts are recounted to show that Òkè Ògun and Ìbàràpá people are Òyó Yorùbá and many towns in the area have a long history like Òyó town herself.

*Orin kete* is a Yorùbá oral poetry that is found among Ìbàràpá (Àlàbá, 1985), Òkè Ògùn and Yewa people of Yorùbá. It is a religious poetry attributed to Ọbàtálá, Aláraagbó, Ìbejì and some other children related Yorùbá deities. The poetry is named after the musical instrument (*kete*), a calabash pot drum, played to it. Owólabí (1974) and Àlàbá (1985) mention that *orin kete* as one of Yorùbá oral poetry is used in social entertainment. Owólabí's (1974) and Àlàbá's (1985) opinions about this social function of *orin kete* are apt. However, the social function of the genre is not its primary function. Our interaction with the performers of the genre shows that the song is a religious song attributed to the aforementioned deities but now performed outside the religious settings. *Orin kete* is also performed at secular and social programmes like naming ceremony, wedding ceremony, house-warming events, and political gatherings among others. Based on this, the religious function is the background/primary function of *orin kete* while the secular and social functions are its secondary/applied function.

Forethermore, *orin agbè* is a poetic genre among the Yorùbá people of Òyó. It is a secular song. Like *orin kete*, the genre is also named after a musical instrument, *agbè* (gourd) played to it. Two major existing pieces of research on *orin agbè* are Ògúndèjì (1979) and Àlàbá (1985). Although Ògúndèjì (1979) is a long essay, no analytical theory is used as a base for its analysis; yet the study is one of the foremost works on *orin agbè*. Àlàbá (1985) is the only existing doctoral thesis on *orin agbè*. Therefore, these extant studies are relevant to the present study. Both scholars claim that *orin agbè* is a secular song. Àlàbá (1985) argues that the song emanated from Old Òyó. It is long-dated to the reign of Şàngó and a warlord, Gbòn-ńkàà who was said to have made the song popular. The song, according to Àlàbá (1985), emanated from warfare; it is performed as a palace poem and later extended to other social gatherings. *Okòó Ewì Alohùn* (Òpádòtun, 2002) is a textbook on Yorùbá oral poetry. *Orin agbè* is recognised in the work as one of Yorùbá oral poetry among Yorùbá people of Òyó. Thus, Òpádòtun's (2002) position on *orin agbè* is not contrary to those of Ògúndèjì (1979) and Àlàbá (1985).

There are similarities between these two poetic genres. This is even evident from their nomenclatures. This study investigates points of convergence and divergence of

these two oral poetry using semiotics. According to Riffaterre (1978) and Ògúndèjì (1988), literary text (i.e. poetry), is a system and network of codes. Ọlátéjú (1998) also shows that the language of literary discourse is optional, examined, non-casual and critical. Riffaterre (1978) further reveals that the language of poetry is quite different from the ordinary and conversational language. Ọlátéjú (1998) also shares this view. As a result of high usage of codefication in poetic genre, semiotics is therefore employed in this study to analyse and decode different semantic implications in the performance of *orin kete* and *orin agbè*.

## 1.2 Statement of the problem

Yorùbá language is not only endangered through its speakers' attitudes in favour of colonial languages, but the endangerment also has ripple effects on Yorùbá culture, literature and world view in general. Balogun (2013) observes this when saying that in the specific case of the Yorùbá language, the behaviours of native speakers towards the language is one of the major factors accountable for its endangerment. Since language cannot thrive outside its cultural context, many cultural values, including Yorùbá oral poetry, have gone into extinction. Many have no performers again; the contents of many Yorùbá poetry have been forgotten while many have merged with other genres, and many have transformed into a new poetic genre. For instance, *ẹkún iyàwó* (Yorùbá nuptial poem) is rarely practised nowadays. Western/Islamic civilisation and religion have affected the performance of the poetic genre as Christian, Islamic and court marriages are preferred to the purely traditional marriage system, where chanting of nuptial poems is used. Ọpádòtún (2002) avers that the performance of *ràrà Èṣù* (Èṣù praise poetic genre) is no more to be found since many of its believers do not want to be identified with the deity. *Etíyerí* (Satirical masquerade song) and *ògbéré* (a dirge chant among Yorùbá Ọyó) performances are also rare. Even some modern Yorùbá poems which came into existence as a result of Islamic and Christianity contacts in Yorùbáland are affected. This is in the case of *orin wéré* and *orin fújì*. The metamorphosis of *orin wéré* into *orin fújì* cannot be underestimated. Nowadays, it is hard to identify live performers of Yorùbá Islamic influenced oral poetry like *orin àwúrèbe* and *orin sákàrà*. It is expected that a language or a culture must, as a matter of necessity, change over time. To remain stagnant means cultural death. So, any cultural change that could result in a loss or degradation of Yorùbá cultural values must be arrested and addressed.

According to Hamlet (2011), oral tradition is a body of knowledge through which culture is transmitted. The people's cultural ethics, values, histories and religions were transmitted from the old generation to the new generation by elderly individuals who were known to be excellent in storytelling and societal norms. Some of them are oral poets, storytellers, palace poets, priests, teachers, and soothsayers, among others. Many of the values which they display are solutions to societal problems. The degradation of these values has affected societal morals, leading to different social vices like bribery, corruption, suicide, armed robbery, religious terrorism, sexual abuse, human trafficking, human ritual and other forms of immorality prevalent in Yorùbá modern society. Given this, this study becomes imperative as it examines how lessons from Yorùbá oral poetry can address the moral decadence and cultural degradation observed in the contemporary Yorùbá world. In particular, the study, as well, investigates how *orin kete* and *orin agbè* are used as means of implementing orderliness in society.

History forms part of oral poetry. Many historical facts are revealed through the use of oral poetry. *Orin kete* and *orin agbè*, as implied above, are found among the Yorùbá people of Òyó, which include Ìbàràpá and Òkè Ògùn. *Orin kete* could also be found among Yorùbá people of Yewa. There are some common features of Òyó Yorùbá in *orin kete* and *orin agbè* that many people do not pay attention to. In the course of applying semiotics, these features will be revealed as insight to explain the socio-cultural relevance of the poetic types under study.

There are styles and techniques in the performance of Yorùbá oral poetry in general. These styles and techniques are mainly known to the performers while the audience may also know little about them. Many of these styles and techniques of performance signify different things. Information could be best and fully understood if only all codes through which information is passed are decoded and understood. As pointed out earlier, the literary text is usually a network of codes and even different levels of sub-codes are possible in literature (Eco, 1976; Ògúndèjì, 1988). The language of poetry differs from everyday language because poetry employs words excluded from common usage and has its special grammar (Riffaterre, 1978). It is evident that codifications of different types exist in *orin kete* and *orin agbè*. Hence, these codifications need critical elucidation in order to explain in detail the messages the poems pass across to the audience. This will no doubt assist in exploring the meaning and the beauty of the poetic renditions under the study.

In terms of their ensembles, *orin kete* and *orin agbè* are closely related. Àlàbá (1985) lists *orin kete* among other Yorùbá poetic types to which *orin agbè* could be compared. The apparent ground for comparing *orin kete* and *orin agbè* lies in the similarity of the musical instruments after which each of the genres is named, coupled with the fact that they are both performed within the same locality. As suggested by Àlàbá, one would like to explore more other interconnections between these oral poetic types. The texts, themes, performers and performances, musical ensembles, tonal manipulation and some other features of both genres need to be compared.

Performances of many Yorùbá oral poetic types are no more regular as in the past and some have gone into extinction due to the impact of modern religion and civilisation. An example is *ẹkún iyàwó* (nuptial poem) and *orin etíyerí* (satirical masquerade song). However, despite the negative attitudes of some Yorùbá people, especially the elite and those who have embraced Christianity and Islam, to the Yorùbá traditional culture and customs, *orin kete* and *orin agbè* still survive. Therefore, this study investigates the survival patterns and strategies of *orin kete* and *orin agbè* in coping with external influences. Although Ògúndèjì (1979) and Àlàbá (1985) have investigated *orin agbè* which serve as documentation of this oral poetry, *orin kete* has little or no documentation. All that exists on it, to the best of our knowledge are references and light comments. Based on this, the genre needs proper documentation to protect against its possible total extinction. However, there are existing research works on *orin agbè* but Àlàbá (1985) which happened to be the major study on the genre posits that *orin agbè* has multi-modal features, as a result, the genre needs further investigation for more understanding. All these are problems this current study is geared toward solving.

### 1.3 Aim and objectives of the study

Deriving from the last subsection, this study aims to analyse a comparative performance of semiotic of *orin kete* and *orin agbè*. To make this aim a reality, the specific objectives are listed below:

- i. Compare *orin kete* and *orin agbè* from the perspective of their contents, structures, styles of performance, language use, rhythm, musical instruments, costumes, ritual aspects, geographical distributions, socio-cultural relevance, and other features related to these oral poetic types.
- ii. Analyse the semiotic elements in the performance of *orin kete* and *orin agbè*.



- iii. Discuss the factors responsible for the sustainability of *orin kete* and *orin agbè*.
- iv. Discuss how the sustainability of *orin kete* and *orin agbè* could be upheld.

#### 1.4 **Research questions**

Based on the above-identified objectives, this research answers the following questions:

- i. How related are *orin kete* and *orin agbè* from the perspective of their contents, structures, styles of performance, language use, rhythm, musical instruments, costumes, ritual aspects, geographical distributions and socio-cultural relevance?
- ii. What are the semiotic elements in the performance of *orin kete* and *orin agbè* and what meanings do they generate?
- iii. What are the factors responsible for the sustainability of *orin kete*?
- iv. How can the sustainability of *orin kete* and *orin agbè* be upheld?

#### 1.5 **Significance of the study**

The study analyses the performance semiotics of *orin kete* and *orin agbè*. Using semiotics as theoretical framework, many signs and significations in the performances of the poetic types under study are identified and analysed from a comparative perspective. On the other hand, this study is an update on Ògúndèjì's (1979) and Àlàbá's (1985) studies on *orin agbè*. It is a further study on *orin agbè* which Ògúndèjì (1979) and Àlàbá (1985) researched into some of its aspects. The work provides full documentation on *orin kete* which has not been able to get any serious academic attention before now.

This study is a new research perspective on Yorùbá oral poetry. Scholars like Yemitan (1963), Adéboýè (1966 and 1975), Olájubù (1970 and 1972), Olábíntán (1971) and Àjùwòn (1981) interrogate different Yorùbá oral poetic genres, one per a study. In another words, their selected poetic genres are investigated individually, and not comparatively. This study compares two independent Yorùbá oral poetry. This has helped to suggest into the field of Yorùbá literature a new method through which relatedness of Yorùba oral poetic genres can be a factor in grouping them into poetic families.

The research also shows how *orin kete* and *orin agbè* are useful as means of implementing orderliness in society. The research is a means of exposing the survival patterns of Yorùbá oral poetry.

#### 1.6 **Scope of the study**

The geographical scope of Yorùbá land this study covers are Ìbàràpá and Òkè Ògùn in Òyó State. Data on *orin kete* and *orin agbè* are collected at Igbó-Ọrà while data on *orin agbè* are got from Igbó-Ọrà, Ìmia and Ilùà. The availability of the oral poetic types in these geographical areas is responsible for our choice.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK**

#### **2.1 Review of related literature**

In the first subsection, oral literature is discussed as a universal phenomenon. Further discussions on oral poetry in the Yorùbá cultural setting are carried out. Scholars' views on taxonomisation of Yorùbá oral poetry are critiqued. The characteristic features of Yorùbá oral poetry performance are discussed. The different stages, which Yorùbá oral poetry has passed through, in an attempt to examine its globalisation are also examined. Similarly, the historical and geographical description of Ìbàràpá and Òkè Ògùn people of Òyó State are elucidated. Lastly in this subsection, the extant works on *orin kete* and *orin agbè* are critically reviewed.

##### **2.1.1 Oral literature as a universal phenomenon**

Finnegan (1977) does not give a specific definition of oral poetry because of its heterogeneous nature. Instead, she describes what the concept "oral" means. Her description is even not specific because of the diversity of the concept of oralness. In summary, Finnegan (1977:17) states that what is most readily called oral must be so in its: "(1) composition, (2) mode of transmission, and (3), performance". She insists that some oral poetic types are oral in all these features while some are in just one or in two. Oral genres, according to Merolla (2016: 168) are the construction and expression of knowledge that is transmitted within communities through both "diffuse" and "professional" learning and teaching practices. The diffuse method of learning oral genre (literature) occurs through what he calls "immersion". This is when children and adults observe, listen to, and imitate peers and elders. The professional method includes the long term training provided by griot masters to apprentices. Afolábí (2000: 8) defines oral literature as "one of the most effective means of expressing intellectual, the physical, and spiritual experiences of man in its most natural form". According to Hamlet (2011), oral traditions are stories, old sayings, songs, proverbs, and other cultural products which are not in written form. These forms of culture are kept alive by being passed on in oral form from one generation of people to the next generation. These characteristics are

found in all cultures throughout the world. Before the emergence of writing, human beings have been narrating and projecting what is found fascinating in their culture. Hence, oral literature has been in existence before written culture.

According to Joshua (2011), writing is the physical manifestation of spoken language. Joshua continues by saying that it is thought that human beings first used painting as a form of writing in 35,000 BCE. The evidence of this was the cave paintings from the time of the Cro-Magnon Man<sup>1</sup> (c. 50,000-30,000 BCE). The paintings appeared to have expressed the daily activities of their life. Joshua argues that the painting represented their language, because in some expressions, they tend to narrate stories like hunting expeditions. Written language, according to Joshua, emerged as a result of its invention in the land of Sumer, Southern Mesopotamia. This occurred in c. 3500 -3000 BCE and this form of early writing was referred to as cuneiform. It entailed making specific or unique marks in wet clay with a reed tool. After the Mesopotamia writing style, according to Joshua (2011), was the Egyptians (c.3150 BCE), this was followed by the Greek and the Romans' writings which came into existence around the 8th Century BC. The ancient Chinese (1200 BC) writing style came after that of the Roman. Writing could be said to be more advanced during the documentation of the Bible more than two thousand years ago. In this current world, many languages of the world have been reduced to writing. Writing has gone far beyond written documents in contemporary times. It has included digital representation forms of writing. As writing develops, literature alongside develops simultaneously. As a result of development in writing styles across the world, many oral literary forms of the world have been documented in written and digital forms. This step has changed the form of many oral literary forms to the extent that their oralities are either totally or almost lost. It is indubitable that many oral literary works have metamorphosed into the written form. The truth, however, remains that every piece of literature in the world started from its oral form. There is a lot of evidence in this regard. The two prominent ancient kinds of literature which have been reduced into writing in the ancient period were Greek literature; the Iliad and Odyssey.

Du  (2003) opines that Homeric poems were not only a traditional genre of Ancient Greece but it was also oral in nature. According to Du , this was discovered by Milman Parry and his assistant Albert Lord in the 1930's when they went to Yugoslavia

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<sup>1</sup> According to Encyclopaedia Britannica, 2018, these people are prehistoric humans, they are Homo Sapiens dating from the Upper Paleolithic Period (c. 40,000 to 10,000 years ago) in Europe.

to research the oral epic tradition that remained in existence there. This is to show that orality is the foundational form of Greek literature even though the literacy culture was long dated in the land. Modern philosophy is based on Greek and Roman philosophy. References are made to Greece and Rome when knowledge in the contemporary world becomes an issue. What can be deduced from this is that even the Greek and Roman literatures on which many other literary and philosophical thoughts are based are said to be orally dictated before their documentation.

Janko (2009) expatiates that Homeric poems are orally dictated to writers by the collector who has taken his time to collect the poems from literary custodians. In his argument, he mentions that the explanation he does on 3,000 verses of the *Iliad* strengthens his view on the proof that *Iliad* and *Odyssey* are texts verbally or orally composed in performance but which were later written down through dictation. He explains further by saying:

As Lord rightly argued, the impetus to recording in writing is unlikely to come from an oral-traditional singer, but rather from someone else, a collector or patron. There was a collector or patron: no long poem was ever taken down at a noisy public festival like that of Apollo on Delos, and Homer depicts his ideal audience in the court of Alcinous and Arete. One influence on the person responsible for the recording must have been knowledge of the existence of written literature, which means the written epics of the Levant. That person also knew the alphabet as adapted from Phoenician to Greek (12).

If the *Iliad* and *Odyssey* occurred verbally before they were documented, then they are nothing but oral poetry. Ogúndèjì (1991) observes that oral poetry might be transcribed in text, performed on television, radio and dubbed on some other modern audio-visual/digital appliances. It should be noted that recording oral poetry through any form of recording mode mentioned above does not remove its orality. The mode of its original production and performance determines its orality. Similarly, the nature and characteristics of the genre are very important when considering its orality. There is no doubting the fact that every literature of every culture of the world has its starting point from the orality version. Janko (2009) affirms this when he notes that written literature grows from oral literature, and the concept of literacy as literature as far as style and

structure are concerned is shaped by oral literature, especially Homeric epics<sup>2</sup>. In other words, oral literature serves as the foundation from which written literature was developed.

Oral literature was long recognised in the Arab world. This was before the Islamic and Arab literacy periods. Al-Mahrooqi and Al-Jahwary (2011) explains that long before the Islamic era, Arabs were well known for their oral literature and eloquence. Arab poetry and prose, according to her, have gone far and wide throughout the Arabian Peninsula, and even beyond. The popular Arab poetry includes epics that reveal tribal heroism, generosity, courage, pride and love. Al-Mahrooqi and Al-Jahwary (2011) maintains that poetry dominated the pre-Islamic literary scene and was very much respected. Prose literary types were performed in form of narrated stories and rhetoric speeches for entertaining and didactic purposes. She further states that literature was not strange to the Arab world. Instead, it was in oral form from one generation to another.

Finnegan (1970) admits that African people have both written and unwritten literary traditions. The written tradition, according to her, are well known but the latter (unwritten), are far less widely known and appreciated. She posits that a lot remains to be published and publicised both on earlier Arab and African unwritten literature. Finnegan clears the doubt about whether the African and Arab worlds have literature or not in her explanation. She maintains that people of the continents have oral and written literature, but little of their oral traditions have been reduced to writing. However, Finnegan (1970) was a report of the research the scholar has carried out prior to the date of the publication. The collection of her data was noted to have started in 1961. As a result, many oral African literary forms which had not been documented at the time Finnegan was collecting her data would have been documented by now.

Hamlet (2011) reveals that the culture of transmitting oral values is present in both American and African cultures. He is of the view that African American oral traditions were utilised for cultural and coping strategies. In this regard, oral tradition according to Hamlet is a vehicle through which cultural heritage is preserved.

If *Iliad* and *Odyssey* grew from oracy, and the Zulu panegyric ode could be compared with the famous epics of Homer, or the great Central Asian epic of the *Manas* which could have up to 250,000 lines as Finnegan (1977) mentioned, then the perception

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<sup>2</sup> This according to Jewsbury, L. (1992) are two major epic literature in Western civilization apart from ancient Israel writing. They were put into written by Homer, who supposedly lived around 850 BC. or 750 BC.

that suggests African people did not have literature before the advent of colonial enterprise is baseless. Such an opinion came from a myopic and biased perspective. Those who might have expressed such views have little knowledge about what literature itself is, and they were ignorant of African oral life experiences. Mbube (2017) notes that, though literature has its etymology tied to the scripted, it extends beyond writing. He opines that there is an interesting and long term historical pieces of evidence showing that the concept of literature is deeply rooted in orature or verbal arts. It is, therefore, apparent that even if the idea of literature in the Western culture suggests the written, that does not necessarily imply the absence of oral literature before written literature in Europe.

### 2.1.2 Oral poetry in Yorùbá socio-cultural setting

Oral poetry in the Yorùbá socio-cultural setting is a very important aspect of the life of the Yorùbá people. The reason is that its relevance is not restricted to aesthetic entertainment but extended to another aspect of their life. This is a result of the fact that art according to Ògúndèjì (2000), in Africa is not only for art's sake but for life's sake. Oral poetry in Yorùbá can be broadly categorised into two if we employ religious and secular yardsticks for its taxonomy. These are religious poetry and secular poetry. We need to mention here that some oral poems fall between the first and the second category. These are poems that could be used in religious practices and also in secular activities like entertainment, festivals and merriments. Mbube (2017) mentions that pre-literate societies were enriched by their different forms of oral traditions. Yorùbá people have many oral poetic types. Oral poetry in the Yorùbá socio-cultural setting is multidimensional. There is no aspect of Yorùbá people's life in which one oral poetry or the other is not related. As already mentioned above, one prominent aspect of the life of the Yorùbá people is their religion. The Yorùbá practise Òrìṣà religion and the religion is very pronounced in their everyday life (Ìdòwú, 1962). It percolates even in secular life. Many oral poetic types are related to one religion or the other. One such example is *ẹṣẹ Ifá* (*Ifá* divination poetry). Òrúnmilà, also known as Ifá, is considered a principal divinity in Yorùbá religio-cultural setting and belief system (Èlẹ̀buibon, 2004). He is the major custodian of Yorùbá wisdom and knowledge. He is in this wise called Akéréfínúṣogbón (the small but filled with wisdom) and Akónilóràn-bí-ìyekan-ẹni (He who counsels like one's sibling of the same maternal). The Ifá literary corpus, according to Abímbólá (2015), contains a total of 256 chapters known as *Odù* in Yorùbá. These,

according to Abímbólá, are divided into two, the major category (*ojú odù*) and the minor category (*omọ odù, àpólà* or *àmúlù odù*). *Ojú odù* are sixteen in number while *àmúlù odù* are two hundred and forty. Each of these 256 *odù Ifá* contains hundred of *ẹsẹ* (verses) or poems. Among other Yorùbá oral poems, *ẹsẹ Ifá* stands out because of the divination purpose it serves. It is in *ẹsẹ Ifá* that the nature of the *Ifá* client's problem is identified and discussed. Similarly, it prescribes possible solution to the client's problem.

Another example of religious poetry is *ẹ̀sà egúngún* (*egúngún* chants). *Egúngún* (masquerade) among the Yorùbá is employed to depict the Yorùbá ancestors who are venerated and worshipped like the *Òrìṣà*. There is a thought that *egúngún* is not an *Òrìṣà* but an ancestor cult (Ìdòwú, 1962). Nevertheless, there is no notable difference between the level of veneration the Yorùbá people have for their ancestors and their gods. In this wise, *egúngún* is considered a god among Yorùbá. *È̀sà egúngún* is a poetic form that the Yorùbá masquerades, known as *egúngún aláré*<sup>3</sup> (Ògúndèjì, 2000) chant. *È̀sà egúngún* is also called *iwì egúngún* (Ọlájubù, 1972; Ọ̀pádòtun, 2002 and Rájí, Adéolá, Ọ̀jọ, Táíwò and Àjùwò, 2009). It is also called *ògbéré*<sup>4</sup>, and the name depends on the sub-region of Yorùbá the user comes from. Ọlájubù (1972) mentions that he adopts the name *iwì* because it is the popular name through which this poem is referred. Ọlájubù's claim about the nomenclature, *iwì egúngún*, is that it is no longer effective because hardly could many people of today call this poetry the name. They commonly call it *ẹ̀sà egúngún* instead. What we should note about this is that some oral artists have produced recordings for public consumption in both audio and videotapes, and other recording modes which they call *ẹ̀sà egúngún*. Among such artists are Fóyèké Àjàngìlá, Ajóbíewé Àrèmú, Mùínàt Fénápa and Àbèké Ọ̀jẹ. The Yorùbá masquerade players are *ẹ̀sà egúngún* performance specialities. They take this as a family business; their type of *egúngún* cult differentiates them from other *egúngún*. According to Babáyemí (1980), this type of *egúngún* cult has more opportunities than other *egúngún* cults. Babáyemí avers that the Yorùbá masquerade players perform round the year and not only during festivals like many other *egúngún*. Ọ̀gúndèjì (2000) and some other scholars reveal that they are professionals who live primarily on the performance, touring the nooks and

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<sup>3</sup> *Egúngún aláré* according to Ọ̀gúndèjì (2000.18) are "masquerade players or performing masquerades". According to him, the name is more appropriate than many other names the performers might have been called by many other scholars.

<sup>4</sup> Ọlájubù, O. 1972. *Àkójopò Ìwí Egúngún*. Ìkejà: Longman Nigeria Ltd, pg. i.



crannies of the Yorùbáland and its neighbouring people to entertain them, unlike the other *egúngún* whose performance is annual. There is no doubt that this affords them to acquire skills and expertise in the art of performance in general and *ẹ̀sà* chant in particular.

*Ìwí* or *ẹ̀sà egúngún* as we mentioned above is more peculiar to *egúngún aláré* than other types of masquerades. It is one of the characteristics that distinguish them from other oral poetry performers. Ògúndèjì (1992) notes that there is no divergence of opinion on the fact that *egúngún aláré* emanates from *egúngún* ritual festival. So, *egúngún aláré* could be said to be a deritualising drama (Ògúndèjì, 2000). It is not that other *egúngún* cult members who are not masquerading players (*egúngún aláré*) do not chant *ẹ̀sà egúngún*, they do but not as *egúngún aláré* does.

Another popular Yorùbá religious oral poetic type is *ìjálá*. *Ìjálá* is hunters' poetry. According to Babalolá (1966), *ìjálá* was chanted first by Ògún's last son to praise his father during his lifetime while his other brothers could not. This style of chanting is used by Ògún worshippers to praise and worship him. One of the earlier works on *ìjálá*, is Yemitan (1963). Yemitan (1963) is a collection of *ìjálá* poems. Its contents include myths relating to Ògún religion, hunters' experience in the forest, Ògún and animal panegyrics. Rájí, Adéolá, Òjò, Táiwò and Àjùwò (2009) assert that out of adherents of Ògún, it is the hunters, the warriors and the farmers that mainly make use of *ìjálá*. In addition to this, the blacksmiths called *alágbèdè/aláró* are also grounded in *ìjálá* chant.

Other Yorùbá oral poetry that are religious include *ìyèrè ifá* (*Ifá* chant), *orin ifá* (*ifá* songs), *Ṣàngó pípè* (*Ṣàngó* chant), *Èṣù pípè* (*Èṣù* chant), *Oya pípè* (*Oya* chant), *Obàtálá pípè* (*Obàtálá* chant), *orin Orò* (*Orò* song), *orin ọlójó* (*Ọlójó* song), songs of *Òkèèbadàn*, *Ọṣun*, *Agemọ* and *Ìbejì* (Rájí, Adéolá, Òjò, Táiwò and Àjùwò, 2009). All these poems are used by the initiates of the *Òrìṣà* they are related to. Some cannot be performed by non-initiates. *Ìrèmòjé eré ịṣípà ọḍẹ* (hunters' final passage rite chant), a specialised type of *ìjálá* as an example, is only performed by the hunters, not just an ordinary hunter but the Ògún initiates who specialise in it. Many of the religious poetic types are used to worship *òrìṣà*<sup>5</sup>. For instance, *orin Edì* (*Edì* song), *Òkèèbadàn*, *Ọṣun*

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<sup>5</sup> *Òrìṣà* according to Ìdòwú (1962:60) means “*Orí ẹ̀* (Head -Source)”, what this compound word is pointing to is that the source of deities is Olódùmarè who is also called Orí. So, *Oríṣẹ̀* is another name for Olódùmarè, where the word *òrìṣà* (to mean deities) is derived. *Òrìṣà* could also be traced to *Oríṣà* (orí + ṣà). This in deep structure is “*Àwọn tí Orí* (Olórí pátápátá; Olódùmarè) *ṣà jọ*” (Those who were specially selected by the Supreme Being: God). According to Dáramólá and Jéjé (1968), *Òrìṣà* are supernatural beings that descended from heaven, they serve as intermediary between Olódùmarè and people. They take people's plea to Olódùmarè because He has enriched them with supernatural power.

and *Agemo* songs are festival songs that are rendered during the festivals in honour of each of the deities to which they are associated respectively. This thus affirms the fact that poetry in the Yorùbá cultural setting is used not only for art's sake but also for religious purposes among other aspects of life. At this juncture, a question that may arise is do the practitioners of these aforementioned poems see themselves as poets? Yes, they do. During the presentation of *iyèrè ifá*, for example, the performer at the beginning introduces himself and asks for the support of his listeners. He also clarifies that he has come to entertain, share knowledge, praise their course and is ready to take to correction supposed he is wrong. All these are nothing but attributes of oral poetry performance. Also, the style of presentation, the structure and pattern of sentences of the poem, the audience reception show that even when the presentation is religious-motivated, it has artistic/poetic values within. The fact that they call themselves *aláré Ògún* (performers of Ògún's chant, *asùnyèrè* (*iyèrè* poet) and *apèṣà* (*èṣà* poet) shows beyond any doubt that they are recognised as specialist poets. Other members of the religion of the professional cult may also chant but those who are specialist chanters are known. There are standard for assessing excellent chanting and performance in general. Many of the professional religious specialist poets do meet the criteria for assessing the excellent performance of the poem they practise while the initiates who are not specialists in it may not.

Apart from the religious functions and purposes that religious oral poetry serves, many of them also discuss topical issues. This mostly occurs when religious poetry is used to satirise societal anomalies during traditional festivals and occasions. An example of such a poem is *gèlèdè/èfè* song among Yewa (Ìbítókun, 1993 and Adéjùmò, 2013), *etíyerí* masquerade song (Òpádòtun, 2002), *orin Orò* (*Orò* song) and *orin Òkèèbàdàn* (*Òkèèbàdàn* song) (Ògúndèjì, 1991). Yorùbá religious poetry is also a source of entertainment during traditional festivals. They are as well sources of income for professional artists who specialise in them.

Some of the Yorùbá religious poetry are used for medicinal purposes. Example of this is *ẹṣẹ ifá* and *ofò* (Yorùbá incantation) and *àyájó* (mythological incantation). As shown by their contents, many *ofò* are characterised by "references to the mythological event" (Olátúnjí, 1984:151) like *ẹṣẹ ifá*. Such an *ofò* is not but an excerpt of *ẹṣẹ ifá*. Without considering their relation to *ẹṣẹ ifá*, *ofò* and *àyájó* are used in Yorùbá religious rites. The Yorùbá communicate the *Òriṣà* and other beings in the spiritual realm through *ofò* and *àyájó*. In this wise, *ofò* and *àyájó* are central to all Yorùbá religious sects. *Àyájó*

is used to cure different ailments like headaches, stomach pain, snake and dog bites and gun shot.

Many of the Yorùbá oral poetic types are not religious. Poetry of these kinds are based on one social occasion or the other. Although we are not much concerned with typology or categorisation here, such discussion will come in the next sub-topic; nevertheless, it should be examined for identification purposes. There are specific social functions these categories of Yorùbá poetry serve. Some are marriage/nuptial related. Examples of such poetry are *obitun* and *ẹkún iyàwó* (nuptial poetry) (Ọ̀pàdòdun, 2002). Performers of both poetic types are women. While *obitun* song is a poetic performance performed around the town as a rite of marking the end of being in seclusion to undergo cultural education required of girls among Òndò Yorùbá as a criterion for marriage, *ẹkún iyàwó* (nuptial poetry) among Ọ̀yó Yorùbá is performed by a bride to bid her family farewell on her wedding day. The social importance of *obitun* rite is that any girl that is not involved in the performance will be stigmatised. Basically, being a virgin is a major criterion that qualifies girls to participate in the rite. For a girl not to have qualified for the rite means such a person is a wayward person who has been involved in premarital sex. As a result, the person might find it difficult to get suitors in the olden days among Òndò Yorùbá. According to Fádípè (2012), on the wedding day in the Yorùbá socio-cultural setting, the bride in preparing to go to her husband's house kneels in front of her father, mother and other elderly members of her family to receive their blessings. This blessing, as noted by Ọ̀pàdòtun (2002), is usually requested in *ràrà* chanting mode (a voice modulation that comes out as a result of soberness) and this is what is called *ẹkún iyàwó* (nuptial poetry) in certain parts of Ọ̀yó Yorùbáland such as Odò Ọ̀tìn and Ọ̀sun (Ọ̀gúndèjì, 1991). This poem is also called *ràrà iyàwó*. Rájí, Adéolá, Ọ̀jọ́, Táíwò and Àjùwò (2009) explain further that the Yorùbá people permit the bride to say what society has been restricting her to say during *ẹkún iyàwó* performance. This is license common to all oral poets. So, she can say as much as she wants. It is also an avenue for the bride to pray for her parents, thank them, praise them and say goodbye to them. They also include that if the bride is creative, and has a good and sweet voice, she would realise a lot of money from this performance. She will not do this alone, her friends, who constitute what could be compared to the bridal train, will be in her accompany to give her moral support. The performance of *ẹkún iyàwó* is usually accompanied by the *orin elégbé iyàwó* (bridal train songs) that usually punctuate the bridal chants as an interlude (Ọ̀pàdòtún, Gbénró, and Ọ̀malásóyè, 2005). A bride chanting *ẹkún iyàwó* must be

creative because of the many challenges she would be exposed to when going out on the performance. This is common during a mass wedding or *oḍún iyàwó* (mass wedding ceremony) which could make her face a competition that will test how versed she is in the poetry. She would have been domestically groomed in the art of the poem by her members, mainly the housewives. Her parents will also take care of her, and equip her with charms and amulets against forgetfulness so that she would be able to cope with challenges from other brides (Ládélé and Fáníyì, 1979). *Èkún iyàwó* is one of the fascinating aspects of the wedding ceremony in the Yorùbá socio-cultural milieu. It has many poetic qualities such as reflections on the emotional feelings of the bride, play on words, rhyme and irregular metres and differences in voice modulations (Fáníyì, 1975). *Obitun* and *èkún iyàwó* are marriage-oriented poetic types and they are compulsory to perform by brides before proceeding to their husbands' houses.

There are Yorùbá oral poetic types which are used to praise the subject of the poetry. Varieties of Yorùbá *oríkì* (characterisation poetry/panegyric) belong to this category. *Oríkì*, according to Ọlátúnjí (1984), is an important Yorùbá oral poetry. Ọlátúnjí (1984) discusses the significance of *oríkì* among the Yorùbá. Yorùbá people have praise poetry for everything, whether living or non-living things. They have praise poetry for human beings, animals, places, rivers, rocks, food, cloth and hunger, etc. *Oríkì* reflects virtually in all other Yorùbá oral poetic types. Yorùbá oral poetry discusses Yorùbá peoples' antecedent, origin, lineage, life experiences and other socio-cultural activities. Ọ̀gúndèjì (1991) notes that praise poetry could occur in the house when a child kneels or prostrate himself to greet his/her parents. It could also be found in palaces when palace poets praise the king, high chiefs and visitors to *oba* (king). Similarly, it is used during many occasions like burial ceremonies, funeral activities, house warming, chieftaincy installation and coronation, graduation and traditional festivals. There are varieties of *oríkì*. According to Ọlátúnjí (1984), these varieties includes *oríkì orílẹ̀* (lineage *oríkì*), *ṣókí* (one-word *oríkì*), *àmútòrunwá* (name brought from heaven) and *oríkì inagijẹ* (pen name). All these examples of *oríkì* are used to describe the poetic character which may result in the subject's panegyric.

What we want to draw attention to about Yorùbá *oríkì* is that the subject's defects, his/her abnormal behaviours, could make part of the contents of his/her *oríkì*. This occurred in Anikúrá<sup>6</sup> praise poetry analysed by Ọlátúnjí. As noted by Ọlátúnjí,

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<sup>6</sup> Anikúrá, according to Ọlátúnjí (1984:82) was a notorious Lagos robber in the 1940s. but who was praised by an oral artist for his baleful, smartness and influence.

praising a thief, like how Aníkúrá was praised in the poem goes against the culture of the Yorùbá people which always promotes good values. In Yorùbá oral poetry, the subject's weaknesses and bad characters can be used to praise them. This is not but to show the level at which such a person is powerful, and how he/she should be respected. Though at the place of performance, using one's bad character to praise one might bring honour and respect but after the performance, when deep meanings have been given to the portion at which the subject's bad behaviours are used to praise him/her, his or her bad status becomes more obvious. By this, the poem will not only be a praise of the subject but also an element of his/her satirical discussion. Thus, it is possible to interpret such as satire.

Children's poetry also plays a prominent role in child socialising among Yorùbá people. Ògúndèjí (1991) mentions that children's poetry includes lullabies (*orin ìrẹ̀mọ̀*), children's play songs (*orin Erémọ̀dé*), which is sub-divided into two namely, active and passive type, and the folktale song (*orin àlọ́ onítàn*). These forms of children's poetry focus on children; they are to teach them socio-cultural values required in Yorùbá children's socialisation. According to Ògúndèjí (2008), *orin ìrẹ̀mọ̀* is used to soothe infants when they are crying. This occurs mostly at the time mothers do not have time to carry them or play with them. Contents of *orin ìrẹ̀mọ̀* are persuasive oriented. Children's values are also discussed in this poetic type. Children to whom *orin ìrẹ̀mọ̀* is sung may pick some of their first/early speeches from it. These children would not only pick words and sentences from the song but also pick some social values the songs are indirectly teaching. The same thing applicable to *orin erémọ̀dé* and *orin àlọ́ onítàn*. They are to teach social values, characters and knowledge of different types. Àlọ́ àpamọ̀ (riddle) is categorised by Ògúndèjí (1991) as one of the speech modes of Yorùbá oral poetry. Àlọ́ àpamọ̀ is used as an introduction to *àlọ́ onítàn* (folktale). Ògúndèjí (1991) says it prepares the listeners' minds for *àlọ́ onítàn*. Òpádòtun (1994) emphasises that *àlọ́ àpamọ̀* is a poetry because of many poetry features it contains. Examples of poetic features evident in Òpádòtun's (1991) *àlọ́ àpamọ̀* include the use of parallel sentences, tonal counterpoint, lexical matching, literary incongruity, metaphor, pun and structural/semantic repetition. Among the social importance of *àlọ́ àpamọ̀* (Yorùbá riddle), according to Òpádòtun (1994), are it teaches moral values, it helps children in building their minds of creativity, children learn how to compose songs in folktale, it is a method of creating a sense of brotherhood/sisterhood among children, it shows different forms of bad characters and their possible outcomes, it exposes children to

features and characteristics of the things around them, children learn how to participate in public speaking, use of language and also help children to build courage for public address.

There are some forms of Yorùbá oral poetry that are used for commercial purposes. They are deployed to advertise products to buyers. The general name for this poetic type is *ìpolówó ojà* (advertisement). Examples of *ìpolówó ojà* are boil maize advertisement, groundnut advertisement, kolanut advertisement and walnut advertisement. It is not easy to attract buyers to one's goods. As a result, specially made poetic expressions that are entertaining and attractive are used for advertising products among Yorùbá traders. Every product in Yorùbá polity has its way of advertisement. This poetry's contents show how products being advertised are good for buyers' consumption.

There are many oral poetry in Yorùbá society. They are spread all over Yorùbá land. They are either serving religious or socio-cultural values. They have different features and discuss different topics based on the nature of the situation they are made for. They have verbs to describe them, these ways could either mean speech, chant or song mode of speaking. For example we describe the ways these poems are either recited or chanted as *olele; mímu, ègè; dídá, ààrò; jǐjǎ, iwì egúngún; kíké, oríkì kíkì* and so on. We shall discuss the typology of Yorùbá oral poetry in the next sub-topic. What we are emphasising here is that Yorùbá oral poetry has values and roles contributing to the religious and socio-cultural situations of the Yorùbá society. Thus, they are not only for aesthetic purposes.

### 2.1.3 Categorisation of Yorùbá oral poetry

Scholars have worked on categorisation of Yorùbá oral poetry. There are divergent opinions on these categories because of the multiple nature of the forms and contents of Yorùbá oral poetry. Beier and Gbàdàmósí (1959) make use of a group of performers as a criterion for classifying Yorùbá oral poetry. By this, each oral poetic genre is identified and named after the group of people that perform them. This effort has been debunked by Olátúnjí (1984), thus, Beier and Gbàdàmósí are aware of the fact that one Yorùbá oral poetic type can occur in another. Thus, using a group of performers as a criterion for the classification in this situation cannot work. Finnegan (1970 and 1977) does not categorise African oral poetry but adopts generic names used in the Western literary scholarship to describe and discuss different African oral poetry. The

forms she recognises are ballad, epic, panegyric odes, elegiac and lyric poetry. She also mentions religious and mantic poetry, special purpose poetry (war, hunting and work song) topical and political poetry, lyric and children's poetry as forms of oral poetry. These categorisations concentrate mainly on Western literature. For the poetic forms identified to account for some Yorùbá oral poetry because of their functional features, it would have been better if they are categorised by their modes of vocalisation. This is because one oral poetic form can be used to perform more than one function. Categorising Yorùbá oral poetic forms with the use of the mode of rendition will be less problematic than Finnegan's (1977) categorisations.

Ọlátúnjí (1984) recognises different modes through which Yorùbá oral poetry can be classified. The first one he recognises is the feature type. This category of Yorùbá oral poetry, according to him, occurs within the repertory of other oral poetry. Ọlátúnjí (1984) posits that this type of oral poetry is no more than lyrics that fitted into the melodies of chanting modes and songs. The example of this type of oral poetry, according to Ọlátúnjí, are *oríkì* (praise poetry), *ẹsẹ ifá* (ifá divination poetry), *òwe* (proverb), *àlọ àpamò* (riddle) and *ofò* or *ògèdè* (incantations). Another type he recognises is the chanting mode. The chanting mode, as he explains, is poetic forms that are recognised by the musical manner through which they are chanted. This type of poetry is based on the rhythm or the manner of utterance. Examples of poetry in this type that Ọlátúnjí recognises are *iyèrẹ ifá* (*ifá* chant), *ijálá* (hunters' chant) and *ẹ̀sà egúngún* (masquerade chant). The third category Ọlátúnjí recognises is the song. He mentions that the chants and the songs are musical styles and manner of vocalisation. Examples of songs Ọlátúnjí (1984:8) lists are *orin àgàṣa*, *orin ìgogo*, *orin àjàgbó*, *orin àsìgbón*, *orin etiyerí*, *orin àpàlà* and *orin àlọ* (folklore song). Ọlátúnjí (1984) has tried to categorise oral poetry based on the manner of vocalisation but its typology does not totally solve the problem of categorisation of Yorùbá oral poetry. Ọlátúnjí (1984) opines that some of this oral poetry are feature type. He is right by saying this assertion, but almost all Yorùbá oral poetic types have different distinctive features and as a matter of fact, their poetic sentence structures occur in one another.

Ògúnjìnmí and Na'Allah (1994) discuss the typology of Yorùbá oral poetry under the following categories; religious poetry, incantatory poetry, salutation poetry, funeral poetry, occupational poetry, heroic poetry, topical, lullaby and occasional poetry. Shown by the poetic types Ògúnjìnmí and Na'Allah (1994) recognise, the yardstick for their categorisation is functional. Our observation about their typology of poetry is that

it is too broad and complex. One oral poetic type can, for example, be classified under more than one of the categories identified above. For instance, *ijálá* can be categorised under religious poetry and as well be categorised under occasional and occupational poetry. This also applies to *ẹ̀ṣà egúngún*. *Oríkì* (praise poetry) can be categorised under Ògúnjìnmí and Na'Allah's salutation poetry and as well as under their heroic poetry. Many Yorùbá religious poetic types also discuss topical issues and are used for similar occasions.

Furthermore, in their categorisation of Yorùbá oral poetry, Ọlátúnjì (1984) and Ògúndèjì (2000) recognise three major modes of Yorùbá oral poetic rendition. Ògúndèjì (2000) makes use of mode vocalisation to categorise Yorùbá oral poetry into three namely, speech or recitative mode, chanting mode and song mode. He further classifies speech mode into major and minor speech/recitative mode poetry. According to him, the major ones are *ẹ̀ṣẹ ifá*, *oríkì* and *ọ̀fò*. The minor ones are *òwe*, *àlọ̀ àpamò* and *àrò*. He makes use of content and the performers of the genres as criteria for his categorisation. Ògúndèjì subdivides the chanting mode of oral poetic types into religious and secular poetry. The examples of religious chants he gives are *ijálá*, *ẹ̀ṣà* and *iyèrè ifá* while of secular chant forms are *ràrà*, *alámò* and *àṣamò*. He sub-classifies songs into festival songs, children's songs, twins' mother songs, occasional songs and dance music songs. It is, however, observed that Ògúndèjì's (2000) categorisation is an adaptation of Olúkòjù (1978) and Ọlátúnjì (1984). What differentiates Ògúndèjì (2000) from Ọlátúnjì (1984) is that the class of oral poetry Ọlátúnjì calls feature type is identified as speech mode by Ògúndèjì (2000). Another thing we observe is that the class called children songs, twins mother songs can be categorised under a broad category which we shall call "children's poetry". The reason for this is that both songs are children-oriented. The arrangement of these modes of Yorùbá oral poetic rendition also differentiates Olúkòjù (1978) and Ògúndèjì (2000). Olúkòjù (1978) affirms that, considering their musical features, Yorùbá oral poetry is best arranged as *àrángbó* ⇒ *ìṣàré* ⇒ *orin*. That is to say manipulation and pitch control in the speech mode of oral poetry is less compared to how it operates in chant and song modes. However, voice manipulation and pitch control are more prominent in the song mode of oral poetic rendition. To Ògúndèjì (2000), since the speech mode of oral poetry can feature as contents of both chant and song modes; therefore, placing *àrángbó* in between both poetic modes is appropriate. To rearrange the order of placement of Yorùbá oral poetry as shown in Olúkòjù, Ògúndèjì suggests a



new arrangement as in *ìṣàré* ⇔ *àrángbó* ⇔ *orin*. This is to show that *àrángbó* can feature both in *ìṣàré* and *orin*.

Rájí, Adéṣlá, Òjọ́, Táíwò and Àjùwòṅ (2009) also categorise Yorùbá oral poetry into three. The first is the Yorùbá traditional religious poetry. Some of the examples Rájí, Adéṣlá, Òjọ́, Táíwò and Àjùwòṅ (2009) enumerate are among the religious poetry discussed above. Those which are not mentioned include *olójó* songs and *Ifá* songs. The second category in Rájí, Adéṣlá, Òjọ́, Táíwò and Àjùwòṅ (2009) is ceremonial poetry. The ceremony in which these kinds of poetry could be performed, according to them are wedding, naming, installation/coronation and burial. The topmost Yorùbá oral poetry relevant under this typology, according to Rájí, Adéṣlá, Òjọ́, Táíwò and Àjùwòṅ (2009) is *ràrà* (a multipurpose Yorùbá oral poetry). *Èkún iyàwó* (nuptial poetry), *ègè*, *bòlòjò*, *èfè/gèlèdè* song are also among. The last category is what Rájí, Adéṣlá, Òjọ́, Táíwò and Àjùwòṅ (2009) name oral poetry which is neither religious nor ceremonial poetry. They are materials for other oral poetry. *Ofò*, *ògèdè*, *àásán* (all are forms of incantations), *ìwúre* (prayer poetry), *oríkì* (praise poetry) as noted by Rájí, Adéṣlá, Òjọ́, Táíwò and Àjùwòṅ (2009) are poetic types that belong to this category. This last type of oral poetry is what Olátúnjí (1984) refers to as feature type. This categorisation of Yorùbá oral poetry is equally problematic. The religious status of many Yorùbá oral poetry like *ràrà*<sup>7</sup> nowadays has changed to social status. Even the so-called religious poetic types are now also used as a mode of entertainment on different occasions that are not religious. For example, *ijálá* and *èṣà/iwì egúngún* are the most used religious poetry in the current Yorùbá poetic world, and most places where they are used are secular occasions. They are used at wedding ceremonies, coronation and installation, naming ceremonies and other non-religious ceremonies. Though this does not remove the fact that they are religious poetry; it on many occasions, reduces the level of religious contents in these poetic types. So, using religion as a yardstick for categorisation may not help in generating a less problematic category of Yorùbá oral poetry.

The classifications of Yorùbá oral poetry considered more appropriate for this work with little modification among the above scholars are Olúkòjú (1978), Olátúnjí (1984) and Ògúndèjì (1991 and 2000). These scholars hold the belief that Yorùbá oral poetry is best classified by the use of their manner and mode of vocalisation. In other

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<sup>7</sup> Òpádòtun (2002) claims that *ràrà* from its inception is religious poetry of Èṣù worshippers. It gets to a stage where the worshippers of this deity do not want to be identified with it anymore, then *ràrà* religious status transformed into social status.

words, the mode of oral poetic rendition is the most appropriate criterion for primary classification. Three modes of vocalising oral poetry are identified: speech mode, chant mode and song. This category satisfies and encompasses all Yorùbá oral poetry than other categorisation paradigms discussed above. Ògúndèjì (1991 and 2000) further classifies *àrángbó* (speech or recitative mode) into major and minor types. The minor type includes *esẹ ifá* (ifá divinatory poetry), *oríkì* (praise poetry) and *ofò* (incantation). The major type includes *òwe* (proverb), *àlò àpamò* (riddle) and *àrò* (chain poetry). *Ìsàré* is also divided into religious and secular. *Orin* (song) into festival songs; examples are Òkèèbadàn festival songs and Ighogho festival songs. Children's song is subclassified into three namely: lullabies, folktale songs and game songs. Others are twins' mothers' songs, occasional songs; examples of which are housewife rivalry songs and political songs, and the last; dance music songs. Examples of dance music songs are *dùndún* and *şèkèrè* songs, *şàkàrà* or *agbè* songs and *àpàlà* songs.

An issue on the classification of oral poetry is brought up by Şotunsa (2005). Şotunsa (2005), while reviewing Olátúnjí's classification, argues against the feature type, chant and the song mode as forms of Yorùbá oral poetry. She, however, adds drum poetry as an independent form of Yorùbá oral poetry. She claims that drum poetry is an independent oral poetic form because it has its peculiarity like the other modes. This makes her redefine oral poetry as a kind of poetry whose distribution, composition and performance are essentially by word of mouth or through an instrumental medium, which is capable of passing across aural understandable human language. Şotunsa's (2005) submission could have been more acceptable of all classifications discussed above if the typology she refers to as feature type is identified as speech mode. Besides, drum is not the only musical instrument used to make an aural decodable human language. Musical instruments like flutes and trumpets can also do the same, whereas they are not membranophonic instruments; they are aerophones. There are different aerophonic musical instruments in Yorùbá music. Examples are *ekùtù*, *tàlàkà* and *tòròmágbè*<sup>8</sup>. There also are many idiophonic musical instruments that can clearly produce aural decodable human language. So singling out drums among these instruments is inappropriate. This typology of oral poetic form can be best referred to as "musical instrument poetry".

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<sup>8</sup> These are different flutes used by hunters and warriors among the Yorùbá people.

Having critically looked through the above classifications, using the mode of rendition as criterion of categorisation like Olúkòjú, Ọlátúnjí, Ọ̀gúndèjì, and Ọ̀tunsa Yorùbá oral poetry could be broadly categorised into four. These are *àrángbó* (speech/recitative mode poetry), *ìṣàré* (chanting mode poetry), *orin* (song mode) and *ohùn ohun èlò orin* (musical instrumental mode).

#### 2.1.4 Characteristic features of Yorùbá oral poetry performance

It has been mentioned above that Yorùbá oral poetic types are multimodal in nature. In other words, Yorùbá oral poetry has extensive characteristic features. To avoid unnecessary repetition, a generic approach is employed to discuss these features. The first and foremost feature of Yorùbá oral poetic types is that they are oral. This is extensively discussed by Finnegan (1977), Olúkòjú (1978), Ọlátúnjí (1984), Ọ̀gúndèjì (1991), Ọ̀gúnjìnmí and Na'Allah (1994), Ojaide (2012), Ọ̀pádòtun, Gbénró and Ọ̀mólàsóyè (2005), Ọ̀tunsa (2005), Rájí, Adéolá, Ọ̀jó, Táíwò and Àjùwòn (2009) and Mbube (2017). To explain the oral nature of Yorùbá orature, Adéjùmò (2009) states that the orature of the Yorùbá people is basically oral. Adéjùmò continues to state that it is a creative text delivered orally and passed from one generation to another. To substantiate this, Yorùbá oral poets, including performers of *ijálá*, *ẹ̀ṣà* and *ràrà* indicate this in their performances. When *ijálá* or *ẹ̀ṣà* performers want to clarify that the poem they are performing is not their text but was orally passed on to them by their parents, masters and bosses, one of the statements they use in saying this is “*orín mi kò orín ọ̀gá mi ní*” (the song is not mine, it is my boss’ song). Yorùbá oral poets also show this when paying homage during their performances. For example in *ijálá*, the performer in the excerpt, “*Ba á kọrin à júbà ẹ̀ni tó lorin ní*” (If one wants to sing, one must pay homage to the owner of the song) (Àjùwòn, 1981:18), clearly states that the song he wants to sing is not his own creation but someone taught him.

Another feature characteristic of Yorùbá oral poetry, according to Olúkòjú (1978), is that they can be categorised by their mode of vocalisation. Some are vocalised in speech mode, some in chant mode and others, in song mode. Another feature of Yorùbá oral poetry is that they are highly incorporable and their borders are porous (Barber, 1991). This suggests that a Yorùbá oral poetic type has the potential to be made used in the contents of another oral poetic type. Barber gives an example of *Ifá* divination poetry, *oríkì* (praise poetry), *àrò* (chain poetry) and *òwe* (proverb) in which Yorùbá oral narratives can feature. Some Yorùbá oral poetry are generally performed across the

Yorùbáland while some are regional based (Ọlátúnjí, 1984, Ọ̀gúndẹ̀jí, 1991, Ọ̀pádòtun, Gbénró and Ọ̀malásóyè, 2005 and Rájí, Adéọ́lá, Ọ̀jọ́, Táíwò and Àjùwò, 2009). The examples of Yorùbá oral poetic types that are performed across Yorùbáland are *òwe* (proverb), *ẹ̀sẹ Ifá* (*Ifá* divination poetry), *ìjálá* (hunters' chant) and *ẹ̀sà egúngún* (*egúngún* chant). Those that are regionally based are *ìgbálá* (funeral poetry among the people of Ègbá), *gẹ̀lẹ̀dẹ̀* (masqued satirical song among Ègbádò/Yewa), *ìgbá tíí* (the song of queens of Ọ̀yó), *òbitun* (girls initiation into womanhood poetry among the Yorùbá people of Ọ̀ndó), *orin ẹ̀yọ̀* (Èyọ̀ masquerade song among Èkó people of Yorùbá), *orin Àjàgbó* (Bull roar deity (*orò*) song among Èkìtì people of Yorùbá), etc.

Another prominent feature of Yorùbá oral poetry is communal and collective authorship (Ọ̀gúndẹ̀jí, 1991). This implies that it is hard to claim the authorship of Yorùbá oral poetry. Taking proverbs as an example, it is hard to trace the origin of many Yorùbá proverbs let alone identifying who first used them. Proverbs are oral resources of society that everybody can make use of. It might be argued that if *ìjálá* or *ẹ̀sà* belongs to some religious sects, can the initiates of these poetic types not claim their authorship? The condition of having an authorship right of a literary work does not permit anybody to directly quote the work without referencing the creator. This cannot be applied to oral literature which anybody, even someone who is not a member of the religious group can make use of, so far the culture of the land permits him/her without a reference to the author.

Moreover, in oral literature performance, the period of production and the period of performance are the same. In other words, the period of production and the period of performance occur simultaneously. Ọ̀gúndẹ̀jí (1991) explains that an oral artist does not need to firstly compose his poetry like the written poets prior to his time of performance. This also indicates that Yorùbá oral poetic types are performative. What occurs during the time of performances forms their contents. This is another prominent feature of Yorùbá oral poetry.

In addition, each Yorùbá oral poetry has a way of discussing its mode of vocalisation and performance (Ọ̀pádòtun, Gbénró and Ọ̀malásóyè, 2005 and Rájí, Adéọ́lá, Ọ̀jọ́, Táíwò and Àjùwò, 2009). The modes of their performances are portrayed by the verbs we use to describe them. *Ìjálá* mode vocalisation is described as *sísun/kíké*, *ẹ̀sà* chant is described as *pípè*, *iwì* chant is described as *kíkì*, *ọ̀sàré* mode of chanting is described as *ríré* and so on. The adjectives used to qualify these modes of vocalisation are reduplicated versions of their root verbs as in *ré + ré* (chant + chant) = *ríré* (chant).

The verb used to describe the way of vocalising each oral poetry whether the speech mode, chant mode or song are different, dialectal and regional oriented.

The use of musical instruments is among the features of Yorùbá oral poetry (Olúkòjù, 1978, Ògúndèjì, 1991, Òpádòtun, 2002, Òpádòtun, Gbénró and Òmalàsóyè, 2005 and Rájí, Adéolá, Òjó, Táíwò and Àjùwò, 2009). Some oral poetic types are even named after their musical instruments or the ways these musical instruments are being played. An example of such oral poetic type is *igbá tíí* (the song of queens of Òyó). *Igbá tíí* (a calabash tray beating) which is a musical instrument played to a poetic type of *ràrà* (*yùngbà*), which the queens of Aláàfin of Òyó use to eulogise the king. They also deploy it as a means of communicating him. Because *yùngbà* is not only performed on this occasion, the type which is strictly performed by *ayaba* (queens) is then differentiated from others with its musical instrument. The Yorùbá oral poetic types which are named after their musical instruments include *orin dùndún àti ùkòkòkò* (*dùndún* and *ùkòkòkò* song), *orin opa* (*opa* song) and *orin àpîrì* (*àpîrì* song). This also included *orin kete* (calabash pot song) and *orin agbè* (gourd song) on which this study is based. The Yorùbá oral poetic types which their musical instruments are not named after are more than those named after their musical instruments. Examples of this are *orin gèlèdè*, *ijálá*, *èṣà/iwì*, *Ṣàngó pípè* (*Ṣàngó* chant) and *ràrà Ṣàngó*. The musical instruments played during the performances of these Yorùbá oral poetic types in order of their referencing are *àpèsìn* drum, *àgèrè* drum, *bàtá* drum and *dùndún* drum. There are also some Yorùbá oral poetic types that do not have any musical instruments in particular but which any available musical instruments could be played to during their performances. The major example of this is *orin omòdé* i.e. *orin àlò onítàn* (folktale song).

According to Vansina (1965), one prominent feature of oral poetry is the mnemonic devices deployed in them. This is also applicable to Yorùbá oral poetry. Mnemonic devices are materials that are used in remembering the verse of oral traditions. These are expressions that make understanding the verses, and identification of an oral genre become easier. For example, in the use of proverb, the statement “*àwòn àgbà sọ pé...*” (the elderly said...) which usually precedes proverbial sentences is an indication that the oral genre about to be cited is a proverb. The statement also shows communal ownership of *òwe* (proverb). Also in *àlò àpagbè/onítàn*, the periodic song is not only used to sustain the plot of the tale but is used as a mnemonic device. Once listeners who are mainly children could remember the folktale song, they would

remember lesson taught in the storyline also. Likewise, periodic songs that occur during the performance of Yorùbá chant mode poetic types are mnemonic devices.

Another feature that is also observable in some Yorùbá oral poetry is its esoteric nature (Vansina, 1965). The esoteric nature of poetry, according to Vansina, is the transmission of oral poetry by certain people who are known to be members of a particular institution. In this, such oral poetic types are not to be performed by other people who are not among the particular group. Yorùbá poetic types of this class are mainly religious. Although some are not religious but just have a respected cultural element that backs it. Examples of esoteric Yorùbá oral poetry which are religiously motivated are *ìgbálá* (dirge among the Ègbá people) and *ìrèmòjé* (hunters' funeral passage rite). Esoteric Yorùbá oral poetry which is culturally motivated is *òwe* (proverb) and *ẹkún ìyàwó*. Proverbs in Yorùbá socio-cultural settings can only be used by the elders. They are the people who have the right to use proverbs without referring to another person. If a young person uses a proverb without taking permission from the elders by saying "*tótó ẹe bí òwè àgbà*" to mean "respect/honour to the elders who are the users of this saying", such person is considered rude. *Obitun* is another example of Yorùbá poetry of this type. It is only performed by girls who are transcending from the childhood stage to the stage of puberty.

Audience participation is another generic feature of Yorùbá oral poetry. Ògúndèjì (1991) classifies the audience of Yorùbá oral performances into two. These are the audience with active participation and the audience without active participation. An active audience of Yorùbá oral poetry performances can participate in the performance by dancing, rewarding the performers and even intervening to correct the performer where necessary. For example in *ìyèrè Ifá*, the elderly Ifá priests who are listening to a young priest performing *ìyèrè* can correct such a performer if he makes mistake. An audience without active participation is an audience that only listens or watches the performance without contributing actively in any way. Audience participation is also prominent in children's play songs. For example, in folktale songs, when the lead vocalist starts to make the calls of the song, the audience joins in singing the responses to the calls. The religious Yorùbá poetic audience could either be initiates or non-initiates. Audience participation in some religious poetry is limited. Example of Yorùbá religious poetic type is *ìgbálá* and *ìrèmòjé*. In this poetic type, an audience who is not an initiate of the religious sect the genres belong cannot participate. In secular Yorùbá oral poetry like *ràrà/ẹkún ìyàwó*, *orin agbè*, *alámò* and *ẹgè*, audience

participation is more prominent and pronounced than in the religious poetry. Both the adult, children, male and female constitute an audience of many Yorùbá oral poetry. Examples of this Yorùbá poetic type are *ègè*, *ràrà*, *dadakúàdà*, *dùndún* and *ṣèkèrè* and *òsàré*. Some religious oral poetry like *ìjálà*, *ìyèrè Ifá*, *Ṣàngó pípè*, and *ẹ̀sà* are other examples. On the other hand, children are the only audience for some oral poetry. The main, if not the only example of this poetic type, is *orin omòdé* (Yorùbá children's song).

Using a linguistic perspective, Ọlátúnjí (1984) recognises some general features of Yorùbá oral poetry. The first we shall mention is that, in Yorùbá oral poetry, breath pause could be used to delimit the lines of the poetry. In performing some Yorùbá oral poetry, performers observe pauses to refresh and to start other lines. This, as explained by Ọlátúnjí could also be accompanied by lengthening the tone on the last or final syllable of the pre-pausal lexical. It could be observed by making an emphatic lengthening of the low tone of the last syllable of the word. These features are mostly realised in chant and song modes of Yorùbá oral poetry. In some instances, oral performers rush their utterances, this might create a problem of delimitation of poem lines. In such a case, Ọlátúnjí suggests lexico-structural and semantic considerations of the poem as additional and supplementary criteria to breath-pause.

Other general features of Yorùbá oral poetry explained by Ọlátúnjí are repetition, parallelism and tonal counterpoint. Forms of repetition that he identifies in Yorùbá oral poetry are lexical repetition, semantic repetition, partial lexico-structural and full lexico-structural repetition. Word-play, non-casual language and rhythm are other stylistic devices Ọlátúnjí explains as general features of Yorùbá oral poetry. The figurative language he considers general to Yorùbá oral poetry includes allusion, personification, metaphor, simile, hyperbole, irony and euphemism. He also discusses distinctive features of Yorùbá oral poetry like *oríkì* (Yorùbá praise poetry), *ẹ̀sẹ̀ ifá* (Ifá divination poetry), *ọ̀fò* (Yorùbá incantations), *òwè* (Yorùbá proverbs) and *àlọ̀ àpamò* (Yorùbá riddles). All these poetic forms have their specific features through which they could be identified. *Oríkì* according to Ọlátúnjí is characterised by nominalisations and nominal phrases, preponderance of kinship terminologies, multiple references to the subject of the *oríkì*, multiplicity of oblique references (allusion) and fluidity of structures and contents. Similarly, *ẹ̀sẹ̀ Ifá* is characterised by citation of the priest, presentation of the protagonist and his/her problem, prescription, the reaction of the protagonist, the result of protagonist reaction to *Ifá* prescription, the infrastructural recapitulation and the general comment which shows the greatness of *Ifá*. Because of the multimodal nature of

Yorùbá poetry, it cannot be said that Ọlátúnjí (1984) has discussed everything about the features of Yorùbá oral poetry. It is however observed that his work focuses mainly on the speech mode of Yorùbá oral poetry and is silent about Yorùbá chant and song.

Going by Ọtunsa's (2005) explanation of Yorùbá drum poetry, drum poetry also has some distinctive features. Among these are the rhythmic nature of its style and aesthetics, sound patterning styles, the musical nature, the pitch variation, breath pauses, clustering of vowel sounds, tonal gliding, the rhythmic elongation and the ambiguous nature of the poetic sentences (drum poetry). It also needs to be noted that each Yorùbá oral poetry, especially the chant mode and songs, has its specific musical instruments played into it. Many of these instruments are religiously related while some are not. Those that are religiously related are the ones played to religious poetry; those which are not played to social poetry. Drum is even considered a deity, *àyàn*<sup>9</sup>, that is worshipped by drummers. The emphasis is that drum poetry is also oral poetry with its characterised features.

Due to the multimodal nature of Yorùbá oral poetry, it is not easy to discuss everything about its features. Yorùbá oral poetry is a world of knowledge on its own, its features will continue to be growing as language and culture grow. This is because Yorùbá oral poetic types are products of the Yorùbá language and culture. Culture is not static, it changes, develops and as well gets into extinction. So, features of Yorùbá oral poetry could also change, develop and die as a result of changes that occur in the cultural values of society. Some oral poetic types have died and they could not be traced. So, if an oral poetic type dies, its features also die along. This means we can only discuss features of those Yorùbá oral poetic types available at the point of our discussion.

### 2.1.5 Yorùbá oral poetry in the face of globalisation

Yorùbá oral poetry has gone far and wide and has gone across several cultural groups of the world. The Yorùbá oral poetry is no more restricted to the Yorùbá socio-cultural setting but has been recognised throughout the world. The foremost factor that spreads the Yorùbá culture and values across the western world was the Atlantic slave trade. According to Babáwálé (2008), the direct shipments of the people of Africa started

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<sup>9</sup> According to Àjàyí (2004), *àyàn* is a Yorùbá drum deity. It is worshipped by drummers. An example of the time it could be worshipped is during the graduation ceremony of a drummer trainee. Among the sacrificial elements, the trainee would present for sacrifice to *àyàn* include, "*ọtikà* (millet wine), *obì* (kolanut), *ẹkuru* (food made of beans) and *ẹkọ* (cold pap) (586)."



in 1532. Many West African people during this time were sold into slavery and shipped like commodities to Brazil, Cuba, Guyana, Grenada, Jamaica, Barbados, Haiti, Trinidad and Tobago among others. During and after the slave trade, the Yorùbá people that were forcefully carried away to the diaspora did not forget their culture. They took every element of their culture seriously. Fálọlá (2012) opines that there was a massive expansion of the Yorùbá in the four continents united by the Atlantic Ocean. The Yorùbá freed slaves after the abolition of slavery came back to many West African countries and the Atlantic world. Yorùbá people during the slavery did not abandon their *orìṣà* (Yorùbá deities) religion. Oral poetry is deployed during the worship of Yorùbá deities. In Yorùbá literary studies, they are regarded as religious poetry. This use of poetry was sustained in the diaspora. According to Fálọlá (2012), in an attempt to syncretise Yorùbá religions with Christianity, Bible passages were chanted like *ofò*, *ògèdè*, and *àyájó* (mythological incantation). Fálọlá (2014) states that in practising Yorùbá religion and culture in the diaspora, the Yorùbá people did not abandon *Òrìṣà* music and dance since it reveals the power of their identity and nationalism. They reshape the practice of the foreign religion in accordance with their own and historical perspectives. This leads to the survival of their culture and also an exhibition of the syncretisation of the African world view and Western cultures. This factor, if not the first, was one of the major factors that made it easy for Yorùbá oral poetry to receive global attention.

Ojaide (2012) avers that literature in Africa is an artistic production in which its writers not only express the aspirations, frustrations, and other life experiences of the people in society but also showcase their culture. This did not originate with written literature. It had been so with oral literature before the rise of writing. Yorùbá socio-cultural setting is a typical African society. So, literature among Yorùbá people is not only for art's sake but for life's sake. In this wise, poetry among the Yorùbá people has utilitarian functions than only aesthetic values. Ògúndèjì (1991) states in respect of this that literature performs two major functions at the same time. These, according to him, are the educational and aesthetic functions. Though, literature performs other functions apart from these two when considering different contexts of Yorùbá orature performances. *Ofò*, for example, is used for different medicinal purposes.

Yorùbá oral poetry has always included issues relating to other neighbouring tribes before the colonisation of the West African people. The *egúngún aláré's* (Yorùbá masquerade theatre) troupe had for example, been staging playlets about *Òyìnbó* (whiteman), *Tápà* (the Nupe), *Ìdàhòmì* (the Dahomean-Republic of Benin) and *Gànbàrí*

(Hausa) (Ògúndèjì, 1992a). Apart from the whiteman (*Òyìnbó*) playlet stated above, other ones represent the cultures of other tribes around the Yorùbá people. The Hausa and Tápà are neighbours to Yorùbá people in the Middle Belt and the Dahomi people are neighbours to Yorùbá in the west. Both tribes have historical contact with the Yorùbá people. The whiteman playlet showcases the cultural contact of Yorùbá with the white people, precisely during the pre and post-colonial eras. These plays of Yorùbá masquerade theatre extensively make use of the poetic chants, *ẹ̀ṣà egúngún*. It is clear that the Yorùbá people and their oral poetic types had contact with not only the neighbouring tribes of the Yorùbá people but also with foreign people (white people).

Another factor that positively affected the spread and globalisation of Yorùbá oral poetry first during colonialism and much more after was the global performance of the plays in the Ogunde dramatic tradition<sup>10</sup> that portray and make use of Yorùbá poetry a lot. The Ogunde dramatic tradition and its practitioners contributed a lot in making Yorùbá oral poetry popular in the Western world. Hubert Ogunde and Dúró Ládiípò, among others, took Yorùbá drama to different countries of the world (Clark, 1979; Ògúndèjì, 1988 and Rájí-Òyèlàdé and Ọ́lórúnṣómí, 2008). Ogunde to be precise has taken Yorùbá drama to many "prestigious international festivals and places like the Llangollen international, Eisteddfod; Fairfield Hall, Croydon, Great Britain; and Apollo Theatre, Harlem, New York" (Clark, 2014:395). Ogunde and other Yorùbá theatre practitioners who took after him, according to Ògúndèjì (1992a), made use of oral poetry in composing the dialogue, especially Dúró Ládiípò who had oral poets like Làísì Gbébolájà in his theatre troupe and extensively use oral poetry in his plays like *Ọba Kò So*, *Mọ̀rẹ̀mí*, *Ọ̀ṣun* and *Ajagun Nlá* etc. (Ògúndèjì 1988 and 1992a). The use of Yorùbá oral poetry in these plays had in one way or the other contributed to the globalisation of Yorùbá oral poetry during and after the performances of these plays in the Western world.

We must also mention the contribution of modern musicians in portraying Yorùbá oral poetry to the whole world using the Western world as a window. Some of these musicians re-create the oral poetic pieces. Among these musicians are *jùjú* practitioners. Examples of *jùjú* musicians are Túndé King, Òjògẹ Daniel, Benjamin

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<sup>10</sup> As shown by Ògúndèjì (1992a), there is a controversy on whether this theatre should be named after Ogunde. Ògúndèjì explains that the fact that Ogunde was the first person to make this theatre a profession in Nigeria, the theatre could be named after him because many inventions were named after their inventors.

Adéróunmú popularly known as Kòkòrò, Moses Ọláiyá, I.K. Dairo, Ebenezer Obey, Àyíndé Bákàrè, King Sunny Adé, Prince Adékúnlé, Şégun Adéwálé, Dayò Kujòrè, Káyòdé Fásolá, Délé Abiódún, Empror Pick Peters and Sir Shinna Peters. Highlife is another popular music through which Yorùbá oral poetry has been marketed across the world. Among highlife musicians are Bobby Benson, Fàtài Rolling Dollar, Orlando Owoh, Túnjí Oyèlànà, Dípò Şodipò, Adé Wesco, Adéolú Akínsànyà, Fèlá Aníkúlápó-Kúti, Victor Ọláiyá and Orlando Julius. *Àpàlà* musicians, including Yusuf Ọlátúnjí, Àrúnà Ìşòlá and Àyínlá Ọmọwùrà, are also among Yorùbá musicians who have immensely contributed to popularising Yorùbá song across the Western and Asian worlds. Equally important to the globalisation of Yorùbá oral poetry are *fújì* musicians like Àyíndé Barister, Àyíndé Wásù, Adéwálé Àwúbà, Àyíne Àlàbí Pasuma, Saheed Ọşùpá, Sule Máláikà among others. Many hip-hop artists also contribute to the globalisation of Yorùbá poetry. Musicians like Davido, 2face Idibia, 9nice, Eedris Abdulkareem, Wande Coal, Sunny Nneji, D'Banj, P Square, Styl Pluss and Weird MC use various types of Yorùbá oral poetry in an adaption manner (Babalólá, 2009).

The above Yorùbá musicians take Yorùbá philosophical perspectives which occur in Yorùbá oral traditions, i.e. poetry as the basis of their songs. Many of them even adapt one particular Yorùbá oral poetic type or the other. For example, Julius Orlando Ekemode, a popular Yorùbá highlife musician adapts the Yorùbá deities' invocations (*òrìşà pípè*) and *ìwúre* (prayer) in the video clip of *Ádára*<sup>11</sup> as contained in the excerpt below:

(Performance of sacrifice offering as an intro to the lyric)

|              |                               |                                               |
|--------------|-------------------------------|-----------------------------------------------|
| Ọşun Priest: | <i>Obì ibò tá a bọ rẹ é o</i> | This is the kolanut of sacrifice that we made |
|              | <i>Àdúrà rẹ ó gbà o</i>       | Your prayer shall be answered                 |
| Audience:    | <i>Àşẹ</i>                    | Amen                                          |
| Priest:      | <i>Á jú ọ şíşe ò</i>          | You shall do it successfully                  |
| Audience:    | <i>Àşẹ</i>                    | Amen                                          |
| Priest:      | <i>Kò níí yí ọ lóó o</i>      | It shall not be unsuccessful                  |
| Audience:    | <i>Àşẹ</i>                    | Amen                                          |
| Priest:      | <i>Ọlọhun ò níí jẹ o tẹ o</i> | God will guide you from falling into disgrace |
| Audience:    | <i>Àşẹ</i>                    | Amen                                          |
| Priest:      | <i>Àwa náà ò níí tẹ o</i>     | We will also not fall into disgrace           |
| Audience:    | <i>Àşẹ</i>                    | Amen                                          |
| Someone:     | <i>Ọşóogbó òòò</i>            | <i>Ọşóogbó òòò!</i>                           |

<sup>11</sup> The lyric was digitalised from VHS tape, compiled and uploaded on the internet by Zooka (Dean) in May 2008.

|                        |                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                               |
|------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Audience:              | <i>Ooore Yèyè òòò</i>                                                                                                                                                                                                                                                                          | Good Yèyè (Mother)!                                                                                                                                                                                                                                                                                                                                                           |
| (Then the song begins) |                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                               |
| Call:                  | <i>Olúwa, tiwá dọwọ ẹ ò<br/>Ọba, tiwá dọwọ ẹ<br/>Odùduwà, jẹ kó yẹ wá ò<br/>Olórun, jẹ kó yẹ wá<br/>Ọṣun, jẹ kó yẹ wá òòò<br/>Báwa, sàgàn dọlómọ<br/>Ọrúnmilà, jẹ kó yẹ wá o<br/>Olùgbàlà, jẹ kó yẹ wá<br/>Obòkun, jẹ kó yẹ wá o<br/>Ọgún, lànà rere kò wá<br/>Ọbàtálá, jẹ kó yẹ wá òòò...</i> | God, our lives are in your hands<br>King, it is in your hands<br>Odùduwà, let it be well with us<br>God, let it be well with us<br>Ọṣun, let it be well with us<br>Provide child for the barren<br>Ọrúnmilà, let it be well with us<br>The saviour, let it be well with us<br>Obòkun, let it be well with us<br>Ọgún, pave good path for us<br>Ọbàtálá let it be well with us |
| Response:              | <i>Àṣẹẹẹẹ ò àṣẹ<br/>Àṣẹẹẹẹ ò àṣẹ</i>                                                                                                                                                                                                                                                           | May it be so<br>May it be so                                                                                                                                                                                                                                                                                                                                                  |
| Call:                  | <i>Ká kólémólé</i>                                                                                                                                                                                                                                                                             | That we should be building many<br>houses                                                                                                                                                                                                                                                                                                                                     |
| Response:              | <i>Àṣẹẹẹẹ ò àṣẹ</i>                                                                                                                                                                                                                                                                            | May it be so                                                                                                                                                                                                                                                                                                                                                                  |
| Call:                  | <i>Ká lówó lówó</i>                                                                                                                                                                                                                                                                            | That we should be rich                                                                                                                                                                                                                                                                                                                                                        |
| Response:              | <i>Àṣẹẹẹẹ ò àṣẹ</i>                                                                                                                                                                                                                                                                            | May it be so                                                                                                                                                                                                                                                                                                                                                                  |
| Call:                  | <i>Ká bímólémò</i>                                                                                                                                                                                                                                                                             | That we should have many<br>children                                                                                                                                                                                                                                                                                                                                          |
| Response:              | <i>Àṣẹẹẹẹ ò àṣẹ</i>                                                                                                                                                                                                                                                                            | May it be so                                                                                                                                                                                                                                                                                                                                                                  |
| Call:                  | <i>Omọ ni kó sin wá</i>                                                                                                                                                                                                                                                                        | That our children should bury us                                                                                                                                                                                                                                                                                                                                              |
| Response:              | <i>Àṣẹẹẹẹ ò àṣẹ...</i>                                                                                                                                                                                                                                                                         | May it be so                                                                                                                                                                                                                                                                                                                                                                  |
| Call:                  | <i>Á á dára ò<br/>À à dára o<br/>Á dára fẹgbé wa ò<br/>Á yẹ wá kalé</i>                                                                                                                                                                                                                        | It shall be well<br>It shall be well<br>It shall be well with our group<br>It shall end well with us                                                                                                                                                                                                                                                                          |
| Response:              | <i>Á á dára ò<br/>À à dára o<br/>Á dára fẹgbé wa ò<br/>Á yẹ wá kalé</i>                                                                                                                                                                                                                        | It shall be well<br>It shall be well<br>It shall be well with our group<br>It shall be well with us till the end                                                                                                                                                                                                                                                              |

The intro performance is a replica of supplication which is many times rendered as incantation (*ofò*, a Yorùbá oral poetic type) during sacrificial offering in Yorùbá traditional religious services. In the sentences of this incantation, there are assertive sentence markers like “...ó..., á..., kò ní... and ...ò ní...” as it occurs in *ofò* (Ọlátúnjí, 1984 and Ọgúndèjì, 1991). This suggests that the sentences in which they are used might be adaptation of Yorùbá incantation. Also, in the last part of the intro of the above excerpt, the sentences in which Ọṣun is called Oṣóogbó are sentences from *orin Ọṣun* (Ọṣun's festival song). Starting from the first line of the call, Olódùmarè and Yorùbá deities are invoked and supplications are made to them. Orlando Julius no doubt copies this from his experience about *òrìṣà* praise poetic types like *Ọya pípè* (Ọya chant) and *Ọbàtálá pípè* (Ọbàtálá chant) from the society that produces him (the Yorùbáland).

Generally, the style of presentation of the above song and its philosophical base portrays the performative nature of Yorùbá oral poetic genres. Staging this kind of performance abroad like how Orlando Julius and many of the above artists did during and after Nigerian's independence is a way of promoting and making Yorùbá oral poetry to be known worldwide.

The academics and literary scholars also make a great contribution in globalising Yorùbá oral poetry. This had started even before the Christian missionaries came to the Western part of Africa. Before the advent of missionaries in West Africa, there had been an Islamic orthography of the Yorùbá language called *ajami* or *waka*<sup>12</sup>. According to Sanni (2011), many *ajami* materials still in private holdings of some Islamic scholarly families. Topics which some of the available *ajami* materials treated, according to Sanni (2011 and 2017), include didacticism, historical accounts, medicinal and healing instructions, incantations and magical practices. Sanni (2017) expatiates that a notable Islamic scholar and poet who was widely known across West Africa with his style of song in *ajami* Yorùbá, and whose documentation was said to be the oldest *ajami* Yorùbá was Badamasi b. Musa Agbaji, his death was guessed to be around 1891.

Though available materials on *ajami* Yorùbá are not enough in order to determine the degree of its contribution in globalising Yorùbá oral poetry, the few pointed to in Sanni (2011 and 2017) are pieces of evidence to prove that *ajami* was once used in private documentation of some Yorùbá poetry in an attempt to making it readable for other West African people, who could read in the Arabic language.

Efforts of missionaries and expatriates, who came to Nigeria to spread Christianity and to reduce Yorùbá among other West African languages into writing was a landmark achievement in globalising Yorùbá oral poetry. As earlier discussed by Oḷábímtán (1974), Ògúndèjì (1992b) also notes that the first Yorùbá written poetry came on board in the year 1848 by Henry Townsend, an Anglican missionary. Ògúndèjì explains that after the period of translating English written poetry into Yorùbá, the transcription of Yorùbá oral poetry started. An example given by Ògúndèjì was the use of some Yorùbá proverbs and folktales in *Nígbà Tí Ọwó Bá Dilẹ* (a Yorùbá newspaper started in 1914). Ògúndèjì, also notes that the compilation of Yorùbá proverbs reflected in the dictionary written by Bishop Àjàjí Crowther and the oral poetry of Aríbilóşòó

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<sup>12</sup> According to Sanni (2011 and 2017), this is an Arabic version of orthography to which many local languages of Western African communities were reduced. Like other West African lands, the Muslim people of Yorùbáland also document some of their literature and poem in *ajami*.

which Lìjàdù compiled and published in a book titled *Kékeré Ìwé Orin Aríbilóşó*. Similarly, Ọbasá as revealed by Ọ̀gúndèjí did some compilation of Yorùbá oral poetry which helped him in writing his collection of poetry texts. The point being emphasised here is that all these attempts contributed to the rise and ultimate globalisation of Yorùbá oral poetry because the foreigners who came here to study both the Yorùbá literature and culture read them and even refer to them in their works.

Among the academics who are either Nigerians or non-Nigerians that have transcribed, analysed and documented Yorùbá oral poetry, published them in international books and journals include Gbàdàmóşí and Beier's (1959) work on Yorùbá proverb, Abímbólá's (1968 and 1969) compilation of *Ifá* poetry, Babalólá's (1966) collection and analysis of the content and form of *ijálá*, Bascom's (1969) compilation and analysis on *Ifá* poetry, Ọlájubú's (1972) compilation of *iwì egúngún*, Finnegan (1977) who worked on oral poetry in Africa in general, and Babalólá (2000) among many others.

Furthermore, the rise and development of the Yorùbá film industry have contributed to the globalisation of Yorùbá oral poetry. Àlámú (2010) posits that in many Yorùbá films, there are copious instances of the use of oral poetry like *ọfò* (incantation), *ìwúre* (prayer to deities) and *ẹşẹ ifá* poetry. *Ọfò*, according to Àlámú (2010), is deployed in *Òbúkọ Dúdú* and *Èkùró Ọlójà*. Àlámú's list of the Yorùbá films in which *ìwúre* is used includes *Ówò Blow*, *Bàbá Àgbà*, *Èkùró Ọlójà* and *Ó Le Kú*. The films in which *ẹşẹ ifá* is employed, according to Àlámú, are *Èkùró Ọlójà*, *Ó Le Kú* and *Ti Olúwa Ni Ilẹ̀*. Many Yorùbá films in this millennium are globally patronised. Mainframe Film and Television Productions produces Yorùbá home videos which are popularly watched in the Western world, North and South America and other West African countries. Using Yorùbá oral poetry in these films is a way of globalising the genre; through this, many foreigners who do not know about the genre are getting familiar with them. According to Ekwuasi (2014), Nollywood has not only totally taken over the domestic market but has also been rated as second-best among the filmmaking industries of the world. This means Yorùbá filmmakers who are notable collaborators in the Nigerian film industry called Nollywood have taken Yorùbá oral poetry into the global world.

The relevance of the internet in posting the recorded performance of Yorùbá oral poetry is an indisputable factor that has contributed immensely to globalising the genre. In this sense, Yorùbá oral poetry is being technologised. In other words, technology is deployed to aid the globalisation of Yorùbá oral poetry. This has not just started;

Adéjùmò (2009) states that it started in 1970. Researchers of Yorùbá oral poetry make use of celluloid to record the oral poetry. According to Adéjùmò (2009), this marked the beginning of visual recording. Adéjùmò (2009:5) historicises that by 1976, there was emergence of film industry with Olá Balógun production of *Àjàní Ògún*, between 1976 and 1980, “*Aiyé, Jaiyésinmi, Àròpin N Tenia* (Hubert Ogunde’s), *Kádàrà, Taxi Driver* Parts I and II, *Ìyá Ni Wúrà (Adéyemi Afoláyan)*, *Òrún Móoru, Àarẹ Àgbáyé* and *Moşebólátán* (Moses Oláiyá)”. All these plays employ several types of Yorùbá oral poetry which globalise the poetic genres.

Internet in today’s global world has turned the whole world into a village where it is very much easy to relate with people in very distant locations. With the internet, many oral poets have uploaded their poetry performances online. Students of Yorùbá oral poetry all over the world do upload oral poetry on the internet. Many traditional festivals in which oral poetry plays a prominent role have been uploaded. Example of such festivals are Òşun Òşogbo festival, Èyò festival, Şàngó festival, Edì festival, Egúngún festival, Gèlèdè festival and Ògún festival in Oñdó. Thus, Yorùbá oral poetry is no more hidden; it has travelled far beyond its traditional local domain.

#### 2.1.6 Historical and geographical description of Ìbàràpá and Òkè-Ògùn people of Òyó state

Ìbàràpá is a group of Yorùbá people which cover the geographical location of the Southwestern corner of Òyó State. The area was named after the pod of melon (*bàrà ègúsí*) which its seeds are commonly eaten in the area. According to Olárewájú, Fátókí and Ògúnsolá (2018) Ìbàràpá geographical area is located around the latitudes 70.15' N and 70.55' N and longitudes 30E and 30.30' E. The area is located nearly 100 km north of the Lagos coast and 95 km in the west of Ìbadàn respectively. The area is described by Olárewájú, Fátókí and Ògúnsolá (2018) to have been bordered by the Yorùbá people of Òkè Ògùn. This is in the northern area of Ìwájòwà, Kájòlà and Ìşeyìn Local Government Areas of Òyó State. The area is also spread to the eastern part of Ìdó Local Government. Ìbàràpá geographical area is also bordered by Yewa/Ègbádò in its western part and Abèdókútà to the south. As noted by Olárewájú, Fátókí, and Ògúnsolá, Ìbàràpá geographical area is approximately 2,496 km<sup>2</sup> in size. Ìbàràpá land is mostly covered with savannah; its long time ago natural vegetation was rainforest but has changed to derived savanna as a result of constant deforestation through bush burning. The land

structure of Ìbàràpá lies at elevations ranging between 120 and 200 meters above sea level, rocks in the area can measure 340 meters, this is approximately 1,115 feet, (Kólá, 2006 and Olárewájú, Fátókí and Ògúnsojá 2018). The area consists of seven major towns namely, Èrúwà, Lànlátè, Igbó-Orà, Ìdèrè, Ayétè, Tápà and Ìgàngàn. Farming is a business mostly practised in the area.

The people of Òkè Ògùn (Upper part of river Ògùn) are otherwise referred to as Ò̀nkò. According to Obed, Adémólá and Ògúndáre (2011), Òkè Ògùn is situated in the north-western part of Oyo State, Nigeria. The area is marked by River Ògùn. As maintained by Obed, Adémólá and Ògúndáre, the geographical location of Òkè-Ògùn is 038 35"–048 13"E and 0088 05"–0098 08"N. Obed, Adémólá and Ògúndáre include that the land of Òkè Ògùn is between 77 and 456 m above sea level. Òkè Ògùn is bordered by the Republic of Benin to the west, Ìbàràpá in the southwest and Kwara state in the north. According to Obed, Adémólá and Ògúndáre, the precambrian basement complex is made up of magnates, gneiss and schist. The rock unit of Òkè Ògùn as mentioned by Obed, Adémólá and Ògúndáre is undifferentiated meta-sediments, also including granite, granite gneiss and porphyritic granite. Òkè Ògùn is endowed with mineral resources such as tantalite and marble. The temperature of the area is rated at 278C throughout the year by Obed, Adémólá and Ògúndáre with relative humidity rated at 60-80 % high. The total population of Òkè Ògùn as of 2011 is 1,616,980. Òkè Ògùn people were historically a part of the Old Òyó empire (Johnson, 1921). The Old Òyó National Park is located in the area. Other tourist sights like the hanging lake of Adó Àwáyè (Ìyàké Lake) and the Òkè-Adó Mountain are found in Òkè Ògùn (naijatreks.com, 2016 and itesiwaju.oy.gov.ng, 2016). The settlement pattern of the area is not different from the typical Yorùbá architectural pattern. This consists of a central market square and a royal palace around which other structures are built. Okè-Ògùn people are spread across ten Local Government areas of Òyó State. Traditional occupations of Òkè Ògùn people include the cultivation of food and cash crops such as yam, cassava, cocoa, timber, tobacco and plantain/banana. Other major indigenous occupations of the area include cloth weaving (*aşo òkè*), blacksmithing and production of pottery and cooking utensils from metal wire. Òkè Ògùn people are also versatile in cross-border trade, especially with neighbouring countries like the Federal Republic of Benin and the Federal Republic of Togo. The religions practised in Òkè Ògùn like other Yorùbáland are Islam, Christianity and African Traditional Religion. Towns in Òkè Ògùn include Şakí, Ìşeyìn, Ìgbòho, Kìşí, Adó Àwáyè, Òtu, Şèpètèrì, Ìlùà, Ìşemi-Ilé, Agúnrege, Ìwéré-Ilé, Ìtasá,



Ìpàpó, Ògbòòrò, Tedé, Baba-Ọḍe, Igbójáyè, Ìgànná, Ìlerò, Igbópè, Ìràwò, Òjé-Owóḍé and Baàsí.

Ìbàràpá and Òkè Ògùn people of Òyó have a long history of relationship with Old Òyó and some other ancient cities like Ifè, Ìbàdàn, Abéòkútà and Ìlòrin. Many of these settlements evolved after the collapse of the Old Òyó empire while some had been in existence before its collapse. This is evident in Johnson's (1921) account of Aláàfin Àjàkà who succeeded Şàngó and beheaded one of his warlords (Eléñre) for disobeying his order as regards the continual execution of a particular war. Eléñre's head fell off his neck, but instead of dropping to the ground got stuck to Àjùwòṅ's hand and prevented him from eating. All herbalists in the kingdom were summoned to rescue the king from Eléñre's head but they could not salvage the situation. Aşawo, the founder of Ayétè, one of the seven towns in Ìbàràpá, after which the kingship title of the town was named, arrived to try his best. He began to praise Eléñre instead of abusing him like the previously invited herbalists. As a result, Eléñre's head fell off the king's hand and the case was settled. The rationale behind this account is to prove that the incident occurred before the collapse of the Old Òyó Empire (Òyó Àjàkà). Aşawo who was said to have helped Eléñre out of the problem was the founder of Ayétè, one of the seven towns in Ìbàràpá. Aşawo was said to have been a baleful herbalist during his lifetime. For Ayétè to have been existing during the lifetime of Aláàfin Àjàkà, that means Ìbàràpá and Òkè-Ògùn towns have been existing simultaneously with the Old Òyó Empire. Johnson (1921) chronicles that during the reign of Aláàfin Onígbógi, the king of Tapa (Nupe) besieged Òyó and completely got its control. Onígbógi fled to Gbere, an Ìbàrùbá town. When the situation in Gbere was also getting tense, Ìràwò, a Yorùbá town, was also raided by Ìbàrùbá armies; subsequently, Òfinràṅ (a young prince then) took Òyó people out of the land and set for Òyó. He assembled his people at Kuşu where he finally died. Johnson (1921) further explains that Òfinràṅ was succeeded by his son, Egungunojú, who proposed to take his father's corpse to Ìgbòho, a town to be founded. On their way, the cord with which the corpse was tied broke and another one was made. The place where this occurred was where Şakí palace was built. Egungunojú proceeded to build Ìgbòho where Òfinràṅ was buried. Òròṅpòtò, Ajíbóyèḍé and Abíípa were the other three kings that reigned at Ìgbòho. Abíípa took Òyó people out of the town. Part of these accounts was also discussed in Adédèjì (1969) and Ògúndèjì (1992) in connection with the origin of *eégún aláré* (Yorùbá masquerade theatre).

Three Òkè Ògùn towns were mentioned in the history revealed above are Ìràwò, Şakí and Ìgbòho. We delve into these historical facts to show that Òkè Ògùn and Ìbàràpá people are Òyó Yorùbá and many towns in the area have strong historical connections with one another as with Òyó town herself. Another historical account that shows the long existence of towns in Òkè Ògùn was the expedition in which Àfònjá was sent to besiege Ìwéré by Aláàfin Aólè. Ìwéré-Ilé was Aláàfin Àjàgbó's mother home, and there was an ancient restriction that banned warlords from besieging the town. Realising that the king wanted him dead, Àfònjá revolted against him and insisted that he should commit suicide (Johnson 1921). The historical account of the war between Igbó-Orà and Àgìdì of Sàgan-ùn recorded by Johnson (1921) is another piece of evidence showing the long existence of towns and people of Ìbàràpá and Òkè-Ògùn. Àgìdì fought Igbó-Orà in support of Kúrnmí of Ìjàyè while Igbó-Orà was in support of Ògúnmólá; in collaboration with Igbó-Orà and Ìbàdàn army, Kúrnmí and his ally, Àgìdì were defeated at Igbó-Orà. To conclude this part, there also exists a popular Ifá verse on Èlèkò Ìdèrè's (the pap seller of Ìdèrè) ingratitude behaviour towards her benefactor (ifá priest):

|                                      |                                                     |
|--------------------------------------|-----------------------------------------------------|
| <i>Àdá kò kò roko</i>                | Cutlass refuses to weed                             |
| <i>Àdá kò kò yènà</i>                | It as well refuses to construct a road              |
| <i>Adiá fún èlèkò Ìdèrè</i>          | Ifá divination was made for the pap seller of Ìdèrè |
| <i>Èkún ajé ló n sun</i>             | Who was crying because her business was not growing |
| <i>Ebo lawo ní kó şe</i>             | Her priest told her to make a sacrifice             |
| <i>Ñjé èlèkò Ìdèrè</i>               | Now pap seller of Ìdèrè                             |
| <i>O róşo dúdú</i>                   | You wear black cloth                                |
| <i>O róşo pupa</i>                   | Likewise you wear the red                           |
| <i>O fàyìnrín gbàjá</i>              | You tie a yellow cloth around your waist            |
| <i>O lé kenkà</i>                    | You stand right                                     |
| <i>O sì lo ò jèrè</i>                | And you said your do not gain                       |
| <i>Èlèkò Ìdèrè şe bó o ló ò jèrè</i> | The pap seller of Ìdèrè, you said you do not gain   |

This *ese Ifá*<sup>13</sup> (Ifá verse) narrates how the pap seller of Ìdèrè, popularly known as Èlèkò Ìdèrè showed ingratitude toward her priest. Èlèkò Ìdèrè in the narrative of the above *ese Ifá* from Ìròsùn méjì was ungrateful because she refused to compensate her Ifá priest, who divined for her on credit despite the fact that her business has blossomed with huge profit. The Ifá verse establishes that Ìdèrè, one of the seven Ìbàràpá towns, mentioned in the above Ifá verse has to be an ancient Yorùbá town for it to be mentioned in the Ifá literary corpus. To authenticate the claim of this Ifá verse, èkò (pap) is among the

<sup>13</sup> This *ese Ifá* was collected from Baba awo Awóşolá Táiwò Fátósin of no. 14, Eytà pipe line, Ògìjo, Ògùn State.

lucrative business which women engage in, in this town up till today. This also lends credence to our claim as regards Ìbàràpá and Òkè Ògùn being ancient extracts of Òyó and that they have a long-dated history.

### 2.1.7 Extant works on *orin kete* and *orin agbè*

Ògúndèjì (1979) explores *ṣàkàrá* song. The research was carried out at Ìṣemilé. Àlábá (1985) also investigates the social and stylistic features of *ṣàkàrá* otherwise known as *orin agbè*. Towns from which Àlábá collected data on *ṣàkàrá* include Akoyà, Igbó-Orà, Ìlota, Ìlòrin, Ìluà, Ìdèrè and Ìgan Aládé. Ògúndèjì (1979) traces the history of the genre to Ìlòrin. Àlábá (1985) moves a step further by being critical in tracing the origin of the song to Babáyemí Ìtíolú (Ṣàngó) and how it was later embraced by other Aláàfin, the warlords (i.e. Gbòńkàá) and generalissimo (i.e. Àfònjá) after Ìtíolú's demise. He concludes that the Ìlòrin popular poem *dadakúadà* emanated from *orin agbè*. *Ṣàkàrá (orin agbè)* has a long historical accounts than *dadakúadà*. Òpádòtun's (2002) opinion is the same with Àlábá's (1979) that *orin agbè* performance began during the reign of Aláàfin Ìtíolú. Òpádòtun (2002) avers that it is played to stimulate the king anytime he was going to war. He liked to listen to the song because he got more courage and power whenever he listened to it. Òpádòtun (2002) explains further that the song has spread to many parts of the Yorùbáland, including Òkè Ògùn and Ìbàràpá. Àlábá (1985) mentions the set of oral poetry with which *orin agbè* could be compared; these include *ràrà*, *orin etíyèrí*, *orin àdàmò*, *orin ògbèlè*, *dadakúadà* and *orin kete*.

Ògúndèjì (1985) discusses the musical accompaniment of the genre. He explains how *agbè* is made with the use of a gourd enmeshed with the seed of *ìdò* (a seed used in playing *ìdò* game) which differ from *ajé* (cowries) used to enmesh *ṣèkèrè*. He also categorises *agbè* under the family of ideophones. Ògúndèjì goes further to categorise the ensemble of *agbè* under three groups which are *omele*, *èdà* and *iyá agbè* (mother gourd). According to Ògúndèjì (1979), three sub-sets of gourds fall under *omele*; they are *konko*, *kunku* and *èsò*. He identifies two modes of playing *agbè*. These are: by beating and by shaking. The author mentions that the rattle sound is more prominent when *agbè* is shaken than when it is beaten. Àlábá (1985) also gives a detailed discussion on *agbè* ensembles. The ensembles, according to him, consist of four *agbè* which are *iyá agbè* (the mother gourd, and also the talking gourd), *adámòràn* (the advisers to the mother gourd), *èdà* which is next to *adámòràn* and the last *konkolo/omele* (the smallest and the foremost among the set). Àlábá (1985) states that in Igbó-Orà and Ìgan Aládé, gong is

part of the ensembles. In Ìlòrin, Ìdèrè and Akòyà, *àgídìgbò* (a Yorùbá box-guitar) is added to the ensembles. Òpádòtun (2002) also affirms that gourds only made up the ensemble of the song in the olden days but now many musical instruments have been introduced into it.

In the categorisations of *agbè* ensembles above, both Ògúndèjì and Àlàbá recognise *omele/konko* as the foremost set of the gourd. Ògúndèjì classifies it into three mentioned above. *Èdà* is the second *agbè* musical instrument recognised by both researchers. Ògúndèjì (1979) and Àlàbá (1985) recognise *iyá agbè* as the mother gourd and as well as the talking gourd. There are two main differences in the categorisations of the two scholars. First, Ògúndèjì's categorisation does not recognise *adámòràn* which Àlàbá says performs an advisory function to the mother gourd. The second difference is that Ògúndèjì subdivides *omele* into three. Out of the three subdivisions, *konko* is the only gourd that matches *konkolo*, otherwise called *omele* in Àlàbá's (1985) categorisation of *orin agbè* ensemble. The difference between Ògúndèjì (1979) and Àlàbá's (1985) categorisations of *agbè* ensembles can be illustrated with the **Table 2. 1.**

**Table 2. 1 Tabular presentation of *agbè* ensemble according to Ògúndèjì (1979) and Àlàbá's (1985) categorisations**

| Scholars        | 1st Gourd                                                              | 2nd Gourd  | 3rd Gourd       | 4th Gourd       | 5th   | 6th           |
|-----------------|------------------------------------------------------------------------|------------|-----------------|-----------------|-------|---------------|
| Ògúndèjì (1979) | <i>Omele</i><br>i. <i>Konko</i><br>ii. <i>Kunku</i><br>iii. <i>Èṣọ</i> | <i>Èdà</i> | _____           | <i>Ìyá agbè</i> | _____ | _____         |
| Àlàbá (1985)    | <i>Omele/</i><br><i>konkolo</i>                                        | <i>Èdà</i> | <i>Adámòràn</i> | <i>Ìyá agbè</i> | Agogo | Àgídì-<br>gbo |

We should be able to identify the reason behind the differences in the two categorisations. Àlàbá's (1985) categorisation does not have *kunku* and *ẹsọ* as recognised by Ògúndèjì (1985) but has *adámòràn* instead. According to Àlàbá, at Igbó-Ọrà and Ìgán Aládé, gong is part of the ensembles, and at Ìlòrin, Ìdèrè and Akoyà, *àgídìgbò* (a Yorùbá box-guitar) is added to the ensembles. This seems to be like *agbè* ensembles are different from one town to another. It can also be said that the inclusion of *adámòràn* into *agbè* ensembles might be among the new ideas introduced to the genre after the time of Ògúndèjì's research. Also, the reason for the reduction of three sets of *omele* as shown in Ògúndèjì (1979) into one by Àlàbá (1985) may be a result of the introduction of *adámòràn* which may be capable of performing the functions that the gourds removed can perform.

Ògúndèjì (1979) identifies types of performers in the *agbè* orchestra. According to him, they are the song leader/soloist (lead vocalist), chorus singers, *iyàwó agbè* dancer (a man dressed as a woman) and acrobats. The *agbè* artistes that Àlàbá (1985) identifies are *olórin* (the songster(s)), *oníjó* (the dancer(s)) and *onílù/elégbè* (the instrumentalists, who are also the chorus). Both researchers identify the vocalist (both the lead vocalist and the chorus). They both show that the chorus is also the gourd players. They identify the dancer(s), among them is the *iyàwó agbè* dancer. The only performers Àlàbá does not mention are the acrobats. The reason Àlàbá does not mention this performer of *orin agbè* is that he focuses more on the socio-stylistic aspect of the genre than its performative aspect.

Ògúndèjì elucidates the performance structure of the genre. This is discussed in three parts; introduction, homage and farewell song. Àlàbá structures the performance of *orin agbè* into four out of which three are the most important. These are; the overture, the entertaining and didactic utterances, the valedictory sayings and other sayings. Considering the most important part of the structure, Àlàbá identifies a tripartite structure in *orin agbè*. The part called homage by Ògúndèjì is inaccurate. Homage is one of the themes discussed in the performance of Yorùbá oral poetry. Most Yorùbá oral poetry performances have three major structures: the overture (the beginning), the plays (the middle) and the farewell/valedictory performance (the end) (Ògúndèjì, 1991 and 1992b).

Ògúndèjì (1979) does not use theory to analyse his findings on *orin agbè*. This is no doubt an obvious omission. Àlàbá (1985) deploys Marxist literary theory to analyse the poetic genre. He justifies the reason for adopting the Marxist literary theory that

"*agbè* artists are representatives of the masses", (19). It must, however, be mentioned that Ògúndèjì's (1979) work is a long essay. Though he does not claim to use any theoretical framework, however, his work is a literary structural descriptive analysis. Àlàbá who study is a Ph.D thesis makes use of Marxist literary theory, claiming that *agbè* artists are representatives of the masses. As a result, Àlàbá views *agbè* performance from a socialist approach, using stylistics in analysing *agbè* performers' socio-political observations.

Ògúndèjì discusses the sociological importance of the song, among these are its use at several occasions like naming and funeral ceremonies and also its eulogistic function in praising the audience. The topics of discussion of the genre as expatiated by Ògúndèjì (1979) include panegyric, past performances, encouragement, boasting, incantation and social issues. Àlàbá (1985) also discusses the social functions of *orin agbè*. The social functions of the genre he discusses include the communicative functions with a member of the group and with an immediate audience, the theme of praise and identification, advisory role, comments on societal issues, entertainment, the dance styles, the theme of homage paying, the use of incantations and supplications.

Ògúndèjì, states that *şàkàrá (orin agbè)* falls under dance music used for recreational purposes, and, therefore, not religious related. Àlàbá (1985) has a contrary opinion. The ritual aspects of *orin agbè* are explained in Àlàbá (1985). He mentions that there are annual sacrificial rites in the worship of *agbè*. In this aspect of the genre, food items are offered as a sacrifice to *agbè*. Similarly, there are some taboos. According to Àlàbá, *agbè* player must not intentionally break the gourd and whenever the gourd breaks, some food items must be offered as a sacrifice. Also, noteworthy is the belief which Àlàbá mentions that is held by Ìdèrè *agbè* artistes. He says they believe that the playing of the *agbè* in the blazing sunny afternoon attracts evil spirits which are malevolent to society.

Ògúndèjì analyses the language use in *orin agbè*. This is examined under the figure of speech namely; the figure of sound, stylistic features and traditional oral materials. The figurative expressions identified and analysed are metaphor, personification, simile and metonymy. The figures of sound explicated are onomatopoeia and ideophone. Structural, partial lexico-structural and lexical repetition, tonal counterpoint, tonal distortion and vowel lengthening are the stylistic features Ògúndèjì (1979) identifies in *orin agbè*. The traditional materials he draws attention to in the song are *oríkì* (praise poetry) and folktales. He as well discusses the composition

of the song. Ògúndèjì explains that there are variables in the arrangement of words of the song. This, according to him, is based on the improvisation and creativity of performers. The vibration of voice and vowel lengthening, the lead singer joining the chorus, the member of the chorus joining the lead singer and the lead singer calling for the purse of the song are the styles and techniques adopted in *orin agbè*. He also examines the reflection of *òhòkò* dialect of Yorùbá in *orin agbè*. His work to be fair to him is limited in scope covering only Ìṣẹ̀mi and mainly a single artist group. The data were minimal. This is because he was doing first-degree long essay research. However, he was able to document many *agbè* songs of Ìṣẹ̀mi *agbè* group. Ògúndèjì (1979) concludes that *orin agbè* in Ìṣẹ̀milé needs to be improved to conform with societal development.

Àlàbá (1985) also appraises the language and style of *orin agbè*. He gives a vivid explanation of the linguistic resources employed by *agbè* performers during the course of the performance. Among the resources analysed are the tonal features of the genre, which include the basic three-line stanza pattern and the poly-line stanza pattern. Also, the lexical characteristics of the genre. The lexical features of *orin agbè* discussed are the use of high frequency of near-synonyms, the metalanguage of the genre, the use of a dialectal variation of words, the derived nouns, and the use of ideophones and loanwords. The syntactic features of *orin agbè* explored are the use of simple noun phrases, and the use of different sentence types such as declarative, interrogative, negative, topicalised and imperative sentences. The semantic features of *orin agbè* are also examined. The devices analysed under these include ambiguity, the substitution of certain personal pronouns for agentive prefixes, use of certain peculiar words, use of variable word lengths and dialectical variation.

The styles of *orin agbè* are also extensively analysed. The styles Àlàbá (1985) expatiates are speech style which includes genre speech styles and situational speech styles. The genre speech style encompasses repetitive solo-refrain in singing interspersed with speech/recitation and the repetitive solo-refrain in singing interspersed with chanted utterances and spoken utterances. The second is the situational speech styles of *orin agbè*. The speech styles mentioned under it are *èle* (high tempo) and *wérò* (slow tempo). Other stylistic devices analysed are rhythmic devices which include syntactic parallelism, tonal patterning and line lengthening and the use of the balance of sense in the text. Figurative expressions identified and explained include simile, analogy, metaphor and wordplay. Àlàbá (1985) concludes this part by drawing out the general



characteristic features of *orin agbè* which include "a preponderance of call-and-purpose-of-call rhythm-units, the use of a great number of tonal patterning, striking occurrences of seeming or apparent incongruities between the repeated refrains of some on-going songs with some chanted utterances incorporated into the performances by the songster(s), and the liveliness and relative straightforwardness of its language" (284-285).

It is expedient to note that one of the reasons that motivate this study is Àlàbá's submission that "*Orin agbè* is a rich Yorùbá oral poetry that is worthy of a painstaking research study" (229). What Àlàbá actually points out through this statement is that his research has not catered for everything about *orin agbè*; further studies need to focus on the genre. He finally discusses the future of the genre. He asserts that despite the challenges (western education, religious and rural-urban migration issues), *orin agbè* would survive. He mentions the impact of the cultural festival, and the influence of some elite, who love their culture as factors that will be working in favour of the modernisation of *orin agbè*.

Despite this remarkable study carried out by Ògúndèjì and Àlàbá, there still exists some aspects that are yet to be explored in the poetic genre of *orin agbè*. If performance is the main feature of oral African poetry as noted by Finnegan (1970 a & b), Olàjubù (1981), Ògúndèjì (2000), Laurea (2004) and Barber (2005) among others, therefore, there are some aspects of *orin agbè* that need further detailed analysis different from how Ògúndèjì and Àlàbá present them. These include different performance styles, types of settings, the styles of playing the musical instruments, further explanation of the functions of each gourd and the dancing styles. The coded meanings in the genre also need to be studied. This can only be done properly through the use of the theory of sign and signification (semiotics). Similarly, the role of women in some varieties of *agbè* groups like Igbó-Ọrà group is not elaborated. The family repertory nature of this genre is also yet to be fully discussed. Àlàbá (1985) draws attention to the fact that some oral poetic types are related to *orin agbè*. Among such oral poetic types is *orin kete*. Àlàbá (1985) only points to this fact but does not elaborate it. In the present study, attempt is made to fill this gap by comparing the performance of the two poetic types. Unlike the existing studies on *orin agbè*, this work focuses more on the performance aspects of the genre. The performance aspect is examined in detail in the present study because it is considered fundamental to the poetic genre.

*Orin kete*, on the other hand, is among the Yorùbá oral poetry that are not widespread. The reason is that we are yet to find serious research work on this oral genre. Similarly, many people are not familiar with the genre. Nevertheless, although they might not have discussed the genre extensively, some scholars have mentioned or alluded to this poetic genre in their works. Owólabí (1974)<sup>14</sup> identifies Ajóbíewé, one of the warriors that went to Gbékúba as *kete* song artist. He also lists the song as one of the dance music used by the people of Igbódolá to welcome Kòkóróyáyé and others from their expedition in searching of Aléranjálògbunòrun at Gbékúba Forest.

*Òkìkì tí kàn ká ilú pé a ti dé.... Nígbà tí ó  
 şe, a rí iwájú tí ó kún fún àwọn ènià  
 bàmúbámú tí gbogbo wọn mbò wá pàdé  
 wa. Kò sí ijó tí kò pé síbè tán: bèn̄bè, kete,  
 gáangan, aro, şèkèrè, kàkàkí, sákàrà,  
 gbèdu, bàtá, àgèrè, àti bẹ̀ bẹ̀ lọ. o.i 101*

Information has reached the town that we have arrived... Later, we see a crowd in our front coming to meet us. There is no dance music they did not bring along to welcome us: *bèn̄bè, kete, gáangan, aro, şèkèrè, kàkàkí, sákàrà, gbèdu, bàtá, àgèrè*, and so on.

*Orin kete* in the excerpt is mentioned after *bèn̄bè*, this is to show how close both drums are. *Bèn̄bè* which *orin kete* is listed after is one of the full *kete* ensembles. Another thing to note here is that the genre is listed among the dance music performed at the social occasion as it used to welcome the soldiers who have fought for the progress of their country.

Àlàbá (1985) identifies *orin kete* as one of Yorùbá oral poetic genre when he says:

As it has been said in chapter one, *Orin agbè* is related to many other poetic genres in the language in one way or the other. Of course, it is much more related to certain types than to the others. The former are the types of Yorùbá oral poetry with which *orin agbè* shares the same social context. They belong to the category of genres of Yorùbá oral poetry which are associated with both religious institutions and secular

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<sup>14</sup> This is his novel titled *Orí Adé Kù Sùnta*.

folkways although with emphasis on the latter. Examples of these are *Ràrà*, *Orin Èfè*, *Orin Etíyerí*, *Orin Àdàmò*, *Orin Ògbèlè*, *Dadakúàdà* and *Orin kete* (pg.41).

Àlàbá (1985) goes further to describe *Orin kete* as a genre peculiar to Ègbá, Ègbádò and Ìbàràpá areas of Yorùbáland. Òpádòtun, Gbénró and Òmólàsóyè (2005) explain that *orin kete* is found among Òyó people of Yorùbá. They state that *bènbé* and *àgbámólè*<sup>15</sup> are musical instruments played to it. They also give short examples of *kete* lyrics. As said by Òpádòtun, Gbénró and Òmólàsóyè, the genre is found among Òyó Yorùbá but they did not state the exact place where the genre is found among the Òyó people. The drum they refer to as *àgbámólè* is not really an *àgbámólè*. It is called *kete* which the genre was named after. Their data on *orin kete* are not rich enough to enable a scholarly observation of the distinctive features of the genre. Rájí, Adéolá, Òjó, Táíwò and Àjùwò (2009) also mention that *kete* could be found in the Ìlòrin area of Yorùbáland. It should be noted that *agbè* (gourd) can also be called *kèngbè*. During the course of our research, we get to know that there is an oral genre called *orin kèngbè* in Kwara State, popular among Fulani people. On the other hand, Ìlòrin is well known as a place where *orin agbè* was practised. What we want to draw attention to here is that there are no detailed and extensive research works on *orin kete*.

## 2.2 Theoretical framework

This is the second subsection of this chapter. In carrying out this study, performance theory, comparative literary theory and semiotics are adopted as theoretical framework. How performance theory, comparative literary theory and semiotics are related to Yorùbá oral poetic genres is discussed. Intertextuality, and how it is related to the three theories mentioned above is also elucidated. Apart from general semiotics, other aspects of semiotics explored are semiotics of poetry and cultural semiotics.

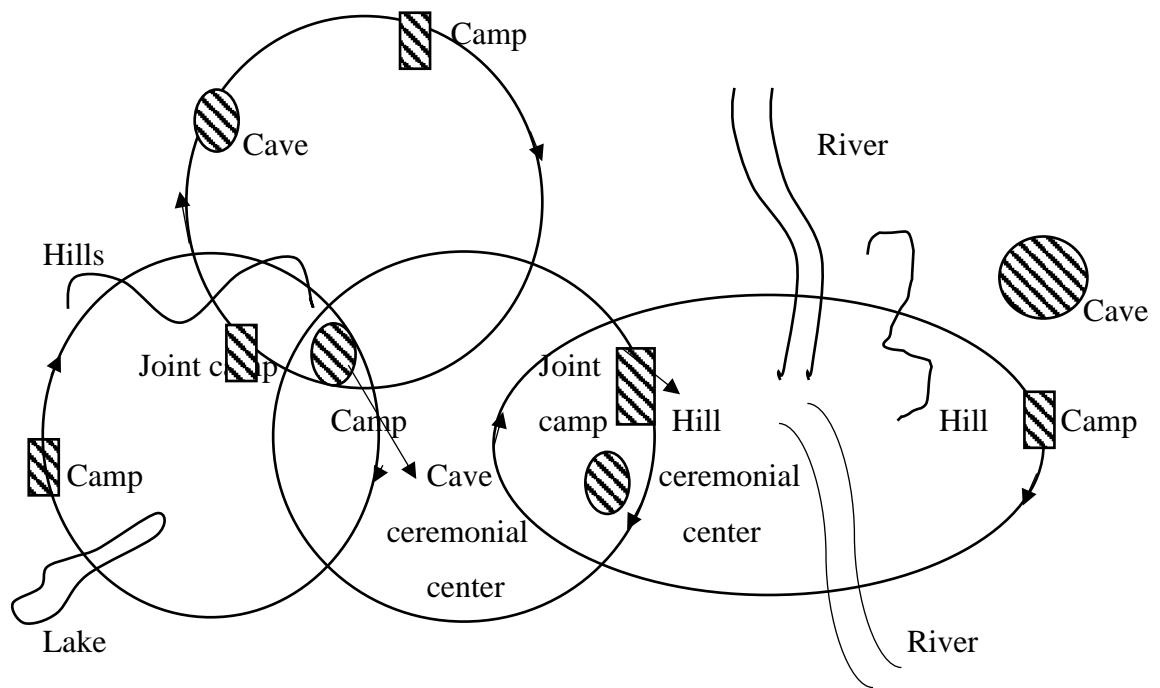
### 2.2.1 Performance theory and Yorùbá oral poetry

According to Schechner (2004), the inception of performative theatre is traceable to the olden days when two or more groups of people met in a particular setting on a seasonal schedule, where an abundance of food and daily needs were available. The

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<sup>15</sup> A cylindrical membranophone musical instrument that is having one face covered.

groups met in a fixed period of a particular season to celebrate. The geographical locations where such performances occur include the marketplace, hillside, cave and waterhole sites. These kinds of performances are either ritual activities or entertainment. Mostly, ritual first with entertainment arising later as a derivation deterioration of ritual. An example of this kind of performance, according to Schechner, is the art in the caves of South-West Europe and also the arts of the Aborigines on different landmarks across the world. Schechner maintains that this is a means of transforming natural available spaces into cultural settings; also as a way of making theatres. This, according to Schechner, is illustrated below:



**Fig. 2.1 Ceremonial Center (Schechner, 2004: 173)**

Schechner adds that the place where seasonal/periodic programmes like hunting among the camps intersect at a landmark is where ceremonial centres occur. The diagram above is applicable to Yorùbá traditional festivals which stand as the base of Yorùbá theatre and performances. Different people of different villages, camps, families and towns meet at a specific place within a specific period firstly for ritual purposes and later for entertainment purposes. In Yorùbá ritual and ceremonial aspects of their festivals, performances of different types which combine oral poetry performance along with dramatic performance take place.

As a result, many scholars of oral poetry are of the opinion that oral poetry is best realised only when it is performed. Other means of its realisation are meant for its preservation. Performance theory is, therefore, necessary for a detailed analysis of oral poetic type. According to Sonnentag (2002:3), performance theory is a “multidimensional and dynamic concept”. It is applicable in different disciplines and areas of study. Initially, when we think of performance, we think about theatre. At this juncture, there is a need to look at the relationship between performance and theatre. Similarly, there is a need to explain the importance of performance to the theatre. The position of both in the world of theory are explained.

According to Auslander (2008), theatre and performance are closely related fields but still have some significant differences. Theatre study, according to Auslander (2008), is believed to be an object-driven discipline while performance is a paradigm-driven discipline. This implies that performance has a wide discipline and is more eclectic than theatre. Theatre is operating a streamlined discipline, unlike performance which cuts across every discipline and body of knowledge. This is to say performance occurs mostly in every aspect of life. Considering the theoretical features of these two disciplines, theatre studies according to Auslander is older. According to Auslander, performance from its onset was largely based on a positivistic approach until the 1980s when different theories by different scholars were applied and shaped the nature of the theatrical analysis. On the other hand, performance studies as explained by Auslander started after theatre studies. It emerges as a merging of ideas from the humanistic and social sciences, including theatre, anthropology, literature and sociology. The theory tends to “focus on the idea of performance, understood to be broader and more inclusive than theatre, through the lenses provided by these and other disciplines” (Auslander, 2008: 3). With this, performance is broad in nature, it also contains theatre as a discipline because it is central to all disciplines.

Because of its broad nature, performance theory also accounts for Yorùbá oral poetry. This has been from the inception of each Yorùbá oral poetic type. It does not account for the Yorùbá oral poetic types only but all oral performances irrespective of their social and cultural backgrounds across the globe. The performance of oral traditions in the olden days included ritual, dance and music, play, sport, a trial like duels, ritual combats, courtroom trials and some other performances in everyday life (Schechner, 2004). Considering the forms the performances mentioned above can take, the performance settings of Yorùbá oral poetry could be religious and non-religious, ceremonial and non-ceremonial. Pairing these, Yorùbá oral poetic performance could be religious ceremonial and religious non-ceremonial. It could also be non-religious ceremonial and non-religious non-ceremonial. Religious ceremonial are oral poetry that are performed when observing religious ceremonies while religious non-ceremonial are those performed during religious activities that are not ceremonial. Non-religious ceremonial are secular poetry performed during different ceremonies. Non-religious non-ceremonial are types of Yorùbá oral poetry that are neither religious nor ceremonial. The religious ceremonial examples of Yorùbá oral poetic types are different traditional festival songs across the Yorùbáland like *orin ọdún Òkè Ìbàdàn* (Òkè Ìbàdàn festival song), *orin ọdún Edì* (Edì festival song), *orin Orò* (Orò festival song), *orin ọdún Ọṣun Ọṣògbo* (Ọṣun Ọṣògbo festival song), *orin kete*, *ijálá* performance during Ọgún festival and *ẹṣà* performance during Egúngún festival among others. Examples of religious non-ceremonial are *ọfò* (*incantation*) and its various forms like *àyájó*, *ẹ̀pẹ̀*, *àásán* and *ògèdè*. *Eṣẹ Ifá* (Ifá divination poetry) performed during a consultation that is not ceremonial also belongs to this sub-category. *Ọfò* and its forms mentioned above are central to all Yorùbá religious groups. This does not only make them religious poetry but because the supernatural beings invoke in *ọfò* are usually considered gods by Yorùbá people, so the text itself is religiously centred. Example of non-religious ceremonial Yorùbá oral poetic type is *ràrà iyàwó*. *Ràrà* could not be ascribed to any religious group though some scholars like Ọpádòtun (2002) claim that *ràrà* evolves from Èṣù religious worship but the general belief about *ràrà* is that the genre is non-religious. *Orin agbè*, *ègè*, *ọ̀ṣàré* and *àdàmò* are other examples of non-religious ceremonial poetry. The non-religious non-ceremonial Yorùbá oral poetry are *òwe* (proverb), *àkànlò-èdè* (idiom), *orin iremọ* (lullaby), *èébù* (vituperation), *oríkì* (panegyric) among others.

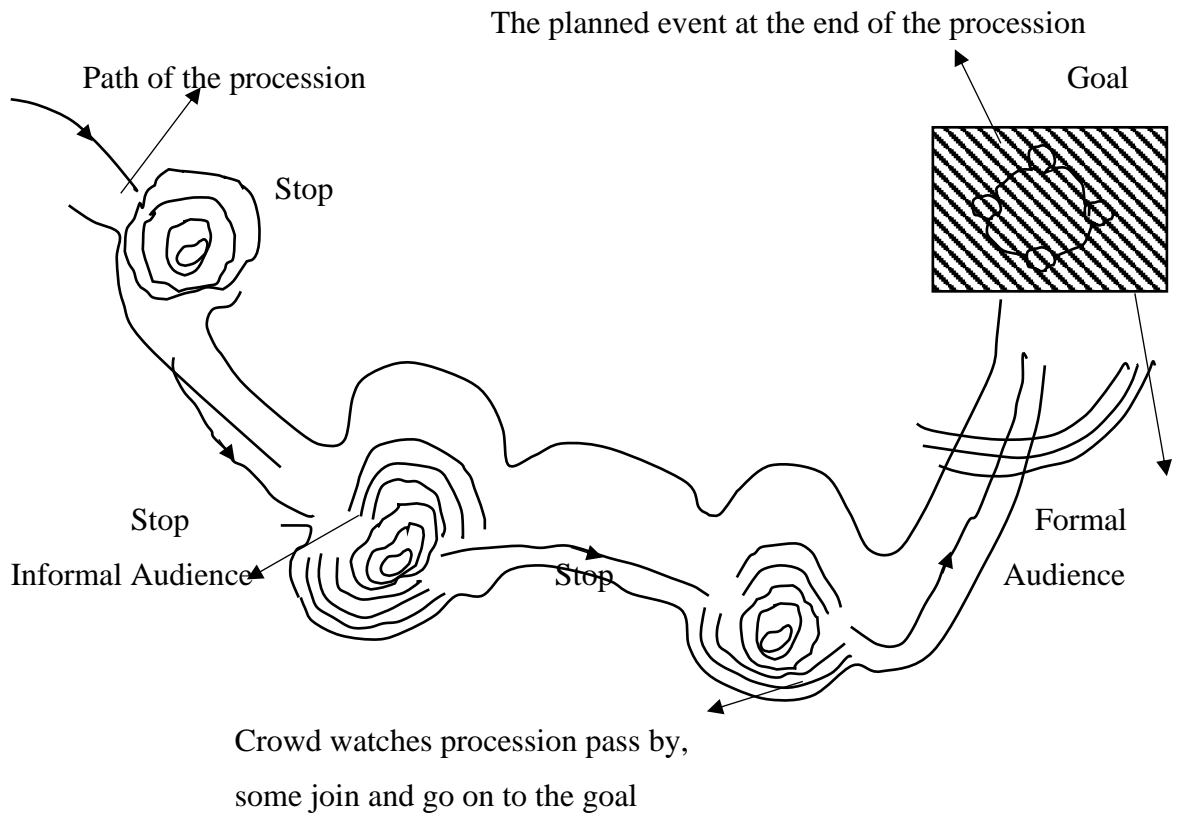
The settings for many Yorùbá oral poetic types, especially those under religious ceremonial, non-religious ceremonial and non-religious non-ceremonial are open-ended

in nature. At times religious non-ceremonial Yorùbá oral poetic setting could also be open-ended but many a time, it is close-ended. An example of religious non-ceremonial Yorùbá oral poetic types in close-ended setting evident in ritual drama<sup>16</sup>. Religious non-ceremonial Yorùbá oral poetic type in the open-ended setting could also be poetry used in the scenes where open sacrifices are made in Yorùbá traditional festivals. In the performance of many Yorùbá poetic types, especially those that belong to religious ceremonial, religious non-ceremonial and non-religious ceremonial mentioned, there exist performance processions. The procession of oral performance setting presented below as suggested by Schechner (2004) with little adjustment can account for religious ceremonial, religious non-ceremonial and non-religious ceremonial Yorùbá oral poetry.

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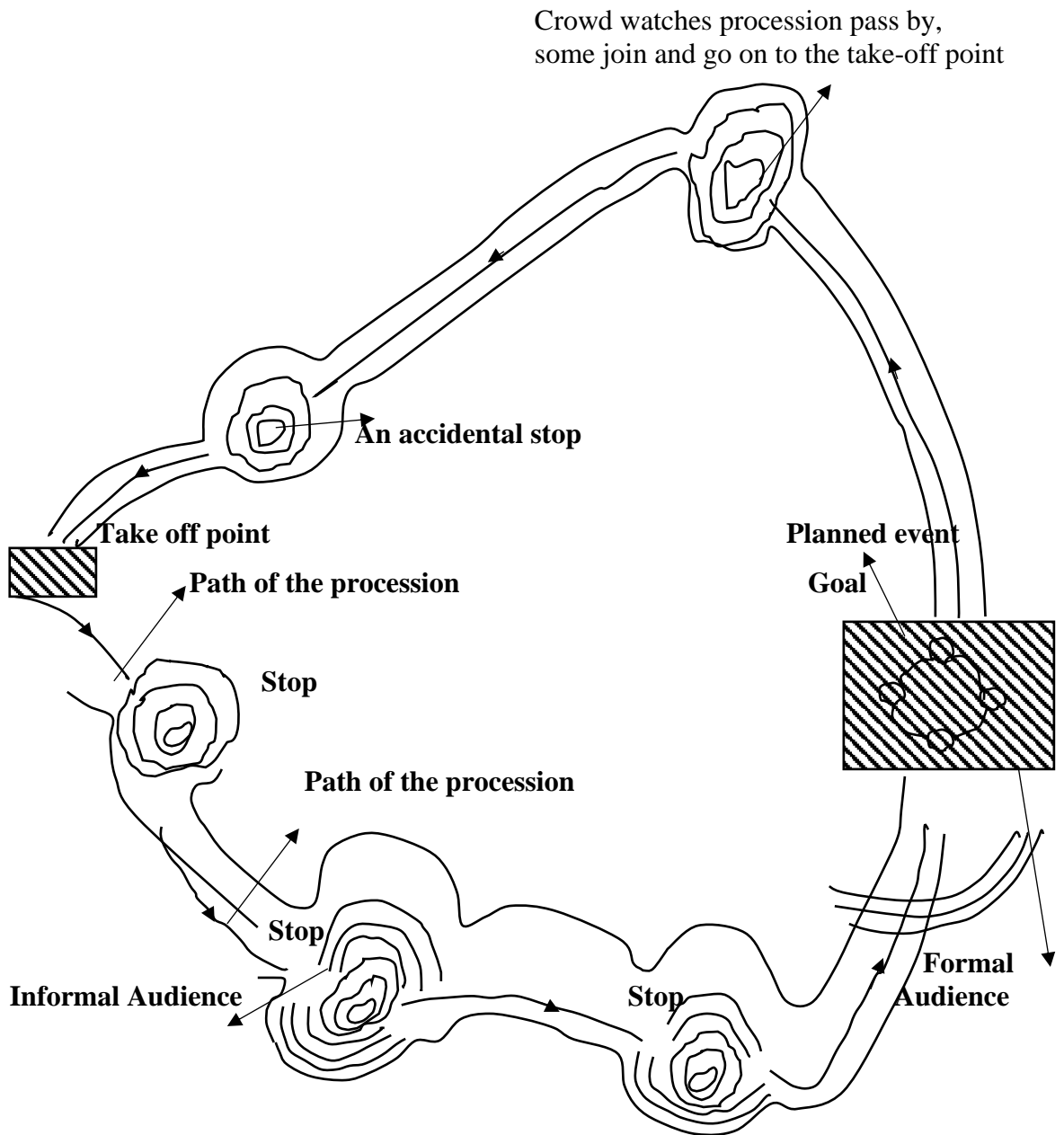
<sup>16</sup> According to Ògúndèjì (1992a and 2000), dialogue exists among initiates of Èyò masquerade in the sacred groove before going out. This dialogue is to test whether a particular Èyò masquerade is a bonafide member of the sect. For the fact that this dialogue is poetic in nature, we considered it an oral poetic form here.





**Fig. 2. 2 A Procession (Schechner, 2004:178)**

In the case of Yorùbá oral performances, the procession can continue to where it starts. Example of this is in the performance of *egúngún aláré* (Yorùbá masquerade theatre). After their public performance at the designated place of performances which include palace square, market place and open spaces at the houses of the high chiefs (Ògúndèjì, 1992b), the song and dance continue to where it starts. In this type of performance, the procession continues and goes around back to where it starts. As a result of this, the procession must continue with little or no stop to the take-off point. The Fig. 2.3 adapted diagram better accommodates Yorùbá oral poetic performance.



**Fig. 2. 3 A procession to the place and from the place of Yorùbá oral performance**  
 (Researcher's source, 2019)

Yorùbá dramatic festival like *Odún Edì* at Ifè and *Odún Adímú* at Èkó (Ògúndèjì, 1992b) where scapegoats in symbolic ritual performances carry away peoples' calamities from the community, the main performer in such oral performance may not return with the procession. He/she is sacrificed at the formal setting of the performance.

According to Barber (2005), performance is carried out by the actors' repertoire of conventions, set pieces, gestures, quips, and gags constituting their verbal and gestural tradition. Barber (2005) submits that African oral genres have fluidity and improvisatory qualities which performance theory has so successfully made use of. According to Ògúndèjì (2000:1), "African oral literature, in general, is performative, including oral poetry and oral narratives". Òlájùbù (1981:72) earlier affirms this by saying, "without performance..., a Yorùbá oral poetry has no means of existence". Laurea (2004:19) also shares similar opinion, when saying, "Performance is the main feature of oral poetry since it is what distinguishes the oral from the written form". Besides, it is also said that documenting oral literature without its performance is tantamount to a deprivation of its oralness. By this, it means denying its very essence. This is why Òlátúnjì (1979) posits that oral poetry could be best documented when the audio-visual features of the performance are documented. Another thing about the performance of Yorùbá oral poetry is that the poet, during the composition of oral lyrics, thinks simultaneously about how it would be performed. Composition and performance in most cases are inseparable. This implies that composition is carried out during the performance. Thus, Laurea (2004) says a performer is a poet, an oral poet, whose determination is to reach out to his audience and have direct contact with them. With their foremost aim of entertaining the audience (Òlátúnjì, 1979), the Yorùbá oral poets create an emotional relationship between them. This can be said to be immensely contributive to the success of performance. This, according to Laurea (2004), makes performance to be free and unpredictable. Barber (2005) mentions some other features of performance including genre composition, improvisation of communication with the audience, the use of gesture, the tempo, the poetic rhythm and bodily expression. Reiterating the foregoing, Finnegan (1977) notes that participation of the audience forms a recognised aspect of the performance. According to Manieson and Mireku-Gyimah (2012:1), "The life and reality of oral performance are dependent on the performer and the audience". Laurea's (2004) opinion does not go contrary to this when he says oral literature might be actually delivered by word of mouth, but the words could not speak themselves, somebody must bear the responsibility, and the listeners must pay attention to the nonverbal parts of

performance which occur simultaneously with the verbal aspects. The reason for this is that the success of the performance is judged by considering both the verbal and nonverbal aspects.

Different scholars of Yorùbá oral literature like Ògúnbà (1975), Finnegan (1977), Olúkòjù (1978), Ọlátúnjí (1979 and 1984), Ọlájùbù (1981), Ògúndèjì (1991, 1992, 2000 and 2014), Afọlábí (2000), Laurea (2004), Barber (2005) and Raji, Adéọlá, Òjọ, Táíwò and Àjùwòn (2009) have worked on Yorùbá oral poetry. These scholars observe that Yorùbá traditional poetry is quintessentially performative in nature because of its orality, its performance requires the collaborative efforts of both the performers and the audience, some oral poetry are religious-based while some are not, the learning of the performance of some Yorùbá oral poetry takes a long duration, some oral poetic forms are family business, oral poetry is an intricate part of Yorùbá people's life, Yorùbá oral poetry it requires series of rehearsal which may not necessarily be an organised one, the reward for the performer's effort is immediately given during performance, a good Yorùbá oral poetic performance requires a good voice quality of the poet and the use of specific musical accompaniments, costumes and props. Audience participation in some oral poetry is active while it is passive in some others (Ògúndèjì, 1991). The audience of some oral poetry as earlier mentioned, that is, religious poetry, is limited (Ọlátúnjí, 1979). Yorùbá oral poetic performances as explained by Ọlátúnjí are functional oriented. This is because topical issues are discussed by performers in their poetic texts.

### 2.2.2 Comparative literary theory

Comparative literary theory is necessary for this work because two independent poetic genres are investigated. Buzarboruah (2014:54) defines comparative literature as “a holistic study of literature that defies boundaries of nation or language”. Sahin (2016) explains that comparative literature is a study of the literary texts that are written in different languages to make meanings in linguistic, literary and cultural studies. This type of literary analysis, according to Buzarboruah looks at world literature in order to set the similarities, dissimilarities, historical relations and other useful features of their convergence and divergence. Totossy de Zepetnek (1998) states that, comparative literary theory studies literature in two ways:

In principle, the discipline of Comparative Literature is a method in the study of literature in, at least, two ways. First, Comparative Literature means the

knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature and second Comparative Literature has an ideology of inclusion of the other, be that marginal literature in its several meanings of marginality, a genre, various text types, etc. (13)

This, as indicated above shows that comparative literature has to do with literature of more than one nation. As explained by Gifford (1976), in doing comparative literature, the eye and the ear are important. The eye recognises what two or more works of literature and literary artists have in common; the ear, on the other hand, hears the echoes of one writer in another so as to identify convergence and divergence occurring in them. The function of the ear in comparative literature is more appropriate in comparing two or more genres. Sahin (2016) adds that several approaches to the study of comparative literature have been used right from the periods of Plato, Aristotle, Longinus, Horace, Virgil, Dante, Seneca, Descartes, Spencer, Milton, Marlowe, Shakespeare, Pope, Swift, Dryden, Johnson, Fielding, Coleridge, Wordsworth, Keats, Shelley, Richardson, Addison, Byron, Poe, Goethe and Arnold, Voltaire, Flaubert, Balzac, Lamartine, Diderot, Boileau and Taine. Sainte-Beuve was the one that extended the scope of comparative literature to include the study of different kinds of literature. This means he made it a cross-cultural study. Goethe also used the term to mean World literature in 1827 (Sahin, 2016).

Comparative literary theory did not start as a field of studying world literature. It started as a comparative study of literature within the scope of a mono-cultural context. It was later developed into multi-national literary and cultural comparison. This resulted in the influence of Eurocentric literary and cultural domination and marginalisation of Third World countries, which have been claimed to have no literature. Thus, world politics has influenced the inception and the theorising of this literary approach.

Sahin (2016) opines that in today's global world, comparative literature has included the cultural studies of more than one nation and comparing national kinds of literature has been considered out of the field. In application of the theory, Sahin (2016) notes that what we want to compare, why are we comparing them and how we are going to compare them are important questions comparative literature must answer.

Totosy de Zepetnek (1998 and 2003) initiates a new approach in the study of comparative literature called "New Comparative Literature". He is of the opinion that there should be a systemic and empirical approach to literature and cultural studies. He then suggests that comparative literature should be studied under ten general principles. The first principle discusses the pedagogy of literary study, emphasising that literature research should answer "how" question rather than "what" question. The second principle is the use of the theoretical framework as well as the methodology that would improve the dialogue between cultures, languages, literatures, and other disciplines. The third principle is the necessity for the person comparing literature to acquire in-depth knowledge in several languages and literatures, and also in other disciplines before in-depth studying of theory and methodology. The fourth principle of comparative literature, according to Totosy de Zepetnek is the interest to study literature in relation to other forms of artistic expressions such as visual arts, music and film. The fifth principle is the parallel recognition and study of single languages and literature but with a special focus and concentration on English. This principle tends to favour some countries which were colonised by Britain but that adopt English as a formal language. Many of their literary works are written in English. So, comparing the literature of these countries with one another is still recognised in the field of comparative literature.

Totosy de Zepetnek's sixth general principle of comparative literature is its attention and concentration within the context of culture. With this form of comparative literature, cultural perspective is made to dominate the literary analysis. In other words, cultural analysis is given a preference in comparing literary texts of different socio-cultural settings. The seventh principle is the inclusion of theoretical, methodological, ideological and political approaches in comparative literary studies. This tends to look at the impact of politics of marginalisation, inter-ethnicity, international issues and many others in literary studies. The general eighth principle is comparative literature insistence on interdisciplinary study. This is what Totosy de Zepetnek calls an umbrella term in which three main types of the study's methodologies are based. The first methodology is what he names intra-disciplinarity. Intra-disciplinarity is an analysis and research that is carried out within the disciplines in humanities. The second methodology is named multi-disciplinarity. This is research and analysis carried out by a scholar employing other disciplines. The third is pluri-disciplinarity. This is research based on teamwork, with participants from several disciplines and areas of study. The ninth general principle of comparative literature as mentioned by Totosy de Zepetnek is ideology against

globalisation of literature in favour of its localisation. The tenth principle of comparative literature is the vocational commitment of its practitioners and their adherence to the study of literature and their adherence to acquire more knowledge of disciplines which could be useful in a comparative analysis.

However, in the present study, we need to pay attention to the fifth and ninth principles of comparative literature as stated above. The fifth principle indicates the parallel recognition and study of single languages and kinds of literature but with a special focus and concentration on English. This, no doubt, favours Eurocentric literary ideology. If English literature, even not within the same community, is considered and found permissible in comparative literary analysis, other genres of the same cultural setting or made of the same language should also be; different genres of Yorùbá literature and the literature of different countries across the world should also be permissible. This fifth principle is adopted in this work to account for the comparison of the performances of two comparable independent Yorùbá oral poetic genres in order to understand them more. The ninth principle also is in favour of localisation of performance theory against its globalisation. Obviously, this principle calls for national literary comparison rather than international literary comparison. This rule provides an opportunity to carry out comparative literature within a cultural setting. Therefore, the type of comparison proposed in the study of the two selected oral poetic genres within the cultural setting falls logically within the scope of comparative literature.

### 2.2.3 Semiotics

Two prominent scholars are believed to be pioneers of the theory of signs and significations. These scholars, according to Cobley and Jansz (1999), are Ferdinand de Saussure (1857-1913) and Charles Sanders Peirce (1839-1914). Sebeok (2001) maintains that Ferdinand de Saussure was a Swiss linguist while Charles Sanders Peirce was an American philosopher. Both scholars view sign and significations from their areas of studies (Ògúndèjì, 1988). Saussure names his theory of signs and significations semiology while Peirce refers to it as semiotics (Ògúndèjì, 1988). According to Danesi (2004), Ferdinand de Saussure defines semiology as a science that studies the life of signs within society (semiology). Saussure, as reported by Danesi categorises *semiology* as part of social psychology and later as general psychology. By this, Saussure examines what constitutes a system of signs and what laws governing them in order to provide signs meaning (Danesi, 2004). Cobley and Jansz (1999) posit that semiotics has

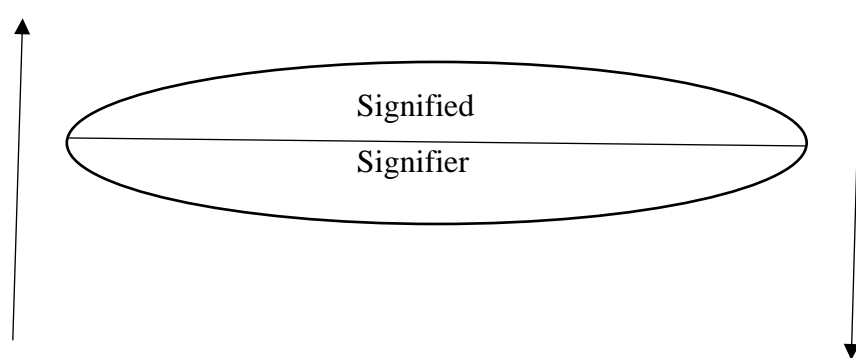


witnessed many premature approaches before the emergence of the two renowned pioneers of the theory. It was during their studies of semiotics that mature semiotic analysis and the study of semiotics as an autonomous field of study emerged. Their structuralist semiotics holds the belief in recurring patterns that characterise sign systems as a reflection of inborn structures in the sensory, emotional and intellectual composition of the human body and the human psyche. This justifies some forms of expressions that humans create and respond to instinctively which are so meaningful and easily understandable irrespective of cultural differences (Sebeok, 2001).

Eco (1976:7), in an attempt to define semiotics, submits that, "semiotics is concerned with everything that can be taken as sign". Danesi (2004) defines semiotics as the science that attempts to answer the question: What does X mean? This is to say X stands for something whose meaning is hidden and could only be understood through knowledge of signs and significations. Martin and Ringham's (2000) opinion does not differ from the definitions above as they define semiotics as a theory of signification that is of the generation or production of meaning. Hence, semiotics as shown above is a theory of signs and significations that is production and processing of signs meaning. Eco (1976) equally states that a sign is, "everything which can be taken as significantly substituting for something else". This something else, according to Eco, does not necessarily have to be present at a point in time a sign is standing for it. This means that semiotics has to do with something representing or standing in for another thing whether such other thing is obvious or not. Danesi (2004) defines a sign as anything which could be a colour, a gesture, a wink, an object or a mathematical equation, etc., which is capable of standing for something other than itself.

Saussure studies sign's meaning from the synchronic and diachronic perspectives (Cobley and Jansz, 1999). The synchronic study of a sign as explained by Saussure refers to the studying of signs at a given point in time, usually the present time. Diachronic, on the other hand, is the studying of how signs change in form and meaning over time. This is to say the former is concerned with immediate meaning while the latter is concerned with the meanings of a sign over time. In his teaching of semiology, Saussure divides the linguistic sign into two; the signifier and the signified. According to Cobley and Jansz, a signifier is the material component of a sign while the signified is what the signifier engenders. To make meaning out of this, Saussure postulates the inseparability of these two concepts; the signifier (the material aspect of sign) and the signified (the

mental concept of sign). The inseparability of these two concepts is best explained by the Fig. 2.4 below.



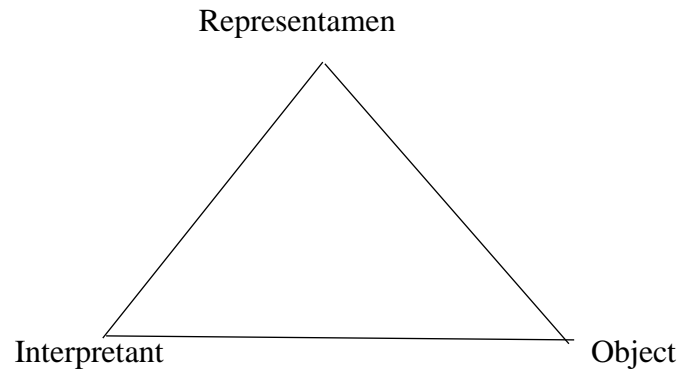
**Fig. 2. 4 The inseparability of signifier and signified**

(Cobley and Jansz, 1999:12)

The diagram above shows Saussure's assumption of the process of communication which requires both the signifier and the signified. With this, there must be a relationship that could lead to mutual intelligibility between the signifier and the signified. Without this, signification may not be possible.

Charles Peirce before his death has steadily constructed his theory of signs and significations. He was known to have spent significant part of his life on the triadic theory of sign. This contains the representamen, the object, and the interpretant. Representamen is defined as something that stands for somebody or something in some respect or capacity (Cobley and Jansz, 1999). According to Chandler (2007), representamen is the form that a sign takes but which may not necessarily be a material item. This according to Chandler, when it refers to non-material form, representamen is comparable to Saussure's concept of a signifier, but when referring to material form, it is referred to as a sign vehicle by some scholars of semiotics. Eco (1976) expatiates that representamen is what represents the validity of an interpretant in a sign system. To Cobley (2005), representamen is something that has a relationship with its object. Eco (1976) defines an object as a sign that stands for something with the impression which such a thing produces or modifies. Object, as expatiates by Chandler (2007), is the term used by Peirce to describe the referent of sign, what sign stands for. Chandler indicates that it is worth noting that unlike Saussure's abstract concept of signified, a referent is an object in the world, but which does not exclude signs of abstract and fictional entities. It includes both the abstractive and the physical objects. In Peirce's model of semiotics, places are allocated for the physical object but Saussure's model does not.

According to Eco (1976), an interpretant is not an interpreter but what guarantees the validity of a sign even in the absence of the interpreter. Cobley (2005) is of the view that interpretant is close to what we usually take as the meaning of a sign. Chandler (2007) also clarifies the fact that an interpretant is not an interpreter but the sense made of a sign. Besides, Cobley (2005) submits that interpretant can bring about another representamen which can further generate several representamen. These can eventually result in continuous and uninterrupted significations. When this occurs, signification has resulted in an unlimited semiosis (Eco, 1976). The three concepts are otherwise known as "trichotomy of Pierce theory" (Hermawan, 2010:23).

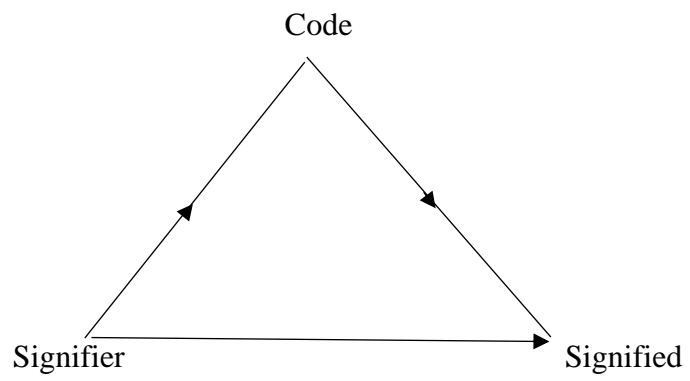


**Fig. 2.5 Trichotomy of Pierce theory**

(Eco, 1976:59)

According to Hermawan (2010), semiosis operates on a triadic relationship. The relationship, according to Cobley (2005), is simultaneous and inseparable. Thus, each unit of the trichotomy functions in relation to one another at the same time.

Ògúndèjì (1988) further explains this triadic relationship in a simple manner. He compares this Percian triadic with Saussure's concept of signifier and signified. Ògúndèjì labels what could be taken as an object as 'A', what could be taken as representamen as 'B' and what could be considered interpretant as 'C'. He then argues that 'A' and 'C' are comparable to signifier and signified and the intermediate concept (B) is what makes the relationship between 'A' and 'C' possible. The concept "B" in this regard could also be considered as the law that "creates other two dyadic basic relations" (26). According to Ògúndèjì, 'B' is capable of being read as a sign. Though different scholars have studied Saussure's concepts of signifier and signified and the Percian triadic of signs relation using different perspectives (Ògúndèjì), the fact remains that before any sense could be read out of a sign, there must be a sign (signifier), a code (which could either be a law, a sense, a belief, a thought, a perspective, etc. that makes sign's meaning derivation possible) and a signified (an actual meaning of a sign). With this, the diagram below, not quite different from the above but makes the concepts in Percian triadic of signs relationship easier.



**Fig. 2.6 Signs relation in triadic form**

(Adapted from Ògúndèjì, 1988: pg. 25)

Signifier stands for object, code stands for representamen and signified stands for interpretant. The arrow between the triadic elements represents the direction of the system through which the meaning derivation operates.

Signs are divisible by three trichotomies (Cobley and Jansz, 1999 and Hermawan, 2010). A table is presented by Cobley and Jansz (1999) to represent the trichotomy of Pierce's theory of semiotics.



**Table 2. 2 Pierce's table of sign's trichotomy (Cobley and Jansz, 1999:31)**

|                            | Quality<br>Firstness | Brute Facts<br>Secondness | Law<br>Thirdness |
|----------------------------|----------------------|---------------------------|------------------|
| Representamen<br>Firstness | Qualisign            | Sinsign                   | Legisign         |
| Object<br>Secondness       | Icon                 | Index                     | Symbol           |
| Interpretant<br>Thirdness  | Rheme                | Dicent                    | Argument         |

Qualisign, according to Cobley and Jansz (1999), is a representamen made up of quality. It is a quality which is a sign (Hermawan, 2010). Sinsign, on the other hand, is a representamen of physical reality, the existence of a thing or event which is a sign. Legisign is a representamen that is made up of law, a law existing in sign form (Cobley and Jansz 1999 and Hermawan, 2010). O'Neill (2008) defines icon as a sign that represents its object through direct likeness or similarity. Photographs, pictures, and paintings are the best examples of this item of sign. Martion and Ringhams (2000), Hermawan (2010), Eco (1976), and Cobley and Jansz (1999) share this opinion. Ògúndèjì (1988) also share this opinion but with a little moderation in order to differentiate the oral form of icon from concrete form. Ògúndèjìs (1988) considers literary and linguistic icons (oral icon) as a secondary form of iconisation.

Index is defined by Peirce as a sign that is linked to or affected by its object in terms of causation (Cobley and Jansz). The sign's link or relationship with its object may be causal or sequential (Martin and Ringham, 2000). Peirce's example of such a sign is a knock on the door indicating the presence of someone at the door; also a high body temperature may be an index of illness. Another example is the existence of smoke which could indicate fire at its source. Ògúndèjì (1988) makes a reference to *òpá ọba*, the regal staff, which may suggest the blessing of the king. To Pierce, as identified by Martin and Ringham (2000), symbol as a sign is derived from an arbitrary or conventional relationship between the signifier and the signified. It is a sign by virtue of law, general ideas, beliefs, thoughts and ideology of a particular set of belief systems (Hermawan, 2010). Ògúndèjì (1988) posits that both Saussure and Peirce agree that linguistic signs are good examples of symbolic significations. The reason being that most of its significations are not based upon apparent similarity between the signifier and the signified. The third trichotomy includes rheme. According to Cobley and Jansz (1999), rheme occurs where a signifier is represented as a possibility of its signified. Dicent, on the other hand, exists where a signifier represents the signified as a fact. The last one is argument; this is a sign existing where signifier represents its interpretant through reason. In other words, argument is a sign of reason.

In Yorùbá oral poetry, there are signifiers of quality (qualisin) and those of physical reality/actual existence (signsign). Some signifiers are also made up of law in Yorùbá oral poetry. The signified of these kinds of signifiers are only possible through either societal or religious law interpretation. Icon, index and symbol are not new in Yorùbá literary scholarship. Ògúndèjì (1988) offers a detailed analysis of these semiotic

elements in relation to Yorùbá literature. The signifier of the possibility of occurrence (rheme), the signifier of fact (dicent) and the signifier of reason (argument) for their signified are also realisable in Yorùbá oral poetic types. This is because all the semiotic terms discussed are based on various aspects of human life which are mainly represented in Yorùbá oral poetry. Discussion of life in Yorùbá oral literature is apparent because literature, i.e. oral poetry, of these people could not be separated from their daily life activities.

### 2.2.3.1 **Semiotics of culture**

An aspect of semiotics that should not be neglected as a result of its relevance to this study is the semiotics of culture. In the introductory part of the translated version of *A Semiotic of Culture* written by Yuri M. Lotman in 1990. Umberto Eco discusses the basis of the semiotics of culture proposed by Lotman in the year 1922. According to Eco in his foreword, Lotman applied his mind to a wide range of disciplines which include aesthetics, poetics, semiotic theory, the history of culture, mythology, and cinema to analyse the principal themes of the history of Russian literature at the University of Tartu in Estonia. Lotman's work deals with the analysis of cultural occurrences and notes on demonology through readings of poetic texts and contemplation of the problems of interpretation, including references to mathematics and biology. Eco mentions that in the sixties, semiotics (or semiology) and structuralism are two disturbing terms in language and literary analysis in Paris and all other European countries to include North and Latin American universities. During this time, the Formalists are said to tend to forget their teachings that work of art are semiotic devices that can be analysed as a set of rules, inventions and intentional adjustments of socialised codes. But as a matter of fact, they were incapable to free themselves absolutely from the aesthetics of cultural images occurring in the work of arts. The new Russian semioticians were able to re-discover this; they discovered the impact of religious systems and world views in literary texts. This gave rise to structural semiotics. Semiotics in this wise aims at studying the entire range of sign systems in which emphasis is laid on the verbal language and elements of communication. Structuralism, on the other hand, shows the extreme features of linguistic systems as in the work of Roman Jakobson.

It is on the above explanations that the work of Lotman is based. Lotman, according to Eco in Lotman (1990), realises that viewing a text as a linguistic code is different from viewing it as a cultural code. This is because Lotman is aware of the fact

that cultural code is more complex than language code. Lotman assumes that there is a multiplicity of codes in a given culture. This is what gives rise to dialectal differences and hybrids, or creolisations. According to Lotman, a symbol, as it is commonly understood, has to do with the idea of content which, in turn, serves as an indication for another content, and content has a rule highly valued in the culture that governs it. Lotman distinguishes a symbol from a reminiscence or quotation. To Lotman, the outer level of content-expression in reminiscence is not independent; it is rather a kind of index-sign, indicating a larger text with which the sign has a metonymic relationship. Symbol, to Lotman, both in expression level and as well in content level is always an independent text. Symbol has a self-contained and independent meaning value. It has an obviously delineated boundary which makes it possible to separate it from the immediate semiotic context. A broom, for example, may culturally signify unity among the Yorùbá when the *òṣùṣù ọwọ*<sup>17</sup> the proverbial concept is brought into play. Broom can also signify cleanliness, when it is read from functional perspective. It is a symbol of power and strength and victory when the proverbial concept of *igba eṣinṣin kì í dènà dọwọ* (two hundred flies cannot fight a broom) is brought into play. These examples show how a symbol can have independent meanings based on the context in use.

Lotman (1990) adds that a symbol always has something archaic in the culture that produces it. Similarly, symbols are the most stable elements of the cultural continuum. It is also a vital mechanism of cultural memory. Symbol can effectively transfer texts, plot outlines and other semiotic formations from one level of cultural memory to another. Symbols, according to Lotman, are so much important that they largely determine the national and area boundaries of cultures. Another vital observation Lotman makes about symbol is that symbols, with elementary expression levels, have more superior cultural and semantic capacity than symbols that are more complex (with different cultural backgrounds). So, when doing a symbolising reading, what this requires according to Lotman, is to read symbolic texts as they are perceived in a given text not as they are perceived in their natural context. What a de-symbolising reading does is to turn symbols into simple messages or meanings. Lastly, on symbol and culture, Lotman distinguishes a symbol from a conventional sign because of the manifestation of an iconic element in it. He concludes that a symbol is the determinant of all the principles of sign-ness. Symbol as well mediates among different ranges of semiosis.

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<sup>17</sup> This is seeing a broom as a collection of single items to make a whole which could not be easily destroyed by the enemy because of its power made up of the items' collectiveness.

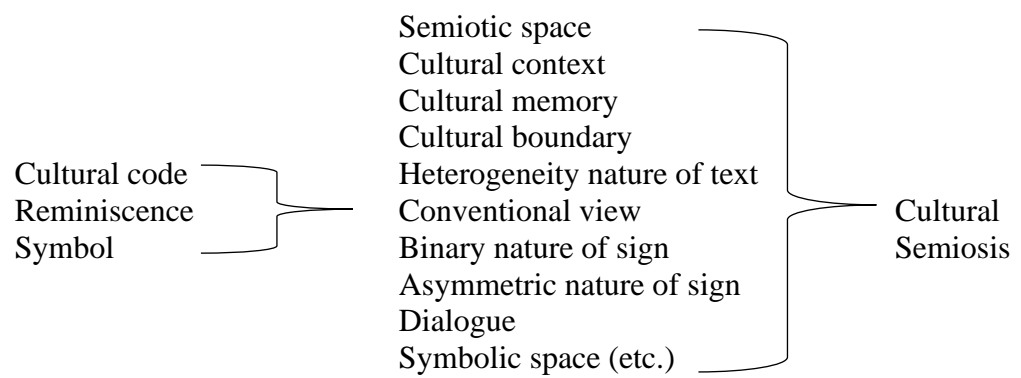
Symbol determines the relationship between the synchrony of a text and the cultural memory. Lotman submits that generally, the structure of symbols of a particular culture shape an individual's understanding of signs and significations in a particular cultural context.

Furthermore, Lotman discusses the importance of space in understanding signs and significations. Lotman states that an addresser, addressee and the channel that links them together can never be a complete working communication system if we put behind the semiotic space. He then maintains the fact that all participants in the communicative performance must have a communicative experience of being familiar with meaning-making within a cultural setting. And that this experience (semiotic experience) precedes the semiotic performance. The space in which semiosis is possible is what Lotman calls a semiosphere. Semiosphere, according Lotman is the semiotic space essential for the presence and operation of languages. It is not necessarily the total number of different languages existing in the space but their constant interaction. Lotman insists that outside the semiosphere, both language and communication cannot exist. Lotman also states that in the universal culture of humanity, signs exist as conventional and as pictorial (signs that are to some degree conventional and representational). As a result, there is a possibility of semiotic dualism as a minimal form of organisation in every working semiotic system.

Two principles Lotman mentions as laws binding on any real semiotic system are binarism and asymmetrism. Binarism has to do with the dual (or plural) possible meaning of every single sign. The multi-meaning possibility of a sign, according to Lotman, is realisable because the semiosphere in which signs are produced is itself heterogeneous. The asymmetrical nature of the semiosphere has to do with divergences, differences and irregularities that exist within a semiosphere considered in semiotic systems. Existence in a given semiosphere as the mechanism of delineation is what Lotman (1990) calls boundary. This is structural self-description and self-delineation from the centre of culture within a semiotic space. In a simple sentence, having different units of cultural people within a given semiosphere. The implication of this is that each unit of culture contributes meaning to the semiosphere in different ways. Thus, cultural difference is among the mechanism of generating meaning in a semiotic system. Another mechanism through which meanings are generated in a semiosphere as explained by Lotman is dialogue which is the basic mechanism of translating messages. Dialogue

without a semiotic difference as noted by Lotman is pointless, and when the difference is obvious, dialogue within a semiosphere becomes impossible.

Lotman also points to the fact that some geographical spaces are symbolic. In Lotman's explanation of symbolic spaces, the earth is perceived as a place of earthly life and consequently acquired a religious and moral significance. In this view, some lands are regarded as the holy land and others are sinful land. In support of Lotman's view on geographical spaces, religious and social factors of people have made them term some land holy/sacred while some are considered devilish. All these have an impact on meaning-making in the realm of cultural semiotics. According to Lotman, historical facts and laws, if cleverly read, are important in meaning-making in semiotic realms. So far, Lotman's explanation on cultural semiotics in which many mechanisms actualise the realisation of signification in cultural context can be represented in the Fig. 2.7 suggested below.



**Fig. 2.7 Mechanisms of cultural semiosis**

The foregoing implies that deriving meanings of signs in a cultural setting requires taking into consideration the impacts of the items mentioned above. So, any serious meaning generation for signs in a given cultural setting must respect some factors mentioned in the semiosphere of the cultural signs.

Different places within the Yorùbá socio-cultural settings are the semiosphere of Yorùbá oral poetry. These are the places where performances of Yorùbá oral poetry take place. Among the geographical places where performances of Yorùbá oral poetry take place include market arena, hillside, cave, waterhole site, sacred groove, roadside, palace square and traditional court hall (Finnegan, 1977a and b, Schechner, 1998 and Ògúndèjì, 1991). At the settings of the performances of many religious Yorùbá oral poetry, there are a lot of religious and cultural symbolic items like iconic elements of the deity to which a particular oral poetic performance is ascribed. At the setting of *Ṣàngó pípè* performance (a shrine of Ṣàngó) for example, there present an axe and a thunderstone. These are believed to be religiously related to Ṣàngó deity.

It must also be mentioned that the Yorùbá people's proper names are usually symbolic. It is established in the Yorùbá saying, "*Ilé ni à á wò, kí á tó sọmọ lórúkọ*" (It is the situations at the child's home that are considered before naming a child". In others words, the Yorùbá people give indexical and symbolic names to their children (Adéoyè, 1982 and Odùsínà, 2000). There is an aspect of semiotics that deals with name analysis. According to Alvarez-Altaman (1981), literary onomastic is a literary criticism that is concerned with name significations in literary work; that is, the analysis of what names signify in the literary work; the referent meanings which names could generate in literary study. Smith (2017) states that apart from proper names that are indexical, some names are also symbolic. In analysing names, proper names, Blonar (2014) discusses the importance of linguistics. Though the root verbs and other classes of words involve in the formation of proper names need to be closely read, there is a need for crucial consideration of the socio-cultural circumstances which surround the use of the Yorùbá proper names. In this socio-cultural circumstances lies the signified of the both indexical and symbolic significations of Yorùbá names. As a result, cultural semiotics is required in this study for analysing religio-cultural semiotic features in the performances of *orin kete* and *orin agbè*.



### 2.2.3.2 Semiotics of poetry

As revealed by Eco (1976) and buttressed by Ògúndèjì (1988), literary text is a network of codes. Signs and significations are constant in the language of literature. Above other literary genres, poetry employs high use of signification. Riffaterre (1978) asserts that the language use in poetry differs from ordinary linguistic usage. Words that are excluded from common usage are used in poetry. Besides, poetry has its special grammar. It is also noted that poetry requires a special finite context to understand. Riffaterre recognises three possible ways through which semantic indirection is possible in poetry; these are: displacing, distorting and creating meaning. Explaining the importance of unity in poetry, Riffaterre opines that from the standpoint of meaning, poetic text is a string of successive information units but considering poetic significance, a poetic text is a single semantic unit, so other signs within the poetic text are, therefore, relevant to the poetic quality and making of meaning in the poetry. Riffaterre also discusses the heuristic and retroactive readings of poetry. According to him, the reader of poetry must develop competence in heuristic and retroactive reading skills before he/she could understand the semiotic nature of poetry. Heuristic reading is the first and linguistic interpretation that takes place in poetry while retroactive reading is the second and the hermeneutic reading that is derived at the point of critical studying of a text.

Furthermore, Riffaterre opines that "poetry results from transformation of matrix, a minimal and literal sentence, into a long, complex and nonliteral periphrasis" (19). Alongside Riffaterre's concept of matrix is hypogram. Hypogram is a system of signs comprising at least a prediction to which meaning could be attributed. Hypogrammatic derivation is a system of poeticising a word or phrase to refer to a pre-existence word group. The root to which hypogram could be predicted or attributed is called "*semes*" (Riffaterre, 1978: 23). *Semes* is the nucleus unit of a poetic sign which can be distorted, or manipulated to create variants that would result in hypogram. Another poetic sign of this category identified by Riffaterre is *cliché*. *Cliché* is a hypogram, which is a ready-made example, a well-tested image, an agreeable statement uttered a long time ago that always contains tropes, also a long preserved stylistic device.

There are two ways Riffaterre (1978) expatiates that sign in poetry can be produced. These are through the process of expansion and conversion. Expansion is the process of transforming matrix, the initial statement from which a poem is formed, into a complex form. It is the main process in the formation of textual signs. It is also the principal generator of poetic signification. Expansion can be presented in repetitive

sequences which can generate an equal or simultaneous source of rhythm in poetry. An example of expansion, according to Riffaterre, is the change that occurs in the grammatical nature of the sentence constituents. He avers that it is possible to convert a pronoun into a noun, a noun into an adjective, an adjective into relative clauses and so on. These sentence constituents can be expanded from their simple forms into complex forms. Expansion, as a method of generating text, according to Riffaterre (1978), can transform abstract language form, more especially the grammatical connectives into images. So, expansion can make a poetic expression mean more than its arbitrary meaning.

Conversion is the second method of poetic sign production discussed by Riffaterre (1978). This is the most conspicuous when studying the morphological and phonological attributes of a word. The method is used in making paronomasia and anaphora attributes of poetry. By the way, conversion transforms the constituent of the matrix sentence by modifying them all with the same factor. Hence, if the reader must understand converted constituents, he/she must make a mental comparison between the sequence of converted constituents and the hypogram which the text imagined in its pre-transformation state. Riffaterre (1978: 65) also opines that "the literariness of the of the converted sentence lies in its double nature, which compels the reader to interpret it as a function of its form rather than as content". Another thing about conversion is that it could be a descriptive system that is more than a phrasal or sentential level. Also, it could be expanded to the whole literary text, from the beginning to the end. Lastly on conversion, Riffaterre postulates that conversion can be combined with expansion to generate a textual sign and vice versa. With this, expansion can be realised through the process of conversion while conversion as well can sometimes be possible through the process of expansion.

Moreover, Riffaterre explains the significance of interpretant in the semiotics of poetry. He explains interpretant as any equivalent meaning established by retroactive reading. The reason is that such a reading results in a deep reading competence. A form of interpretant, according to Riffaterre is textual interpretant. These are mediating texts either quoted in poems or alluded to. This form of interpretant contains the model of equivalences and transfers from one poetic code to the other. Another form of interpretant identified is lexematic interpretant. These are the signs Riffaterre (1978) calls dual signs because they are capable of generating two texts simultaneously. The text in which they are used must be understood in two different ways. A dual sign,

according to Riffaterre (1978: 86), is an “equivocal word situated at the point where two sequences of semantic or formal associations intersect”. Dual sign can also be a mediating word that is able to generate two meanings simultaneously. An example of a dual sign as given by Riffaterre is pun. The reason is that pun is a poetic device which may be firstly understood as ungrammatical but which, on the other hand, may be considered grammatical in another text. Apart from the text-generated dual sign, there are other dual signs which hypogram could also generate. Hypogram-generating dual signs are signs which are not part of the text but generated by the reader in another example to explain the context of a given poetry. Dual sign could also result in the title of a literary text. In this sense, the title of a poem may have a connection with another text outside it or the title is misleading by not having a relationship with the content of the text. Another type of dual sign mentioned in Riffaterre’s work is “dual title referring to as a code” (105). This is a situation whereby dual title, instead of referring to another external sign, stands as a repository of lexicon or grammatical use without any additional semantic implication.

In addition, Riffaterre’s semiotic theory of poetry is the mechanism of various reader-perception modes that seem typical of poetry. These are the factors that he opines may hold the attention of a reader, solicit his ingenuity, and bring to him /her pleasure or irritation as he/she reads the poem. Humour is an example listed of such a mechanism. Riffaterre submits that humour could be either in linguistic codes or ungrammatical elements of poetry, employed intentionally to create laughter and amusement. The author adds that it depends on the reader to rationalise humour as a method of satire, produce of author’s comic relief or as an expression of the author’s attitudes towards life. It is very much important to mention Riffaterre’s concept of nonsense as a code in poetry. He identifies nonsense as a poetic mechanism that may not completely be opaque but which is always irrational or improper as a language to be used in communication. It is used in poetry not because it is semantically relevant to the text but because once the reader recognises them, the central idea and the interpretation of the poem under study become easy.

Obscurity is the last poetic mechanism discussed by Riffaterre. Obscurity to Riffaterre shows literariness in a manner contrary to nonsense. It is a sign of literariness by symbolising the reader’s participation in activities set aside for them. It is also the perception of the generic interpretant. However, according to Riffaterre, it is an explicit knowledge of poetic signs, but culture contributes a lot in determining signs’ meaning.

Many poetic signs discussed by Riffaterre might not be relevant to the African poetic realm, more importantly, the Yorùbá world of poetry. Nevertheless, some will be relevant. This is to show that some signs' forms existing in the Yorùbá oral poetic world may not be mentioned in Riffaterre (1978). This is due to the performative nature of oral African poetry. To account for such signs, it may require the expansion, conversion or indigenisation of some signs' form recognised by Riffaterre (1978).

In this work, because we are analysing oral poetry, semiotics of poetry is the major and most used theory in our analysis. This, as a result, poetry has its style of language and is described by scholars mentioned above as a network of code. This suggests that signs and significations existing in poetry can only be properly understood through the knowledge of semiotics.

However, Riffaterre (1978) does not mean oral texts as shown by its literary analysis of semiotics of poetry. Riffaterre's semiotics of poetry is targeted at the written text, not oral text. Whether written or oral, the most important thing worth to be noted is the concept of text. Text in another sense means "message" (Ògúndèjì, 1988:13). If text is otherwise known as message, Ògúndèjì then argues that text in a semiotic sense "is not limited to either the written or oral text" (13). Though Riffaterre means written when proposing its theory, so far his theory focuses on literary work which could either be written or oral, i.e. African oral literature, then semiotics of poetry as it is applicable to written poetry; it is also applicable to oral poetry. This is because oral poetry is equally capable of generating text (message) like the written poetry. This is expatiated by Ògúndèjì (1988) that "every work of arts has a potentially communicative function that this function is complicated in the representational arts (10). Besides, in semiotics, anything can be read as text since such a thing has a capability of being codified which could only be explained through a referent or external means. Thus, semiotics of poetry is essential to this study.

#### **2.2.4 Intertextuality in relation to the theory of performance, comparative literary theory and semiotics**

Haberer (2007) and Zengin (2016) maintain that intertextuality is a post-structural approach and postmodernism used in print for the first time by Julia Kristeva while reviewing the work of Mikhail Bakhtin on dialogue in 1967. Bakhtin, according to Haberer (2007), emphasises polyphony or *heteroglossia*, which is the co-occurrence and interaction of different types of discourse showing social dialects, generations and

age groups of society. Zengin (2016) also clarifies that it is a formation of theories of Ferdinand de Saussure, Mikhail Bakhtin and Roland Barthes. These theorists, according to Zengin, have mentioned concepts related to intertextuality in their studies. This was around the 1960s when several scientific theories were applied to analyse literature (Haberer, 2007).

Zengin avers that intertextuality is when a text is read in the light of the text(s) which can be associated with the given text. Zengin (2016) adds that intertextuality is not limited to a literary text, it includes other cultural and artistic domains which could be employed in a literary text. This indicates that there is always a textual link in between a given text and other texts connected to it. Zengin's opinion tallies with that of Leitch (1983) that a text is an intertext of other texts. Zengin (2016) mentions that T.S Eliot's work of 1919 shows that no literature nor any work of art has its complete meaning independently. Zengin argues that T.S Eliot's work of 1919 and Ferdinand de Saussure's structuralism and semiotics are the background theories from which intertextuality emanated. From Zengin's submission, the relationship between Saussure's components of sign (signifier and signified) could only be possible through intertextual reading. So also is Saussure's concepts of *langue* and *parole*. Similarly, Saussure's concepts of the syntagmatic axis which represents the arrangement of the linguistic elements together, and the paradigmatic axis which stands for the selection of elements from possible choices indicate intertextuality since different texts are involved in the process.

Zengin adds that writers, before writing their texts, have read texts written before them and those texts they have read in one way or the other reflect in their works. So, to understand a given text, other texts employed in the making of the text become necessary for its analysis. Olofinsao (2017) lends credence to the discourse by stating any text could only derive its full meaning and importance through intertextuality. He posits that African oral tradition from inception is based on a shared phenomenal world. Intertextuality as shown by the works referenced above is possible in a literary text through reference, allusion, quotation, plagiarism, translation, conversion, paraphrasing, imitation, parody, among others.

Going by Ferdinand de Saussure's concepts of signifier and signified, it is through the employment of other texts that the signifier's meaning is derived or read. Thus, text according to Eco (1976), is a representation of the result of co-occurrence of codes. Besides, aesthetic text as elaborated by Eco is a compendium of all facets of sign functions. One can then conclude that intertextuality itself is an intratext of semiotics,

an integral part of semiotics through which a sign's meaning is derived. Without considering other text (extratext) which signifier might be attributed to, derivation of sign's meaning may not be possible.

If a text is capable of featuring within another text, such a sign must, in one way or the other, possess some features which make its featuring in the particular text possible. Those features must have also agreed with the host text to some degree and extent. The features that make it possible for a text to be a component (intratext) of another text are worthy of comparison between the host text and the component text. With this, one can say that an attempt of reading the relatedness of a signifier and signified requires comparative analysis. This is because different texts are compared and related in making meaning. Based on this, the comparative literary approach is an attempt of comparing two independent literary texts to analyse what operates in them. The attempt of comparing literature will expose many intertextual features shared by texts under comparison.

According to Ògúndèjì (1988), the semiotic text is not restricted to either the written or oral texts. Text could be either plastic, musical, mimetic or architectural. Yorùbá oral poetry as discussed earlier is performative. This implies that different performative texts are made up of Yorùbá oral poetry. Among the texts that are interlocked in oral poetry include chants, songs, rituals, dance, musical instruments and costumes.

## **CHAPTER THREE**

### **RESEARCH METHOD**

#### **3.1 Sample survey**

In carrying out the study, ethnographic research design was employed. Data were collected from Igbó-Ọrà in Ìbàràpá Central Local Government, Ìmia and Ilùà in Kájọlà Local Government of Òkè-Ògùn, Ọyó State. Five performances of *orin kete* from Igbó-Ọrà and five performances of *orin agbè* from Igbó-Ọrà (three), Ìmia (one) and Ilùà (one) were collected. The availability of data in these communities informed the choice. Some lyrics of *orin kete* and *orin agbè* apart from the main data collected but which were found useful were also considered for the work. Examples of these were audio-visual records produced by the performers of the genres before the period of this study and some lyrics of the genres sung during the course of interrelationship between the researcher and the performers.

#### **3.2 Method of data collection**

The performances of the poetic genres under study were watched and audio-visual data were recorded. An informal interview was conducted with four respondents, purposively selected for being leaders in their performance groups of *orin kete* and *orin agbè*. A thirty-item questionnaire was distributed to 100 respondents, 51 members and 49 non-members of the performance groups of *orin kete* and *orin agbè*. Library and archival materials, internet facilities and some oral materials found related to the study were used. The audio and the audio-visual data collected, the informal interview and the research questionnaire were considered as primary data in this study. Library, archival and online materials used are considered the secondary data.

Finnegan (1977) lists some theories which are essentially used in analysing oral literature. These include romantic and evolutionist theories, historical-geographical approach, sociological approaches, psychoanalysis, semiology and structuralism. Despite the fact that these theories among others have been used in analysing oral literature, Finnegan insists that there still exist some features of oral literature that are commonly unrecognised by the theories mentioned above, in interpreting oral literature. Dundee (1980) suggests that the critique of oral arts should be based on linguistic, literary

and anthropological perspectives. Likewise, Okpewho (1990) argues that functionalist, performance and sociological approaches (which have been mentioned earlier by Finnegan) are necessary for oral literary analysis.

Muleka (2014) posits that choosing a theory in the study of African oral literature is problematic as many Western-oriented theories have failed. He further states that choosing theory for African oral performance should be performative. As a result, he suggests a "performer-centric approach" (91) as the most appropriate approach to analysing African oral arts. Mbube (2017) is also of the opinion that 20th-century literary theories with Western world literary and cultural ideologies are not enough to capture Nigerian oral literary performances because of their multimodel forms. He then suggests oratural eclecticism as a laudable approach to use in analysing and meaning-making in Nigerian literature. This suggests that a theory is not enough for Nigerian oral arts. This is because Nigerian oral arts are based on oral performances.

However, oral literature, i.e. a Yorùbá oral poetic genre is multimodel in nature. A single literary approach may not account for every feature existing in it. Since performance is central to approaches suggested above in oral literary analysis, coupled with other theories, performance theory should be useful in exploring many features Finnegan (1977) notes that earlier theories cannot account for. As a result, this study deploys performance as a base of comparative analysis of semiotic features in *orin kete* and *orin agbè*. In this regard, three theoretical perspectives are used in the study. These are performance theory, semiotics and comparative literary theory; though intertextuality is linked and considered as intratext to this theories.

### 3.3 **Research instruments**

The main research instruments used in data collection and analyses are the questionnaire, audio-visual recording devices and Statistical Package for the Social Sciences (SPSS). A thirty items questionnaire is used to retrieve information from the respondents. The first section contains ten questions based on the respondents' demographic information. The second section is based on the experience of respondents on *orin kete/orin agbè*. This section contains twelve different questions on the experience and sustainability of the genres under study. The last section which is based on the relevance of *orin kete/orin agbè* in their host communities contains eight questions. Audio-visual recording devices like cameras, tape recorders, video players, compact discs, flash drives, and computers, among others, are used to collect, store,



observe and analyse data. The Statistical Package for the Social Sciences (SPSS) is employed to analyse the data collected with the use of questionnaire.

### 3.4 **Method of data analysis**

Data collected were subjected to critical literary and quantitative analyses. Schechener's performance theory, Totosy de Zepetnek's comparative literary theory and Lotman's cultural semiotics are adapted as a framework for analysing the audio-visual data of performances and interviews conducted on *orin kete/orin agbè*. Intertextuality as a means through which signs and significations are related is also made use of. This is used as a complementary theoretical framework and as a means of uniting three main theories together. Statistical Package for the Social Sciences (SPSS) is employed to analyse the data collected with the use questionnaire. Other relevant oral and written literary materials are also consulted to support and buttress the discourse on *orin kete* and *orin agbè*.

## CHAPTER FOUR

### A COMPARATIVE PERFORMANCE SEMIOTICS OF *ORIN KETE* AND *ORIN AGBÈ*

#### 4.1 A historical survey of *orin kete* and *orin agbè*

It is very difficult to trace the historical accounts of most Yorùbá oral poetry because there are always contradictions in the oral accounts of informants which could be attributed to a wide interval between the period of occurrence of these oral traditions and the present time and also because there is usually no written record. When trying to trace the oral history of *orin kete*, Pa Ọláléré Iléyemí, a reputable *orin kete* performer in Ìbàràpá and Yewa (Òkè Ọyán: the upper part of Ọyán ríver) environs stated that it was his great grandfather that started the song. According to him, Iléyemí Àkàno's (Pa Ọláléré's great grandfather) wife was barren for many years. Ifá divination was consulted on his behalf and he was told to make a membrane drum on a calabash pot and create a spot where a sacred pot of Ọbátálá (*ìkòkò àṣẹ̀*) would be placed. He was also told to cook food that children liked and sacrifice a goat to this sacred pot. Iléyemí Àkàno did as he was told. On the sacrifice day, when the merriment was going on, Iléyemí Àkàno and his people danced round the pot to different songs relating to children and the drum (*ilù kete*) was played to the song. After his prayer was answered, barren people started going to him for consultation. He became a herbalist who solicited children for people from Ọbátálá through the use of *ìkòkò àṣẹ̀* and *orin kete*. Pa Ọláléré said whenever his grandfather was invited to perform *orin kete* ritual for any of his clients and other ritual or secular performance, he usually refers to the beginning of the genre as reflected in the excerpt below:

*Lilé: Ijò ojòò nì bọ sí gbangba*

Call: That day's dance has come to the limelight

*Ègbè: Ọrò ojòò nì bọ sí kedere*

Response: That day issue has come to the limelight

This suggests that the issue that is in concealment at the beginning, which only a few people knew about, is now made popular. Pa Ọláléré Iléyemí explained further that his father inherited *orin kete* from his grandfather as he too inherited it from his father. He

said he had also introduced it to his children and his apprentices. That is how the genre continues to progress to date.

From the above account, it is shown that the origin of *orin kete* has something to do with Ọ̀bàtálá. Ọ̀bàtálá is a most respected arch deity among the Yorùbá (Daramola, and Jéjé, 1967). Fertility is attributed to Ọ̀bàtálá. This is usually reflected in his praise names and songs presented thus:

- |    |                                                                                                    |                                                                                                                                                         |
|----|----------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <i>Ọ̀bàtálá Bàtòòṣà</i><br><i>Mọ̀rímọ̀rì tí í mọ̀rì ọ̀mọ̀tuntun</i>                                | Ọ̀bàtá, a respected deity<br>The sculptor who moulds the head of a new baby                                                                             |
| 2. | <i>Èni tó mọ̀rì</i><br><i>Òrìṣà ni maa sìn</i><br><i>Èni tó ṣapá</i><br><i>Òrìṣà ni maa sìn...</i> | He who moulded the head<br>It is you I will worship<br>He who moulded the hand<br>It is you I will worship                                              |
| 3. | <i>Bọ̀bàtálá bá fún mi lómó o</i><br><i>Ìlása ọ̀wèrẹ̀ ni n ó maa sè o</i>                          | If Ọ̀bàtálá should bless me with offspring<br>It is a fresh okra leaf I will be cooking<br>(either to make as sacrifice to him or as soup for the baby) |

Undoubtedly, the above excerpts above reveal that Ọ̀bàtálá is a deity that has to do with fertility. This shows that Pa Ọ̀láléré Iléyemí's narration about the fertility status of *orin kete* is valid since it is related to Ọ̀bàtálá. Another area that needs to be critically considered is Pa Ọ̀láléré Iléyemí's claim that it was his great grandfather that first made drum from *kete* (calabash pot). This is very doubtful as Ifá is not silent about making drums from calabash-like materials, especially from a gourd (*agbè*) as done by Pa Àkàno Iléyemí but was related in a different form. Although Àlàbá (1985) and Rájí, Adéolá, Ọ̀jọ́, Táíwò and Àjùwòń (2009) account for *orin kete* in their works, however, they do not discuss its origin. During the interview section held with the members of Ọ̀mọ̀lèrè Alára-Igbó's group at Èrunwòń, Aké, Abẹ̀òkúta, Ọ̀gún State, Chief Mr Egbéyemí Àtandá (Baba Egbé) and Chief Mrs Egbéfúnkẹ̀ Bọ̀lánílé (Ìyá Egbé) stated that they were not aware that *kete* is played during the performance of Alára-Igbó song; that *bẹ̀n̄bẹ̀* is strictly the religious ensemble of the genre. This further emphasises that Pa Iléyemí Àkàno is the initiator of *kete* ensemble in Alára-Igbó's song performance. The inclusion of *kete* in Alára-Igbó song overrides *bẹ̀n̄bẹ̀* to the extent that the song is named after it among the Ìbàràpá people. However, since we do not have access to variant narrations about the origin of the genre, the available accounts are considered valid until we have another account that can be proven more reliable than this.

*Orin agbè*, otherwise known as *ṣàkàrà* is reported by Ògúndèjì (1979) that Àdìó Aníhunlòyé was the person that brought the genre from Ìlòrin to Ìmia from where it spread to other parts of Òkè Ògùn like Ìṣẹmí and Ìlùà. Àlàbá (1985) opines that *orin agbè* has a long history dating to the reign of Babayẹmí Ìtíolú who was nicknamed Ṣàngó during his lifetime. *Orin agbè*, according to Àlàbá (1985), was used by Gbòn-ńkàà to accompany him and boost his power on the battlefield. Gbòn-ńkàà was said to have made a sacrifice to *agbè* (gourd) as his magical power before going to war. Through the sacrifice, he solicited the help of *agbè* spirit that whenever he was getting tired and the drum was beaten, his power should be renewed afresh. Àlàbá (1985) affirms the continuation of *agbè* genre after the demise of Gbòn-ńkàà. He says Àfònjá, a generalissimo of the Old Òyó Kingdom, who lived in Ìlòrin was also fond of using the *agbè*. Thus, *agbè* was founded by a warrior (Gbòn-ńkàà) who was believed to be very powerful in his time. The genre was first recognised with warlords even before the kings. So the reason why the song got to Ìlòrin which happened to be one of Old Òyó Kingdom territories should not be elusive. Àlàbá narrates the accounts of Aláàfin Ládìgbòlù (1911-1944), who was believed to have his own *agbè* group in his palace. Using *agbè* music, he satirised one of his wives who went to her father's house for a sacrifice without his consent. This shows that *orin agbè* is not restricted to warlords but is also used as part of the king's entertainment genre. Aside, its entertaining function, the poetic genre is also deployed to condemn and satirise social vices.

Narrating the history of *orin agbè/ṣàkàrà*, Pa John Adégòkè, the Bàbá Ọba (King's Father) of Ìmia, said *ṣàkàrà* was brought from Ilé-Ifè to Òyó by the first king that founded Ìmia, the late king Ìṣòlá Olú Olùwá. He said Ìṣòlá Olú Olùwá first settled at Òyó after leaving Ilé-Ifè and introduced the genre to Òyó people. He joined Òyó people to migrate to Òyó-Ilé and later left by crossing to the upper side of Ògùn River (Òkè Ògùn) to found a new town called Ìmia. Bàbá Ọba of Imia added that Ìṣòlá Olú Olùwá was the first person to migrate to Òkè Ògùn to found a town. However, the most relevant part of the historical account has to do with the introduction of *ṣàkàrà* by Ìṣòlá Olú Olùwá to Òyó people. Ògúndèjì (1979) investigates *ṣàkàrà* at Ìmia a stone's throw from Ìṣẹmí-Ilé, the hometown of Bàbá Ọba John Adégòkè. Ògúndèjì's (1979) historical account, that the people of Ìmia learnt the performance of *agbè* song in Ìlòrin, is different from to the one narrated by Chief John Adégòkè. According to Ògúndèjì (1979), the history was revealed to him by Mr Àdìó Aníhunlòyé Akínyẹmí, the oldest *ṣàkàrà* artist

in Ìmia during the period of his research. Considering the period of narration as a factor to determine the validity of the variant accounts on the origin of the genre, it appears that Ògúndèjì's account is more dependable than that of Pa John Adégòké since the *agbè* performers' group in Ìmia from its time of inception is not more than one and the person claimed by Ògúndèjì (1979) to have narrated the account close to the time of inception of the genre than Pa John Adégòké. This is to prove the validity of Ògúndèjì's account about the origin of the genre. Secondly, Ògúndèjì's account tallies with Alàbá's (1985) report that *ṣàkàrá* started in Òyó but was made popular in Ìlòrín where Ìṣòlá Olú Olùwá probably copied it to Ìmia. During our interview session with Pa Tiámíyù Òjò, the Baálé of Gbòn-ńkàà compound, Òkè-Ìṣerín, Igbó-Òrà, it was made known that the song was started by their forefathers at Gbòn-ńkàà compound, Òyó-Òrò where they hailed. This agrees with Ògúndèjì (1979), Alàbá (1985) and Òpádòtun (2002). We can conclude that *orin agbè* started in the Old Òyó Kingdom during the reign of Ṣàngó by either him (Aláàfin Babáyemí Ítíolú) or his baleful warlord Gbònńkàà Èbìrì who later dethroned him.

Going by its historical accounts, *orin agbè* also known as *ṣàkàrá* emanated from warfare; this made it a social sign of stimulation during the war. War happens to be the initial setting of the genre. The poetic genre was used as panygeric for Aláàfin and warlords. Gbònńkàà and Àfònjá were notable warlords that adapted this style for their own use. They must have adapted the style from Òyó. Using the song later outside the warfare context could not be said to be signifying warfare anymore but the connection with the king of Òyó, an Òyó warlord or a prominent Òyó chief. It may, in this regard, be seen as a sign of the connection with a royal, a noble personnel or a warlord. The reason kings are included in the genre is the fact that many Òyó kings were reported to have kept *ṣàkàrá* groups in their palaces. An example of such kings was King Ládìgbòlù who used *ṣàkàrá* or *agbè* song to satirise one of his wives (Alàbá, 1985) and Ṣàngó, whom some scholars suggest was the originator of the song (Òpádòtun, 2002). *Orin agbè* is attributed to the king and *agbè* performers identify themselves as king's entertainers. Pa John Adégòké, Bàbá Ọba of Ìmia, mentioned this. He said that he and his group are Onímia's *agbè* group. It is even reflected in the song of Ilùà performance that they are the king's entertainers.

|           |                               |                                                                       |
|-----------|-------------------------------|-----------------------------------------------------------------------|
| Call:     | <i>Aróbayò aléré ọba</i>      | Someone tha is happy when seing the king, king's entertainers         |
| Response: | <i>Aróbayò aléré ọba làwa</i> | Someone that is happy when seing the king, king's entertainers we are |

So, to this extent, *orin agbè* is an index of royalty and supremacy of Òyó Kingdom. On the other hand, *orin kete* at its stage of inception signifies a plea for fertility and a manner of worship. It is a religious sign attributed to Ọbàtálá whose shrine has *ìkòkò àṣẹ* (a pot that contains medicinal water to cure barrenness). It is also attributed to Alára-Igbò, a deity which could be compared with Ọṣun, common among Yewa, Ègbá and Ìjẹbú people of Yorùbá. Alára-Igbò is also believed to be connected with fertility just like Ọbàtálá and Ọṣun.

Comparing the historical accounts of the two genres, one (*orin kete*) has a religious beginning and the other (*orin agbè*) has a warfare beginning. One is attributed to royalty and the other is attributed to deities. One is geared towards solving peoples' problems through appeasement and the other one (*orin agbè*) is geared towards solving peoples' problems by the use of force. Relating this to semiotics, if Şàngó or Gbòn-ńkàá who are believed to be founders of the *agbè* were able to submerge their enemies in their various warfare, then the song they used as stimulus must also have, in one way or the other, contributed to their success. The presence of the *orin agbè* in warfare could then be seen as signifying victory and successful warfare while the presence of *orin kete* in a religious context signifies fertility.

#### 4.2 Semiotics of ritual status of the performance of *orin kete* and *orin agbè*

In our discussion in chapter two, we mentioned that scholars like Babalólá (1966), Finnegan (1970), Ọlátúnjí (1984), Ọgúndẹ̀jí (1991), Ọpádòtun (2002), Raji, Adéólá, Ọjó, Táíwò and Àjùwòń (2009), among others, are of the opinion that some Yorùbá oral poetic forms are related to Yorùbá traditional religion while some are not. *Orin kete* and *orin agbè* belong to these types of oral poetry. During an interview session held with Pa Ọláléré Iléyemí, it was stated that right from its inception, *orin kete* relates to Alára-Igbó deity and also, to the Ọbàtálá because the *àṣẹ* pot (a pot painted white with a white cloth to cover it) which the founder of the genre was told to make is among the signs of Ọbàtálá; the deity who is always identified with white elements. At the initial stage of the performance of *orin kete*, homages are paid not just to a deity but mostly to all Yorùbá deities, most especially those that have to do with women and children issues. Among other deities apart from those mentioned above are Ọṣun, Ọrìṣà Ìbejì, Yẹmoja and Kórì. The relationship between *orin kete* and Kórì, for example, is affirmed in the following song by *orin kete* artists:

|           |                                      |                                               |
|-----------|--------------------------------------|-----------------------------------------------|
| Call:     | <i>Kòrikóto, ma pàyáà mi lèkún o</i> | Kòrikóto, do not make my mother cry           |
| Response: | <i>Òrìṣà èwe, má pàyáà mi lèkun</i>  | Children's goddess, do not make my mother cry |

Kòrikóto is believed to be a children's deity in the Yorùbá religious system. So, appease to her, food items are offered as a sacrifice with which she is celebrated together with drum and dance. Likewise Ìbejì, Ìbèjì<sup>18</sup> is Yorùbá name for twins. The Yorùbá hold the belief that Ìbejì are deities. As a result, they are worshipped like other deities. *Orin kete* and *kete* ensemble are played when sacrifice is being made to Ìbejì. An example of *orin kete* sung during such a performance is as follow:

|               |                                                                                  |           |                                                                                               |
|---------------|----------------------------------------------------------------------------------|-----------|-----------------------------------------------------------------------------------------------|
| <i>Lílè:</i>  | <i>Táyé o, Kéyìn;<br/>Omọ gidi méjì<br/>N ò lè bímọ méjì<br/>Kí n dákan pè ò</i> | Call:     | Táyé and Kéhìndé;<br>Two good children<br>I can't have a set of twins<br>And call on only one |
| <i>Ègbè :</i> | <i>Táyé o, kéyìn;<br/>Omọ gidi méjì<br/>N ò lè bímọ méjì<br/>Kí n dákan pè ò</i> | Response: | Táyé and Kéhìndé;<br>Two good children<br>I can't have a set of twins<br>And call on only one |

*Orin kete* is primarily a religious song. It is, however, not restricted to religious purpose only. It can also be performed at different social events and occasions. There is no restriction to places where *orin kete* can be sung. But as one must have expected, the contents of the song are different in religious and secular settings. We can then postulate that *orin kete* has two varieties; the religious type (primary form) and the secular type (secondary form). To show the religious status of *orin kete*, *kete* (a calabash pot), after which the genre is named, reflected in Ìbejì song below:

|                                     |                                               |
|-------------------------------------|-----------------------------------------------|
| <i>Kéhìndé rodò</i>                 | Kéhìndé went to the river                     |
| <i>Kéhìndé fọ koto/kete</i>         | Kéhìndé broke the calabash pot                |
| <i>Òrìṣà ló bun Kéhìndé lómi mu</i> | It was Òrìṣà that gave Kéhìndé water to drink |

In the content of the song, Kéhìndé is reported to have gone to the river and broken calabash pot but Òrìṣà helps him/her by giving him/her water. Òrìṣà which is alluded above refers to Òrìṣà-Òkè. In line with our discussion about *orin kete* that it used to worship deities which are women and children related, Òrìṣà-Òkè is one of these deities.

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<sup>18</sup> Ìbejì is a Yorùbá common name for twins. The first child of the twins is called Táyé while the second is called Kéhìndé. They were regarded as a deity, so they worship them with food items like boiled beans, and palm oil, among others.

This further emphasise that *orin kete* is a religious song because some of its lyrics have the contents of Alará-Igbó, Ìbèjì, Ọbàtálá and Ọ̀rìṣà-Òkè.

Ògúndèjì (1979) does not clarify *ṣàkàrà/orin agbè* as religious poetry, rather he categorises it as dance music. Ògúndèjì (2014), in his categorisation of African traditional drama, categorises *Ìyàwó Agbè* (*Agbè* Bride) as a deritualised type of Yorùbá performance which he reports could be found in a very far rural area of Ọ̀yó north. This is to confirm that Ògúndèjì does not recognise *orin agbè* as religious poetry. Àlàbá's (1985) examinations on the other hand, shows that *orin agbè* has both the secular and the ritual aspects. He states that sacrifice is offered to *agbè* spirit like how it is being offered to Àyàngalú (the Yorùbá drum deity). On a closer examination, one realises that the ritual aspect of *orin kete* is obviously different from that of *orin agbè*. *Orin kete*, as revealed in our investigation has to do with the worship of deities. Ọbàtálá, Aláraagbó and Ọ̀rìṣà Ìbèjì are prominent, among those deities the song is rendered for. We are also told by Mr Ọláléré Iléyemí that *orin kete* is sung during the worship of Ọ̀rò Ìrókò (a spirit living in Ìrókò tree (*Milicia excelsa*)). Contrary to this, it is revealed that *orin agbè* is neither used in the worship of any deity nor ascribed to a deity. The fact that sacrifice is offered to *agbè* as noted by Àlàbá (1979) is not enough evidence to prove that the genre is religious. The primary function of a musical instrument is a major factor to determine its status (either religious or secular) and what actually determines religious status in Yorùbáland requires a connection with an identified deity. In this view, *orin agbè* cannot, therefore, be considered religious poetry like *orin kete*. It can, however, be performed at religious occasions such as traditional festivals and different African Traditional Religious feasts as a non-ritual aspect of traditional festivals. Its secular functions allow for this.

#### 4.3 Semiotics of space and time of performances of *orin kete* and *orin agbè*

Since it has both religious and secular status, the space of performance of *orin kete* can be divided into two. These are religious and secular spaces of performance. The religious space of performance can also be divided into two; the close and open space of performance (Ògúndèjì, 2000). The number of performers and the audience is considered a criterion for categorisation of these religious spaces of performance. In the close space of performance of *orin kete*, mostly, it occurs at a shrine which might be located somewhere that does not have enough space to accommodate many people who also would have participated. If *orin kete* is to be performed at a religious service (i.e. a



worship), the space of performance is where the deities related to the genre are located. For example, Alará-Igbó shrine is usually located at a place like a corner in the house of worshippers or the backyard of the worshipper's house where *ojú egbé* (a centre of the meeting of Alará-Igbó's worshippers and an external shrine of Alará-Igbó) is sited. Other spaces of performance of the religious type of *orin kete* are *ojú-irèmi/Ibejì* (twins' shrine), *ìdí ikòkò àşẹ* (a place where àşẹ pot is located) or at the Ìrókò spirit shrine. Many times, these spaces are not necessarily restricted to members of the audience (initiates and non-initiates) but because there are not enough spaces to accommodate high number of people who might also want to participate, the turnout of the audience at these kinds of places of performance becomes close-ended. The major religious activities that take place in this kind of space of performance include divination by the use of kolanut, *orin kete* praise and worship songs of the deity, request, and animal and food sacrifice. At this particular space of performance, not all the ensemble of *kete* need to be present, only *iyá ilù kete* or *bèñbẹ* (mother drum) and *omele* (the foremost-played drum) are mostly found in worshipping performance of the genre. Examples of *orin kete* sung in religious space of performance include the following:

1. *Ìràwé mò ñ gbá lójú-egbé* It was dry leaves I was sweeping at the shrine  
*Lomọ fò mọmi láşọ* Suddenly a child stuck to my cloth  
*Ìràwé mò ñ gbá lójú-egbé* It was dry leaves I was sweeping at the shrine  
*Lomọ fò mọmi láşọ* Suddenly a child stuck to my cloth
2. *Mo fabẹbẹ mi bẹyá o* I used the fan in pleading with mother  
*Mo fabẹbẹ òdò* I used the fan  
*Àní kótén kótén* That it should quickly finish, that it should quickly finish  
*Kótén lájá ñ lámi* Is the way dog licks water  
*Mo fabẹbẹ mi bẹyá o* I used the fan in pleading with mother
3. *Músò o!* Hurray! (O, you people! or attention!)  
*Ẹ bá mi dá musò fAráagbóo* Join me in shouting hurray for Ará-Igbó

The above three songs are sung at the shrines of the deities mentioned in the contents and *kete* ensemble is played to accompany them. *Ìràwé* could be directly translated as dry leaves. The performer in the performance space of the song where *ìràwé* is used narrates how a child sticks to her dress (to mean she become pregnant) when she is sweeping *ìràwé* at *ojú egbé*. *Ojú egbé* is usually surrounded by *agbo ògèdè* (banana trees). As a result, dry banana tree and fallen leaves of some other trees around are

always on the ground at *ojú egbé*. To make this place look neat and tidy, loyal worshippers of Alará-Igbó, who might also be looking for a child, engage in *ojú egbé* constant cleaning. They believe that through this sacrifice, Alará-Igbó would give them children. So, mothers that experience such a situation before their prayers are answered sing this song as a thanksgiving to the deity. *Ìràwé* in this semiosphere could be read as a religious sign of sacrifice, through which infertility is cured.

The semiotic space of the performance of the second song is a graveside, closely located beside *ojú egbé*. The sentence “*Mo fi abẹ̀bẹ̀ mi bẹ̀yá*” is a pun. The monosyllabic word that is played on is ‘*bẹ̀*’. “*Bẹ̀*” in an ordinary sense means to plead, especially for succour. Though the syllable ‘*bẹ̀*’ in *abẹ̀bẹ̀* in a direct sense does not mean the same as the one in *bẹ̀yá* (*bẹ̀ ìyá*; beg the mother), if we look at the function which the item *abẹ̀bẹ̀* performs (*abẹ̀bẹ̀*, a local woven fan, used to blow pleasant air which brings relief during heat period), one might conclude through the sense deriving from the function of *abẹ̀bẹ̀* that the word is close to the meaning of *bẹ̀*. This is more evident when the performer says she uses her fan in pleading with the mother. It should be noted that it is not the direct meaning that bothers the performer at this point but the deep meaning rooted in the usage. As a result, the performer considers the function performed by *abẹ̀bẹ̀* (as an item that brings relief) as the same as pleading (for relief), so she uses this scenario to make a plea to the dead mother. The plea she makes is rooted in the sentence that follows “*Àní kó tán kó tán, kó tán lajá lámi*”. This sentence has a characteristic feature of *ofò* (Yorùbá incantation). The marker “*ni*” in the deep structure “*ni ajá*” that turns to “*lájá*” after the phonological process (deletion of the vowel sound /i/) occurs is a positive assertive sentence marker that is found in Yorùbá incantation (Ọlátúnjí, 1984 and Ọ̀gúndèjì, 1991). The sense of the way the dog licks water that the performer alludes represents her interest and obviously shows that the performer in this semiosphere seeks her mother's mercy towards solving her problem quickly and permanently like how dogs lick water. *Abẹ̀bẹ̀* in this semiosphere could be read as a dual sign because it is capable of generating more than one meaning. It is also a religious sign of a plea. *Ajá* (a dog) could also be read as signifying victory in the context of water licking while the water itself in the same context signifies human problems.



**Plate 4.1i. Worshippers offering sacrifice at a graveside in a close-ended performance setting of *orin kete* at Arísányán compound, Ìdòfin, Igbó-Ọrà, on the 18th of August, 2018.**

**The picture taken by the researcher at Arísányán compound, Ìdòfin, Igbó-Ọrà on 18/8/2018.**

Plate 4.1i. above shows the worshippers offering sacrifice to the departed priestess of Alará-Igbó. The woman in white is the celebrant on behalf of whom the sacrifice is being made in honour of her mother, the departed priestess. The other man who bends down in the picture is a priest guiding her. As already noted, this performance space is for both the initiate and non-initiate of Alará-Igbó but because there is no enough space to accommodate everybody to witness the occasion, many worshippers stepped aside and gave chance to many people who were not initiates. Similarly, when *orin kete* is being sung as reflected in the Plate 4.1ii. below, non-initiates are allowed to join in dancing round the grave of the object of celebration.



**Plate 4. 1ii. The worshippers dancing round the grave**

**The picture was taken by the researcher at Arísányán compound, Ìdọfin, Igbó-Ọrà on 18/8/2018.**

*Kete* ensemble in this kind of performance space is an icon of Àyàngalú, the deity of Yorùbá drum, whose voice is summoned in making plea to the dead parent of the worshipper through the deity of Alára-Igbó. This is the reason why the mother drum (*iyá ilù*), who talks clearer than other drums of *kete* is left to perform the role. The verbal text of the song represents the plea which is communicated in the language believed by worshippers to be understood virtually by relating to *orin kete* and ancestral spirits. The second category of the religious setting of *orin kete* is an open-ended performance space. In this type of performance space, everybody has the opportunity to sit or remain standing to participate or to watch the genre. This usually takes place in an open space in front of the host's house. This is after the ritual aspect has taken place. The major aspects of *orin kete* that take place in this kind of performance space include the praise song of the deity being celebrated, individual different dance performances and group dance performances.

The second type of place of performance of *orin kete* is what we call secular space of performance. This occurs in a situation whereby performers of *orin kete* do not serve ritualistic religious purpose but as social entertainers. This type of performance space accommodates naming ceremony, coronation, house warming, burial ceremony, birthday ceremony, anniversary, political occasions and many more. In the olden days, this kind of performance took place only in open spaces, but now it may be in event centres, cinema houses and cultural centres.

As far as performance time is concerned, *orin kete* is mainly performed in the evening when people would have returned from their different workplaces. All the data collected on the genre were got in the evening. The performance can continue until the next day, depending on how broad the ceremony is. *Orin kete* can be performed overnight. Some celebrants may invite performers of *orin kete* in the night of the eve of their ceremony. They will want them to entertain those whom they hire to cook for the next day's occasion so that they will not sleep while cooking. In this kind of performance, many bachelors and spinsters are in attendance because of the different sexual discussions that make this overnight performance lively. The time of performance of *orin kete* is a sign of the Yorùbá belief in a period of time within a day. Among the Yorùbá, time of the day has different meanings attached to them. The Yorùbá commence many of their religious activities early in the morning or in the evening. They rarely begin ceremonies that involve drumming or playing musical instruments at noon when the sun is hot. They often initiate such ceremonies either in the morning, in the evening

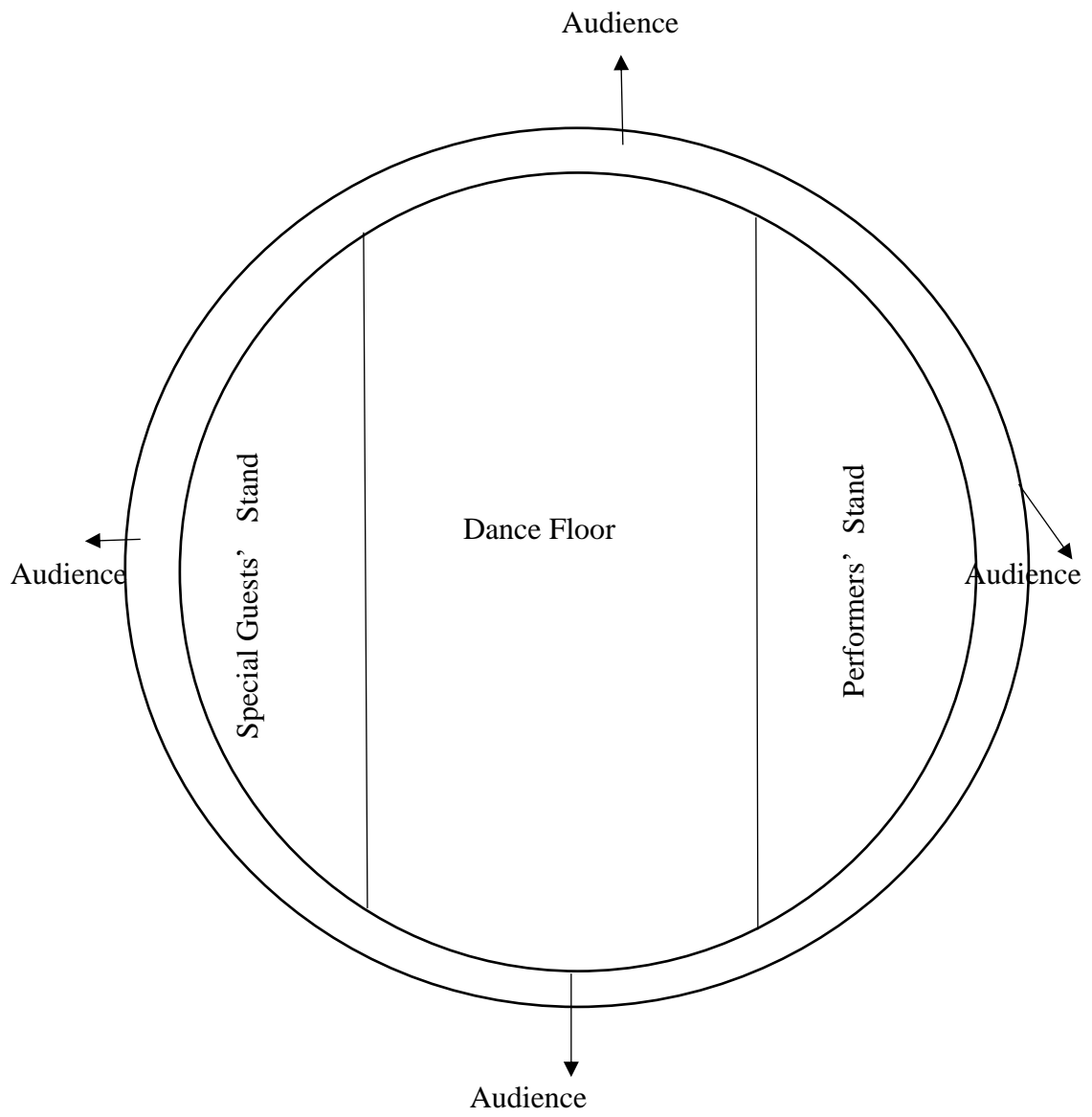
or at night. Though some of the performances are done also in the heat of the sun, these kinds of performances would have been started before noon. It is, however, rare to commence performance of *orin kete* when the sun is hot. The religious aspects of *orin kete*, usually hold in the evening when the sun is about to set. This may be seen as signifying *èrò* (antidote, easiness, softness) which worshippers of the deities related to the genre seeking.

*Orin agbè*, on the other hand, has different places of performance. Among the spatial setting of performance of the genre as mentioned by Ògúndèjì (1979) and Àlàbá (1985) are naming ceremony, wedding, funeral, a celebration of a festival, oral poetry competition, anniversary, thanksgiving, send-off, reception of guests, chieftaincy celebration, house warming and during the national festival. Historically, the first place of performance of *orin agbè* is the battlefield and second, the king's and war chiefs' palaces. There are a lot of questions the performance spaces of *orin agbè* can generate. For instance, one may ask, does the performance of *orin agbè* at the social events mentioned above have the same semiotic significance as the performance of the genre at its initial performance space (battlefield)? The answer to this is no. The performance of *orin agbè* at the battlefield signifies a stimulus that causes the increase of power, ability and courage to face enemies in the performer (i.e. Babayemí Ítíolú or Gbòn-ńkàà). Another question that can come to mind is whether such a war performance is held at night? The answer to this is also no. The reason is that the wisdom behind the use of war songs/drums is to stimulate and cause fear and distress in the mind of the opposition. The harshness of the sound of *agbè* is a sign, a signification of the possibility (*rheme*) of the defeat of the enemy on the battleground. Such a possibility can be achieved when fear is generated in the minds of the enemies and they, as a result, flee. Wars are fought at night but no brave warrior will make any sound that can wake his enemies; he has all the opportunities to conquer and plunder at night. In this wise, *orin agbè* is rarely played at night, even up till today that those types of battles are no more.

Considering war as its first performance place, we can categorise the space of performance in *orin agbè* into the battlefield and ceremonial/occasional performance places. It is noteworthy that space in the performance of oral poetry goes a long way to determine the types of performance, the use of language and the types of audience in the performance. It is used to determine the contents and the structure of the whole performance. Comparing the space of performance in both oral poetic genres, the structure and the position of both the performers and the audience of *orin kete* and *orin*

*agbè* are similar to some extent. The performance spaces of secular type of *orin kete* and *orin agbè* can be represented by the Fig. 4.1i. below.

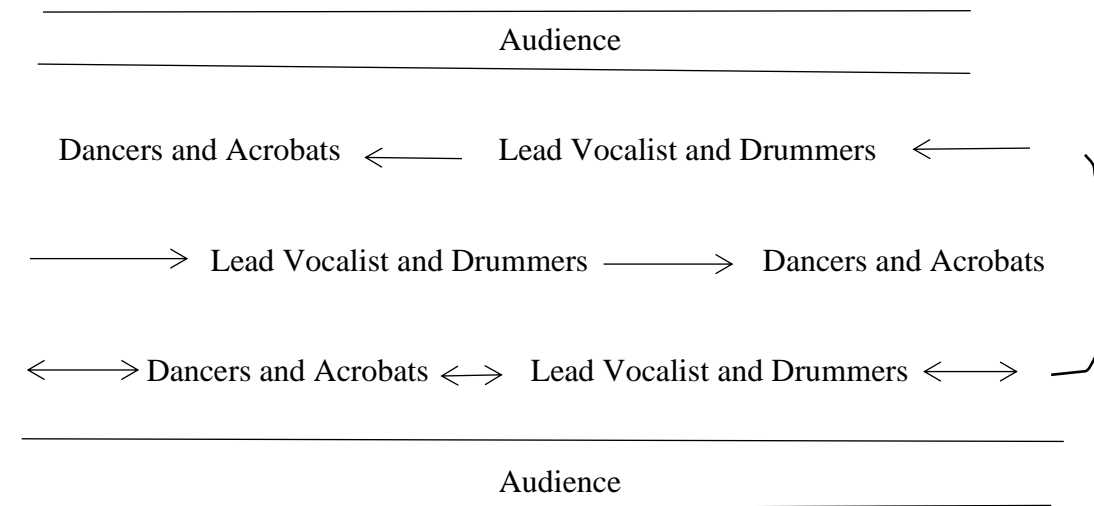




**Fig. 4.1i.** Generic arena performance place design of *orin kete* and *orin agbè*

In the Fig. 4.1i. performance space, the performers are in the opposite direction to the special guests' stand, in between them is the dance floor. We call it dance floor because dance is peculiar to both genres. However, other forms of performances like magical and acrobatic displays in *orin agbè* can also feature on the dance floor. The inner circular line is a demarcation voluntarily made to put the irregular movements of the audience in order. The outer line represents the circular form made by the audience while watching the performance. They make the circular form round the performance activities. Throughout the performance of *orin kete*, the drummers maintain a stagnant position designed for them, they sit next to the circular line that serves as a demarcation between them and the audience. The *orin agbè* instrumentalists, on the other hand, do not maintain a stagnant position throughout their performances. They may sit down in the early part of the performance, but when the performance is getting tense, the situation, including the stage changes. The instrumentalists, mostly the player of *iyá agbè* move as dancers move and other instrumentalists follow them. In this kind of performance, both the dancer and the instrumentalists remain standing.

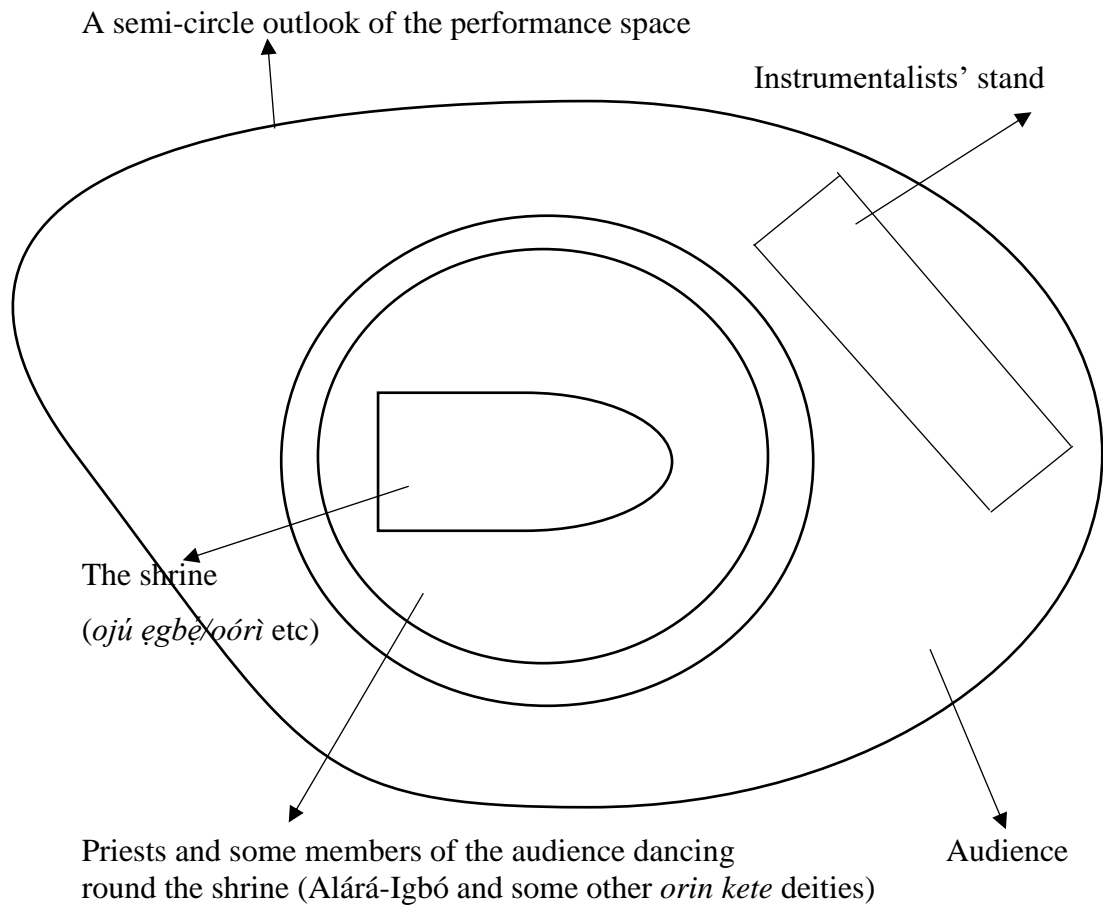
Another place of performance of *orin kete* and *orin agbè* occurs in a procession performance. This is when the performance is on move. This occurs in *orin kete* when the performers are moving from their house to the space of performance. They must have dressed in their various costumes, moving to the performance space. As part of the announcement, notification and awareness about their performance, they sing, play *kete* ensemble and dance as they move to the performance place. The same thing is observed in *orin agbè*. Because procession performance is more conversant in *orin agbè*, *agbè* performers often turn a stable space of performance into a procession type by moving in a straight line from one edge of the performance space to the other. This occurs mostly in the forward and backward style of dance of *orin agbè*. The Fig. 4.1ii. below represents the procession performance space in *orin kete* and *orin agbè* respectively.



**Fig. 4. 1ii. Procession performance space design of *orin kete* and *orin agbè***

The space between the double lines at both edges represents the roadsides where the audience stands to see the performance going on the road which is represented by the space between the two edges. Performers of both genres can move in direction of the arrow in the first and second directions indicated by arrows from the top above while only the performers of *orin agbè* made use of the third direction. As mentioned earlier, we dwell much on this when discussing dance styles.

Apart from these two spaces of performance, there is another space of performance in *orin kete* which is basically a religious setting. *Orin agbè*, as a result of its secular status, does not have this. This is represented in the Fig. 4. 1iii. below:



**Fig. 4. 1iii. Religious performance space design in *orin kete***

In the Fig. 4.1iii. space of performance, the performers are the Alará-Igbó priests, priestesses and *kete* instrumentalists (the players of *iyá ilù kete* or *bè̀ǹb̀é* and the players of *omele kete* or *bè̀ǹb̀é*). Because the location of the shrine which determines the space of performance is not quite spacious enough to contain other members of the religious group and the other members of the audience, the circular form which the space should have becomes a semi-circle.

It is, however, expedient to note that the performance spaces in *orin kete* and *orin agbè* explained above are not rigid, they are adaptable to change based on the physical structure of the space available for the performance. Similarly, what brings about the performance of *orin kete* and *orin agbè* could determine the appearance of these genres' space of performance. It must also be mentioned that performance spaces identified signify different things in the presentation and performance of both genres. The first space identified signifies social interrelationship in the performance of both genres. Nevertheless, this may also be a signifier of worship in *orin kete* when the space of performance in religious activities of Alará-Igbó is wide enough and easy for the audience to make a circular formation. The second performance space in *orin kete* and *orin agbè* is capable of signifying a procession to the performance space and as well from the performance space. This in this sense is a sign of reason. Procession performance is conversant in *orin agbè*. This place of performance does not only signify procession to the performance space or from the performance space. It is a type of dance movement style in the genre. The performers of *orin agbè* can successfully do a backward movement like that of the forward movement. So, the second space of performance as a sinsign in *orin agbè* is a signifier, a replica of disorganisation and disarrangement of the scene of the war which happened to be the first setting or space of performance of *orin agbè*. In the third space, which is the religious space of *orin kete* based on the performances that occur there is also a physical signifier, a sinsign of sobriety and respect for the deities related to the genre.

#### 4.4 Semiotics of performance structures in *orin kete* and *orin agbè*

Ògúndèjì (1979) outlines three basic structures of *orin agbè* namely, introduction, homage and farewell. He explains, that all other songs fall within the outlined structure. These other songs logically constitute the body of the performance. Therefore, a completed outline of Ògúndèjì's structure of *orin agbè* has following:

introduction/homage, body and farewell. In the introductory part, Ògúndèjì says the artists introduce themselves. After the introduction, they pay homage to supernatural beings and the oldest Şàkàrá artist alive in the locality. In the body of the performance of *orin agbè*, songs on different topics ranging from panegyric to past performance, encouragement and boast, incantation and social events are said to be rendered. Then lastly, they sing a farewell song to announce their departure.

According to Àlàbá (1985), the structure of *orin agbè* is an internal distribution of its elements. The structure of *orin agbè*, according to Àlàbá (1985), contains the overture, entertainment and didactic utterances, valedictory and other sayings. The overture consists of three steps which are *ibà* (homage), *ìwúre ibèrè* (opening supplication) and *ifira-ẹni-hàn ibèrè* (initial self-introduction). In entertainment and didactic utterances, the artists are reported to discuss their primary and subsidiary concerns, issues ongoing in the society, and advice to the people of society among others. The valedictory sayings are sayings that end the performance. The fourth part which Àlàbá (1985) calls other sayings, is merely a dialogue of various forms that occur among the people involved in *orin agbè*, i.e from one performer to another, and the audience. It is, however, important to note that this last segment of *orin agbè* discussed by Àlàbá is not part of the structure but a style used by the performers of *orin agbè*. It is then more appropriate to discuss it under the communication style in the genre than to discuss it under the structure. This is because dialogue can occur at any point in the performance of the genre.

The structure of *orin agbè* suggested above by Ògúndèjì and Àlàbá can be modified to capture the outlook of the performance of the genre encountered during our fieldwork. The introductory part of the *orin agbè* performance called the overture by Àlàbá may be alternatively termed the prelude. This is made up of *isèlù* (instrumental preparation of the performance), *ibà* (homage), *ìwúre ibèrè* (opening supplication) and *ifira-ẹni-hàn-ibèrè* (initial self-introduction). The second is the body called entertainment and didactic utterances by Àlàbá. The activities in this main part of the performance can be grouped into two: the verbal and the non-verbal. The verbal performances include praising the poetic subject, entertainment and didactic utterances, dialogue of different types and jokes. The non-verbal performances include different styles of instrumentation, dance styles, acrobatic and magical displays. However, performances in the prelude and farewell/valedictory part of *orin agbè* can also be grouped into verbal and non-verbal. The last is the farewell (Ògúndèjì, 1979) or

valedictory saying (Àlàbá, 1985). These are the statements used by the performers to bid their audience bye and to suspend the day's performance.

In *orin kete*, the performance also starts with the prelude. The *isèlù* is not in *orin kete* like *orin agbè*; many times, the verbal text runs before the instruments, unlike *orin agbè* where the rhythm of the drums is realised before the verbal text. Other elements of prelude like *ibà* (homage), *iwúre ibèrè* (opening supplication) and *ìfira-ẹni-hàn-ibèrè* (initial self-introduction) are also present in *orin kete*. Like in *orin agbè*, the second is the body of the performance. We can as well group the performance activities in this part into two; the verbal and the non-verbal performances. The verbal performances in *orin kete* like *orin agbè* comprise praising the poetic subject, entertainment and didactic utterances, dialogue of different types and jokes. The non-verbal performances include style of instrumentation and dance styles. The acrobatic and magical displays are not common in *orin kete*. It focuses much on dances of different types. The last stage of performance in *orin kete* is also farewell or valedictory sayings. Many a time, repetition of the homage paid to deities related to *orin kete* is said. This is sung in *wórò* (slow singing tempo).

With all that we have discussed briefly above on the structures of both genres, the Table 4.1 below represents the structures of *orin kete* and *orin agbè*.



**Table 4.1 Table of performance structure of *orin kete* and *orin agbè***

| Genre            | Prelude                                                                                                                                                                                                                             | Body                                                                                                                                                                                                                                                                                                                        | Farewell/Valedictory Sayings                                             |
|------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| <i>Orin kete</i> | <ol style="list-style-type: none"> <li>1. _____</li> <li>2. <i>Ìbà</i></li> <li>3. <i>Ìwúre ibèrè</i></li> <li>4. <i>Ìfira-ẹni-hàn-ibèrè</i></li> </ol> <p>(These are either performed in verbal or non-verbal manners)</p>         | <ol style="list-style-type: none"> <li>1. The verbal performances: Praising of the poetic subject, entertainment and didactic utterances, dialogue of different types, jokes, etc.</li> <li>2. The non-verbal performances: Different styles of instrumentation and dance styles.</li> </ol>                                | Verbal and non-verbal performances to show the suspension of performance |
| <i>Orin agbè</i> | <ol style="list-style-type: none"> <li>1. <i>Ìsèlù</i></li> <li>2. <i>Ìbà</i></li> <li>3. <i>Ìwúre ibèrè</i></li> <li>4. <i>Ìfira-ẹni-hàn-ibèrè</i></li> </ol> <p>(These are either performed in a verbal or non-verbal manner)</p> | <ol style="list-style-type: none"> <li>1. The verbal performances: Praising the poetic subject, entertainment and didactic utterances, dialogue of different types, jokes etc.</li> <li>2. The non-verbal performances: Different style of playing instrumentation, dance styles, magical and acrobatic displays</li> </ol> | Verbal and non-verbal performances to show the suspension of performance |

#### 4.4.1 Prelude

Modifying Àlàbá (1985) as done above, we come up by adding *ìsèlù* as the first element of the prelude, and that it is unique to *orin agbè*. *Ìsèlù* is then followed by *ibà*, *ìwúre ibèrè* and lastly the *ìfira-ẹni-hàn-ibèrè*. Apart from *ìsèlù*, there is no rigidity in the order of other subsections of prelude in *orin kete* and *orin agbè*. Their states of requirement in the Yorùbá social and cultural setting are considered in arriving at this order of arrangement. Sometimes, performers of *orin agbè* follow this order and they do not follow it sometimes. Similarly, in *orin kete* which does not have *ìsèlù*, *ibà* may come before *ìwúre* and *ìfira-ẹni-hàn-ibèrè*. They may as well not come in the above order sometimes. However, these elements (except *ìsèlù* which is not in *orin kete*) are all compulsory in a good introductory part of *orin kete* and *orin agbè*.

##### 4.4.1.1 *Ìsèlù* (Instrumental preparation of the performance)

In *orin agbè* performance, the prelude starts with *ìsèlù*. At this stage of the performance in *orin agbè*, the performers select the *agbè* each of them will play, they test how each selected *agbè* sounds to ensure its proper function. After the testing, the gong player opens the performance with the constant beating of the instrument. Then the players of *omele agbè* follow, other *agbè* instruments also follow one after the other and *iyá agbè* comes last. We shall explain how *agbè* musical instruments are played and the different styles of playing them. Immediately the satisfactory melody of the *agbè* is realised, the lead singer introduces the lyrics of either *ibà* (homage), *ìwúre ibèrè* (opening supplication) or *ìfira-ẹni-hàn-ibèrè* (initial self-introduction). *Ìsèlù* signifies the test of the quality of sound of *agbè* instruments which will go a long way in determining the quality of their performance. In this regard, *ìsèlù* is a qualisign because it is used as a test of the quality of a good *agbè* melody. *Ìsèlù* features prominently in the performance of Igbó-Ọrà group of *agbè*. This is because the *agbè* instruments of this group were not enmeshed like those of Ìmia and Ilùà. Instead of enmeshing the gourd with seeds, the seeds were put inside it. So to realise the full sound each gourd produced, it took time. As a result, the process of realising the melody of this type of *agbè* is called *ìsèlù* (instrumental preparation/sound realisation for performance). The Plate 4.2i. to Plate 4.2v. show how *ìsèlù* is realised in the performance of *orin agbè* group of Igbó-Ọrà.



**Plate 4.2i. One of the female performers brings out *agbè* (gourds) sack.**



**Plate 4.2ii. A performer brings out the *agbè* for each of them to select.**



**Plate 4.2iii. The selection and choice making continues.**

**The pictures were taken by the researcher at Ajóšàkàrá compound, Òkè-Ìṣẹ̀rin Igbó-Ọ̀rà on 22/07/2018.**



**Plate 4.2iv.** As selection continues, the gong player kicks off the *isèlù* performance.



**Plate 4.2v.** The *isèlù* has properly started

The pictures were taken by the researcher at Ajòşàkàrà compound, Òkè-Ìşerin Igbó-Ọrà on 22/07/2018.

In Plate 4.2v. above, the *agbè* players are making the rhythm, the housewives (*Àwọn Olóbìnrin-ilé*) stay at their back, expecting the realisation of balance in the rhythm before they start the song. Because it takes a long time in realising this balance, the dancer who is eager to dance (Plate 4.2vi.) makes a critical comment.



**Plate 4.2vi. The dancer stretches his hand criticising the instrumentation.**

**The picture was taken by the researcher at Ajóşàkàrá compound, Òkè-Ìşerin Igbó-Ọrà on 22/07/2018.**

|                     |                          |                                  |
|---------------------|--------------------------|----------------------------------|
| Dancer:             | <i>Ìlù è tí ì daà!</i>   | This drum is not yet perfect     |
| An instrumentalist: | <i>Ó kù díẹ̀ bàbá...</i> | Just a little time more, father. |

He was answered by one of the instrumentalists that he should be calm and that it remained a little more time to realise the accurate rhythm. The quality of *agbè* performance depends on the good realisation of its rhythm, that is why *isèlù* is quite important in *agbè* or *ṣàkàrá* performance.

#### 4. 4.1.2 *Ìbà* (homage)

Ògúndèjì (1991) and (1992a) emphasise the importance of *ìbà* in oral performance. This is because the Yorùbá believe that *àdàṣe níi hun ọmọ, ìbà ò gbudọ hun ọmọ*<sup>19</sup> (Pride leads to failure, paying homage does not) and *bekòlò bá júbà ilẹ̀, ilẹ̀ á lánú*<sup>20</sup> (When the earthworm pays homage to the earth, the earth opens). The performers of *orin kete* and *orin agbè* pay homage to spiritual beings and elders. Ògúndèjì (1979) mentions this when he states that, homage is paid in *orin agbè* to supernatural beings and most importantly to the witches who are called *olóde* (the owner of the day) and to the oldest *ṣàkàrá* artist alive in the locality (Ìṣẹmi). Àlàbá (1985) also draws attention to the importance and the place of homage in the oral genre. “*Ìbà* is culturally the most important theme in the introductory part of any traditional social performance among the Yorùbá. It concerns saluting the powers that rule the Yorùbá cosmos in general and the powers that rule any venture which the Yorùbá wish to undertake” (102-103). It is revealed in this study that, the content of *ìbà* can be combined with opening supplication and the initial self-introduction. This is not limited to *orin agbè*, the performers of *orin kete* also do the same. Below are examples from the two genres.

In the performance of *orin kete* at Olúrìn compound, Ìsàlẹ̀-Ọba, Igbó-Ọrà, the performance was held on their *Ọjọ Ọsẹ̀* (the day for worshipping Ọbàtálá) which falls on a Sunday. The lead singer started the performance with homage.

|               |                           |                       |
|---------------|---------------------------|-----------------------|
| <i>Lílẹ̀:</i> | <i>Rírán la rán mi wá</i> | I was sent here       |
|               | <i>Èmi kí mo ránra mi</i> | I did not send myself |

<sup>19</sup> *Àdàṣe níi hun ọmọ, ìbà ò gbudọ hun ọmọ* means a child ends well when he pays homage but ends otherwise when he does not. Yorùbá believe that whatever one aims to do in life, some people have done it before. Once the person pays homage to them, the *aláṣekù* (spirits/dead beings/elders) will come to his aid and the person will succeed in the mission. If the person does not pay homage, he will be left alone and he would not succeed.

<sup>20</sup> *Bekòlò bá júbà ilẹ̀, ilẹ̀ á lánú* as well portrays the importance of *ìbà*. The sentence means if the earthworm pays homage to the land, the land will open for it. As fragile as earthworm is, Yorùbá believe that it is easy for it to break through and enter into the soil because it pays homage to the land. This is also to emphasise the importance of homage paying in getting things done.

|                                  |                                       |
|----------------------------------|---------------------------------------|
| <i>Àṣẹ ḍowó ẹni tó rán mi wá</i> | Homage is due to the one that sent me |
| <i>Ègbè: Rírán la rán mi wá</i>  | I was sent here                       |
| <i>Èmi kí mo ránra mi</i>        | I did not send myself                 |
| <i>Àṣẹ ḍowó ẹni tó rán mi wá</i> | Homage is due to the one that sent me |

The performer made it known in the song that he was just a messenger acting under the authority, to whom honour is due. The Yorùbá believe that Olódùmarè (God) is the Supreme Authority that sent everybody to earth and everybody is accountable to Him. The Ultimate Being the performer referred to as the person that sent him in the above poetic lines is Olódùmarè (The Supreme Being). It must be observed here that *ìbà* song is usually rendered in *ẹgò/ẹfà* (slow) tempo. The reason for being rendered in *ẹgò* is because it is indexically signifying honour to Olódùmarè. In this wise, *ẹgò* in *ìbà* semiosphere of performance of *orin kete* is an index, signifying respect and honour to Olódùmarè. He must be totally respected because He is the source of everything. So, one among the ways of showing respect to Him is by respectfully lowering one's voice as shown above.

An example of homage that concludes with a line of supplication is presented in the excerpt that follows. The performance was held at Arúnfìlẹ compound after the meeting of the performers hosted by Mr Sunday Èlẹbùrú (The Secretary of the group) on the 17th of June, 2018.

|                                         |        |                                                           |
|-----------------------------------------|--------|-----------------------------------------------------------|
| <i>Ìṣàré: Èè, ẹ dákun sùúrù ni ẹ ṣe</i> | Chant: | Please people, be patient                                 |
| <i>Onílòkó, omọ Ìlókùn ẹṣin</i>         |        | Onílòkó, offspring of Ìlókùn ẹṣin                         |
| <i>Ìbà ni n ó fojọ òní jú</i>           |        | It is only homage I will pay today                        |
| <i>Omọ ò ní rẹni júbà kíbà họnmo</i>    |        | A child will not pay homage and end up being unsuccessful |
| <i>Ìbà Ìkó, omọ Ìlókùn ẹṣin...</i>      |        | I pay homage to Ìkó, offspring of Ìlókùn ẹṣin             |
| <i>Omọ Jọládé</i>                       |        | Offspring of Jọládé                                       |
| <i>Mo wá ribà kíbà ṣẹ</i>               |        | Let the homage paid be accepted                           |
| <i>Àdàṣe níi họnmo</i>                  |        | Pride leads to failure                                    |
| <i>Ìbà ò gbódò họnmo</i>                |        | Paying homage does not                                    |
| <i>Ààrinọlá</i>                         |        | Ààrinọlá                                                  |



|              |                               |                  |                                                |
|--------------|-------------------------------|------------------|------------------------------------------------|
|              | <i>Mo wá ribà kíbà şẹ</i>     |                  | I pay homage, let<br>the homage be<br>accepted |
|              | <i>Òwòtóbí Àlàbí</i>          |                  | Òwòtóbí Àlàbí                                  |
|              | <i>Kíbà ó má họnmo ò</i>      |                  | May the child's<br>homage make him<br>succeed  |
|              | <i>Òwòtóbí Àlàbí</i>          |                  | Òwòtóbí Àlàbí                                  |
|              | <i>Kíbà ó má hõnni ò</i>      |                  | May my paid<br>homage make me<br>succeed       |
| <i>Orin:</i> | <i>Àgbààgbà</i>               | <i>Song:</i>     | You elders                                     |
|              | <i>Mo forí balẹ fun yín ò</i> |                  | I bow to you                                   |
|              | <i>Ẹyìn àgbààgbà</i>          |                  | You, the elders                                |
|              | <i>Mo forí balẹ fun yín ò</i> |                  | I bow to you                                   |
|              | <i>Ọmọdé ilú ò</i>            |                  | Young people of<br>the town                    |
|              | <i>Mo foríbàlẹ</i>            |                  | I bow to you                                   |
|              | <i>Kí n má şorin kọ</i>       |                  | Let me not sing<br>wrongly                     |
| <i>Ègbè:</i> | <i>Àgbààgbà</i>               | <i>Response:</i> | You elders                                     |
|              | <i>Mo forí balẹ</i>           |                  | I bow down                                     |
|              | <i>Kí n má şorin kọ</i>       |                  | Let me not sing<br>wrongly                     |

In this foregoing, the performer paid homage to the elders mentioned in the lines of the poem. He also clearly stated in the benedictory line that the reason for his paying homage is that he will not make mistakes during his performance. *Ìbà*, generally, in *orin kete* is a religio-cultural code that signifies respect for the elders, divinities and other spiritual beings. It also signifies a connecting factor between the dead and the living.

This is also the position of *ibà* in *orin şàkàrà*. Homage is paid to the ancestors, the elders and others present at the performance. In the performance of *orin agbè* at the backyard of Mr Mátíù Ọjẹ̀lú (Atakóró), on the 9th of September, 2018 at Ilùà, the performers paid homage to the landlord that hosted them.

|              |                                       |                  |                                                                  |
|--------------|---------------------------------------|------------------|------------------------------------------------------------------|
| <i>Lílẹ:</i> | <i>Àwá dé o</i>                       | <i>Call:</i>     | We have arrived                                                  |
|              | <i>Ọmọre o</i>                        |                  | The good people                                                  |
|              | <i>Ẹ woléere</i>                      |                  | Look for a good house                                            |
|              | <i>Ẹ tò wá sí o</i>                   |                  | And lodge us there                                               |
| <i>Ègbè:</i> | <i>Àwá dé o</i>                       | <i>Response:</i> | We have arrived                                                  |
|              | <i>Ọmọre o</i>                        |                  | The good people                                                  |
|              | <i>Ẹ wolée re</i>                     |                  | Look for a good house                                            |
|              | <i>Ẹ tò wá sí o...</i>                |                  | And lodge us there                                               |
| <i>Lílẹ:</i> | <i>Àwa la dé</i>                      | <i>Call:</i>     | We are the one that arrived                                      |
|              | <i>Àjẹ̀jì ò wọ̀lú konílẹ̀ má mọ o</i> |                  | A stranger cannot enter a town<br>without the landlord's consent |

|                                           |                                                                 |
|-------------------------------------------|-----------------------------------------------------------------|
| <i>Ègbè: Àwa la dé</i>                    | Response: We are the one that arrived                           |
| <i>Lílé: Àjèjì ò wòlú konílẹ̀ má mò o</i> | Call: A stranger cannot enter a town without landlord's consent |
| <i>Ègbè: Àwa la dé</i>                    | Response: We are the one that arrived                           |

The performers in the above lines announced their arrival. They called themselves good people (*omore*) and as a result, wanted their host lodge them in a good house. They continued that they were the ones that had arrived and that a stranger cannot enter a town without the landlord's consent. *Àjèjì* (a stranger), as it is used in “*Àjèjì ò wòlú konílẹ̀ má mò o*” above is a signifier. It is the performers that are signified as “*àjèjì*” in this context while the host is signified as “*onílẹ̀*” (landlord). This song is a homage paid by the performers to their host. It is a signification of high respect to the host. His role in accommodating them is openly acknowledged. This is also an index of the fact that the consent had been sought from the host and permission granted; a pre-performance due process was followed. In the performance of *orin agbè* by the Igbó-Ọ̀rà group, homage was paid to the landlord who might have invited them. It may, however, be that the performers were just passing by his house.

|                                     |                                            |
|-------------------------------------|--------------------------------------------|
| <i>Lílé: Onílẹ̀ ẹ̀ wá pẹ̀lẹ̀</i>    | Call: Be kind to us, oh landlord           |
| <i>Ègbè: Pẹ̀lẹ̀ ojú tó mọ̀ni</i>    | Response: With kindness, the familiar eyes |
| <i>Lílé: Kíníkínì</i>               | Call: Those that greet one another         |
| <i>Ègbè: Kò le poun ò mọ̀ni mọ̀</i> | Response: Can never deny one another       |
| <i>Lílé: Ojú tó mọ̀ni</i>           | Call: The familiar eyes                    |
| <i>Ègbè: Kò poun ò mọ̀ni mọ̀</i>    | Response: Can never deny one another       |

In the above song, *onílẹ̀* was told to be kind to them by the performers. As treated under the preceding data, *onílẹ̀* like *onílẹ̀* (landlord) is used to signify the host. While persuading *onílẹ̀* to be kind to them, the performers refer to a proverb that emphasises being kind to someone one is familiar with “*...ojú tó mọ̀ni, kò le poun ò mọ̀ni mọ̀*” (... the familiar eyes can never deny one another). The familiar eyes as it is used in this context is a synecdochical representation of both the host and the performers. As a result, “*...ojú tó mọ̀ni...*” is a signifier with dual signified. When they refer to both the performers and the host, this is signifying the fact that both cannot deny knowing each other. Also, the word “*kíníkínì*” (ones who greet one another), can refer to both the host and the performers. It should be observed that “*kíníkínì*” is used to substitute “*...ojú tó mọ̀ni...*” in the lines of this song. The reason for this is because the word “*kíníkínì*” makes the underline message of the song directed to *onílẹ̀* more explanatory. “*Kíníkínì*” and “*...ojú tó mọ̀ni...*” could also be read as an index of familiarity which has been existing between

the performers and the host before the time of performance. They are as well representamen of reason (argument); the reason that validates the possibility of the performance at *onílé's* performance space. If we consider the fact that the performer has mentioned it clearly that they were directing the message of the song to their host in the first line of the excerpt, we can then conclude that both "*ojú tó mọ̀nì*" and "*kínikíni*" are referring to *onílé* who happened to be the host of the performance. *Onílé* was told by the performers to be kind to them (...*se wá pèlẹ̀*). This may in another context of use mean a demand to be greeted or acknowledged, but, here, the song signifies a request for permission from the host to allow the performers to perform in his domain.

#### 4.4.1.3 *Ìwúre ibèrẹ̀* (opening supplication)

Opening supplication is at times joined with homage. It may even be seen as part and parcel of homage because the beings to whom homage is paid are the same as the ones to whom supplication of the invocation is made in this part of the performance. So, paying homage to a being or spirit considered as having superior power to one is closely connected with a supplicatory request from him. The purpose of homage is to present a request for the smooth running of the performance. A clear cut distinction cannot be neatly set between the two as both will continue to relate to each other. Let us examine the following examples of invocatory prayer made by the performers of *orin kete* and *orin agbè* and explicate signs that need critical explanation. Example of opening prayer is the song (*orin kete*) below:

|                                 |                                         |
|---------------------------------|-----------------------------------------|
| <i>Ìsàré: Mo dáyẹn dúró ná</i>  | Chant: I stop that for now              |
| <i>È jẹ n máa rétí inú gbọ</i>  | Let me hear with my inner ear           |
| <i>È dákun ẹ má mú tẹmi gbọ</i> | Please do not plan against me           |
| <i>Ó kù díẹ gín-ín-gín...</i>   | It remains just a little                |
| <i>Wẹré níkán n mọlé</i>        | Termite eats a house slowly             |
| <i>Bitàkùn ò bá já</i>          | If the rope is intact                   |
| <i>Ọwọ ò le bọkéré</i>          | The squirrel can never be caught        |
| <i>Orin: Èèwọ ò</i>             | Song: It is abomination                 |
| <i>Èèwọ fún wa lóde èèwọ</i>    | Never will it happen in our outing      |
| <i>Ọmọ Láşelẹ ò</i>             | The offspring of Láşelẹ                 |
| <i>Èèwọ ò</i>                   | Song: It is abomination                 |
| <i>Èèwọ fún wa lóde ò èèwọ</i>  | Never will it happen in our outing      |
| <i>Ọkọ ò ní bebẹ é rojó</i>     | The hoe will never argue with the ridge |

|                                                                |                                                       |
|----------------------------------------------------------------|-------------------------------------------------------|
| <i>Ègbè:</i> <i>Èèwò òò</i><br><i>Èèwò fún wa lóde èèwòòòò</i> | Response: Never<br>Never will it happen in our outing |
| <i>Lílé:</i> <i>Òkó ò ní bebè é rojó</i>                       | Call: The hoe will never argue with the ridge         |
| <i>Ègbè:</i> <i>Èèwò òò</i><br><i>Èèwò fún wa lóde èèwòòòò</i> | Response: Never<br>Never will it happen in our outing |

We can divide this song into two parts. The first part begins from line one to line seven. The second is from line eight to the end, line fifteen. The first part is a chant and the second is a song. The first part can also be subdivided into two. The first subdivision of the first part of the excerpt is from line one to four while the second subdivision is from line five to seven. The reason for this subdivision is the structure of the sentences in the second subdivision. The sentences in this subdivision conform to sentence structures of the positive and conditional assertive sentences in the Yorùbá incantation (Ọlátúnjí, 1985 and Ọgúndèjì, 1991). Unlike the first subdivision whose sentences within indicate an attempt made by the lead singer to communicate with some of his band members who offered him information on the next thing to do. The lead singer in this first subdivision of the song stated that he stopped what he was discussing before, people disturbing him should let him concentrate, they should not conspire against him and that he would grant their requests in a few time. He then started to make incantations, alluding to how termites destroy houses slowly and gradually, and that if the rope is intact, a squirrel can never be caught. Though the sentence “*Bítàkùn ò bá já, ọwọ ò le tọkéré*” is proverbial, as used above, it functions as an incantation. Whether it is used as an incantation or a proverb, the symbolic representation of *itàkùn* means the path or the way of success through which *ọkéré* takes to escape from predators and hunters. In this wise, the lead singer in the semiosphere of the song regarded his band as *itàkùn* that leads him while seeing himself as *ọkéré*. Thus, he believed that if his band members were still intact, he could not fail and his performance would be successful. Both *itàkùn* and *ọkéré* as used here are also sinsigns whose meanings depend on each other.

The second part of the excerpt which is a song is a complement to the second subdivision of the first part. The word “*èèwò*” means 'never will it happen' which makes the refrain lines of the song is an elliptical statement of “*Ó di èèwò fún wa lóde*” to mean “Never will it happen to us in our outing”. This is repeated in the second, fourth and fifth lines of the call of the song but with a deleted subject “*Ó*” (a third person singular

pronoun) and the main verb “*di*” (to mean become). The lead singer intentionally deleted these parts of the sentence because he wanted to economise words for attaining a good melody. There also exist symbolic signifiers in the line of the call. These are *okó* (the hoe) and *ebè* (the ridge). The hoe is said does not argue with the ridge. Firstly, hoe and ridge are not human characters; hence they cannot engage in argument with each other. This is to show both items are symbols representing something else. In the cultural background of the Yorùbá people, *okó* is used to make the ridge. *Okó*, which the singer said would never argue with *ebè*, is a symbolic representation of the band members, who are directing the lead singer on what next to do in their performance. *Ebè*, on the other hand, symbolically represents the lead singer. What the lead singer in the song implies is that, as the hoe makes the ridge, it is not possible that it would argue with it. And as it is not possible for the hoe to argue with the ridge, the member of his band cannot have misunderstanding.

Supplications are also made at the beginning in *orin agbè* for protection against evils of the day. In the example below, the performers prayed against the evil that could affect them from making gains in their performance.

*Lílè:* *Òbẹ má bẹ wá lẹsẹ*  
*Jẹ á kóre délé*

Call: Knife should not cut our feet  
It should let us return home with gains

*Ègbè:* *Òbẹ má bẹ wá lẹsẹ*  
*Jẹ á kóre délé*

Response: Knife should not cut our feet  
It should let us return home with gains

The sentences of the call of the above song are fully repeated in the response. This is a type of call and response in *orin agbè*. There are two independent but linked sentences in the call. The first is “*Òbẹ má bẹ wá lẹsẹ*” and “*Jẹ á kóre délé*”. The second sentence “*Jẹ á kóre délé*” is a surface structure of the deep structure of the sentence. The word “*òbẹ*” (knife) which is in the deep structure is deleted. The deep structure is “*Òbẹ jẹ á kóre délé*” (Knife, let return home with gain). To maintain the melodic tune of the song, the subject (*òbẹ*) is deleted. Both sentences of the call are minimal sentences with literal meanings. They mean as translated above. When reading these sentences retroactively, they suggest more than their literal meanings. There are three words whose meanings are embedded in one another in both sentences. These are *òbẹ* (knife), *bẹ* (to peel or cut) and *ẹsẹ* (foot). *Òbẹ* and *bẹ* as used in the above excerpt result in a symbolic wordplay (Ọlátúnjí, 1985). *Òbẹ* at the subject position in the usage is interposed with the main verb “*bẹ*” to show things both words have in common. The first is an object and the second is the action performed by the object. Both words have a syllable in common.

This is the syllable /bɛ/ with /b/ and /ɛ/ sounds. The former (*òbẹ*) is derived from the latter (*bẹ*) through the prefixation:  $\dot{o} + bẹ = \dot{o}bẹ$ , this is to mean something that peels or cuts. So, the object is identified and named after the function it performs. With regard to its retroactive meaning, the hypogram (*òbẹ*) could only be best explained when considering *bẹ* as a *seme* (a root) through which the matrix that generates the hypogram could be identified. Then *òbẹ* meaning as shown above is an object that is capable of cutting. Because *òbẹ* is capable of cutting the performer's leg, then *òbẹ*, as it is used here, does not ordinarily signify knife in the real sense but all forms of dangers that are capable of hampering the performers' success in their outing. Thus, *òbẹ* is a sinsign, indexically signifying dangers.

However, “*bẹ*” could also mean “to live” in a cultural semiosphere of greeting among the Yorùbá people; hence, “*bẹ*” is a dual sign. But “*bẹ*” as used in the benedictory part of the *orin agbè* excerpt above cannot mean “to live” but “to cut or peel”. *Èsẹ* is synecdochically used to represent the performers, who were imploring *òbẹ* not to cut their legs. One can raise a question on why *esẹ* is specifically mentioned in the prayer and not other parts of the performers' bodies. This is because *agbè* performers are itinerant, they sometimes travel from one place to another by leg. Constant movement is the main feature of performance which is pointed to in the excerpt cited above. Thus, the metaphoric reference to leg implies the performers' desire to have unhindered movement from one location to another.

#### 4.4.1.4 *Ìfira-ẹni-hàn-ìbẹ̀rẹ̀* (initial self-introduction)

Initial self-introduction is another important part of overture in *orin kete* and *orin agbè*. Members of the performing group must introduce themselves to members of the audience, who might be unfamiliar with their performance. In this part of the performance, the lead performer introduces himself and his team, touching on their experiences, their knowledge of the genre and the respect they deserve. In the religious type of *orin kete* performed at the Ọ̀bókòtò Compound on the 14 of April, 2018, the performers introduced themselves thus:

|              |                             |                |                                                 |
|--------------|-----------------------------|----------------|-------------------------------------------------|
| <i>Orin:</i> | <i>Onílẹ ní bomi fálejò</i> | <i>Chorus:</i> | It is the host that serves water to the visitor |
|              | <i>Àwa dé òdò</i>           |                | We have come                                    |
|              | <i>Onílẹ ní bomi fálejò</i> |                | It is the host that serves water to the visitor |
|              | <i>Àwa dé òdò</i>           |                | We have come                                    |

|                             |                                                     |
|-----------------------------|-----------------------------------------------------|
| <i>Olórìṣà a dé</i>         | The idol worshippers, we have come                  |
| <i>A tún gbéré wa dé</i>    | We have come again with our performance             |
| <i>Olórìṣà a dé</i>         | The idol worshippers, we have come                  |
| <i>A tún gbéré wa dé o</i>  | We have come again with our performance             |
| <i>Onílé ní bomi fálejò</i> | It is the landlord that serves water to the visitor |
| <i>Àwa dé o</i>             | We have come                                        |

In the above excerpt, the performers introduced themselves as *ólórìṣà* (idol-worshippers). They also introduced themselves as performers when they sang "A *tún gbéré wa dé*" (We have come again with our performance). They similarly pleaded with their host (*onílé*) to treat them with the utmost kindness. This is the signification of the positive assertion "*onílé ní bomi fálejò*" (It is the host that serves water to the visitor) with which the song is opened and repeated twice. The word water in this context suggests more than the surface referent. Water in this regard is generated through the process of expansion, that is extending the meaning of the word water to signify different hospitality activities rendered to visitors in the Yorùbá socio-cultural setting. Hospitality actually begins with water offering among the Yorùbá but it does not end there. The request for a hospitable reception, which is represented by the water offering, is the signified focus of the opening statement. Giving required hospitable treatment to visitors apart from water include other hospitality activities which will make the stying of *àlejò* (visitor) at the *onílé*'s (host) premises more comfortable. It is these activities the expanded meaning of water in the context of the performance signifies.

Another example in *orin kete* is found in the performance of Mr Iyìṣàlá Oláléré Kete group of performers. At the beginning of the performance, the first lead performer, Mr Iyìṣàlá Oláléré a.k.a Àkójá, introduced himself and praised his family lineage:

|                                             |                                                             |
|---------------------------------------------|-------------------------------------------------------------|
| <i>Ìṣàré: Ìbà okó tó dorìkodò tí ò soje</i> | Chant: Homage to the penis that sags without dropping fluid |
| <i>Ìbà èlẹ̀ tó dorìkodò tí ò ṣẹ̀jẹ̀</i>     | Homage to the vagina that faces downward without bleeding   |
| <i>Ìbà ni ọ̀n fojọ̀ ọ̀nì jù</i>             | I will make homage today                                    |
| <i>Ọ̀mọ̀ ọ̀ ní rẹ̀ni jùbà kíbà họnmo...</i> | A child will not pay homage and end up being unsuccessful   |
| <i>Iná ewú è é jéwú lówó</i>                | Rat lice does not hut rat                                   |

|                                                |                                                            |
|------------------------------------------------|------------------------------------------------------------|
| <i>Orínládé, iṣé baba ọmọ ò gbódò họnmo...</i> | Orínládé, father's business does not affect a child        |
| <i>Onílòkó ọmọ Ìlókùn ẹṣin</i>                 | Onílòkó, the offspring of Ìlókùn ẹṣin                      |
| <i>Akéékúyá, ọmọ iyán pupa</i>                 | Akéékúyá, the offspring of the red pounded yam             |
| <i>Yòkòtò níkùn ajìfà</i>                      | He whose belly is robust                                   |
| <i>Ọmọ Arílégbinlá</i>                         | The offspring of Arílégbinlá                               |
| <i>Aréyìnkùlégbìlása</i>                       | Who is also Aréyìnkùlégbìlása                              |
| <i>Ò-foko-àkùrò-gbin gbòròrò</i>               | He who plants sprouts of the pumpkin on a waterlogged land |
| <i>Ọmọ elegédé inú ìgbé</i>                    | The offspring of bush pumpkin                              |
| <i>Ọkan ṣoṣo ní máá so...</i>                  | Which bears only one fruit                                 |

In the foregoing, the performer introduced himself by making his listeners know that in his profession, he has a father to pay homage to. This means that his father was also a performer of *orin kete*. He also described himself as Òrínládé, the offspring of Onílòkó. Thus, he hails from Ìlókó lineage. It is be noted that the initial self-introduction shown above is indirectly derived from the homage. This is evidence to show that sometimes the content of an aspect of the overture in the performances of *orin kete* and *orin agbè* could be found in one another and they are interrelated.

Performers of *orin agbè* also introduce themselves in their performance. As a family tradition, *ṣàkàrá* performers group of Ajóṣàkàrá compund do not take the initial self-introduction with levity. They believe that a bonafide child of the house will like to be identified with the song (*ṣàkàrá*). So, by feeling proud of being identified with the song, they quickly go into introduction at the early stage of the performance. The prominent among the songs used as initial self-introduction is the one below.

|                                 |                                                    |
|---------------------------------|----------------------------------------------------|
| <i>Lílé: A gbé tilé wa dé</i>   | Call: We have come with our family tradition       |
| <i>Ègbè: Tilée wa</i>           | Response: Our family tradition                     |
| <i>Lílé: A gbé tilé wa dé</i>   | Call: We have come with our family tradition       |
| <i>Ègbè: Tilée wa</i>           | Response: Our family tradition                     |
| <i>Lílé: Àkókó kosùn ó kerí</i> | Call: Woodpecker applies camwood to paint its head |
| <i>Ègbè: Tilée wa</i>           | Response: Our family tradition                     |
| <i>Lílé: Àdàbà kosùn ó kàyà</i> | Call: Dove applies camwood to paint its chest      |



|                                    |                                                                      |
|------------------------------------|----------------------------------------------------------------------|
| <i>Ègbè: Tilée wa</i>              | Response: Our family tradition                                       |
| <i>Lílé: Olóbùró kosùn ó kòfòn</i> | Call: <i>Olóbùró</i> <sup>21</sup> applies camwood to paint its neck |
| <i>Ègbè: Tilée wa</i>              | Response: Our house tradition                                        |
| <i>Lílé: A gbé tilé wa dé</i>      | Call: We have come with our house tradition                          |
| <i>Ègbè: Tilée wa</i>              | Response: Our house tradition                                        |

Many significations are embedded in the above hypogram. Despite the characteristic repetitive nature of the excerpt especially in the response lines, parallelism is also deployed. It is through these parallel sentences that the parts of the body of the birds mentioned in the song are painted with different colours. The parallel sentences make it easy for some words to co-occur and as well make lexical interposition possible. *Àkókó* co-occurs with *àdàbà* and *olóbùró* while *osùn* (camwood) is common to the three sentences. The third set of words that co-occur are *orí* (head), *àyà* (chest) and *òfún* (throat). The first set of lexically match words belong to types of birds that are having one feature in common. What they are having in common is the reddish colour *osùn* of the different parts of their bodies. Attention needs to be paid to the part of the body on which these birds were said to rub their camwood. *Àkókó* rubs its *osùn* on its head, *àdàbà* rubs it on its chest while *olóbùró* rubs its own on his neck. Considering the level of the place at which these parts are located, the head is the most elevated part of the body and is considered the most important part of the body; it is there the eyes are located. The head is used to signify the most exalted person or thing. This is reflected in the saying; “*Orí ò ní pada didí láé*”, this is to mean the head/leader will never turn to the tail/followers ever. In this wise, connecting *àkókó* with *orí* (the head) suggests or signifies the leadership position of *àkókó* in camwood painting over the other two mentioned birds. Similarly, *orí* is more obvious compared to the other two parts of the body mentioned above. This is to say *àkókó*'s camwood make-up is more obvious than that of the other two birds which applied theirs on the chest and throat respectively. What this signifies is that Ajóšàkàrà group of *agbè* performers considered themselves the master of other groups that might claim to be performers of *orin agbè*. There also is a proverb that says “*Àkókó loba gbédógbédó*”. This means woodpecker is the king mortar

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<sup>21</sup> *Olóbùró* is a bird who is believed by Yorùbá as one of the birds that sing wisely. In an oral narration by Síkírù Àyìndé Barrister in his album, *Èşò-Èşò*, there is an argument between *àwòko* (the bird who is believed to be the king of the song in Yorùbá music) and *olóbùró*. *Olóbùró* invites *àwòko* into a music contest and boasts that it will defeat *àwòko* in the competition. The competition started and *àwòko* was able to outwit its rival (*olóbùró*) with melodious and beautiful songs at the early stage of the competition. Since then, *àwòko* was crowned the king of music.

carver. Since *àkókó* is referred to as a king in this proverb, referring to it as mentioned in the above analysis thus foregrounds its kingly status. Next to *àkókó*, if we follow the parts of the body painted is *olóbùró* which has its camwood painted on the neck. And lastly is *àdàbà*, which shows its skill in camwood painting by painting the chest.

If a question is to be asked, what is the correlation between *àkókó* as the king of *gbédógbédó* (mortar carver) and the performance of *orin agbè*? Works of art, mostly oral artistic works are usually referred to as *odó gbígbé* (mortar carving). This is reflected in the statement, "*Gbédógbédó ti gbédó tán, ó kù sówó gbénugbénu*". *Gbédógbédó* in this regard is a literary artist who produces work of art that is capable of generating appreciation from the literary critic (*gbénugbénu*). So, *àkókó* as used in the performance implies the performers of *orin agbè* have some qualities that can be compared to the obvious, fast and perfect habit of woodpecker in pecking wood and camwood makeup. Wood pecking, when compared to the performance of *orin agbè*, signifies the dexterity of the performers in generating different verses of the song. *Àkókó* as used in the context above is a sign that is capable of generating a continuous signification (semiosis). The song above generally is a signifier signifying the quality of the *orin agbè* performance (signified) of the Ajósàkàrá group.

There are several examples of initial self-introduction in *orin agbè*. In the *şàkàrá* performance of Ìmia and Ìlùà *agbè/şàkàrá* performance group, there is a space for initial self-introduction in their performance. During our interview with Chief John Adégòkè, the Bábá-Ọba of Ìmia, he told us that at the initial stage of their performance, they introduced themselves and where they come from. One of the songs used in performing this is the one below.

|              |                              |           |                                         |
|--------------|------------------------------|-----------|-----------------------------------------|
| <i>Lílé:</i> | <i>Ará Ìmia lawá</i>         | Call:     | We are people of Ìmia                   |
| <i>Ègbè:</i> | <i>Èrò Ìşemí lawá</i>        | Response: | We are people of Ìşemi                  |
| <i>Lílé:</i> | <i>Ará Ìmíá lawá</i>         | Call:     | We are people of Ìmia                   |
| <i>Ègbè:</i> | <i>Èrò Ìşemí lawá</i>        | Response: | We are people of Ìşemi                  |
| <i>Lílé:</i> | <i>Àlọba ò pé a má şa...</i> | Call:     | King does not say...                    |
| <i>Ègbè:</i> | <i>Ọba ò pé a má şàré</i>    | Response: | King does not say we should not perform |

In the above lyric, two different towns are mentioned. The towns are neighbours to each other. Ògúndèjì (1979) maintains that the people of Ìmia joined Ìşemi following their migration from Ahoro-Ìmia, their former domicile. Among their intangible cultural artefacts brought to Ìşemi is *orin agbè* which Ìmia people received and imbibed. Chief John Adégòkè, during the course of our interview with him, also affirmed this. He said

Ìmia people were the ones that taught the people of Ìṣẹmi the performance of *agbè* song. They have the same *agbè* group, to maintain the balance when they are having performance, they identify themselves with both towns. He said the way of singing the song before it was corrected as quoted or whenever they wanted to discriminate against the people of Ìṣẹmi is:

|              |                        |           |                         |
|--------------|------------------------|-----------|-------------------------|
| <i>Lílé:</i> | <i>Ọmọ Ìmia lawá</i>   | Call:     | We are children of Ìmia |
| <i>Ègbè:</i> | <i>Èrò Ìṣẹmí lẹyin</i> | Response: | You are people of Ìṣẹmi |
| <i>Lílé:</i> | <i>Ọmọ Ìmiá lawá</i>   | Call:     | We are children of Ìmia |
| <i>Ègbè:</i> | <i>Èrò Ìṣẹmí lẹyin</i> | Response: | You are people of Ìṣẹmi |

Chief John Adégòké stated that employing the term *èrò* (people) to identify the people of Ìṣẹmi in their group in the context in which *ọmọ* (child) is used to identify people of Ìmia in the group is derogatory. As a result, *ará*, a synonymous word for *èrò* is adopted. So, *ará* and *èrò* in this regard are conventional signifiers, signifying consanguineous relationship, unity and co-operation between the people of Ìmia and Ìṣẹmi at the performance space of *orin agbè*.

In the performance of *orin agbè* of the people of Ìlùà, the performers introduced themselves with a different song. The one that exactly identifies them as people of Ìlùà is this;

|              |                        |           |                             |
|--------------|------------------------|-----------|-----------------------------|
| <i>Lílé:</i> | <i>Àwa laláré o</i>    | Call:     | We are the artists          |
|              | <i>Ọmọ Ìlùà à ré</i>   |           | These are indigenes of Ìlùà |
| <i>Ègbè:</i> | <i>Àwa lènìyàn</i>     | Response: | We are humans               |
|              | <i>Ọmọ Ìlùà à ré ò</i> |           | These are indigenes of Ìlùà |

The performers in the above *agbè* described themselves as humans from Ìlùà. Does this mean the members of the audience are not aware of the fact that they are human beings before calling themselves *èniyàn* (human being)? Definitely, they are. What the performers want their audience to understand while calling themselves *èniyàn* is the retroactive root to which the word could be attributed. The word *èniyàn* does not ordinarily mean human beings. There are various types of human beings. In this context, the root to which the hypogram (*Àwa lènìyàn, ọmọ ilùà à ré*) could be attributed is the Yorùbá saying “*Èniyàn wón*” (A good person is scarce). *Èniyàn* (human) is a shortened form of *èniyàn rere* (a good person) which the performers called themselves. So, *èniyàn* as used in the above excerpt is a *seme* on which the system of signs in the song cited could be attributed to derive accurate meaning.

It is important to first mention that in the religious type of *orin kete*, precisely *orin Ìbẹ̀jì* and *orin Alára-Igbó*, there are formulas in which every lyric of the song is

opened. In *orin Alára-Igbó*, every performer that wants to sing must start with the sentence “*È dá músò o*”<sup>22</sup> and others will respond by saying “*Músò o*”. The primary significance of the *músò* is performative. It is used to signify the beginning of a song and to arrest the total attention of the audience who must be ready to respond appropriately to the lead vocalist (cantor). The following version of the *músò* call and response further reveals its semiotic significance:

|                                 |                                  |
|---------------------------------|----------------------------------|
| <i>Lílé:</i> <i>Músò o</i>      | Call: <i>Músò o</i> (hurray)     |
| <i>È bá mi dá músò fAráágbó</i> | Join me to praise Ará-Igbó       |
| <i>Ègbè:</i> <i>Músò o</i>      | Response: <i>Músò o</i> (hurray) |
| <i>È bá mi dá músò fAráágbó</i> | Join me to praise Ará-Igbó       |

In the above lyric, “*Músò*” is directly addressed to Alára-Igbó. As a sign, it is not only a onomatopoeic symbol of happiness but also by extension a signifier of respect, praise and honour for Alára-Igbó. Alára-Igbó in this context is the heroine of the performance. It is an appreciation of her prowess and kindness to them that they are happy and are giving the “*músò*” call and response. It is, therefore, in this respect that the sign is an onomatopoeic symbol of Alára-Igbó in the performance context.

Using “*músò*” call and response as a command in the performance of *kete* song is religious legisign. The user consciously makes use of it to create an effect of perfect silence because the worshippers of Alára-Igbó consider the statement as metosymbolic signifier of Alára-Igbó. “*Músò*” in this sense could also be read as a sign of communication in maintaining perfect silence, waiting for a new command.

In the case of the performance of *orin Ìbejì* (twin's song), there is also a call and response formula for starting every lyric. The lead singer/lead vocalist opens with “*Epo o?*” and the chorus replies by saying “*Èwà*”. *Epo* is the Yorùbá word for palm oil while *èwà* is beans. Both signs are representamen (legisign) deployed in the worship of Ìbejì. It is obligatory in the worship of Ìbejì to offer cooked beans and palm oil as sacrificial elements to the deity. The deity does not taste *àdí*, oil produced from palm kernels. The offering of beans and palm oil as accepted sacrificial elements is reflected in the following songs of Ìbejì:

---

<sup>22</sup> This is a word of showing happiness or joy that comes after the achievement of a tedious task that requires much effort, time and intelligence. It is usually used by hunters/warriors to celebrate their victory after putting a dreadful situation under control i.e. war. The storyteller in D.O Fágúnwà's *Ògbójú Qdẹ́ Nínú Igbó Irúnmolẹ́* at the end of the narration asks the listeners to say *músò* three times for the successful completion of the story. The writer sees the narration of this story as a huge task that deserves to be celebrated. So, *músò* can be translated to mean hurray in English.

- |    |                                                                                                                                                                                  |                                                                                                                                                                         |
|----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <i>Lílẹ̀: Èni máa bíbejì yóó sẹ̀wà fun</i><br><br><i>Ègbè: Kẹ̀hìndèré</i>                                                                                                        | Call: Whoever wants to give birth to twins will cook beans for them<br><br>Response: <i>Kẹ̀hìndèré</i>                                                                  |
| 2. | <i>Mo sẹ̀wà fún bejì</i><br><i>Mo sepo fún tÁyélolú</i><br><i>Orí Kẹ̀hìndé kó má padà léyìn mi</i><br><br><i>Ọmọ ni Táyélolú</i>                                                 | I cook beans for twins<br>I cook palm oil for Táyélolú<br>May Kẹ̀hìndé's inner head not stop supporting me<br>Táyélolú is a good child                                  |
| 3. | <i>È bá wa bá bábejì şeré ò</i><br><i>Èyin té ẹ̀ bábejì jẹ̀wà ò</i>                                                                                                              | Join us to play with the twins<br>You that eat beans with the twins                                                                                                     |
| 4. | <i>Èpo n bẹ̀ ẹ̀wà n bẹ̀ ò</i><br><i>Èpo n bẹ̀ ẹ̀wà n bẹ̀ ò</i><br><i>Àyà mi ò já o</i><br><i>À ó ee</i><br><i>Àyà mi ò já láti bíbejì o</i><br><br><i>Epo n bẹ̀ ẹ̀wà n bẹ̀ ò</i> | There is beans and palm oil<br>There is beans and palm oil<br>I'm not scared<br>Yes of course<br>I'm not scared of giving birth to twins<br>There is beans and palm oil |

Apart from being a religious sign, which makes their legisign status valid, the signs *epo* and *ẹ̀wà* in the context of Ìbejì worship are obligatory symbolic elements. They have no resemblance to the object they signify but as a matter of religious law and culture, they are metonymic symbols of Ìbejì. So, any shrine with cooked beans and palm oil together could be taken as an Ìbejì's shrine. *Epo* may signify Táyé(wò) (also Táíwò and Táí) and *ẹ̀wà* may signify Kẹ̀hìndé (also Mókẹ̀hìndé, Mókẹ̀hìn and Kẹ̀hìn). A quick morphological analysis of the names reveals that Táyéwò is *tó* + *ayé* + *wò* (taste + earth + see, to mean; the first to have a taste of the world). On the other hand, Kẹ̀hìndé/Kẹ̀yìndé is *kó* + *ẹ̀hìn/ẹ̀yìn* + *dé* (carry + last + come to mean; the last to arrive (in the world)). Considering the position of being the first or the second with the items of sacrifice to Ìbejì, *epo* could be said to signify Táyé while *ẹ̀wà* signifies Kẹ̀hìndé. *Epo* signifies Táyé because it is usually mentioned before *ẹ̀wà* in Òrìşà Ìdejì discourse as the fourth song above reveals. Besides, in Òrìşà Ìbejì discourse, *epo* is often attached to Táyé as the second song above indicates. If *epo* signifies Táíwò, *ẹ̀wà* would then signify Kẹ̀hìndé. Despite all these observations, both must be treated as one because it is believed in the worship of Ìbejì that twins must not be treated in isolation but together as one. Whatever is given to Táíwò must also be given to Kẹ̀hìndé to avoid their grievances. This can be shown in the following lullaby for twins:

|                         |                              |
|-------------------------|------------------------------|
| <i>Táyé o, Kéhin</i>    | Táyé and Kéhin               |
| <i>Omọ gidi méjì</i>    | Two good children            |
| <i>N ò lè bímọ méjì</i> | I cannot give birth to twins |
| <i>Kí n dákan pè o</i>  | And call them separately     |
| <i>Táyé o, Kéhin</i>    | Táyé and Kéhin               |

Having opened with “*E dá músò o*” and the chorus replying “*Músò o*”, the lead singer can proceed to begin the performance or start a new song.

#### 4.4.2 **The body of the performance (*eré gan-an*)**

This comprises different renditions and performances that are in the repertory of the *kete* and *agbè* performers' groups. This part of the whole performance includes both the verbal and non-verbal performances that come between the overture and the valediction. The verbal performance includes all the songs, chants and other speech forms in the performance of the genres. The verbal mode is used to express homage, initial supplication and initial self-introduction which we have discussed above. Similarly, verbal dialogue, panegyrics, drumbeat, socio-cultural discussions, jokes, jests, humour and satire are all mostly expressed verbally. The non-verbal ones are the different dance styles, acrobatic displays, magical displays, gestures, playing with props and costumes.

After the initial self-introduction, there is panegyric of the important people, which Barber (2005) calls *oríkì* of big men, present at the place of performance. Different types of dance are performed simultaneously with the content of the poem. Acrobatic and magical displays are usually performed in the middle of the performance and different socio-cultural, religious, economic, political, marital and sexual issues are discussed in humorous and satirical manners. This usually marks the end of the performance and leads to a closing remark/farewell.

#### 4.4.3 **The farewell**

Farewell in *orin kete* is as important as the homage paid at beginning of the genre. The performers at the end of the performance do pay suspension homage to Aláráagbó or any other deities related to the genre. This is obligatory in the religious performance of *orin kete* but not as important in the social type. The performers in the social type may end the performance with social songs that have farewell content. If the performance is to be concluded with a religious song, the song is sung in the *ègò* (slow) tempo to honour Alárá-Igbó. Its content also dwells on paying a closing homage to

*Alára-Igbó* and the other relevant deities. An example of this is found in the performance held at Olúrìn compound, Ìsàlẹ̀-Ọ̀ba, Igbó-Ọ̀ra in the evening of an *ọ̀jọ̀ ọ̀sẹ̀*<sup>23</sup> service. The second leading performer, Mr Adégbàyè Adéşínà, who is also the dancer wearing *yẹ̀rì kete* (*kete* dance flowing gown) in the Plate 4.3i. below was ushered out of the stage by the first leading performer, Mr Iyìọ̀lá Ọ̀láléré Ayégbóyìn, who is also the lead singer.

---

<sup>23</sup> *Ọ̀jọ̀-ọ̀sẹ̀* is the worship day of the worshippers of Ọ̀bàtálá, it is the first day of Yorùbá week (Adéoyè, 1985 and Ọ̀gúndèjì, 2014). Deity like Aláraagbó and others who belong to this group of Ọ̀bàtálá are also worshipped on *ọ̀jọ̀-ọ̀sẹ̀*.



**Plate 4.3i. The dancer is being ushered out of the stage.**

**The picture was taken by the researcher at Olúrìn compound, Ìsàlẹ̀ Ọ̀ba, Igbó-Ọ̀rà on 8/7/2018.**



The song rendered to accompany this action is a farewell song; it is a song used to pay the final homage to *Òrìṣà Ìbejì* (Yorùbá god of twins) one of the deities related to *orin kete*:

|              |                              |           |                             |
|--------------|------------------------------|-----------|-----------------------------|
| <i>Lílé:</i> | <i>Táyélolú òrìṣà ibe...</i> | Call:     | Táyélolú, the god of twi... |
| <i>Ègbè:</i> | <i>Èèèéeee</i>               | Response: | <i>Èèèéeee</i>              |
|              | <i>Òrìṣà ibejì o</i>         |           | The god of twins            |
| <i>Lílé:</i> | <i>Táyélolú òrìṣà ibe...</i> | Call:     | Táyélolú, the god of twi... |
| <i>Ègbè:</i> | <i>Èèèéeee</i>               | Response: | <i>Èèèéeee</i>              |
|              | <i>Òrìṣà ibejì o</i>         |           | The god of twins            |

Repeating the homage song at the end of the performance of *orin kete* is a sign of gratitude, respect and loyalty to the deities connected with the genre. In the same vein, ending the performance with homage with which the performance opens makes the plot a cyclic one. Another different form of ordinary *orin kete* is when the performers after paying the last homage return to social comments but such comments usually have farewell contents. An example of this occurred in the performance of *orin kete* held after the meeting of the *kete* performers group hosted by Mr Sunday Èlèbùrú, the secretary of the association:

|              |                                           |           |                                                                  |
|--------------|-------------------------------------------|-----------|------------------------------------------------------------------|
| <i>Lílé:</i> | <i>È jé á relé</i>                        | Call:     | Let go home                                                      |
|              | <i>Ilé là ñ rèè</i>                       |           | It is home we shall go                                           |
|              | <i>Báyé bá ñ yèni lóde kò dénú un ilé</i> |           | If one is honoured outside,<br>it does not extend to the<br>home |
| <i>Ègbè:</i> | <i>È jé á relé</i>                        | Response: | Let go home                                                      |
|              | <i>Ilé là ñ rèè</i>                       |           | It is home we shall go                                           |
|              | <i>Báyé bá ñ yèni lóde kò dénú un ilé</i> |           | If one is honoured outside,<br>it does not extend to the<br>home |

The first two lines of the excerpt above show that the performers are already attempting to wind up the performance. At this stage of the performance, dancers, drummers, and the chorus have been carried away by the audience's satisfaction they have met in the performance and they also have been entertaining, so they are not ready to stop the performance. To address this, the lead singer sang the above song to caution them to end the performance. The song "*Báyé bá ñ yèni lóde, kò dénú un ilé*" suggests more than its content, the meaning (If one is honoured outside, it does not extend to the home) to each performer is different. The lead performer was probably familiar with many of his performers' private affairs; especially their financial capacity. He knew the day was getting dark and many of his men would have issues to attend to at home; their wives and children must have been waiting for them to make provisions for dinner and many

others, so he quickly reminded them of those they left at their home. Immediately he sang the song and they responded to it, the performance was rounded off as he used a very low voice to control drummers, the chorus and dancers to pause at the same time.

*Orin agbè* also usually ends the way it starts on many occasions. *Ìsèlù* (preparing the sound of drum rhythmic) as discussed above marks the beginning of the *agbè* performance. At this stage, the performers select drums each of them can play. Not only selection, but they also move close to one another, at times making a circle, to listen and observe the tune each of them is playing in order to fine-tune the melody. *Ìsèlù* signifies the unity, cohesion and fitness of the performers of the genre. Making a circle also occurs at the farewell stage of *orin agbè*. At the performance of *orin agbè* at the final burial of Madam Sinatu Àlàká Kòláwọ́lé, at Ajóşàkàrà compound, Òkè Ìşerin, Ìgbó-Ọrà held on the 4th of August, 2018, after the group had danced round the venue of the burial performing for children, brothers and sisters of the deceased, they assembled in an open space free from disturbance; they circled round the first son of the deceased and one among the dancers, the best dancer at the performance. They beat the drum for them slowly as they sing and repeated the song:

|                                         |           |                                     |
|-----------------------------------------|-----------|-------------------------------------|
| <i>Lílé:</i> <i>Má e rò o</i>           | Call:     | Do not reveal                       |
| <i>Má e rò bó e dé...</i>               |           | Do not reveal when you get...       |
| <i>Ègbè:</i> <i>A ì í délé rò o ...</i> | Response: | One does not reveal on getting home |

*Orin agbè* was originally a war song, and the Yorùbá believe that "*okùnrin kì í ròyìn ogun tán*" (a man does not reveal everything he sees at the battlefield). Relating the context of the song to the battlefield where the Yorùbá believe man does not reveal everything he sees there, the song could then be seen as a song of warning to the first son of the deceased, warning him that having been moving around with his mother's people, showing him different things, he needs to know about their family, when getting home, he must not reveal the concealment he was shown at the private sphere in the public sphere.



**Plate 4.3ii. The first son of the deceased and another dancer in the circle made by the performers**

**A picture taken by the researcher at a burial ceremony on 04/08/2018, Ajóšàkàrá compound, Òkè-Ìşerin, Igbó-Ọrà.**

There was a sudden change in the tempo of the song, the drumbeat increased and got fast to correspond with the tempo at which the new song is being projected. The content of the new song portrays a dance competition between the two dancers in the circle:

|                               |                                             |
|-------------------------------|---------------------------------------------|
| Lílé: <i>Oníjọ gbajọ wàyí</i> | Call: The real dancer has now come to dance |
| <i>Yẹwẹrẹ á gbọ̀n ò</i>       | <i>Yẹwẹrẹ</i> will be shaken                |
| Ègbè: <i>Éééèèèèè</i>         | Response: <i>Éééèèèèè</i>                   |
| <i>Yẹwẹrẹ á gbọ̀n ò</i>       | <i>Yẹwẹrẹ</i> will be shaken                |

The two dancers (one of the family members of the dead person and the dead person's first son) in plate 4.3ii., whose competition is opened in the above performance space are called *oníjọ* (dancer). They were the ones who being referred to above. Semiotically, *yẹwẹrẹ* in the above sentence is a signifier that does not have a dictionary meaning but having a grammatical meaning. This is because it fills the subject position in the sentence. Because *yẹwẹrẹ* does not have a dictionary meaning as shown above, then it is a nonsensical code. As a nonsensical signifier, *yẹwẹrẹ*'s signification is possible if the meaning of the verb to which the word is described is considered. This verb is "*gbọ̀n*" (to shake). *Gbọ̀n* in a dance context is used to describe the shaking of the body parts, costumes and props in use. These two dancers (plate 4.3ii.) in the dance circle only wear costumes (occasional wears) without holding any props. As a result, what *yẹwẹrẹ* signifies in this performance space is the body parts and costumes of the performers which are likely to be shaking as a result of their heavy dance.

As said earlier, these *agbè* performers as their tradition have taken the dead person's son round, putting the deceased first son in a competition like this has a semiotic implication. This is to test the level at which the dead person's son is familiar and have skills in his mother's family tradition (*agbè* performance, i.e *agbè* dance), so as to keep the performance tradition intact even after the demise of his mother.

There is also room for competition at the end of the performance of *orin agbè* of the Ilùà group. When the performers are about to suspend their performance, they make a circle, beat the drum faster than before and sing the farewell song.

|                                            |                                              |
|--------------------------------------------|----------------------------------------------|
| Lílé: <i>A ó para wa láyò<sup>24</sup></i> | Call: We shall beat one another in this game |
|--------------------------------------------|----------------------------------------------|

---

<sup>24</sup> This is a game competition between two contestants. The game, *ayò* is made from a wooden board, containing twelve holes. These holes are arranged in two rows, six at one end and six at the other end. In each of these holes are six *omọ ayò* (ayò seeds). The seeds are played across the hole technically to

|                               |                                                 |
|-------------------------------|-------------------------------------------------|
| Ègbè: <i>Óléńlé</i>           | Response: <i>Óléńlé</i>                         |
| Lílé: <i>A ó para wa láyò</i> | Call: We shall beat one another<br>in this game |
| Ègbè: <i>Óléńlé</i>           | Response: <i>Óléńlé</i>                         |

In the above song, the lead singer stated that the performers would outwit one another in *ayò* game and other performers responded by saying *ólóńlé*. The *ayò* game mentioned in this performance space is not an actual *ayò* game in a real sense but metaphorically referred to *agbè* performance. Because the meaning of *ayò* as a game is expanded to mean performances in *orin agbè* here, then *ayò* as signifying performances in the genre is generated through the process of expansion.

*Óléńlé* like *yewere* does not also have a dictionary meaning, but it is possible to trace the matrix verb through which this word is generated to *lé* (to exceed). This is fully reduplicated, introducing Yorùbá continuous tense marker "ń" and was lastly nominalised with "ó" to produce *óléńlé*. This can be shown below:

$$\text{Ó} + \text{lé} + \text{ń} + \text{lé} = \text{óléńlé}$$

If *lé* from which *óléńlé* is derived is a verb to mean exceed, then the derived noun would then mean something that continues to exceed. Relating this to the point (towards the end of the performance) at which the song is sung, *óléńlé*, though a complement of the call (*A ó para wa láyò*) of the song is signifying the readiness of the other performers of *agbè* for any challenge which may be posed by the lead singers even at that tail end of the performance.

The circle made at the beginning of *orin agbè*, especially during the performance of *isèlù* by the Igbó-Orà *agbè* group cannot mean the same as the one made at the end of the performance by Ilùà *agbè* performers. The initial circle made at the beginning of *orin agbè* in the process of preparing the sound of the gourd is a signification of the need for joint and collaborative work while the one at the end signifies the joy of celebrating the success of their collaborative work in having a successful performance.

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determine the winner. The winner is called *òta* while the loser is called *òpè*. The act of beating one another in an *ayò* game is called "*pa láyò*" (win in *ayò* game).



**Plate 4.3iii. Ìlùà agbè performers in circular form in an attempt to end the performance**

**The picture was taken by the researcher at Atakóró's House, Ìlùà on 7/9/2018.**

#### 4.5 **Costume and prop semiotics in *orin kete* and *orin agbè* performance**

The use of costumes and props in *orin kete* and *orin agbè* performances is limited to some extent. What we mean by this is that the costumes and props used in both songs are not much when compared to other Yorùbá dramatic performances like *alárìnjó* or *egúngún Aléré* (Yorùbá Masquerade theatre) as shown in Adédèjì (1979) and Ògúndèjì (1991 and 2000). Also, *gèlèdè/èfè* performing art is fond of using different types of sketches to satirise the society's anomalies.

##### 4.5.1 **Costume used in *orin kete* and *orin agbè* performance**

We can categorise the costumes used in *orin kete* and *orin agbè* into two: informal/casual costumes and official/formal costumes.

###### 4.5.1.1 **Informal/casual Costumes**

The informal/casual costumes are clothes that an ordinary Yorùbá person can wear even when he/she is not doing any oral performance. These include Yorùbá male dress *bùbá* (shirt), *ṣòkòtò* (trousers) of different kinds and *filà* (cap) of different types. The female wears include *iró* and *bùbá* (wrapper and traditional Yorùbá female top) and headgear. The Plate 4.4i. and 4.4ii. are the pictures of how the performers of *orin agbè* dressed during the performance.



**Plate 4.4i. Outlook of Ìlùà *agbè* performers' dresses**

**The picture taken by the researcher at Atakóró's House, Ilùà on 7/9/2018.**



**Plate 4.4ii. Outlook of Ìgbó-Ọra *agbè* performers' dresses**

**The picture taken by the researcher at Ajóşàkàrá compound, Òkè-Ìşerin Igbó-Ọrà on 5/8/2018.**



The performers' dresses in the plates 4.4i. and 4.4ii. above are not so unique, they are ordinary clothes that people wear every day. The attending occasion determines the type of costumes *kete* and *agbè* performers wear. Casual dresses are worn for informal performances and are usually not a uniform. There is a costume in *orin kete* which is both worn at formal and informal performances. This is *yèrì kete/ajókete* (*kete* dancer's skirt). It should be mentioned that wearing *yèrì kete/ajókete* does not determine whether a performance is formal or informal. This is because *yèrì* could either be worn in both formal and informal performances. However, wearing it might be voluntary at informal performances. Wearing *yèrì* in any performance will make the dancer dance to the expectation. The plate 4.4iii. below shows the performers of *orin kete/ajókete* wearing different casual everyday costumes except the main dancer, dressing in *yèrì kete/ajókete* costume.



**Plate 4.4iii. The picture showing the performers of *orin kete* in casual costumes except the main dancer wearing *yèrì kete/ajókete***

**The picture was taken by the researcher at Atakóró's House, Ilùà on 7/9/2018.**

#### 4.5.1.2 Official/ formal costumes

These are specially made types of costumes used in the performance of *orin kete* and *orin agbè*. They are differentiated from casual dress because of the official/formal or ceremonial importance attached to them. The outlook of these costumes like colour i.e. white colour, the newness, the uniformity (*aṣọ ebi/ egbéjodá* (family/ group uniform) and many others differentiates them from the casual costumes. The official/ formal costumes in *orin kete* are worn at religious ceremonies of the deities related to the genre. They are also worn at social performances held at cultural centres, fields, halls and art theatres, naming ceremony, house warming, burial, marriage and some other occasions. Official/ formal costumes in *orin agbè* could be worn at any of the settings mentioned above. If *orin agbè* is performed in religious settings, the performance is not for ritual but for aesthetic and social entertainment. This is not like *orin kete* which is religious based.

One of the official/formal costumes mainly used in *orin kete* is *yèrì kete/ajókete*. Our investigation also reveals that there was a dancer of *orin agbè* in Ilùà who was usually put on a similar type of *yèrì* to perform. He has, however, stopped performing since he now lives in Lagos. The main dancer in the performance of *kete* is called *ajókete* (one who dances to the tune of *kete*). The costume is a long flowing gown. It is made of a flashy flowery cloth of different colours. A flowery flashy lace is also used to make layers on the costume which make the dress resemble *yèrì Ṣàngó* (*Ṣàngó* deity's skirt). At the bottom part of the gown is an inner flap that is filled with fabrics which makes the buttocks of the performer big. This he shakes when dancing. There is also a cap called *kórímágbófo* (that the head will not be naked) which the dancer puts on as part of the costume. This is a tiny elastic cap that looks tight when the performer wears it. The wearer of *yèrì kete* also holds *ìrùkèrè* (ram tail/whisk) and *ariwaya/woroworo*<sup>25</sup> which he/she at times uses to communicate with the drummers and the chorus. The process of wearing the dress is described as *sísán* (tying), as in *sán yèrì* (tying a *yèrì*).

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<sup>25</sup> This is a small locally made rattle, made of tin, filled with seeds or objects capable of making rattle sound. It is used in music to help the sound of other musical instruments.



**Plate 4.4iv. The front view of *aboyèrì* (*yèrì* wearer)**



**Plate 4.4v. The back view of *aboyèrì* (*yèrì* wearer)**

The pictures were taken by the researcher at Ilé Èlẹ̀bùrú (Arúnlẹ̀ compound), Òkè-Odò, Igbó-Orà on 17/6/2018.

Both male and female dancers wear *yèrì*. Though *yèrì* dancer whether man or woman dances to mimic women style of dancing and twerking. The male wearer of *yèrì* as shown above was able to twerk because of the inner flap filled with clothes which were used to make a big buttock in the *yèrì* costume. The main audience of *orin kete* are women and children. Men are among the audience of the genre but are frequently outnumbered by women. The role of *yèrì* wearer was said to have been introduced at the initial stage of origin of the song by Pa Iléyemí Àkàńó. This is to display the sexual part of women as part of worship and as a plea to Alára-Igbó and Ọbátálá. In this regards, *yèrì* could be seen as a religious sign of humbleness to the deity of Alára-Igbó. Socially, people whether men or women like to watch and listen to performances where sexual parts of women are discussed or displayed. The semiotic implication of this in *orin kete* is that *yèrì* is an iconic representation of women's sexual part in making humour and satire in the performance of *orin kete*.

As reported by Ọgúndèjì (1979), there is a performer in *orin agbè* performance of Ịṣẹmi-Ilé's *agbè* group called Ịyàwó-*agbè* (*Agbè's* wife). This was confirmed during our interview with Chief John Adégòkè, the Bábá-Ọba of Ịmia. The Ịyàwó-*Agbè* is a male performer who dresses as a woman. The character puts something in his chest to make breasts; mimicks women and dances as the other performers sing the song:

|              |                               |           |                                                  |
|--------------|-------------------------------|-----------|--------------------------------------------------|
| <i>Lílé:</i> | <i>Ịyàwó-<i>agbè</i> o</i>    | Call:     | The wife of <i>agbè</i>                          |
| <i>Ègbè:</i> | <i>Bó ẹ̀e dára tó kò lómó</i> | Response: | As beautiful as she is, she does not have breast |

The reason for wearing women's dress in *orin agbè* could not be the same with *yèrì sísán* (tying/wearing *yèrì*) in *orin kete*. The women dress in *orin agbè* is to satirise women and attract the audience since many people like discussing or listening to women or sexual issues. Thus, dressing in women's costume to mimick them in *orin agbè* is a social sign of attraction of the poetic audience. The religious rite is the primary objective of using women's wear in *orin kete* and the social use is the secondary. On the other hand, social entertainment is the primary and the main objective of wearing women's dresses in *orin agbè* and this is without any religious motivation.

Another type of formal/official dress in *orin kete* is religious service wear. The performers wear the costume during the weekly religious service; Ọsẹ Ọbátálá or during sacrifice making to Alára-Igbó and Ịbejì. The performers, both male and female, dress in white garments. The women plait their hair in local hairstyles, embellished with cowries or *ilèkẹ ẹ́sẹ́-ẹfun* (a tiny white bead). Both men and women also put the beads

on their necks and wrists. During this kind of religious service, the performers make use of white items since Ọbàtálá and Alára-Igbó's favourite colour is white. They sing their religious worship songs and *kete* ensembles are played to it.



**Plate 4.4vi. Two performers; a man and a woman in white dresses, facing each other**



**Plate 4.4vii. Female performers in worshipper's dress dancing round a grave in a religious service**

**The pictures taken by the researcher at Arísányán compound, Ìdòfin, Igbó-Ọrà on 18/8/2018.**

It is very significant to note that white items in Yorùbá traditional religious belief are qualisign, signs of quality. The Yorùbá hold the belief that Ọbàtálá and some other deities like Ọrúnmìlà, Ọṣun are pure and do not tolerate impurity. That is the reason why colour white happens to be their colour. The Yorùbá symbolise purity with white colour. This is pointed out in proverbs and wise sayings such as:

- |      |                                         |                                                                            |
|------|-----------------------------------------|----------------------------------------------------------------------------|
| i.   | <i>Aláṣọ funfun kì í rìn nísò elépo</i> | One who wears white clothes does not walk at the stalls of palm oil        |
| ii.  | <i>Àlà ni mo wò, ayé ẹ má tapo sí i</i> | I'm wearing white clothes, people should please not stain it with palm oil |
| iii. | <i>Aláṣọ funfun kì í bélépo ré</i>      | One who wears white clothes does not befriend a palm oil seller            |

Palm oil in this sense signifies a stain, bad behaviours that are capable of tarnishing a good reputation which the white (clothes) signifies. Wearing the white cloths and other items by the worshippers of Alára-Igbó and the deities mentioned above then signifies good and godly attributes which are the qualities these deities are identified with.

Performers of *orin kete* and *orin agbe* also wear a uniform dress as a costume for performance. This occurs mostly in elaborate religious and social performances. Performers of both genres in this situation wear uniform costumes. Plate 4.4viii. and 4.4ix show such examples in *orin kete* and *orin agbè*.





**Plate 4.4viii. Performers of *orin kete* in uniform costumes**

**The picture was taken by the researcher at Methodist Grammar School, Igbó-Ọrà during the Olú of Igbó-Ọrà coronation on 25/5/2019.**



**Plate 4.4ix. Performers of *orin agbè* in uniform costumes**

**The picture was taken by the researcher at Methodist Grammar School, Igbó-Ọrà during the Olú of Igbó-Ọrà coronation on 25/5/2019.**

The performers of *orin kete* (Plate 4.4viii) wore two types of uniforms. The first one is the deep blue cloth designed with white spots. This was worn by the *ìyá ilù* player, who backed the stage in the picture. He intentionally backed the stage because he was communicating with the lead vocalist, the man in colour purple (designed with blue spots) *bùbá* and *ṣòkòtò* (Yorùbá men's top and trousers), that is the second uniform mostly worn by the members of the *kete* instrumentalists in the picture.

The two women wearing light blue uniform dresses in Plate 4.4ix. are *agbè* performers. They are members of housewives organisation of Ajóṣàkàrá family of Igbó-Ọrà. It is the tradition of the wives of Ajóṣàkàrá group of *agbè* of Igbó-Ọrà to perform *ṣàkàrá* at ceremonies of any member of the Ajóṣàkàrá family, who invite Ajóṣàrá group before their husbands' performance (the main performance). Many of these women are good vocalists of *agbè* song. The main aim of their performance is to use the genre to collect money from people. This act occurs usually during the burial ceremony of any member of the Ajóṣàkàrá family.

Wearing a uniform dress at the performance of *orin kete* and *orin agbè* has more than one signification. It is a sign of unity existing among the performers. It is also a sign of the quality of their performances, as quality is to be performed at social ceremonies. It is also a sign of secularity in the genre.

#### 4.5.2 Props used in *orin kete* and *orin agbè*

The props used in *orin kete* and *orin agbè* are limited. We can identify only three types of items handled by the performers of *orin kete* and only one item used during the performance of *orin agbè*. The items held by the performers during the performance of *orin kete* are *ariwaya/woroworo* (tin rattle), *ìrùkèrè*<sup>26</sup> (ram tail) and *ààjà*<sup>27</sup> (worshipper's bell).

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<sup>26</sup> This is an item made of ram tail, it is held by Yorùbá kings and priests as a sign of respect. Yorùbá oral poets also use it as a dancing whisk.

<sup>27</sup> This is Yorùbá traditional religious worshippers' bell. It is used to attract and draw the spirits closer to worshippers.

#### 4.5.2.1 *Ariwaya* (tin rattle)

This is very important in *orin kete*. It is a hand prop used to make an auxiliary sonorous sound to the tune of the other musical instruments. Every dancer wearing *yèrì* must hold the item with the right hand. *Ariwaya* is an idiophonic instrument used in *orin kete*. Looking at the morphological derivational process of the noun (*ariwaya*), the root verb is “ró” which means “to sound”. An adverb “waya” (describing how sonorous a sound is) is reduplicated (to show a continuous state of the sound) and used to describe the sonorous sound in the verb phrase “ró wayawaya” (to sound wayawaya). Then morpheme “a-” is used to nominalise the verb phrase to produce “arówayawaya” (an element that produces wayawaya sonorous sound).

When the performance is on, the performer shakes it to produce sound. He/she also uses it to make himself follow the tune of other musical instruments. It is also used to communicate with other performers by pointing it to the target. If the holder, for example, wants the tune of the musical instruments to move faster, he demonstrates this by shaking *ariwaya* very quickly. The instrumentalist will understand this and do as commanded. The same thing occurs when he wants the slow tempo of the tune, the holder will continue to shake it slowly. Having known the use of this instrument, the instrumentalists will follow his commandment.

Coming back to the inception of *orin kete* which has to do with curing barrenness, the use of *ariwaya* in *orin kete* could then signify more than the communicative functions discussed above. In Yorùbá society, whenever religious sacrifice is focused on fertility prayer or sacrificing *ẹgbé ọrun* (heavenly spirits who are considered spirit friends of children), children are mostly the audience of the performances. Because the religious type of *orin kete* serves this function, the sonorous sound *ariwaya* at this semiosphere is capable of drawing children's attention to the place of performance. The Yorùbá belief is that if high numbers of children attend and eat from food offerings used to persuade gods for children, the prayer point will be answered immediately. *Ariwaya* at this semiosphere of religious *kete* performance is not only a sign of communication among the performers of *orin kete* but also a signifier of communicating the performance of the genre to the audience (children).



**Plate 4.5i. The dancer, holding *ariwaya* with his right hand**



**Plate 4.5ii. Point of concentration**

**The pictures were taken by the researcher at Olúrìn compound, Ìsàlẹ̀-Ọ̀ba, Igbó-Ọ̀rà on 8/7/2018.**

#### 4.5.2.2 *Ìrùkẹ̀rẹ̀* (ram tail / whisk)

*Ìrùkẹ̀rẹ̀* is of various types. The most popular type of *ìrùkẹ̀rẹ̀* is the one used by kings among the Yorùbá people. This type of *ìrùkẹ̀rẹ̀* is usually white and it is a bit longer. Beads are used to decorate the wooden handle. *Ìrùkẹ̀rẹ̀* at the kingship socio-cultural semiosphere among the Yorùbá people is a social signifier of royalty. It is therefore an indexical signifier (of royalty). Yorùbá kings are not only identified with *ìrùkẹ̀rẹ̀*, other indexical signifiers of Yorùbá kings' royalty are *adé* (crown) and *òpá àşẹ* (staff of office), literally, staff of authority. Another type of *ìrùkẹ̀rẹ̀* is the one used by Yorùbá oral artists as a hand prop (a dancing whisk). For example, *ìjálá* performers make use of *ìrùkẹ̀rẹ̀* as a dancing whisk during the performance. This idea in *ìjálá* performance could be traced to the use of *ìrùkẹ̀rẹ̀* by the hunters who are major performers of *ìjálá* when going hunting, called *aparù*. Yorùbá oral artists use this hand prop to take command during the performance. This type of *ìrùkẹ̀rẹ̀* is not usually as big as the one used by kings. Religiously, *ìrùkẹ̀rẹ̀* is also used by some priests i.e. the Olúwo of Ifá (The grand patron of Ifá) as a sign of command since Òrúnmilà (the Ifá oracle) is referred a king (*Aládé*).



**Plate 4.5iii. The dancer, holding *irùkèrè* with left hand**



**Plate 4.5iv. Point of concentration**

**The pictures were taken by the researcher at Olúrìn compound, Ìsàlẹ̀-Ọ̀ba, Igbó-Ọ̀rà on 8/7/2018.**

A dancer in the Plate 4.5iii. holds an *ìrùkèrè* with his left hand. He uses it to communicate and to gesticulate commands whenever it is required. *Ìrùkèrè* in this kind of usage is a sign made or guided by an agreed code between both the dancer and instrumentalists. The dancer uses it to command the instrumentalists. If the dancer, for an instance, quickly rolls *ìrùkèrè* when the tune of the song is getting fast, this is a signifier of commanding the continuation of the fast tempo. The dancer might as well swing the *ìrùkèrè* down from this state of rolling fast and stop moving it around. This is to signify the stop of the performance, probably to end the performance of the day. He/she may as well continue to swing it slowly. This is to signify singing and playing of the musical instruments at a slow tempo.

*Ìrùkèrè* is also used to perform magical performances. In the performance of *orin agbè* of the *Ìlùà* group, *ìrùkèrè* is not only used as a sign of royalty to which the genre is associated (*alàré ọbà*; palace performers) but also used as a signifier of the magical power of stickiness. Its magical power is used to make leaves stick together and be strong enough for lifting one of the performers up.



**Plate 4.5v. A performer laced the gathered leaves for lifting him**



**Plate 4.5vi. Point of concentration**



**Plate 4.5vii. A performer holding ram tail during Acrobatic display**



**Plate 4.5viii. Point of concentration**

**The pictures were taken by the researcher at Ataóró's House, Ilùà on 7/9/2018**



The magical power of stickiness is connoted by the saying; *Ìrùkèrè á dabéré*<sup>28</sup>. This is applicable in making leaves gathered strong enough to carry the performers. Thus, *ìrùkèrè* used in the magical performance above is not ordinary *ìrùkèrè* but a magical one used to command the spiritual power of stickiness in *orin agbè*.

#### 4.5.2.3 *Àjà* (worshippers' bell)

*Àjà* is the Yorùbá traditional religious worship bell. It is used to attract and draw the spirits closer to worshippers. Worshippers of *Obátálá* prominently use *àjà*. The item has four funnels of a cylindrical shape, two facing up and two facing down with a tiny handle in-between. Each cylinder has a metal-like object inside, which makes a sound when the item (*àjà*) is shaken.

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<sup>28</sup> Denotatively, the statement could be translated as “the ram tail will turn to needle”. But the denotatively meaning of the statement is, the *ìrùkèrè* will stick to the king’s hand for a long period and he (the king) will last long on the throne.



**Plate 4.5ix. A performer holding a dual metal *ààjà* during a sacrifice**



**Plate 4.5x. Point of concentration**

**The pictures were taken by the researcher at Arísányán compound, Ìdòfin Igbó-Qrà on 18/8/2018.**

*Àjà* as used in the performance semiosphere is believed by the performers as a religious means of communication between the dead and the living. The performer makes use of the item to attract and bring close the spirit of the dead person to whom they are making the sacrifice. In the mono-performance as depicted in the picture below, the performer as believed by the worshippers, not only makes use of the item to communicate with the dead but also the living (i.e. drummer) who uses the drum tune to say the performer's father's lineage panegyric.



**Plate 4.5xi. A performer, communicating the drummer with *ààjà***



**Plate 4.5xii. Point of concentration**

**The pictures were taken by the researcher at Arísányán compound, Ìdòfin, Igbó-Qrà on 18/8/2018.**

In the semiosphere of the mono-performance above, *ààjà* is also used to control the tempo and the drum tune usually by the female performers of *orin kete*.

#### 4.6 **A comparative performance semiotics of musical instruments in *orin kete* and *orin agbè***

It is expedient to note that *kete* and *agbè* performances share some similarities and differences in some regards, most especially when they are used as musical instruments. Justice cannot be done in explaining the similarities and the dissimilarities between *kete* and *agbè* without answering the following questions. What makes the structure and ensemble of *agbè* and *kete* different? What other names are *kete* and *agbè* called? What are the Yorùbá beliefs about both utensils? How are the musical instruments they were named after fabricated? What are the semiotic importance of *kete* and *agbè*? Attempts were made to expatiate on these and other related issues in this section.

##### 4.6.1 **The structure, making and importance of *ensembles of orin kete***

*Orin kete* ensembles can be broadly divided into two. This categorisation is based on the type of drums under each category. The first category is *kete* drums and the second is *bè̀ǹbè̀* drums. Both are called *kete* ensembles because the genre is named after *kete*. *Kete*'s involvement in the origin of the genre as expounded in chapter two cannot be undermined. It should be noted that it is the involvement of *kete* at the origin of the genre that gives it priority over *bè̀ǹbè̀* as far as the nomenclature (*kete* ensembles) is concerned. However, *bè̀ǹbè̀* may stand on its own as an ensemble. A question may therefore arise on how and when *bè̀ǹbè̀* ensemble is included in *kete*. Attempts to answer this question by our informant on *orin kete* prove abortive, as no viable and accurate accounts were given. As a student of oral performance, my observation about the relationship between *bè̀ǹbè̀* and *kete* ensembles, most especially as the musical instruments played during the performance of *orin kete* is that, *bè̀ǹbè̀* ensemble is the generic musical instruments played during the religious performance of Alára-Igbó deity. This can even be deduced from the accounts of the origin of *kete* narrated by Pa Ọ̀lálérè Ayégbóyìn (our key informant on *orin kete*) that *bè̀ǹbè̀* ensemble in the religious performance of the deity is probably longer-dated than *kete*. This is because, Pa Ọ̀lálérè Ayégbóyìn confirmed that it was his great grandfather, Iléyemí Àkàno, that first played *kete* in the religious performance of Alára-Igbó. However, it is obvious that Pa Ọ̀lálérè Ayégbóyìn's great

grandfather was not the founder of the Alára-Igbó religion. He was given a message to make a drum from *kete* and use it to praise and worship Alára-Igbó. He was told that when doing this, his prayer would be answered. His prayer was answered as narrated by Pa Ọláléré Ayégbóyìn. After Iléyemí Àkàno's prayer was answered, he performed *orin kete* performance publicly to celebrate the naming of the child. As a result, people started to approach him and plead with him to help them out of their barrenness with the use of *kete* performance. This is how Iléyemí Àkàno commercialised the *orin kete* performance. *Kete* is the ensemble that turned out to be included in *bènbé* and not *bènbé* ensemble that was included in *kete* as Alára-Igbó religious semiosphere is concerned. With the influence of Iléyemí Àkàno, a master player of *kete*, *kete* turned to be more pronounced than *bènbé* because the circumstances narrated in the historical account favour it.

It has been mentioned that Alára-Igbó and Ọbátálá religious services are related. *Bènbé* drum is played at the religious service of Ọbátálá; Pa Ọláléré Ayégbóyìn affirmed this. Ọbátálá, being the Yorùbá arch-divinity whose worship is widespread across Yorùbá land (Adéoyè, 1979), the musical instrument played during his worship is most likely to be older than other religious musical instruments. As informed by Alára-Igbó worshippers at Abẹ̀òkúta, it is the *bènbé* ensemble that is strictly played during Alára-Igbó's song of worship. Thus, the presence of *bènbé* in *the kete* ensemble is an iconic signification of Ọbátálá, who is considered the maker of infants' heads. It is he the worshippers make appeal to. They do so by taking Alára-Igbó as an intermediary. Thus, *bènbé* is an iconic signification of Ọbátálá in *orin kete* performance.

Mrs Mọyeni Ọláléré (Ìyá Àbíyè, the leader of one Alára-Igbó religious group at Igbó-Ọrà) also stated the relationship between Alára-Igbó and Ọbátálá. She said that, as a result of this relationship, Alára-Igbó's shrine is placed beside Ọbátálá's shrine. This is shown in plates 4.6i and 4.6ii. below:



**Plate 4.6i. The front view of Alára-Igbó and Ọbátálá shrines at Olúrìn compound, Ìsàlẹ̀ Ọba, Igbó-Ọrà**



**Plate 4.6ii. The side view of Alára-Igbó and Ọbátálá shrines at Olúrìn compound, Ìsàlẹ̀ Ọba, Igbó-Ọrà**

**Pictures taken by the researcher at Olúrìn compound, Ìsàlẹ̀-Ọba, Igbó-Ọrà on 8/7/2018.**

The first shrine, where different *ikòkò àṣẹ* are located is Alára-Igbó's shrine. The second in which a white sheet of clothes is hung is Ọbátálá's shrine. The shrines are located adjacent each other. This is to signify the relatedness and the relationship between the two deities. With this, the presence of *bẹ̀nbẹ̀* in *the kete* ensemble should no more stand elusive.

#### 4.6.1.1 *Bẹ̀nbẹ̀* drums

*Bẹ̀nbẹ̀* is a cylindrical membranophonic drum. Each face of the cylinder is covered with a membrane. The word *bẹ̀nbẹ̀* is an ideophonic lexicon that describes the tune produced by the drum. The tune produced by the drum usually sounds "*bẹ̀nbẹ̀ bẹ̀nbẹ̀ bẹ̀nbẹ̀...*" (a broad tune sounds as written). *Bẹ̀nbẹ̀* could also be traced to the verb "*bẹ̀*" to mean "beat" as features in the Yorùbá riddle, "*òrúkútindítindí, òrúkútindítindì, a bẹ̀ ẹ̀ lórí a bẹ̀ ẹ̀ nídiì, ó lóun ó sunkún délé ọba?*" This is translated as "*òrúkútindítindí, òrúkútindítindì, we beat both its head and bottom surface, it insisted that it must cry to reach the palace?*" The *òrúkútindítindí* and *òrúkútindítindì* is an ideophonic and a nonsensical code used in the riddle to signify the puzzle that should be solved when considering the sentence, "*a bẹ̀ ẹ̀ lórí a bẹ̀ ẹ̀ nídiì, ó lóun ó sunkún délé ọba*" (we beat both its head and its bottom surface, it insists that it must cry to reach the palace). The answer to this riddle is a two-side drum like *bẹ̀nbẹ̀* and *bàtá*. The clauses "*bẹ̀ ẹ̀ lórí... bẹ̀ ẹ̀ nídiì*" (beat both its head and its bottom surface) is an indication of how two-surface drums are played with both hands. "*Bẹ̀*" in the deep structure of *bẹ̀nbẹ̀* is reduplicated with the introduction of the interfix "*n*". The morpheme "*n*" could be said to perform the function of continuous action of the tune of *bẹ̀nbẹ̀*, which "*bẹ̀*" is used to replicate. It could also be said that *bẹ̀nbẹ̀* is a contraction of the sentence "*bẹ̀ kí n bẹ̀*" (beat so that I beat). When the word "*kí*" is deleted, the sentence becomes "*bẹ̀ n bẹ̀*" (a dialectical variant of "*bẹ̀ kí n bẹ̀*"). When contraction and tonal manipulation occur, the sentence becomes *bẹ̀nbẹ̀* (beat so that I beat). It is shown in the name of *bẹ̀nbẹ̀* that it requires a group of players to play/beat *bẹ̀nbẹ̀*. Thus, this is what the name *bẹ̀nbẹ̀* from "*bẹ̀ n bẹ̀*" (beat so that I beat) is indicative of.

The diameter and height of the drum determine the sub-type of the drum. The membrane used for making *bẹ̀nbẹ̀* is usually derived from the foetus of kid of a goat. *Bẹ̀nbẹ̀* could either be big, i.e. *ìyá ilù bẹ̀nbẹ̀* (a mother/master *bẹ̀nbẹ̀* drum) or small, i.e. *omele isáájú* (a small and fore *bẹ̀nbẹ̀* drum). The more the size of the drum, the deeper and louder its potential. The smaller *bẹ̀nbẹ̀* produces a sharp sound. After the membrane



is used to cover the faces of the cylindrical frame, *oṣán*<sup>29</sup> is used to tie the skin to the frame. *Ṣaworo*<sup>30</sup> are strung round the edges of the drum's two surfaces. The belt called *apà* made of both membrane and locally designed clothing material is used to tie opposite edges of the frame so that the drummer would not find it difficult to hang the drum on his shoulder across his chest. A curved stick called *kọkọgún/kòhngó/òpá-ilù*<sup>31</sup> held with one hand is employed as a drum stick to beat one surface of the drum while the second hand is used to control the tension on the second surface to produce the required tune.

The semiotic implication of *ṣaworo* in *bẹ̀n̄bẹ̀* requires explanation. There is a popular drum poem which Yorùbá musicians such as Síkírù Àyìndé Barrister, Bísádé Ológundé (Lágbájá) among others have referred to prove the quality of their instrumentations. This is as stated below.

|                           |                                    |
|---------------------------|------------------------------------|
| <i>Ṣaworo nilù wa</i>     | Our drum is <i>ṣaworo</i>          |
| <i>Ṣaworo nilù wa</i>     | Our drum is <i>ṣaworo</i>          |
| <i>Ìlù tí ò ní ṣaworo</i> | Any drum that has no <i>ṣaworo</i> |
| <i>Kì í ṣèlù gidi</i>     | Is not a genuine drum              |
| <i>Ṣaworo nilù wa</i>     | Our drum is <i>ṣaworo</i>          |

The above is a statement made by the musicians mentioned above to show the quality of their instrumentations. They called their drum the *ṣaworo*. Using *ṣaworo*, an instrument attached to the drum to represent the whole drum as it is done above is a metonym. This is to say *ṣaworo* synecdochically stands for a whole drum. It should also be noted that the musicians may directly say, “*ilù wa ní ṣaworo; ilù tí ò ní ṣaworo; kì í ṣèlù gidi*” (Our drum is *ṣaworo*; any drum that has no *ṣaworo* is not a genuine drum) but they decided to say it otherwise. What actually accounts for this is that the musicians want to pay attention to *ṣaworo* not on *ilù* (drum), as a result, the word (*ṣaworo*) is brought to the initial position and the focus attention marker “*ni*” is used to emphasise it.

*Ṣaworo* as a brass bell adds a jingle sonority to the tune produced by the drum. Consequently, any drum that does not have it is considered fake. In this context, *ṣaworo* becomes a qualisign (a signifier/determinant of the quality of a drum). Many of the Yorùbá drums that are considered important and of good quality have *ṣaworo*. They

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<sup>29</sup> This is a rope made of skin, used to tie the membrane to the drum frame.

<sup>30</sup> This is a small brass bell, tie to the edge of drums, capable of making rattle sounds that had to the tune of drum

<sup>31</sup> This is a curved locally made stick, with a handle wrapped with fabric designed purposely to beat drums.

include *dùndún*, *bàtá* and *kete*. In this wise, *şaworo* proves *bènbé* as an object that has the full quality of being called a drum. "*Ìlù tí ò ní şaworo kì í şèlù gidì*" stated above is a *cliché* (a hypogram that is ready-made, also an agreeable statement of a long time ago). *Şaworo* then becomes a standard instrument for testing the quality of a drum. It should be noted that *şaworo* is only fixed to the edge of the mother/chief drums (*iyá ilù*) of the different Yorùbá sets of drums. The reason is that it is only the mother drums that are used to talk or communicate during the performance. All other members of the set play supportive roles. *Şaworo* is then fixed on mother/chief drums to make a tinny jingling sounds which capable of supporting the tune of *iyá ilù*.

*Bènbé* drums are of different types, specified for different occasions. Some are for the religious purposes and are called *bènbé Òrìşà* (i.e the Ọbàtálá's *bènbé* drum), *bènbé àşàlátù* (*bènbé* used for calling Muslims to prayer especially early in the morning and for *sahur*<sup>32</sup> during the month of Ramadan) and some are for secular purposes like the *bènbé* played at the wedding ceremonies. The function of *bènbé* at the Yorùbá religious occasion can also be seen as a signification of the presence of Àyàn (the god of drum). According to Mr Àyántáyọ Àláo (a drummer of the *iyá ilù bènbé*), *bènbé* is an icon of Àyàn because the deity is also worshipped through *bènbé*. The food items offered to *bènbé* as a sacrifice are not actually for the drum but for Àyàn, the god of the Yorùbá drum. In the religious aspect of *orin kete*, *bènbé*'s tune is a signification of Àyàn's voice in soliciting Ọbàtálá through Alára-Igbó for childbearing.

The most popular context in which *bènbé* is used for the social purpose is the wedding ceremony. During our study, we got to know that in the olden days, it was *bènbé* that was usually played to see brides off to their husbands' houses. This is exemplified in the children's game poem below.

|                                        |                                                                  |
|----------------------------------------|------------------------------------------------------------------|
| <i>À n gbéyàwó lọ ilé ọkọ</i>          | We are taking the bride to her husband's house                   |
| <i>Bènbé n kù bí òjò</i>               | <i>Bènbé</i> drum is thundering as if it is raining              |
| <i>Èni méje ní ó ru páálí</i>          | Seven people shall carry cartons                                 |
| <i>Èni méfà ní ó rù bènbé</i>          | Six people shall carry boxes                                     |
| <i>Pàkútúpàkútú, ilé ọkọ rẹ rẹ é o</i> | <i>Pàkútúpàkútú</i> <sup>33</sup> , this is your husband's house |

The playing of *bènbé* at a wedding ceremony may be seen as an iconic signification of Ọbàtálá and Alára-igbó deities that are children and women related. Religiously, it is a

<sup>32</sup> This is a meal taken by Muslims before dawn in preparation for fasting during the Ramadan fast.

<sup>33</sup> This is an idiophone to depict the sound of horse movement or riding on a horse

voice of persuasion to the mentioned deities, imploring them that the bride should be blessed with children. The Yorùbá culturally believe that "*omọ lèrè igbeyàwó*" (children are the blessing of marriage). The Yorùbá also pray for the bride that "*èyìn iyàwó kò ní mẹnì*"<sup>34</sup>. Socially, *bènḅé* produces a soft vibrating tune that both the female and the male audience cannot resist dancing to.

According to Mr Àyántáyọ Àlàó, the *bènḅé* ensemble is made up of four major different drums. These are *ìṣáájú* (the fore drum and the maker of the lead rhythm), *èdà* (the sustainer of the main rhythm), *agbèyáàlù* (motherly drum's supporter) and *iyá ilù* (the mother drum). There is also a drum that supports *ìṣáájú* (the fore drum), this is *adáhùn ìṣáájú* (the supporter of *ìṣáájú*) which is optional. The drums are played according to how they are listed. *Ìṣáájú* makes the rhythm while *adáhùn* supports it. *Èdà* sustains the rhythm, *iyá ilù* talks as it communicates to both the other players and the audience. *Agbèyáàlù* complements the *iyá ilù* in its poetic utterances. It also reminds *iyá ilù* drummers that certain things need to be mentioned. In the performance of *orin kete*, only two out of the *bènḅé* ensemble are required. These are *ìṣáájú* and *iyá ilù*. The reason why two are used is that *bènḅé* is louder than *kete* and if they are too many in *kete* performance, they can overshadow *kete*'s tune. As a result, the most important two are used. On other occasions like during the sacrificial rites of Ọbàtálá, wedding ceremonies and coronation where *bènḅé* takes a leading role, the full ensemble of *bènḅé* is used. Below are the two *bènḅé* drums used at *kete* performance. Beneath the drums is the drum stick used to play *bènḅé*.

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<sup>34</sup> The statement is translated as "The back of the bride will not stay long on the mat." This metaphorically means "It will not be too long before the bride gets pregnant." So, the Yorùbá people believe that when it gets too long before a new wife gets pregnant, her back has suffered a lot on the mat. This is, however, signifying the issues which the woman has gone through before getting pregnant. As a result, they pray that, "the back of the bride will not stay long on the mat" before getting pregnant.



**Plate 4.6iii. *Omele bènḅé (iṣáájú)***



**Plate 4.6iv. *Ìyá ìlù bènḅé***



**Plate 4.6v. *Kọkọgún/ọpá ìlù***

**The pictures taken by the researcher at Ẹlẹ̀bùrú's house, Arúnlẹ̀ compound, Òkè-Odò, Igbó-Ọ̀rà on 17/6/2018.**

#### 4.6.1.2 *Kete* drums

*Kete* drums like *bènbé* are included in *orin kete* ensemble. The drum is made of a calabash pot called *kete* and membrane. The process of making *kete* drum, according to Mr Àyántáyọ̀ Àlàó, is that after an empty *kete* has been provided, a cylindrical wooden frame that is not too long shall also be provided. A membrane of a kid of goat or cow foetus will be soaked in order to remove the hair on it. After this, the membrane will be used to cover one face of the wooden drum cylinder. From the remaining membrane, the rope called *ọsán*<sup>35</sup> will be made. Another rope from a tree called *àgbàkà*<sup>36</sup> will also be provided. While *àgbàkà* is used to tie the membrane to the drum frame, *ọsán* is used to support it. The *ọsán* will be tied in such a way that it can be made tight or loose, depending on the tune the drummer wishes to play. The uncovered face of the drum cylinder will be inserted into the pot (*kete*) so that about five inches of the cylinder remains out. The inserted part hangs up halfway inside the pot. A gum made from the sap of *irọ*<sup>37</sup> tree will be used to gum the neck of the pot tightly together with the frame. This is done in order to close any gap that may occur at the neck of the pot. A thick and circular *àgbàkà* rope will be put at the base of the pot so that the drum will conveniently rest on it, making it stable and preventing it from breaking when being beaten. The *àgbàkà* base and the one at the edge of the membrane will be tied together with *ọsán* so that the drum will be tightened very well to produce the required tune. An *apà ilù*<sup>38</sup> will be tied round the neck of the drum as the belt through which the drum can be hung on the shoulder. *Irọ* gum will also be put to make a spot in the middle of the membrane. Both hands are used to play *kete* drums; no drum stick is required. The drum can be played in both slow (*ẹ̀gò*) and fast (*iwérendé/iwérende*) tempos. This is determined by the song. The players can either sit down or stand up.

*Kete*, after which the genre is named, is the primary drum of *orin kete*. This is revealed in the historical accounts of the genre narrated by Pa Ọláléré Ayégbóyìn discussed in two. The *kete* ensemble is made up of three main drums. These are *omele abo* (female/soft-sounding fore drum), *omele ẹ̀jì* (supporter of the soft-sounding drum

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<sup>35</sup> This is a rope made out of goat skin used to tie skin to the drum frame. It can be adjusted to make the drum sound either soft or hard.

<sup>36</sup> This is a rope used together with *ọsán* to tie up the skin to the cylindrical frame in the making of *kete* drum.

<sup>37</sup> This is a gum made from a tree called *irọ*.

<sup>38</sup> This is an item of traditional clothing in which *şaworo* are fixed, tied round the neck of the drum.

and the *ìyá ìlù* (mother/chief drum) and *ìyá ìlù* (the mother/chief *kete* drum). These three drums are shown on the Plates 4.6vi, 4.6vii. and 4.6viii. below.



**Plate 4.6vi. *Omele abo***



**Plate 4.6vii. *Omele g̃i***



**Plate 4.6viii. *Iyá ìlù***

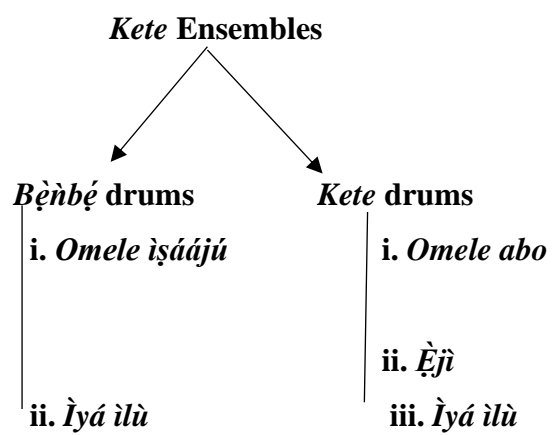


**Plate 4.6ix. Full *kete* ensembles**

**The pictures taken by the researcher at Èlèbùrú's house, Arúnlè compound, Òkè-Odò, Igbó-Orà on 17/6/2018.**

*Kete* ensemble does not have a separate rhythm leading drum (*omele akọ*; a male fore drum). *Ìṣáájú bẹ̀n̄bẹ̀* (the *bẹ̀n̄bẹ̀* lead rhythm drum), therefore, substitutes this in the *kete* performance. The *omele abo* follows it. Lastly, both *kete* and *bẹ̀n̄bẹ̀* mother drums join them. The number of *kete*'s ensembles in *orin kete* is five; two of the *bẹ̀n̄bẹ̀* drums and the three main *kete* drums. Putting the drums altogether, the plate 4.6ix. above shows the full ensemble of *orin kete*. The category of drums in *the kete* ensemble can be summarily represented as shown in Fig. 4.2 below.





**Fig. 4.2** Categories of the ensemble of *kete*

**Source:** Author's source

A question came up during one of our interview sessions with our informants on whether only *kete* drums could be played during *orin kete* performance without *bènbé*. The answer we were given was no. We were made to know that both *kete* and *bènbé* as used in *orin kete* performance are inseparable to some extent because of their religious affinity. This further shows the relationship that exists among the deities related to childbearing, which the drums signify.

#### 4.6.2 Semiotics of the structure, the making and the importance of the *ensembles* of drums in *orin àgbè*

*Agbè* is the main musical instrument played in *orin agbè*. This is a gourd in which a little portion of its head is opened and can be used as a container. *Agbè* that are played in *orin agbè* are made to produce different required sounds. Ògúndèjì (1979) states that *agbè* used as *orin agbè* musical instruments are enmeshed in *omọ idò*<sup>39</sup> and this makes them different from *şèkèrè*<sup>40</sup>. Ògúndèjì (1979) and Àlàbá (1985) agreed on the fact that *agbè* can also be enmeshed with beads. Àlàbá adds that the seeds of *páro* (a savannah fruit-tree) can also be used to enmesh *agbè*. He further states that pebbles dropped into the gourd are also used in the making of *agbè*. According to Chief John Adégòkè, seeds of the baobab tree are what they use to enmesh *agbè* in Ìmia these days. Mr Rasaki Ògúndèjì, an *agbè* vocalist in Ilùà, indicated that beads are used to enmesh *agbè*. Pa Tíamíyù Òjó of Ajóşàkàrá compound, Igbó-Orà said that some quantities of *idò/idòrò* are put inside different gourds to make different *agbè* musical instruments. As stated in the foregoing, *agbè* is adorned with different seeds. This may be due to the availability of the seed preferred by an *agbè* group over other seeds in their environment. It may also be a result of the ability of a seed to make louder and clearer sounds than others. Putting seeds inside the gourd by the *agbè* group of Igbó-Orà instead of enmeshing it is a long-dated tradition of the people of Ajóşàkàrá compound (also known as Gbòńkàà's house). The Igbó-Orà troupes consider their style of making *agbè* to be the best.

<sup>39</sup> This according to *A Dictionary of the Yorùbá Language* is the seed of the canna plant, pg. 106.

<sup>40</sup> A musical instrument in which a gourd is enmeshed with cowries.



**Plate 4.7i. An unenmeshed gourd**

**The picture was taken by the researcher at Ajóşàkàrá compound, Òkè-Ìşerin, Igbó-Qrà on 22/07/2018.**



**Plate 4.7ii. Enmeshed gourd**

**The picture was taken by the researcher at Atakóró's House, Ilùà, on 7/9/2018.**

Our observation about the two types of *agbè* is that both sound very well but it is quite difficult to play a required tune with the gourd that is not enmeshed. The unenmeshed gourd produces more rattling sound than the enmeshed one while the enmeshed gourd produces a louder sound. The reason why the unenmeshed *agbè* produces a more rattling sound is that it requires much pressure, strength and speed while beating or shaking. It no doubt requires more skill to play an unenmeshed gourd than to play the enmeshed one. Another difference observed between these types of gourd is that a good part of the neck of the enmeshed gourd is sliced off while the other one is not. The top of the unenmeshed gourd is just perforated to insert seeds and then closed up tightly so that the seeds in it will not fall off during the performance. As noted by Ògúndèjì (1985), *agbè* can either be beaten or shaken but the rattling sound is prominent when it is shaken. The wide-open top of the enmeshed gourd is apparently what allows for its loud sound.

Ògúndèjì (1985) opines that *orin agbè* is a secular poem. Hence, no sacrifice is offered to any deity. Àlàbá's (1979) explanation of *orin agbè* is contrary to this when he mentions that some food items are offered annually to *agbè*. This was also supported by Chief Ojòawo Mótòşòó, the Baba-Ìşègùn (The patron of herbalists) of Ilùà that pigeon and kolanuts are offered as a sacrifice to *agbè*. Pa Tìámíyù Òjó of Ajòşàkàrà compound, Igbó-Orà revealed that *agbè* is not Àyàn, so no sacrifice is offered to it. Chief John Adégòkè also mentioned that *agbè* is a secular musical instrument. When we asked how a broken *agbè* is treated from Pa Tìámíyù Òjó, he said in the olden days when a gourd broke during the performance, a cock was offered as a sacrifice. This seems Pa Tìámíyù Òjó's claims about the secularity of *agbè* are not rigid. In another sense, we can say Pa Tìámíyù Òjó's claim about the secularity of *agbè* is right because the act is no more in practice and this does not in any way affect their *agbè* performance. Similarly, none of our informants, including Chief Ojòawo Mótòşòó, who claimed that a sacrifice is offered to *agbè*, is of the opinion that *agbè* is associated with Àyàn like the *bènbé*. As a result, offering sacrifice to *agbè* is not enough evidence to make it a religious-related musical instrument. Lastly, from its inception point as a musical instrument of *orin agbè*, *agbè* is a secular musical instrument.

Ògúndèjì (1979) identifies three different sets of *agbè*. These are *omele*, *èdà* and *iyá ilù*. *Omele*, according to Ògúndèjì (1979), consists of *konko*, *kunku* and *èşo*. Àlàbá (1985) discusses *agbè* ensemble under four categories. These are *omele/konkolo*, *èdà*, *adámòràn* and *iyá ilù*. We can better present Ògúndèjì and Àlàbá's categorisations of *agbè* ensemble in tabular form for easy comparison (see also Table 2.1, pg. 43)

**Table 4.2 Types of gourd**

| Scholars           | 1st Gourd                                                              | 2nd Gourd  | 3rd Gourd       | 4th Gourd       | 5th Added Musical Instrument |
|--------------------|------------------------------------------------------------------------|------------|-----------------|-----------------|------------------------------|
| Ògúndèjì<br>(1979) | <i>Omele</i><br>i. <i>Konko</i><br>ii. <i>Kunku</i><br>iii. <i>Èşo</i> | <i>Èdà</i> | _____           | <i>Ìyá agbè</i> | _____                        |
| Àlàbá<br>(1985)    | <i>Omele/konkolo</i>                                                   | <i>Èdà</i> | <i>Adámòràn</i> | <i>Ìyá agbè</i> | <i>Agogo and àgídìgbo</i>    |

The two musical instruments mentioned that have been added to the *agbè* ensemble are the metal gong (at Igbó-Ọrà and Ìgán Aládé) and *àgídìgbo*<sup>41</sup> (at Ìlọrin, Ìdèrè and Akọyà). Comparing the two categorisations, Àlàbá's (1985) does not have *kunku* and *ẹsọ* as recognised by Ògúndèjì (1985) but has *adámọ̀ràn* instead. It is important to note that the two scholars depend on information from their field works for the categorisation of the *agbè* ensemble. This means that their categorisations are predicated on what is obtainable among the artistes they worked on. The implication of this is that the *agbè* ensemble varies from place to place and also over time.

Our current study reveals that the *agbè* ensemble in Igbó-Ọrà consists of six different non-enmeshed gourds and a metal gong. These are *agogo* (metal gong), *abágogorìn/konko* (follower of *agogo*/maker of the main rhythm), *ẹ̀jì* (gourd played by knocking), *ẹ̀dà* (sustainer of the main rhythm which may actually be up to six or more in number), *ẹ̀gbọ̀n* (gourd played by shaking, played to make rattling sound), *ẹ̀sọ* also called *pè̀npè̀* (gourd played for constant continuous *agbè jíjá* dance as the rhythm progress) and lastly *iyá agbè* (mother/chief gourd, used to communicate and for periodic *agbè jíjá* dance). At Ilùà, *agogo* is the first instrument of *agbè*, the second is *pú* (also, *omele* according to Àlàbá (1985)), *pè̀npè̀kun* (*ẹ̀sọ* also called *pè̀npè̀* as in Igbó-Ọrà), *aşájú-ẹ̀dà* (a gourd played before *ẹ̀dà*), *ẹ̀dà* (sustainers of main *agbè* rhythm) and *iyá agbè* (mother and talking gourd). Ìmia and Ìsémilé *agbè* ensembles have changed a little from the one identified by Ògúndèjì. The first gourd as shown in our study is *konkolo* (the foremost gourd and the maker of the rhythm), the second is *ẹ̀sọ*, which is divided into two. *Ẹ̀sọ-akọ* (the male *ẹ̀sọ*) produces a harsh tune and *ẹ̀sọ-abo* (the female *ẹ̀sọ*) which produces a soft tune. The third is *ẹ̀dà* and the last is *iyá (ilù) agbè*. The difference in this compared with Ògúndèjì (1979) is that *ẹ̀sọ* is categorised as an *omele* in Ògúndèjì's work. Besides, *kunku* is no more reckoned with in contemporary times, instead it is considered female *ẹ̀sọ*.

The reason for the diversification of *agbè* ensemble from one town to another and the differences that occur in *agbè* ensemble as shown in the data collected in this study compared to Ògúndèjì's (1979) and Àlàbá's (1979) categorisation need to be explained. Ògúndèjì (1979) collected his data only from Ìmia at Ìsémilé, Kájọlà Local Government of Ọ̀yọ́ State. So, he based his analysis on available data. Àlàbá (1985) collected his data on *orin agbè* from Akọyà, Igbó-Ọrà, Ìlọta, Ìlọrin, Ilùà, Ìdèrè and Ìgán

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<sup>41</sup> This is a Yorùbá box-guitar (Àlàbá, 1958).

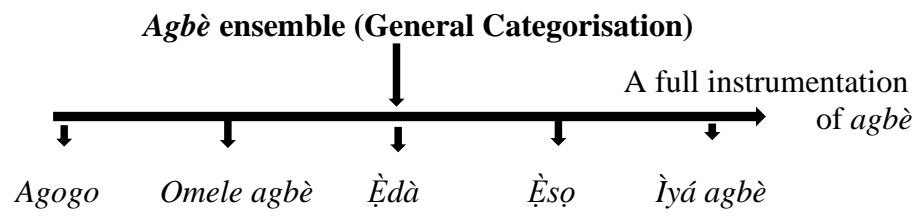
Aládé. These towns fall under three current Nigerian states: Òyó, Ògùn and Kwara. The data for this study were collected mainly from three towns namely, Igbó-Orà, Ilùà and Ìmia. We agree with Àlàbà (1985) that many names given to *agbè* such as those mentioned above from different towns are just synonyms. The gourds Àlàbà (1979) identifies as falling into this category are "*konkolo, omele, kònkòlò, pú, kílú, konko-n-koko*" (216). Not only these, *abágogorìn* and *kunku* could also make the list. Considering the functions performed by each of the mentioned gourds above, we can adopt Àlàbà's general classification of *agbè* ensemble.

*Agogo* which Àlàbà says was introduced into the ensemble should be considered first because it produces the required sound which another *agbè* follows. The second is *omele agbè* (maker of the rhythm). The third is *èdà* (sustainer of *agbè* rhythm). If we consider the function, many gourds fall under this gourd type. *Èdà* usually outnumbers other gourds in *orin agbè*. Ògúndèjì (1979) posits that they can be up to six in number; Chief John Adégòkè's (Baba Òba Ìmia) explanation does not contradict this. He explained that they can have as much as possible *èdà* in *agbè* performance. Mr Ràsáki Ògúndèjì of Ilùà also says that they do have up to three *èdà* in their performance. The gourd called *aşáájú-èdà* performs almost the same function as *èdà*. As a result, it is also an *èdà* (but whose tune is a bit harsher than *èdà*, it supports *èdà*). The same thing is applicable in Igbó-Orà where the gourds named *èjì* and *ègbón* are also to maintain and sustain the rhythm of the gourd. So, they are subsets of *èdà*. Because of the supportive function that *èşo/pènpè* (Igbó-Orà), *pènpèkun* (Ilùà) and *adámòràn* (Àlàbà, 1985) perform to the mother gourd, they are also subsets of *èşo*. The name *èşo* is adopted because it is common among different *agbè* groups over *adámòràn* suggested by Àlàbà (1985). This gourd makes the fourth of the *agbè* ensemble. *Èşo* can also be more than one in *agbè* performance; it might be two but care is usually taken by the instrumentalists to avoid distortion and misleading of the dancer's dancing steps. Lastly in the *agbè* ensemble is *iyá agbè* (mother gourd). This is general to all *agbè* groups considered. Both Ògúndèjì and Àlàbà's classifications recognise this gourd. *Iyá agbè* is usually just only one in *agbè* performance.

The differences that occur in *agbè* ensembles across Yorùbáland, especially in Ìbàràpá and Òkè Ògùn is as a result of environmental influences. The genre may, for instance, get in contact with another Yorùbá genre in its locality which may account for the dissimilarities observed. The creative capacity of a given *agbè* group is another

important factor that cannot be overlooked. The classification of *the agbè* ensemble derived above is represented in Figure 4.3 below.





**Fig. 4.3** General categorisation of *agbè* ensemble

The sound produced by a specific *agbè* at times does not have to do with size but with the thickness of that particular gourd. The *agbè* listed in the diagram are played as listed. The Plate 4.7iii. to Plate 4.7x. of different *agbè* are listed below.



**Plate 4.7iii. *Agogo* and the stick used to play it**      **Plate 4.7iv. *Abágorìn* (unmeshed gourd)**

The pictures were taken by the researcher at Ajóšàkàrá compound, Òkè-Ìṣẹ̀rìn, Igbó-Ọ̀rà on 22/07/2018.



**Plate 4.7v. *Pú* (enmeshed *omele*)**

**Plate 4.7vi. *Èdà* (three in number)**

The pictures were taken by the researcher at Atakóró's House, Ilùà, on 7/9/2018.



**Plate 4.7vii. Enmeshed *pènpèkun* (ẹsọ)**



**Plate 4.7viii. Unenmeshed ẹsọ**



**Plate 4.7ix. Unenmeshed *iyá agbè***



**Plate 4.7x. Enmeshed *iyá agbè***

The pictures of the unenmeshed gourds were taken by the researcher at Ajóšàkàrá compound, Òkè-Ìşerin, Igbó-Ọrà on 22/07/2018 while the pictures of the enmeshed gourds were also taken by him at Atakóró's House, Ilùà, on 7/9/2018.

Divergence that exists in *agbè* ensemble is caused by asymmetric factors that exist at different semiospheres in which *agbè* genre is being practised.

#### 4.7 Comparative semiotics of the ensembles of *orin kete* and *orin agbè*

The ensembles of *orin kete* and *orin agbè* have some similarities and dissimilarities. It is expedient to recall that both of them are named after the materials used in fabricating them. Like many Yorùbá songs, the poetic genres under study are named after the major musical instruments *orin kete* and *orin agbè* (*kete* and *agbè* songs). The calabash plant produces the material used in making both musical instruments; however, *kete* is a byproduct of *agbè*.

One of the points of convergence between them is that some types of musical instruments are called the same nomenclature and perform the same function in both genres. The most obvious musical instruments in this category are *omele* and *ìyá ilù*. The ensembles of *agbè* and *kete* have *omele* (maker of the rhythm) and *ìyá ilù* (mother/master/chief drum). There are *omele agbè*. They are called different names like *konko*, *kunku*, *konkolo* among others. *Omele* in *kete* ensemble includes, *omele ìsáájú* and *omele abo*. The same thing applies to *ìyá ilù*, it is called *ìyá ilù* (mother/master/chief drum) in *kete* while it is called *ìyá agbè* (mother/master/chief gourd) in *agbè* ensemble. The functions of the master drum of *kete* and the master gourd are not different in both genres. They both perform communicative functions. There is also a drum called *èjì* in *kete* ensemble. So also is an instrument called *èjìn* or *jìnjìn* in the Igbó-Orà *agbè* ensemble. These are in any regard not different but the same word. *Èjì/èjìn* in both *orin kete* and *orin agbè* is not performing a leading role. It is played to produce a supportive tune to either *ìyá ilù/agbè* or *omele*.

Another similarity in the ensembles of *agbè* and *kete* is that, apart from *agogo* (in *orin agbè*) *omele* and *ìyá ilù/agbè* (in both genres) which must be only one each in both poetic genres, other types of musical instruments can be more than one. They can be two or more. It depends on the technical know-how of the players. To have a good rhythm of the genres, there must be harmony in the tunes played by each player. As a result, it is advisable to have a view number of players of each instrument. As a matter of fact, two different master drums exist in *kete* ensemble. These are *ìyá ilù kete* (*kete* master drum) and *ìyá ilù bènḅé* (*bènḅé* master drum). In *kete* ensemble, *ìyá ilù kete* (*kete* master drum) and *ìyá ilù bènḅé* (*bènḅé* master drum) are just one each to avoid confusion.

One of the obvious dissimilarities between the two poetic genres is that *kete* ensembles are made up of membranophonic and idiophonic (when considering *ààjà* as among *kete* musical instruments) instruments while *agbè* basically consists of idiophonic musical instruments. In the areas where *àgídìgbo* (Yorùbá box guitar) is introduced into *the agbè* ensemble, *the agbè* ensemble is made up of both idiophone and lamelophone. Another dissimilarity between the two ensembles is that the *kete* ensemble is a combination of two independent ensembles. These are sets of *kete* and *bènbé* drums. However, it is only the *ìyá ilù* (mother/chief drum) and *omele bènbé* (the maker of the rhythm ) that are required. We must emphasise again that the inclusion of *bènbé* in the *kete* ensemble is religiously motivated. *Bènbé* in the performance of *orin kete* iconises Ọbàtálá who is believed to be the creator of children whom many worshippers of Alára-Igbó appeal to. Together with *kete*, they are also icons of Àyàn who is believed to be the god of drums. No deity is ascribed to *agbè* in the context of *orin agbè*. With this, *kete* ensemble is religiously motivated while *agbè* is basically socially motivated. Religion is primary to *kete* ensemble while social entertainment is secondary to it. But in the case of *agbè*, social use (warfare and palace entertainment at the initial stage and later use in different ceremonies) is primary with no religious affiliation

The similarities and the dissimilarities between *kete* and *agbè* musical instruments discussed above can be better presented in the Table 4.3 below.

**Table 4.3 The similarities and dissimilarities between *kete* and *agbè* ensembles**

| S/N | Items                                     | <i>Kete</i> Ensemble                                                                  | <i>Agbè</i> Ensemble                                                            |
|-----|-------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|
| 1   | Religious Status                          | Religious                                                                             | Secular                                                                         |
| 2   | Types of musical instruments              | Membranophones and idiophone                                                          | Idiophones and lamelophone                                                      |
| 3   | Sub-set of the ensembles                  | <i>Kete</i> and <i>bènḅé</i>                                                          | _____                                                                           |
| 4   | Namesake musical instruments              | i. <i>omele</i><br>ii. <i>ìyá ilù</i><br>iii. <i>ẹ̀jìn</i>                            | i. <i>omele</i><br>ii. <i>ìyá agbè</i><br>iii. <i>ẹ̀jìn/jínjìn</i>              |
| 5   | Multiple uses of some musical instruments | i. <i>ààjà</i> could be more than one<br>ii. <i>ẹ̀jìn</i> could also be more than one | i. <i>ẹ̀dà</i> are more than one<br>ii. <i>ẹ̀sọ</i> could also be more than one |

## CHAPTER FIVE

### A COMPARATIVE SEMIOTICS OF VERBAL AND NON-VERBAL PERFORMANCES IN *ORIN KETE* AND *ORIN AGBÈ*

#### 5.1 Performances in *Orin kete* and *Orin agbè*: Semiotics of verbal (voice) performance in *orin kete* and *orin agbè*

In this chapter, the main discussion is the verbal/voice and non-verbal performances in *orin kete* and *orin agbè*. The verbal performances are divided into voice tempo, modes of poetic utterances, voice aesthetics and communication styles. The communication styles in *orin kete* and *orin agbè* are further divided into dialogue, call and response and thematic preoccupations. The non-verbal performances discussed are instrumentation styles, dance styles, and acrobatic and magical performances. Also in this chapter, audience participation in *orin kete* and *orin agbè* is discussed. Lastly, the quantitative analyses and discussion of the data collected on the relevance and sustainability of *orin kete* and *orin agbè* are presented.

Ògúndèjì (1979) has to some extent studied verbal performances in *orin agbè*. He discusses styles and techniques of vocal performances in *orin agbè*. Among the stylistic features of *orin agbè* Ògúndèjì (1979) explores is tonal counterpoint. Tonal counterpoint is a product of voice modulation and the ability to pattern the voice on words in which tones are contrasted. Another byproduct of voice modulation which Ògúndèjì (1979) investigates is tonal distortion and vowel lengthening. Tones on some words in *orin agbè* are distorted in order to make the words key into the rhythm of the poem. The performers of *orin agbè* can elongate the vowel of the poem to match the rhythm of the song. This has to do with the perfection of rhythmic patterns of the songs (*orin agbè*) from derailing from the standard voice pattern. Another feature of the voice and voice modulation style of *orin agbè* as mentioned by Ògúndèjì (1979) is the vibration of voice especially on a lengthened vowel by the lead singer. Ògúndèjì (1979) examines this feature under the subsection titled "Styles and Techniques in Vocal Performance" (pg. 93-98). Apart from those features mentioned above, other features discussed by Ògúndèjì are more related to styles of call and response in *orin agbè* than voicing and voice modulation which this subsection focuses on.



Moreover, Àlàbá (1985) does not directly discuss voicing and voice modulation in *orin agbè* but some features discussed in the thesis are related to it. Àlàbá (1985) explores the speech styles in *orin agbè* under two broad categories. These are genre speech styles and situational speech styles. Genre speech styles are divided into two: repetitive solo-refrain singing interspersed with speech/recitation and repetitive solo-refrain singing interspersed with chanted utterances and spoken utterances. The first style as shown in Àlàbá's explanation is a situation where speech/recitation utterances different from the refrain but related to the content of the song come in between the call and the response. The second is a situation where elements that come in between the call and the response are chanted and spoken utterances. The second one which is situational speech styles has to do with the tempo at which *orin agbè* is sung. These are *èle* (fast tempo) and *wérò* (slow tempo). Àlàbá (1985) equally interrogates the importance of tone patterning and line lengthening as styles which we regard and treat as voice modulation in *orin agbè*.

#### 5.1.1 Voice tempo: *èle* (fast tempo) and *wérò* (slow tempo)

The first determinant of voicing and voice modulation in *orin kete* and *orin agbè* is the decision of the performers to chant/sing in either *elè* or *wérò* tempo. *Èle* tempo in *orin agbè* is the same thing with what Pa Oláléré called *iwéréndé* (fast tempo) in *orin kete*. Similarly, what he called *ègò/orin ifàlè* is the same as the *wérò* (slow) song tempo of *orin agbè*. This suggests that both *orin kete* and *orin agbè* operate both *èle* and *wérò* tempo. A slow tempo is *orin kete*, according to Pa Oláléré, is deployed to start the performance of *orin kete*. To buttress this point, mostly all the data we got on *orin kete* started with *ègò/ìfàlè* (slow tempo). The contents of *ègò* part of *kete* performance usually contain homage and adoration to the supreme being, Olódumarè, the deities and the elders. Open supplications of *orin kete* are also sung in *ègò* tempo and likewise initial self-introduction. When *ègò* song's contents contain homage and adoration, the lead dancer remains on his knee to dance to the tune of the drum which must be beaten slowly. This is shown in the Plate 5.1 below.



**Plate 5.1** The main dancer on his knees while dancing to an *ègò* song of *kete*  
The picture was taken by the researcher at the coronation of Olù of Igbó-Ọrà on 25/5/2019.

The theme of *the ègò* sang at this performance space is an initial-self introduction but which is coupled with the opening supplication as it is shown below.

|                                                                                                                                                                 |                  |                                                                                                                                                                                                              |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Lílé:</i>    <i>Òlélééééééé</i><br/>              <i>Èni aléèkú dé.</i></p> <p>              <i>Lèkúléku ò</i><br/>              <i>Èni aléèkú dé</i></p> | <p>Call:</p>     | <p><i>Òlélééééééé</i><br/>The one who has been threatened with death but remains immortal has come</p> <p><i>Lèkúléku ò</i><br/>The one who has been threatened with death but remains immortal has come</p> |
| <p><i>Ègbè:</i>    <i>Òlélé</i><br/>              <i>Èni aléèkú dé</i></p>                                                                                      | <p>Response:</p> | <p><i>Òlélé</i><br/>The one who has been threatened with death but remains immortal has come</p>                                                                                                             |
| <p><i>Lílé:</i>    <i>Èni aléèkú dé ò</i></p> <p>              <i>Léèkúléku ò</i><br/>              <i>Èni aléèkú dé</i></p>                                    | <p></p>          | <p>The one who has been threatened with death but remains immortal has come</p> <p><i>Lèkúléku ò</i><br/>The one who has been threatened with death but remains immortal has come</p>                        |
| <p><i>Ègbè:</i>    <i>Òlélé</i><br/>              <i>Èni aléèkú dé</i></p>                                                                                      | <p>Response:</p> | <p><i>Òlélé</i><br/>The one who has been threatened with death but remains immortal has come</p>                                                                                                             |

The song above contains a hypogram, *òlélé*. *Òlélé* could be attributed to the *seme* (root), “*lé*” (to mean exceed or chase). “*Lé*” is totally reduplicated as in “*lélé*” and the prefix “*ò-*” is used to nominalise it. This as a signifier could either signify someone who chases (an enemy) or a winning. *Òlélé* signifies a chaser when the meaning of the sentence in the second line of the song is considered. This sentence is *èni aléèkú dé* (The one who has been threatened with death but remains immortal has come). The hypogram, *òlélé*, where signifying a winner is possibly read when considering *òlélé* in the context of the Ifá song below.

|                                                                                                                                            |                                                                                                                                 |
|--------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Òléléèèè</i><br/><i>Ma lékèè wọn</i><br/><i>Òlélé ò</i><br/><i>Ma lékèè wọn ò</i><br/><i>Bígbá bá wọdò</i><br/><i>A lé ténté</i></p> | <p><i>Òléléééé</i><br/>I will top them<br/><i>Òlélé</i><br/>I will top them<br/>When calabash gets into river<br/>It floats</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|

*Òlélé* in the usage above is generated through the morphological process discussed above but what actually makes the difference is the last two lines of the song whose meaning does not indicate death as mentioned in *orin kete* mentioned earlier but rather an illustration of how empty calabash floats when thrown into the river. Calabash in this

regard is also a *sinsin* (physical sign) of lightness (not heavy) and the river is a signifier, signifying an obstacle which might make the calabash sink if not light. The calabash in this semiotic space could be synchronically read as signifying the singer of the song while the river signifies his/her enemies which he/she (the calabash) floats. So, *òlélé* as a signifier in this poetic semiosphere signifies the state of winning/victory.

The performers of the above *ègò* lyric of *orin kete* make use of the song not only to introduce themselves but also as an initial supplication against their enemies who may want to disturb their performance. Because *orin kete* is a religious song, *ègò* tempo of *orin kete* is then a song of worship in *kete* performance. As a signifier, it signifies the voice of respect and humility to the supreme being, the deities and the elders.

*Agbè* performers also start their performance with a very slow tempo. Like *orin kete*, the content of the *ègò* tempo of *orin agbè* is made up of open supplications, initial self-introduction, homage and adoration. The example of *ègò* in *orin kete* is below.

|                                                                                                                                    |                  |                                                                                                                                         |
|------------------------------------------------------------------------------------------------------------------------------------|------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Lílé:</i>    Àwa laláré ò<br/>             Laláré ọba òòò<br/>             Àwa labẹ̀rà<br/>             Aláré ọba là á ẹ</p> | <p>Call:</p>     | <p>We are entertainers<br/> The king’s entertainers<br/> We are <i>abẹ̀rà</i><sup>42</sup><br/> The king’s entertainers we<br/> are</p> |
| <p><i>Ègbè:</i>    Àwa labẹ̀rà<br/>             Aláré ọba là á ẹ</p>                                                               | <p>Response:</p> | <p>We are <i>abẹ̀rà</i><br/> The king’s entertainers we<br/> are</p>                                                                    |

The theme of the song above is the initial-self introduction. *Agbè* artists called themselves *aléré ọba* (king’s entertainers) and *abẹ̀rà*. *Aláré ọba* as used above means king’s entertainers. Though *rà* (to buy) as used in the excerpt could be directly translated as to mean "buy" but rather "hire". Going down to the deep meaning of *abẹ̀rà*, if someone is called *abẹ̀rà*, it is to show how expensive such a person is. After the buyer, someone who wants to hire him can afford the payment, he/she still needs to beg the performers before he/she could make it. That means *agbè* performers are not only expensive but have dignity. Thus, *abẹ̀rà* is then a qualisign, a signifier of quality. It shows the expensive status of *agbè* artists and their performances. The repetitive utterances and the elongation of vowel sounds in both poetic excerpts are evidence of the emphasis laid by the poets to show this expensive status.

*Kete* songs sung in *iwéréndé* (fast tempo) are usually more than those sung in *ifàlẹ̀* (slow tempo). In *iwéréndé*, the tempo of the song and the drum tune are usually

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<sup>42</sup> This is a short form of *eni tí a bẹ̀ rà* (one who is persuaded before hiring him/her).

fast. *Iwéréndé* is common in social and non-religious type of *orin kete*. Songs to discuss topical issues are sung in *iwéréndé* tempo. Most satirical *kete* songs are sung in *iwéréndé*. According to Pa Ọlálérè, *iwéréndé* songs are liked by youths (mostly women) because of the fastness of the tempo that enables them to twerk while dancing to them. In the example of *orin kete* below, the main dancer from the beginning of the performance danced to the *ifàlẹ̀* song with which the performance was started, suddenly he changed the song tempo as evident below.

|        |                                                                                                                                          |           |                                                                                                                                                                                                                                                                        |
|--------|------------------------------------------------------------------------------------------------------------------------------------------|-----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Lílẹ̀: | Òlélé<br>Èyẹ aréré mo dé<br>Léèkéléku ò<br>Èyẹ aréré mo dé                                                                               | Call:     | Òlélé<br>Aréré bird, I have come<br>Léèkéléku ò<br>Aréré bird, I have come                                                                                                                                                                                             |
| Ègbè:  | Òlélé<br>Èyẹ aréré mo dé                                                                                                                 | Response: | Òlélé<br>Aréré bird, I have come                                                                                                                                                                                                                                       |
| Lílẹ̀: | Léèkéléku ò<br>Èyẹ aréré mo dé                                                                                                           | Call:     | Léèkéléku ò<br>Aréré bird, I have come                                                                                                                                                                                                                                 |
| Ègbè:  | Òlélé<br>Èyẹ aréré mo dé                                                                                                                 | Response: | Òlélé<br>Aréré bird, I have come                                                                                                                                                                                                                                       |
| Lílẹ̀: | Léèkéléku ò<br>Èyẹ aréré mo dé                                                                                                           | Call:     | Léèkéléku ò<br>Aréré bird, I have come                                                                                                                                                                                                                                 |
| Ègbè:  | Òlélé<br>Èyẹ aréré mo dé...                                                                                                              | Response: | Òlélé<br>Aréré bird, I have come...                                                                                                                                                                                                                                    |
| Lílẹ̀: | Èyin ará ibí<br>Ó wá dọ̀bírí<br><br>Mo yílù padà ò<br>Ó dọ̀bírí<br><br>Mo yílù padà<br>Ohun Orí bá fẹ́<br>Ni n ó ẹ̀ se ò<br>Ó wá dọ̀bírí | Call:     | Oh you people<br>It has come to the issue of<br>turning round<br>I have changed drum style<br>It has come to the issue of<br>turning round<br>I have changed drum style<br>It is what the head wants<br>That I will do<br>It has come to the issue of<br>turning round |
| Ègbè:  | Mo yílù padà<br>Ohun Orí bá fẹ́<br>Ni n ó ẹ̀ se ò<br>Ó wá dọ̀bírí                                                                        | Response: | I have changed drum style<br>It is what the head wants<br>That I will do<br>It has come to the issue of<br>turning round                                                                                                                                               |
| Lílẹ̀: | Mo yílù padà<br>Èèè ohun-ùn<br>Ohun Orí bá fẹ́<br>Ni n ó ẹ̀ se ò<br>Ó wá dọ̀bírí                                                         | Call:     | I have changed drum style<br>Èèè it is<br>It is what the head wants<br>That I will do<br>It has come to the issue of<br>turning round                                                                                                                                  |
| Ègbè:  | Mo yílù padà<br>Mo yílù padà<br>Ohun Orí bá fẹ́<br>Ni n ó ẹ̀ se ò                                                                        | Response: | I have changed drum style<br>I have changed drum style<br>It is what the head wants<br>That I will do                                                                                                                                                                  |

*Ó wá d̀̀b̀̀r̀̀í*  
*Mo yílù padà...*

It has come to the issue of  
turning round  
I have changed drum style

The performers of *orin kete* above successfully switched from the slow tempo of the song to the fast tempo. The lead singer even referenced this switching by saying "*Ó wá d̀̀b̀̀r̀̀í, mo yílù padà*" (It has come to the issue of turning round, I have changed drum style").

We need to mention that the *ifàlè* part of the song above is a variant of the song cited as the first example of *ifàlè* lyrics of *kete*. Unlike the first song, *òlélé* in the second song does not signify a chaser but a winning position or a victor. The performers also called themselves *eyẹ aréré*. This is not new in oral performance as many Yorùbá oral poets refer to themselves as birds. Among the types of bird they call themselves are *òfè* (a poetic name of the peacock), *odidèrè* (parrot) and *àwoko* (a mockingbird). The signifier, *aréré* is traceable to the root "*rí erè*" (see a play). The verb "*rí*" (see) is then combined with the verb "*erè*" (play) to become "*réré*". The prefix "a-" is used to nominalise it to become "*aréré*" to heuristically mean "one who does see play". Connotatively, it means "one who is fond of play". When the word (*aréré*) is used to qualify *eyẹ* (bird), then *eyẹ aréré* as used in the above song signifies the habitual singing of birds to which the poets compare themselves. As a result, the noun phrasal expression (*eyẹ aréré*) is a symbolic qualisign as it shows the habitual character of the poets which is comparable to birds' singing habit.

It is also a required to pay close attention to "*d̀̀b̀̀r̀̀í*" and "*orí*". "*D̀̀b̀̀r̀̀í*" is a verb phrase in which the verb "*d̀̀*" (to become) is combined with the noun "*òb̀̀r̀̀í*" (turning around). This is as in "*di òb̀̀r̀̀í = d̀̀b̀̀r̀̀í*" after the vowel "i" is deleted. The usage "*d̀̀b̀̀r̀̀í*" is an idiomatic expression to mean turning round but as it was used in the above poetic line, it means switching or changing, especially when "*mo yílù padà*" (I have changed drum style) is used to modify it as done above. "*Di òb̀̀r̀̀í*" as Yorùbá idiomatic expression is long time known as a signifier of either turning round or change. Hence, it is a cliché. *Orí* is believed to be a deity. Dáramólá and Jéjé (1976) suggests that *Orí* is another name for Èlédàá (The Creator). One of the ways *Orí* is being worshipped is *iyánlè*. This is a religious practice whereby food items are thrown on the ground in respect of someone's inner head, mainly somebody that one is supposed to be taken the meal together with but not present at a particular point in time. So, *Orí* is a religious signifier, signifying Olódùmarè (Almighty God in Yorùbá belief system).

*Èle* tempo in *orin agbè* is expected to come after *wérò* but sometimes it comes first. This is evident in the performance of *orin agbè* data collected at Ilùà where the performance started with a very fast tempo. Like *orin kete*, the *agbè* songs sung in *èle* are more than those sung in *ìfàlẹ̀* (slow tempo). As non-religious poetry, social and topical issues in *orin agbè* are sung in *èle* tempo. As evident in our research, *orin egbè* is more sung in *èle* tempo than *orin kete*. Below is an example of *orin agbè* sung in *èle* tempo.

|                                                                       |                  |                                                                                                     |
|-----------------------------------------------------------------------|------------------|-----------------------------------------------------------------------------------------------------|
| <p><i>Lílẹ̀: Oníjọ gbajó</i><br/><i>Omele lówọ rẹ ẹ̀sàkàrà ó</i></p>  | <p>Call:</p>     | <p>The dancer has overtaken the dance<br/><i>Omele</i> is at your hand, <i>ẹ̀sàkàrà</i></p>         |
| <p><i>Ègbẹ̀: Oníjọ gbajó</i><br/><i>Omele lówọ rẹ ẹ̀sàkàrà ó</i></p>  | <p>Response:</p> | <p>The dancer has overtaken the dance<br/><i>Omele</i> is at your hand, <i>ẹ̀sàkàrà</i></p>         |
| <p><i>Lílẹ̀: Oníjọ gbajó</i><br/><i>Omele lówọ ajọsàkàrà ó</i></p>    | <p>Call:</p>     | <p>The dancer has overtaken the dance<br/><i>Omele</i> is at the hand of <i>ẹ̀sàkàrà</i> dancer</p> |
| <p><i>Ègbẹ̀: Oníjọ gbajó</i><br/><i>Omele lówọ ajọsàkàrà ó...</i></p> | <p>Call:</p>     | <p>The dancer has overtaken the dance<br/><i>Omele</i> is at the hand of <i>ẹ̀sàkàrà</i> dancer</p> |

In the above song, the report of *oníjò* (the dancer) who has overtaken the dance was made and the lead vocalist called the attention of *ẹ̀sàkàrà* to *omele* that is at its hand. We must first note that *ẹ̀sàkàrà* (enmeshed gourd of *orin agbè*) is an inanimate object and does not have a hand to hold *omele* (the foremost gourd in *orin agbè* musical instruments). *Ẹ̀sàkàrà* as used in the sentence above does not mean the instrument itself but an iconic signifier of the player of the *omele* instrumentalist. In the Yorùbá cultural semiosphere, if someone is told something "is in his/her hand" (*Ó dọwọ ẹ/ó n bẹ lówọ ẹ/ó wà lówọ ẹ*), the statement connotatively signifies that the person is responsible for the proper management of the thing given or assigned to him/her. In this wise, "*Omele lówọ rẹ ẹ̀sàkàrà ó*" cannot be best translated as "*Omele* is at your hand, *ẹ̀sàkàrà*". What is connotatively signifying is that "the good playing of *omele* is the responsibility of the instrumentalist (who was iconically represented by the name of the instrument he/she plays)".

### 5.1.2 Mode of poetic utterances: speech, chant and song mode

The three general voicing patterns of Yorùbá oral poetic performance are deployed in both *orin kete* and *orin agbè*. These are song, chant and speech mode. However, the speech form of poetic mode is commonplace in *orin agbè*. Speech utterances also occur in *orin kete*, but more during the religious performance of the genre than during its social performances. Such a speech voicing occurs when worshippers have to make some requests, reports, praises, adorations and prayers in speech pattern. This many times interspersed with chant or song during worship. It is better to give some examples of speech, chant and song forms in both poetic genres and more preferably the ones that have all the elements of the three modes of Yorùbá poetic voicing i.e *àrángbó* (speech recitative mode), *ìṣàré* (chant mode) and *orin* (song mode). Let us look at the example of *orin agbè* from the repertoire of the Igbó-Orà group of *agbè* performers below.

|                                                                     |                                              |
|---------------------------------------------------------------------|----------------------------------------------|
| Lílé: <i>Ajómáwọlé ó dà bíi kórò má lọ</i>                          | Call: Ajómáwọlé, it seems Orò should not go  |
| Ègbè: <i>Àlàkẹ́ ó dà bíi kórò má lọ</i>                             | Response: Àlàkẹ́, it seems Orò should not go |
| (An intersperse guttural speech mode voice of a performer comes in) |                                              |
| Ohùn: <i>Éèè, á ọ̀ọ̀ọ̀...</i>                                       | Voice: <i>Éèè, á ọ̀ọ̀ọ̀...</i>               |
| <i>Á ọ̀ọ̀ọ̀ọ̀...</i>                                                | <i>Á ọ̀ọ̀ọ̀ọ̀...</i>                         |
| <i>Agogo ooo...</i>                                                 | Gong ooo...                                  |
| <i>Éèèèèèèèèè...</i>                                                | <i>Éèèèèèèèèè...</i>                         |
| <i>Ó yá máa bọ</i>                                                  | Now come over here                           |
| <i>Máa bọ</i>                                                       | Cover over here                              |
| <i>A wá ṣeré fún ẹ ni</i>                                           | We come to perform for you                   |
| <i>Bọ bàtàá lẹ</i>                                                  | Remove your footwear                         |
| <i>Ó yá, ó yá</i>                                                   | Let's do it                                  |
| <i>Áààààà</i>                                                       | <i>Áààààà</i>                                |
| Lílé: <i>Ajómáwọlé ó dà bíi kórò má lọ</i>                          | Call: Ajómáwọlé, it seems Orò should not go  |
| Ègbè: <i>Àlàkẹ́ ó dà bíi kórò má lọ</i>                             | Response: Àlàkẹ́ it seems Orò should not go  |

There is an interjection of song and speech modes of Yorùbá oral aesthetic voicing in the above excerpt. When the song was being rendered, one of the dancers interjected with utterances in a guttural speech mode to communicate to other performers and a female celebrant who wanted to join the dance performance. There are some significations that need to be explained in the above speech mode part of the excerpt. First, the shortness of the utterances, second, the content and third which is the most



noticeable and important feature in the excerpt, the guttural projection mode of the interjection lines. The short utterances enhance the smoothness of the recitation and its rhythmic effect. It contributes to fast tempo and smooth performance. It is as well a signifier of eagerness and readiness of the speaker to stimulate and encourage other performers around. The performer was able to coordinate the rhythm of instrumentation, singing and dancing at the same time through his directorial interjection. This identifies him as an experienced master performer, though he was at the point in time playing a chorus role. One cannot but wonder how the use of guttural voice modulation fits in the performance. The semiosis of the guttural voice modulation is no doubt indexically motivated by the lexical choice of Orò<sup>43</sup> in the song. The master performer turned director consequentially adopted the use of appropriate voice modulation that agrees with the generated Orò context.

The second is the content of the excerpt. The song aspect of the genre shows the speakers' feelings about the demise of the poetic subject which was compared to the departure of Orò. The presence of Orò to the worshippers seems to be interesting and as a result, people will not want it to leave but as a matter of fact, Orò must leave exactly when it should. What this suggests is that if the performers had the powers, they would have not allowed the deceased person to die. This definitely was because they cherished her company. So, to celebrate this dead person, the speaker in the speech form of the excerpt called on one of the celebrants (daughter of the deceased) to join them in the dance performance. We must take note of the voice and voicing modulation in which the speech of the excerpt is projected which cannot be adequately represented graphically unless described. The speaker made the interjection in a guttural voice mode. This is exactly the mode of voice used by worshippers of Orò to communicate during their ritual performances. A guttural is a voice modulation capable of creating fear in the listeners. We should note that masquerade also speaks in a guttural voice. Such voice is also used at the war front (which is the starting point of *orin agbè*) aimed and targeted to scare away the enemies. In this wise, guttural voice as used in the above text is a *hypogram* that is created out of the root (*semes*), of fear. Though the guttural voice used in the above text signifies fear, which the deity referenced in the text suggests, however, it was not used to scare either the performers or the audience in the performance context. It is rather converted and adopted to stimulate other performers.

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<sup>43</sup> Orò is a Yorùbá deity that is believed not to be seen by women.

According to Àlàbá (1979), chant also makes part of *orin agbè*. We did not get much data on chanting mode in *orin agbè*. Data on the genre are all in song mode. Ògúndèjì's (1985) study of *orin agbè* also shows that *orin agbè* is mainly in the song mode, though he was able to record one example of chant mode of the genre. Àlàbá (1979) also has an example of *orin agbè* text that encompasses a chant as shown below.

|         |                                                      |   |         |
|---------|------------------------------------------------------|---|---------|
| Gàníyù: | <i>Kó má dànò tọ ọ bá dọṣṣṣṣè oo.</i>                | } | song    |
|         | <i>Kó má dànò tọ ọ bá dọṣṣṣṣè.</i>                   |   |         |
|         | <i>Aásìkì tọ bá n re 'lé reṣè oo.</i>                |   |         |
| Elégbè: | <i>K'ókò ọ má dànò tọ ọ bá dọṣṣṣṣè oo.</i>           | } | Speech: |
| Gàníyù: | .....                                                |   |         |
|         | <i>Ó tó oòò!</i>                                     | } | Chant   |
|         | <i>Ọ tón tó nẹ.</i>                                  |   |         |
|         | <i>[Gbóyèga: o kú owùn]</i>                          |   |         |
|         | <i>Ìnbà Àdìsá onílù-agbè.</i>                        |   |         |
|         | <i>Èyí tó è tii wí mo n gbọ.</i>                     |   |         |
|         | <i>Àdìsá ooò!</i>                                    |   |         |
|         | <i>Ñlé eégún-un Táyélolú.</i>                        |   |         |
|         | <i>Ònlagbè jọọ má'e jàgbè ọ fọ.</i>                  |   |         |
|         | <i>Àdìsá jọọ má'e jàgbè ọ fàya.</i>                  |   |         |
|         | <i>T'ágbè bá fọ t'alágbè ní ọ sì dà.</i>             |   |         |
|         | <i>O ṣe éé!</i>                                      | } | Speech. |
|         | <i>O ṣe é, mo dúpẹẹ òò.</i>                          |   |         |
|         | <i>Aásìkì!</i>                                       |   |         |
|         | <i>Àlè ò dúpẹ owó ànẹ mo dúpẹ.</i>                   |   |         |
|         | <i>Mo dúpẹ ooò.</i>                                  |   |         |
|         | <i>Mo dúpẹ ooò.</i>                                  |   |         |
|         | <i>"Mo dúpẹ, mo dùpẹ, mo dúpẹ"</i>                   |   |         |
|         | <i>Tí labalábáá ṣe fún Olódumarèe wọn.</i>           |   |         |
|         | <i>[Gàníyù: Èsò, èsò, gbà kóró!]</i>                 |   |         |
|         | <i>Ng wọn-òn wáá wí kinní ken:</i>                   |   |         |
|         | <i>Aásìkì ooò!</i>                                   | } | Chant   |
|         | <i>Ó jù mí lẹnu lọ ooò.</i>                          |   |         |
|         | <i>[Gbóyèga: Mò n gbádùn 'ẹè! ]</i>                  | } | Speech  |
|         | <i>[Ó jù mí lẹnu lọ - Bùròdá ó. ]</i>                |   |         |
|         | <i>[Gbóyèga: Kín lo fẹ́é wí? ]</i>                   | } | Song    |
|         | <i>[Ògúnbòwálé: Maa wí gbogbo 'wun ọ bá fẹ́é wí]</i> |   |         |
|         | <i>Ṣòkòtó wù mí Bùròdá oo.</i>                       | } | Speech  |
|         | <i>Ó ṣètọ kí ng ní in o!</i>                         |   |         |
|         | <i>[Gbóyèga: Olóun á ṣe gbogbo 'ẹ nẹẹ]</i>           | } | Song    |
|         | <i>Ṣo òò mú mi délé ò ee?</i>                        |   |         |
|         | <i>Aásìkì, ṣe ng bá ẹ káálo?</i>                     | } | Speech  |
|         | <i>Ṣo òò mú mi dééééé ...?</i>                       |   |         |
|         | <i>[Gbóyèga: Ó yàà!]</i>                             | } | Song    |
|         |                                                      |   |         |
|         |                                                      | } | Speech  |
|         |                                                      |   |         |

|         |                                                                           |        |
|---------|---------------------------------------------------------------------------|--------|
| Elégbè: | Şó ód mú mi déélé ò eee?<br>Aásûkì, şe ng bá ẹ káálo?<br>Om'Aaróbadáádéé. | } Song |
| Gàníyù: | Om'Aaróbadáádéé ò eee.<br>Aásûkì, şe ng bá ẹ káálo?<br>Om'Aaróbadáádéé.   |        |

Gàníyù: May it not crash on the way.  
May it not crash on the way.  
Isaac, when you are going back home.

Chorus: May your vehicle not crash on the way.  
.....

Gàníyù: Please, stop a little!  
Stop a tittle, please!  
[Gbóyèga: I compliment you on the use of your sweet voice.]  
Homage to Àdisá, the owner of *agbè* musical instruments.  
I heard all that you said.  
Even what you have not said is already audible to me.  
Oh, Àdisá!  
Greetings!  
I greet you, Táyélolú's masquerade.  
*Agbè*-player, please do not let the *agbè* break.  
Àdisá, please do not let the *agbè* crack.  
If *agbè* breaks, that will create a problem for the *agbè* artist.  
Thank you!  
Thank you, I am grateful indeed.  
Isaac!  
The concubine does not thank her paramour for yesterday's cash gift.  
I am very grateful.  
I am very grateful.  
Thanks, thanks and thanks again  
As butterflies say to their God.  
[Gàníyù: Play it soft, soft *gbà kóró*]  
I shall now say something:  
O Isaac!  
It exceeds what my mouth can utter.  
[Gbóyèga: Carry on: I am enjoying your performance!]  
It exceeds what my mouth can utter, my dear brother.  
[Gbóyèga: What do you want to say?]  
[Ògúnmwólé: Do say all you wish to say.]  
I want a pair of trousers, my brother.  
I ought to possess it indeed.  
[Gbóyèga: God will provide everything you want.]  
Will you take me to your home?  
Isaac, may I come along with you?  
[Gbóyèga: I am ready to take you.]

Chorus: Will you take me to your home indeed?  
Isaac, may I come along with you?

Gàníyù: Person describable as Aróbadádé.  
 Chorus: Person describable as Aróbadádé.  
 Isaac, will you take me along with you?  
 Person describable as Aróbadádé.

(Àlàbá, 1979: 257-261)

In the excerpt above, there is a mixture of speech, chant and song modes of poetic rendition in *orin agbè*. The data is a piece of evidence that like speech and song, there also exists chant in the genre.

The mixture of the mode of poetic rendition as it occurs in *orin agbè* is a sign of the primary function of the genre, kings' entertainment poetry. When kings are being entertained, both chant and song poetic modes are commonly used. However, poetic interjection in speech mode is also possible because of the settings of king palaces across Yorùbáland. Yorùbá kings' palaces are not restricted to the general public, this makes it possible for the occurrence of speech mode communication, either from the *agbè* artists to members of the audience or from members of the audience to the artists.

The choice of poetic mode in *orin kete* is based on the purpose and type of the performance. In a religious performance, speech mode is used more than the others. It is also used in social performance but at a low rate. In the example of the religious performance of *orin kete* below, there are utterances made in different speech modes. The performance was held at Arísányán compound. In this performance, sacrifices were made to the dead, Aláraagbó and many other deities that are connected with Aláraagbó. There was a worshipper who wanted to sacrifice kolanut to Ìbèjì. While offering the sacrifice, the following utterances were made:

|                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                       |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Àrángbó: Èmi ni mo kóbì méjì sílè...</p> <p>(The kolanuts the worshipper brought were meant for sacrifice to Ìbèjì)</p> <p>Àrángbó: Mo dúpé o<br/>         Táyélolú ìṣẹ̀rẹ̀ wéwé<br/>         Ìkònkósó aríjò-ṣàna-iyàwó<br/>         Òkan mo ní n bí<br/>         Èjì ló wọ̀lé tò mí<br/>         Òbẹ̀-kìṣì-bẹ̀-kẹ̀ṣẹ̀</p> | <p>Speech: I am the one that brought two kolanuts</p> <p>Speech: I am grateful Táyélolú, young children Yam seedling-like who dances to entertain his inlaw I purpose to bear one Twins enter my home The one that jumps suddenly</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|              |                                         |                                                              |
|--------------|-----------------------------------------|--------------------------------------------------------------|
|              | <i>Ó wọlé alákiàsà</i>                  | He/she enters<br>pauper's home                               |
|              | <i>Ó sọ ó donígba-aşọ</i>               | And makes him/her<br>the owner of two<br>hundred clothes     |
|              | <i>Ojú ni pókí</i>                      | One with deep eye<br>sucket                                  |
|              | <i>Fún mi nírù n rójú şiré...</i>       | Give me tail and let<br>me have eyes to<br>play              |
|              | <i>Mo yíkàá iyá o</i>                   | I make special<br>obeisance for the<br>mother                |
|              | <i>Nílẹ̀ ni mo wà o</i>                 | I am on the ground                                           |
|              | <i>Nílẹ̀ ni mo wà o...</i>              | I am on the ground                                           |
| <i>Orin:</i> | <i>Táyélolú lóun ó şokọ mi</i>          | Song: Táyélolú says he<br>will be my husband                 |
|              | <i>Ọmọkẹhìndé lóun ó şokọ mi</i>        | Ọmọkẹhìndé says<br>he will be my<br>husband                  |
|              | <i>O ò sí ni n máà ródò lódrùn mọ o</i> | He says I should<br>stop going to the<br>river under the sun |
|              | <i>Táyélolú lóun ó şokọ mi</i>          | Táyélolú says he<br>will be my husband                       |
| <i>Ègbè:</i> | <i>Táyélolú lóun şokọ mi</i>            | Response: Táyélolú says he<br>will be my husband             |
|              | <i>Ọmọkẹhìndé lóun ó şokọ mi</i>        | Ọmọkẹhìndé says<br>he will be my<br>husband                  |
|              | <i>Ó sí ni n máà ródò lódrùn mọ o</i>   | He says I should<br>stop going to the<br>river under the sun |
|              | <i>Táyélolú lóun ó şokọ mi</i>          | Táyélolú says he<br>will be my husband                       |

The above presentation was made both in speech and song modes. The worshipper at the initial stage answered a question asked by the priest about the two kolanuts at the shrine of Ìbejì. The answer given to the question about the owner of the kolanuts is in the speech mode of daily conversation. This was suddenly changed to the poetic language (praise poetry). It was changed to Yorùbá twins panegyric rendered. It is used by the speaker to show appreciation for Ìbejì, the Yorùbá god of twins. When the panegyric got tensed, was suddenly changed to the song. The semiotic implications of changing a mode of utterance from speech to either chant or song include the gravity of the poetic sentences, an attempt to show how mindful the speaker is of his/her utterances

and as well as an attempt to show the mood of the speaker towards his/her statements whose details or summary can only be given in the sentences of the song or chant alluded to.

Changing from chant to song mode is also possible in *orin kete*. This is very much common when the genre is performed as social entertainment. The performer, usually the lead vocalist(s), can chant for a long time while the drumbeat continues. The chanter will later end up the chant with song to which a response will be made. The content of the song usually complements the theme of the discussion in the chanting part of the genre.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Ìṣàré:</i> <i>Ọmọ Atééréjayé</i><br/> <i>Gbéra ñlẹ ko dide</i><br/> <i>Kò lẹ dá mi lóhùn mó</i></p> <p><i>Ọmọ ẹ ní ñ dáhùn</i><br/> <i>Ó ti lọ</i><br/> <i>Ìjẹni àgbé ọmọ Bàyamù</i></p> <p><i>Olóólà tí mùkọ abẹ</i></p> <p><i>Lábándé ọmọ Aríkẹ-ewu-móbe...</i></p> <p><i>Ọmọ ẹrankó méréndínlógún</i></p> <p><i>Lẹjini àgbé kọ nilà</i></p> <p><i>Tí ò gbowó abẹ lọwọ wọn</i></p> <p><i>Lílẹ:</i> <i>Éééé Àríkẹ</i><br/> <i>Gbére o</i><br/> <i>Aríkẹ o</i><br/> <i>Gbére o</i><br/> <i>Ó dàrinnàkò ò</i></p> <p><i>Ègbè:</i> <i>Gbére</i><br/> <i>Ó dàrinnàkò...</i></p> | <p>Chant: The offspring of Atééréjayé<br/> Rise up<br/> She cannot answer me anymore<br/> It is her child that answers<br/> She has gone<br/> Ìjẹni àgbé, the offspring of Bàyamù<br/> The tribal mark maker that drinks the pap circumcision<br/> Lábándé, the offspring of Aríkẹ-ewu-móbe...<br/> The offspring of sixteen animals<br/> Were circumcised by Èjini àgbé<br/> And did not collect charges</p> <p>Call: <i>Éééé Àríkẹ</i><br/> Goodbye<br/> Àríkẹ<br/> Goodbye<br/> Till we meet again</p> <p>Response: Goodbye<br/> Till we meet again</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

In the foregoing, the lead vocalist started this section of the performance by chanting the panegyric of the dead person. He continued to mourn her demise and ended up the chant with a song which was responded to by the chorus with the same lines. So, *orin kete* like *orin agbè* is a mixture of the speech, chant and song modes of poetic recitation. The speech mode of recitation occurs most in *orin agbè* but is also common in the religious aspect of *orin kete* (during the sacrifice made to deities related to the genre i.e. Òrìṣà-ńlá, Aláraagbó, Ìbejì and Ìrókò).

### 5.1.3 Semiotics of voice aesthetics in *orin kete* and *orin agbè*

Voice aesthetics in *orin kete* and *orin agbè* is beyond the choice of poetic voice tempo (*àràngbó*, *ìsàré* and *orin*). Voice aesthetics, as described in this work, implies how these modes of poetic tempo are manipulated to create aesthetics in the genre. The main voice aesthetic discovered in *orin kete* and *orin agbè* includes voice modulation. According to Turnbull (2010), to modulate is to change the quality of one's voice so as to generate an outcome which could be loud, softer or lower. Voice modulation is mainly changing of style and loudness of voice pitch in order to express an emotion. This could occur through tonal counterpoint, tonal distortion, vowel lengthening, voice vibration, nasalised voicing, guttural voicing and humming.

#### 5.1.3.1 Tonal counterpoint in *orin kete* and *orin agbè*

Tonal counterpoint, according to Olátúnjí (1984), is a device that employs an intentional tone contrast or lexical items distortion for creating an aesthetic poetic effect. This is done in such a way that the tones on parallel lexical items are intentionally patterned to contrast with one another. In the lyrics of *orin kete* below, tonal counterpoint is deployed.

1. *Lílé:* *Àrà kengé*  
*Olórún n̄ se n̄nkan o*  
*Àrà kengé*  
*Olórún n̄ se n̄nkan ò*  
*Bó sòjò*  
*A sòdá*  
*A tún se rúkurùku ooo*  
*Ègbè:* *Àrà kengé*  
*Olórún n̄ se n̄nkan ooo*  
*Call:* Surprise!  
God creates wonderful things  
Surprise!  
God creates wonderful things  
When He makes it rain  
He also makes the drought  
He as well makes weather cloudy  
*Response:* Surprise!  
God creates wonderful things
2. *Ìsàré:* *Mo dáyeṅ dúró*  
*È jẹ n máa rétí inú gbó*  
*È dákun ẹ má mú tẹmi gbó*  
*Oore ò sẹ sòhun gbogbo*  
*Ó dá mi lójú pé*  
*Etí inú lomo ejò máa n̄ lò*  
*Ìpé tá a pé*  
*Tá a pé bíríkítí*  
*Ìpò tá a pò bìbàà*  
*Ìláyí Aláwùràbí*  
*Mámà jẹ á fómọ àbúrò sòmọ*  
*Wéréwéré niken máa jélé*  
*Bítàkùn ò bá já*  
*Chant:* I stop that for now  
Let me hear with the listening ear  
Please, do not take me up  
Everything cannot be handled with  
goodness  
I am very sure that  
Snakes use inner hear  
Our assemblage  
That we assembled in circle  
Our high number assemblage  
The God Almighty  
Do not let us take our brothers'  
child as ours  
Termites eat a house slowly  
If the rope is intact

*Owó ò le bókéré*  
*Baba ta ní máá fì pónpó*  
*Palábahun...*  
*Mo bèyín o elégbè ẹ gbòkun*

*Mo bèyín elégbè ẹ gbòsà*

*Orin tálùkò<sup>44</sup> bá dá*  
*Lomọ ẹ máá n gbè fun*  
*Lèşelèşe*  
*Lèjàlèjà*  
*Èyí tá bá lè şe*  
*Là á mára le sí*  
*Baálé má rídí*

*Ìyà lórí iyọnu ni*

*È dákun*  
*È má jẹ kí tọwọ ó bó*  
*È má jẹ kí ẹşẹ ó yè*  
*Bí tọwọ bá bó*  
*Bí ẹşẹ bá yè*  
*Torí irú wọn ní máá*  
*borín lọ*  
*Mo bè yín*  
*Èyin aráa bí*  
*Àgádágodo*  
*Kì í wọn lára éégún*

*Kò sòrìşà tí pohùn Orò*

*nílé ayé*  
*Mo dé*  
*Kólóko má leè roko*

*Mo dé*  
*Kólónà má yènà*

*Ìdé tí mo dé*  
*Ádán kan ò rogi*

*Òòbẹ kan*  
*Òòbẹ kàn*  
*Wọn ò gbodò rogi àjà*  
*Èyin aráabí*  
*Kólekóle kó nilé ayé*

*Èrọ ni tìgbín*

Squirrel can never be caught  
No one's father kills a tortoise with  
a stick

I beg my chorus to respond as full  
as the ocean

I beg my chorus to respond as full  
as the sea

It is the call made by the red turaco  
That its offspring responds to

For the one who is capable

For the one who could fight

It is the thing that one could do

That one commits oneself to

That the head of the family should  
not know the source

Such a thing ends in pain and  
suffering

Please

Do not let the one at hand fall off

Do not let the one in the leg miss

If the one at hand falls off

If the one in the leg misses

It is such a person that fades with  
song

I beg you

You these people

A padlock

Is not missed out in masquerade  
costume

No deity is capable to stop *Orò*  
voice

on earth

I have come

Farmers should not go to their  
farms

I have come

Road constructors should abandon  
their work

As I arrived

A bat should not hang down on a  
tree

Also a small bat

A small bat

Should not hang down on a rafter

You these people

Taking things hard does not befit  
life

Softness is that of the snail

<sup>44</sup> The word *àlùkò* as it was used in the above excerpt is inexact. It is rather *Èlúkú*, an *orò* deity among *Ìjèbú Yorùbá*.



|                                      |                                                  |
|--------------------------------------|--------------------------------------------------|
| <i>Pèlèpèlè lomo ejò ñ</i>           | It is with ease that snake offsprings climb      |
| <i>gagbòn</i>                        | coconut tree                                     |
| <i>Mò tón dé eeeè</i>                | I have arrived again                             |
| <i>Mo tún dé o</i>                   | I have arrived again                             |
| <i>E dákun</i>                       | Please                                           |
| <i>Mo bèyín</i>                      | I beg you                                        |
| <i>Olórún má jé á pàdé ejó</i>       | God should not let us have a court case          |
| <i>Olórún má jéyà ó jẹ wá</i>        | God should not let us suffer                     |
| <i>Mo dé bí mo sẹ ñ dé</i>           | I have come the way I used to come               |
| <i>Èyin ará ibí</i>                  | You these people                                 |
| <i>Kò lè yè</i>                      | It cannot stop                                   |
| <i>Kò lè yè látowó mi</i>            | It cannot stop from me                           |
| <i>Kò lè yè òòò</i>                  | It cannot stop                                   |
| <i>Níbi táa béré eè</i>              | Where we have                                    |
| <i>Níbi táa béré ibílè dé</i>        | Where we have taken traditional performance to   |
| <i>Omọ Láṣelé</i>                    | Offspring of Láṣelé                              |
| <i>Níbi táa béré ibílè dé</i>        | Where we have taken traditional performance to   |
| <i>Kò lè yè</i>                      | It cannot stop                                   |
| <i>Kò lè yè látowó mi</i>            | It cannot stop from me                           |
| <i>Kò lè yè</i>                      | It cannot stop                                   |
| <i>Towó yín ló kù tí n ò lè sọ o</i> | It is what is on your side that I am not sure of |
| <i>Ègbè: Kò lè yè òòò</i>            | Response: It cannot stop                         |
| <i>Kò lè yè lá towó mi</i>           | It cannot stop from me                           |
| <i>Kò lè yè òòò</i>                  | It cannot stop                                   |

Evidence of tonal counterpoint is featured in the above excerpts. In the first excerpt, the tones of some lexical items are patterned to counter and contrast with one another. "Òjò, òdá and rúkurùku" in "Bó sòjò; A sòdá and A tún sẹ rúkurùku ooo" are made to contrast each other. The first two syllabic words "òjò" have both vowels carrying low tones. The second word "òdá" carries a low tone on the initial vowel and a high tone on the second vowel. This contrasts with the last syllable of the first lexical item. The third lexical is multi-syllabic words with four syllables. The word is a partial reduplicated idiophonic item of "rúku" (to mean not clear). The tone on the first syllable of "rúku" is contrasted with a low tone to deviate from the root; hence, it ends up in having "rúkurùku" (an unclear atmosphere). The word "rúkurùku" makes a tonal contrast when said after "òjò" and "òdá". This is because it has tonally deviated from them and it makes it possible for the mid-tone to also feature and balance tonal co-occurrence in the usage.

Likewise in the second excerpt, the tones on "ìpé and ìpò", "pé and pò", "bíríkítí and bíbàà" in "Ìpé tá a pé; Tá a pé bíríkítí; Ìpò tá a pò bíbàà" are used to contrast one

another. High tones are prominent and common on the first sets of words identified while the second set carries low tones all through. This is an intentional contrastive tonal pattern identified as the tonal counterpoint above. Other examples are "ẹ gbòkun and ẹ gbòsà" in "Mo bèyín elégbè ẹ gbòkun", "Lèṣelèṣe and Lèjàlèjà", "tówó... bó and ṣeṣe... yè" in "Ẹ má jẹ kí tówó ó bó; Ẹ má jẹ kí ṣeṣe ó yè; Bí tówó bá bó; Bí ṣeṣe bá yè" and "Kólóko...roko and Kólónà... yènà" in "Mo dé; Kólóko má leè roko; Mo dé; Kólónà má yènà" among others in the second excerpt above.

Some expressions in both the first and the second songs are semiotically motivated. These range from the metaphoric items; "òjò, òdá and rúkurùku", a plea, "Mo bèyín elégbè ẹ gbòkun; Mo bèyín elégbè ẹ gbòsà; Orin tálùkò bá dá; Lomọ ẹ máá n gbè fun", prayer incantations; "Ìdè tí mo dé; Adán kan ò rogi; Òòbè kan; Òòbè kàn; Wọn ò gbòdò rogi àjà", an advice, "Ẹyin aráabí; Kólekóle kó nilé ayé; Ẹrò ni tìgbín; Pèlèpèlè lomọ ejò n gagbòn" to an oath of allegiance to *kete* performance; "Kò lè yè; Kò lè yè látówó mi; Kò lè yè; Tówó yín ló kù tí n ò lè sọ o" as shown in the second song above.

God's works are said to be wondrous in the first song above. This is because He is the maker of òjò (rain), òdá (drought) and rúkurùku (cloudy weather). Apart from their denotative meanings, as sinsign, òjò and òdá could also be expanded to signify bountifulness and insufficiency. This claim could be traced to some Yorùbá proverbial expressions including "Ojó kan òjò, oja kan òdá layé" (One day rain, one-day drought is what life is about). Òjò and òdá in this semiosphere are metaphorical signifiers of bountifulness and insufficiency of a needful item, usually food. Rúkurùku (cloudy weather) outside the semiosphere of weather could also be expanded to signify inconsistency in the semiosphere of human need. If the lead vocalist of the above *kete* songs is concerned about God's work on changing weather situations, then the poet is just commenting about the wonders in the change of atmosphere. On the other hand, attributing these lexical items to human status, especially, economic status, òjò is symbolic signifier of richness; òdá would signify poverty while rúkurùku would symbolise life imbalance.

The sentences, "Mo bèyín elégbè ẹ gbòkun; Mo bèyín elégbè ẹ gbòsà; Orin tálùkò bá dá; Lomọ ẹ máá n gbè fun" as said earlier is a plea. Apart from their denotative meanings, the words "gbòkun and gbòsà" have other significations. "Gbòkun" is a predicate generated from the combination "gbè" (to respond) and "òkun" (ocean) through the process of deletion ( $gbè + òkun = gb + òkun = gbòkun$ ). The same process is applicable to "gbòsà" ( $gbè + òsà = gb + òsà = gbòsà$ ). If we are to translate the

combined verb literally as they were used, it would mean “I beg my chorus to respond to the ocean” and “I beg my chorus to respond to the sea”. These are literal translations whose meanings do not connote the exact meanings of the sentences because “gbè” as a verb cannot semantically co-occur with “òkun” and “òsà” which are inanimate and cannot respond to the call of a song. “Òkun” and “òsà” as used above are symbolic signifiers of fullness and completeness to which the lead singer wanted his chorus to respond. In order to justify his request, the lead singer added that his chorus must respond completely because “*orin tálùkò bá dá, lòmọ è máá n gbè fun*” (It is the call made by the red turaco that its offspring responds to). This sentence is *ọfọ* (an incantation). The positive assertive marker “ni..” in the deep structure “...ni ọmọ...” which becomes “...lòmọ...” as a result of vowel deletion is an indication that the statement is an incantation. As an incantation, it is a cliché because “*orin tálùkò bá dá, lòmọ è máá n gbè fun*” is an agreeable statement that has been in use to signify cohesion for a long time. In this wise, the statement is a cliché signifying cohesion. The positive assertive marker “...ni...” used also affirms this.

The sentences “*Ídẹ tí mo dé; Adán kan ò rọgi; Ọ̀òbẹ kan; Ọ̀òbẹ kàn; Wọ̀n ò gbọdọ rọgi àjà*” are also *ọfọ* (incantation). This is because “...ò...” used in the expression is a negative assertive sentence marker as found in *ọfọ*. The marker “*Èrọ ni tìgbín; Pẹ̀lẹ̀pẹ̀lẹ̀ lòmọ ejò n gaghò*”. The word “...lòmọ...” also has “ni” in its deep structure which is “ni ọmọ”. Deletion of vowel /i/ in the preposition “ni” occurred, in the process of combining the /n/ with the object (ọmọ) because /n/ is a nasal consonant that cannot co-occur with /ɔ/ in the environment unless its nasality feature changes. As a result, /n/ changes into its non-nasal variant /l/ and the process results in “...lòmọ...” above. Though, “*Èrọ ni tìgbín; Pẹ̀lẹ̀pẹ̀lẹ̀ lòmọ ejò n gaghò*” is *ọfọ* as shown by some of the sentences feature, it is also a cliché signifying ease. And lastly in “*Kò lè yẹ; Kò lè yẹ látọwọ mi; Kò lè yẹ; Tọwọ yín ló kù tí n ò lẹ sọ o*”, “yẹ” could mean to stop or to change. In the context of the performance of the song, “yẹ” could mean either of the two meanings stated above. That is to switch from *orin kete* to another song or to stop its performance. The theme of the song is an allegiance made by the lead singer to his chorus. The chorus also repeated part of the lead singer's call by saying “*Kò lè yẹ látọwọ mi; Kò lè yẹ*”. This is to show that, the chorus were also in support of the song and would not allow the performance of the song to stop. As a result, the song is therefore a signifier motivated by law (agreement) to signify an oath of allegiance for the sustenance of *orin kete*. Likewise in *orin agbè*, tonal counterpoint is among the styles of voice modulation

made used by the *agbè* performers to create voice aesthetics in *agbè* performance. For example, a tonal counterpoint is reflected in the following *agbè* lyrics:

1. *Lílé: A gbé tilé wa dé* Call: We have come with our family tradition  
*Ègbè: Tilée wa* Response: Our family tradition  
*Lílé: A gbé tilé wa dé* Call: We have come with our family tradition  
*Ègbè: Tilée wa* Response: Our family tradition  
*Lílé: Àkókó kosùn ó kerí* Call: Woodpecker applies camwood to paint its head  
*Ègbè: Tilée wa* Response: Our family tradition  
*Lílé: Àdàbà kosùn ó kàyà* Call: Dove applies camwood to paint its chest  
*Ègbè: Tilée wa* Response: Our family tradition  
*Lílé: Olóbùró kosùn ó kòfòn* Call: *Olóbùró* applies camwood to paint its neck  
*Ègbè: Tilée wa* Response: Our family tradition  
*Lílé: A gbé tilé wa dé* Call: We have come with our family tradition  
*Ègbè: Tilée wa* Response: Our family tradition
  
2. *Lílé: Láálá ñ yọ lókè o èè* Call: Something of high features from the sky  
*Ègbè: Lààlà ñ yọ lókè o èè* Response: Something of high features from the sky  
*Lílé: Láálá ñ yọ lókè* Call: Something of high features from the sky  
*Níbi a gbé ñ sawo lọ* Where we went on Ifá religious expedition  
*Ègbè: Lààlà ñ yọ lókè* Response: Something of high features from the sky  
*Níbi a gbé ñ sawo lọ* Where we went on Ifá religious expedition

In the above lyrics of *orin agbè*, the three sentences: “*Àkókó kosùn ó kerí; Àdàbà kosùn ó kàyà; Olóbùró kosùn ó kòfòn*” are parallel. The parallel status of the sentences makes it possible for some lexical items in the three parallel sentences to be collocate. “*Àkókó*”, “*àdàbà*” and “*olóbùró*” are lexically matched because they belong to the same class of grammar; they are nouns. They are as well subjects of the verbs in each of the sentences. “*Erí*” ( as in “*kun erí = kerí*” (to paint the head), “*àyà*” (as in “*kun àyà = kàyà*” (to paint the chest) and “*òfòn*” (as in “*kun òfòn = kòfòn*” (to paint the neck) also match lexically because they are also nouns and objects of the predications (“*kùn*”; to paint) combined with them. While looking at the selection of the tone on “*àkókó*”, “*àdàbà*” and “*olóbùró*”, they are made to vary in such a way that they contrast one another. “*Àkókó*”,

a three syllabic word, has a low tone / ˘ / on the first syllable and a high tone / ˊ / on the other two syllables. The word “àdàbà” has low tones all through the three syllables while “olóbùró” has a mid-tone on the first syllable, high tone on the second, low on the third and high on the fourth. This creates a tonal balance. In other words, tones of these words are not stagnant. Likewise “erí”, “àyà” and “òfon” have tones patterned in creating tonal balance in such a way that the words do not only have a single tone at the final stage of each lexical item. This helps in having an up and down tonal pattern which is labelled as tonal counterpoint.

In the second example of *orin agbè* above, “láálá” and “lààlà” are lexically matched. They are as well patterned to be tone balanced. Nevertheless, both words are ideophones. “Láálá” is a *seme* “lààlà” is traceable to. “Láálá” is either used as a noun or an adverb. “Láálá” as a noun could be traced to a Yorùbá proverb, “Láálá tó ròkè ilẹ̀ ló n bọ̀” (Anything that goes up comes down). “Láálá” in the semiosphere of a thing going up as denoted in the proverb could refer to animate and inanimate objects. “Láálá” does not only stand for an object (animate or inanimate), it has within a sense of such an object having the capability of going up. This is because as a noun, “láálá” is derived from “láláálá”, an adverb used to describe verbs depicting moving up; for example, “fò láláálá” or “fò lálá” (to jump very high). Converting “láálá” into a noun as done in the above *orin kete* is a conversion of lexical from its primary status to secondary.

“Lààlà”, on the other hand, is a nonsensical variant of “láálá”. “Lààlà” does not have either a grammatical or semantic meaning in the song context. Its usage is intentional, it is used to create a tonal counterpoint of “láálá” to bring about tonal contrast. It is both “láálá” and “lààlà” that the performers said feature from “òkè” (the sky) at their *Ifá* religious expedition. “Láálá” which is said to feature from the sky in the semiosphere of *agbè* performance is nothing else than the spectacular performances of *orin agbè* that the performers aimed. So the sense depicted by “...sawo lọ” (to go on *Ifá* religious expedition) is by an expansion a metaphoric signification of *agbè* performance. In both *orin kete* and *orin agbè*, tonal counterpoint is among the signifiers of technical know-how of the tone use of the vocalists. Their perfect use of tonal counterpoint determines how versed they are in the songs.

### 5.1.3.2 Tonal distortion in *orin kete* and *orin agbè*

To create voice aesthetics, the initial word tone may be distorted. When the tone of a word is distorted, this will make the word lose its semantic meaning. When tones

are distorted in *orin kete* and *orin agbè*, there always remains a clue that helps in making meaning from the words their tones are distorted. We expatiate this while explaining examples of tonal distorted words in *orin kete* and *agbè* below.

1. *Lílè:* *Éèèèèèèèèè!*  
*Ònìróókò ló bí mi ò*  
  
*Onírookò ló bí mi*  
  
*Igi tééré yegbó o*  
*Ègbè:* *Ònìróókò ló bí mi*  
  
*Igi tééré yegbó o*  
*Lílè:* *Onírookò ló bí mi*  
  
*Igi tééré yegbó o*  
*Ègbè:* *Ònìróókò ló bí mi*  
  
*Igi tééré yegbó o*
  2. *Lílè:* *È má pẹ ò ríjò mi*  
  
*È ò ríjò ọpé o*  
*Ègbè:* *È mà pẹ ò ríjò mi*  
  
*È ò ríjò ọpé o*  
  
*Lílè:* *È má pẹ ò ríjò mi*  
  
*È ò ríjò ọpé o*  
  
*Ègbè:* *È mà pẹ ò ríjò mi*  
  
*È ò ríjò ọpé o*
- Call:* *Éèèèèèèèèè!*  
It was a worshipper of Ìrókò that gave birth to me  
It was a worshipper of Ìrókò that gave birth to me  
A thin tall tree beautifies the forest  
*Response:* It was a worshipper of Ìrókò that gave birth to me  
A thin tall tree beautifies the forest  
*Call:* It was a worshipper of Ìrókò that gave birth to me  
A thin tall tree beautifies the forest  
*Response:* It was a worshipper Ìrókò that gave birth to me  
A thin tall tree beautifies the forest
- Call:* Do not say you did not see my dance  
You do not see the dance of praise  
*Response:* Do not say you did not see my dance  
You do not see the dance of praise  
*Call:* Do not say you did not see my dance  
You do not see the dance of praise  
*Response:* Do not say you did not see my dance  
You do not see the dance of praise

The first lyric of *orin kete* is one of the songs used by the performers of the genre to show their affiliation with the Ìrókò deity. In the second line of the excerpt, the lead vocalist distorted the original tone of the word "*oníróókò*" (which can be directly translated as the owner of *irókò* but actually means the worshipper of Ìrókò deity) by calling it "*ònìróókò*". The mid-tone on the initial syllabic vowel "o" of "*oní*" was distorted and changed to the low tone "ò". Similarly, the high tone on the "í" in the syllable "*ní*" was distorted and changed to "*nì*" to have "*ònì-*", instead of "*oní-*". "*Oní-*" is a nominaliser in Yorùbá morphological process. The morpheme "*oní-*" as a prefix is

added before a noun to form a new word that shows possession or ownership. When it is added to “*ìrókò*” as it can be shown “*oní + ìrókò*”, it becomes “*oní + ìrókò = oníròókò*”. This denotatively means the owner of *the ìrókò* tree but connotatively means the worshipper of the *ìrókò* deity.

“*Igi tẹ́ẹ́rẹ́*” (a thin tall tree) which was said to befit the forest (*yẹgbó o*) in the above song is used to refer to *ìrókò*. The tall and thin features described as “*igi tẹ́ẹ́rẹ́*” in the song are employed here as an iconic signification of *ìrókò*. The semiotic implication in this regard is that “*ìrókò*” can be substituted with the name “*igi tẹ́ẹ́rẹ́*” in the semiosphere of *Ìrókò* deity worship as done by the performer of *kete* song above. Hence, if the sentences “*Òníròókò ló bí mi ò*” (It was a worshipper of *Ìrókò* that gave birth to me” and “*Igi tẹ́ẹ́rẹ́ yẹgbó o*” (A thin tall tree beautifies the forest) are considered, the performers at the semiosphere of the song used their affiliation with *Ìrókò* deity as pride. This is exactly what the statement “*Igi tẹ́ẹ́rẹ́ yẹgbó o*” (A thin tall tree beautifies the forest) emphasises. If “*oníròókò*” signifies the worshipper of *Ìrókò* deity and “*igi tẹ́ẹ́rẹ́*” iconises “*ìrókò* tree”, “*igbó*” (forest) may then be seen as connoting society at large in which “*ìrókò*” and “*oníròókò*” exist. Thus, the vocalists in the above song showed off their pride as they contribute to the beauty of “*igbó*” (semiotically considered as a society). However, the song is a qualisign as it shows the quality of both the deity and worshippers of *Ìrókò*.

The second lyric of *orin kete* is a version of the first. In the call of the song, no tone was distorted as the lead vocalist called all the words involved phonetically correct in accordance with the rule of Yorùbá grammar, “*È má pẹ ò ríjò mi; È ò ríjò ọpẹ o*” (Do not say you did not see my dance; You do not see the dance of praise). Contrary to this, the chorus change the mid-tone on the third person plural pronoun “*ẹ*” to the low tone “*ẹ̀*”. As it is evident in “*È mà pẹ ò ríjò mi; È ò ríjò ọpẹ o*” (Do not say you did not see my dance; You do not see the dance of praise). This is an obvious tonal distortion, though its tone in the second sentence of the response is not distorted.

Tone distortion on both lyrics of *orin kete* is intentionally done to bring about the effect of tonal counterpoint, so as to add beauty to the rhythm of the song. If the chorus should maintain the initial tone on the first line of the second *orin kete* lyric shown above, the rhythm of the song would be flat and the effect of tonal counterpoint paramount in Yorùbá oral poetry would be jeopardised. As a result, tonal distortion in both genres is a signifier of the rhythmic tune of the lyrics of the poetic genres. The lead vocalist of the first lyric was aware of this, that is why he said the distorted version

“Ònìròókò ló bí mi ò” (It was a worshipper of Ìrókò that gave birth to me) before saying the original version “Oníròókò ló bí mi ò”. Another semiotic implication of this is that the lead vocalist signalled what the chorus of the song is like if actually they wished to maintain the rhythm of the song. The tonal distortion here is used to maintain the rhythm, in this regard, it is a qualisign.

Like in *orin kete*, there also exists the use of distortion in *orin agbè* though is not widely used. This is because, in all the data collected on *orin kete*, hardly could one see a lyric without an element of tonal distortion. In this regard, tonal distortion is one of the most utilised verbal aesthetics in *orin kete*. Let us look at this example of tonal distortion in *orin agbè*.

1. *Lílé:* Ómélé máa ró ùàkàrà  
Egúngún ló kẹ̀şẹ̀ başọ  
*Ègbè:* Omele máa ró ùàkàrà  
Egúngún ló kẹ̀şẹ̀ başọ  
*Lílé:* Ómélé máa ró ùàkàrà  
Egúngún ló kẹ̀şẹ̀ başọ  
*Ègbè:* Omele máa ró ùàkàrà  
Egúngún ló kẹ̀şẹ̀ başọ  
*Call:* Continue to sound sonorous *omele*,  
*ùàkàrà*  
It is the masquerade that wears the  
cloth  
*Response:* Continue to sound  
sonorous *omele*, *ùàkàrà*  
It is the masquerade that wears  
the cloth  
*Call:* Continue to sound sonorous *omele*,  
*ùàkàrà*  
It is the masquerade that wears the  
cloth  
*Response:* Continue to sound  
sonorous *omele*, *ùàkàrà*  
It is the masquerade that wears  
the cloth
2. *Lílé:* Òyańyáríya ò  
Ájọşàkàrà yá dé ò  
Ó ya déè!  
*Ègbè:* Òyańyáríya ò  
Ájọşàkàrà yá dé ò  
*Lílé:* Ó ya déèèèè  
*Ègbè:* Òyańyáríya ò  
Ájọşàkàrà yá dé ò  
*Call:* Òyańyáríya ò  
The dancers of *ùàkàrà* have come  
*en masse*  
They have come *en masse*!  
*Response:* Òyańyáríya ò  
The dancers of *ùàkàrà* have come  
*en masse*  
*Call:* They have come *en masse*!  
*Response:* Òyańyáríya ò  
The dancers of *ùàkàrà* have  
come *en masse*

In the first line of the first *agbè* lyric, the word “ómélé”, a poetic and distorted variant of “omele” (the smallest and the foremost gourd) is mentioned. Referring to “omele” as “ómélé” as done above is a form of tonal distortion. The lead vocalist intentionally varied the rhythm of his own part of the song from what the response is likely to be, this is



"*Omele máa ró şàkàrà; Egúngún ló kẹşẹ başo*" (Continue to sound sonorous *omele*, *şàkàrà*; It is the masquerade that wears the cloth) to bring about tonal counterpoint. As mentioned above, tonal distortion is employed to create tonal counterpoint.

The vocalists in the first lyric of *orin agbè* called on *omele* (the smallest and the foremost gourd) to continue to sound smoothly sonorous because it is the masquerade that wears the cloth. This is to mean that *omele* should sound melodious so that dancers at the dance arena could dance very well. In Yorùbá dance culture, the masquerade is believed to be the best dancer; *lébe* masquerade type, for example, is believed to be the best dancer. This is exactly what the vocalists symbolise when saying that "*Egúngún ló kẹşẹ başo*" (It is the masquerade that wears the cloth). The cloth mentioned here is the costume used by masquerade to perform, i.e. dance performance. *Egúngún ló kẹşẹ başo*" (It is the masquerade that wears the cloth) as used above is suggesting the nearness of serious performance, which would be performed by *egúngún*. As a result, the statement indexically signifies the imminence of serious dance.

In the second song, *ajóşàkàrà* (dancer(s) of *şàkàrà*) were said to have come *en masse*. The vocalists distorted the mid-tone on the morpheme "a-" of *ajóşàkàrà*" and replaced it with high tone "á-" to have "ájóşàkàrà". This was intentionally done just to create tonal aesthetics. Semiotic attention is also needed to be paid to the word "*Ọyańyáriya*". This sign is an idiophone created from the root word "ya". "Ya" can either mean to break away, deviate, rush or come *en masse*. It specifically means "to come *en masse*" if it is used together with "dé" (arrive or come) as it is in the above poetic line, "*Ájóşàkàrà yá dé ò*" (The dancers of *şàkàrà* have come *en masse*). So, "*Ọyańyáriya*", depicting how the *ajóşàkàrà* (the dancers/performers) have arrived *en masse* in the lyric, is an imaginary signifier of a large number of people.

### 5.1.3.3 Vowel lengthening in *orin kete* and *orin agbè*

Vowels are lengthened in both *orin kete* and *orin agbè* to create verbal aesthetics. In some situations, lengthening of the vowel may result in voice vibration depending on how good the vocalist is (Ògúndèjì, 1979). Vowel lengthening, as shown in the data collected, is one of the most employed verbal aesthetic styles in both *orin kete* and *orin agbè*. Examples of vowel lengthening in *orin kete* are the ones below:

- |    |                                             |       |                                                                                                         |
|----|---------------------------------------------|-------|---------------------------------------------------------------------------------------------------------|
| 1. | <i>Lílé: Ọlélééééééé<br/>Èni aléèkú dé.</i> | Call: | <i>Ọlélééééééé<br/>The one who has been threatened<br/>with death but remains immortal<br/>has come</i> |
|----|---------------------------------------------|-------|---------------------------------------------------------------------------------------------------------|

|    |                                                                 |                  |                                                                                                     |
|----|-----------------------------------------------------------------|------------------|-----------------------------------------------------------------------------------------------------|
|    | <i>Lèkúléku ò</i><br><i>Eni aléèkú dé</i>                       |                  | <i>Lèkúléku ò</i><br>The one who has been threatened<br>with death but remains immortal<br>has come |
|    | <i>Ègbè: Òlélé</i><br><i>Eni aléèkú dé</i>                      | <i>Response:</i> | <i>Òlélé</i><br>The one who has been threatened<br>with death but remains immortal<br>has come      |
|    | <i>Lílè: Eni aléèkú dé ò</i>                                    |                  | The one who has been threatened<br>with death but remains immortal<br>has come                      |
|    | <i>Léèkúléku ò</i><br><i>Eni aléèkú dé</i>                      |                  | <i>Lèkúléku ò</i><br>The one who has been threatened<br>with death but remains immortal<br>has come |
|    | <i>Ègbè: Òlélé</i><br><i>Eni aléèkú dé</i>                      | <i>Response:</i> | <i>Òlélé</i><br>The one who has been threatened<br>with death but remains immortal<br>has come      |
| 2. | <i>Lílè: È mà jójà mí ó run òòò</i><br><i>Ojà tÓlúwa dá òòò</i> | <i>Call:</i>     | Do not let this market perish<br>The market founded by God                                          |
|    | <i>Ègbè: È mà jójà mí ó run</i><br><i>Ojà tÓlúwa dá o</i>       | <i>Response:</i> | Do not let this market<br>perish<br>The market founded by<br>God                                    |
|    | <i>Lílè: È mà jójà mí ó run òòò</i><br><i>Ojà tÓlúwa dá òòò</i> | <i>Call:</i>     | Do not let this market perish<br>The market founded by God                                          |
|    | <i>Ègbè: È mà jójà mí ó run</i><br><i>Ojà tÓlúwa dá o</i>       | <i>Response:</i> | Do not let this market<br>perish<br>The market founded by<br>God                                    |

As obvious in the lyrics of *kete* song shown above, there is evidence of vowel lengthening. In the first lyric, the word "Òléléééééé" of the first line of the song, is a poetic form of "òlélé" in the response, which is described as a signifier of winning/victory in the previous analysis. The lead vocalist lengthened the last syllabic vowel of the word "é" with a high tone, which is the initial tone of the vowel. This was done intentionally. First of all, when the last vowel of a word is lengthened, it is used to emphasise either the word in particular or the whole sentence. In the case "Òléléééééé", it is the noun "òlélé" the lengthening is used to emphasise. In another sense, the whole lyric is an incantatory prayer used by the performer to pray for victory over their enemy. If this is the case, the word "Òléléééééé" could then be considered an invocation which is mentioned by Olátúnjí (1985) and Ògúndèjí (1991 and 2020) as the foremost feature

of Yorùbá incantation. “Òléléééééé” in this regard is a symbolic signifier of an invocatory element that would make the performers conquer their enemy.

In the second lyric, the lead vocalist like in the first lyric also lengthened the vowel at the end of the sentence “*E mà jójà mí ó run òò*” (Do not let this market perish). The vowel lengthening in this lyric is different from the one in the first lyric. What makes the difference is that lengthened vowel “ò” is neither the last word of the sentence nor the vowel of any word in the sentence; it is brought in as an additional element primarily for emphatic purpose. This makes it easy for it to be removed from the sentence without affecting its original meaning as in “*E mà jójà mí ó run*” (Do not let this market perish). An attempt to delete the final “é” of “òlélé” will end up in losing the meaning of the word. This further reiterates that vowel lengthening in the first lyric is focused on the word “òlélé” while the one in the second lyric is focused at the whole sentence “*E mà jójà mí ó run*”. Lengthening the vowels in the above lyrics of *kete* is primarily voice aesthetics. This is because it adds more to the melodies of the lyrics of the song.

The performers in the second lyric of *orin kete* requested that people should not let their market perish “*E mà jójà mí ó run*” (Do not let this market perish). This statement makes it seem the performer is selling something or they own a marketplace. Denotatively, the word “*ojà*” could mean either “a marketplace” or “a sellable product”. However, the performers could not mean a marketplace because the market which they said is God created “*Ojà tÓlúwa dá o*” (The market founded by God) is more related to their product “performance of *orin kete*” than the actual market where good is sold. If the verb “*dá*” (created) in “*dá ojà*” (found a marketplace) and “*dá egbé (kete)*” (found a group i.e. *kete* performance group) are considered, the same verb “*dá*” (to found or to create) is used. This also shows more interrelationship between the word “*ojà*” and the word “*egbé*” (most especially, a money-making group like a secular *orin kete* performance group). In this wise, “*ojà*” as used in the above *kete* excerpt is metonymic symbolising *agbè* performance group and it is the group the performers appealed to the people to not let it perish.

As mentioned earlier, we can see the examples of vowel lengthening in the lyrics of *orin agbè* below:

- |                                                                                                                                          |                                                                                                                               |
|------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| <p>1. <i>Lílé:</i> <i>Agogo ñ ró oooo</i><br/> <i>Àbí ò ró ooooo?</i><br/> <i>Kèngbè ooo</i><br/> <i>Ègbè:</i> <i>Agogo ñ ró ooo</i></p> | <p>Call: Gong is sounding aloud<br/> Or does it not sound aloud?<br/> Oh the gourd!<br/> Response: Gong is sounding aloud</p> |
|------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|

|    |                                                                                                                                                                                          |                                                                                                                                                                                                              |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | <i>Àbí ò ró ooooo?</i><br><i>Kèngbè ooo</i>                                                                                                                                              | Or does it not sound aloud?<br>Oh the gourd!                                                                                                                                                                 |
| 2. | <i>Lílé: Ó di pòrò omi bọ́ọ́</i><br><i>Ómọ̀ ò ríyàá è mọ̀</i><br><i>Omi ń se pòrò ooo</i><br><i>Ègbè: Ó di pòrò omi bọ́ọ́</i><br><i>Ómọ̀ ò ríyàá è mọ̀</i><br><i>Omi ń se pòrò ooo</i> | Call: It becomes shedding tears quickly<br>The child does not see his mother<br>Tear is shed quickly<br>Ègbè: It becomes shedding tears quickly<br>The child does not see his mother<br>Tear is shed quickly |

In the first, second and the third lines of the call and response of the above first *agbè* lyric “*Agogo ń ró oooo; Àbí ò ró ooooo?; Kèngbè ooo* (Gong is sounding aloud; *Or does it not sound aloud?; Oh the gourd*), the high tone vowel sounds “o” is lengthened to have “oooo”. The lengthened vowels “oooo” do not only emphasise the whole sentences in the above *orin agbè*, but they are also as well used as tonal aesthetic. The order of arrangement of the musical instruments of *agbè* song, *agogo* (gong) and *agbè* (gourd) mentioned above signifies ascending order in which the ensemble of *kete* is played. Thus, the lyric is a qualisign because it prescribes the order of realising a perfect melodious *agbè* orchestra.

The second is an elegiac lyric of *agbè* song. The vowel “ó” of the syllable “bó”, to mean drop but connotatively means shedding tears in the sentence “*Ó di pòrò omi bọ́ọ́*” (It becomes shedding tears quickly) is lengthened, as well as the vowel “o” of the sentence “*Omi ń se pòrò ooo*” (Tear is shed quickly). If the sentences “*Ó di pòrò omi bọ́ọ́*” and “*Omi ń se pòrò ooo*” should be denotatively translated, the result would be “It becomes quick dropping of water” and “Water is dropping quickly”. “*Omi*” which is directly translated as the water here is not actual water but tear. The vocalists chose not to call tear its Yorùbá name, “*omijé*” because they do not want to add more to the sorrow of the poetic object “*omọ̀*” (the child, who out of loss of his mother sheds tear). The deployment of “*omi*” as “*omijé*” is euphemistic. “*Omi*” (water) as used to signify tear(s) in the lyric is an iconic metonymy.

#### 5.1.3.4 Voice vibration in *orin kete* and *orin agbè*

As we have mentioned above, Ògúndèjì (1979: 81) explains that “at the hand of a good singer, vowel lengthening- especially at the final position- provides an opportunity for vibration of voice”. Vowel lengthening is instrumental in veritable for voice vibration. Some other sources of voice vibration both in *orin kete* and *orin agbè* are voice modulation, tonal distortion, tonal counterpoint, guttural voice style and

nasalised voice style (predominantly in *orin agbè* and *orin kete* respectively). Considering the above lyric of *kete* “Òléléééééé; Òmò aléèkú dé (Òléléééééé; The child of the one who has been threatened with death but remains immortal has come), there exists a vowel lengthening; in the course of lengthening the vowel, the lead vocalist at the performance context vibrated his voice. The vibration continued in the second line of the call where the vocalist distorted the original low tone of the initial morpheme “à-” of the word “aléèkú” (the one who has been threatened with death but remains immortal) and replaced it with mid-tone morpheme “a-” purposively to maintain the lengthened vibrated rhythm. Similarly in the *kete* lyric “È mà jójà mí ó run òòò; Qjà tÓlúwa dá òòò (Do not let this market perish; The market founded by God), the emphatic vowel “o” distorted and lengthened to realise “òòò” in the sentences of the call does not only give an effective voice lengthening but also give an effect of voice vibration.

The same thing occurs in the above lyric of *orin agbè* “Agogo ñ ró ooo; Àbí ò ró ooooo?; Kèngbè ooo” (Gong is sounding aloud; Or does it not sound aloud?; Oh the gourd) and “Ó di pòrò omi bójó; Ómò ò ríyàá è mó; Omi ñ se pòrò ooo” (It becomes shedding tears quickly; the child does not see his mother; Tear is shed quickly). The emphatic vowel “o” which was distorted and lengthened as “ooo” in both lyrics is the same as explained above on *orin kete*. Another vowel “ó” of the syllable “bójó” (drop) is lengthened as “bójó”. However, the vowel is not only lengthened but also vibrated. The vibration of the vowel “óóó” in “bójó” is not only for voice aesthetics but also a verbal symbolic signification of sympathy developed by the vocalists for the loss of the poetic object's (*omò*: child) mother. In both genres, voice vibration is a sign of the quality of good voicing capacity of the vocalists.

#### 5.1.3.5 Nasalised voicing in *orin kete* and *orin agbè*

In the languages of the world, vowel sounds could either be nasal or non-nasal sounds. Apart from vowel sounds, syllabic consonants /n/ and /m/ are also nasal sounds. The data collected in both *orin kete* and *orin agbè* show that the vocalists of the genres consider these syllabic nasal consonants just as how they use them in their daily conversations. However, the vocalists of *agbè* and *kete* genres at times nasalise non-nasal sounds for either dialectical or aesthetic purposes. Ògúndèjì (1979) and Àlàbá (1985) have these examples in *orin agbè*. Dialectical examples of the nasalised vowels in *orin kete* and *orin agbè* are shown in the lyric below.

- |    |                                                                   |           |                                                                                  |
|----|-------------------------------------------------------------------|-----------|----------------------------------------------------------------------------------|
| 1. | <i>Lilé:</i> <i>Kín la ó maa fòní jú o</i>                        | Call:     | What would we use today to pay                                                   |
|    | <i>Ègbè:</i> <i>Ìnbà la ó máa fòní jú ò</i>                       | Response: | It is homege we would use today to pay                                           |
|    | <i>Ìnbà ò</i>                                                     |           | It is homage                                                                     |
|    | <i>Lilé:</i> <i>Kín la ó maa fòní jú o</i>                        | Call:     | What would we use today to pay                                                   |
|    | <i>Ègbè:</i> <i>Ìnbà la ó máa fòní jú ò</i>                       | Response: | It is homage we would use today to pay                                           |
|    | <i>Ìnbà ò</i>                                                     |           | It is homage                                                                     |
| 2. | <i>Lilé:</i> <i>Pára tí mo gbọ o</i><br><i>Mo lójò ló ín bọ o</i> | Call:     | When I heard <i>pára</i><br>I said rain is approaching                           |
|    | <i>Ègbè:</i> <i>Ọjò kọ o</i><br><i>Alágbè ló ín bọ o</i>          | Response: | It is not rain<br>It is <i>alágbè</i> that is approaching<br>(Ògúndèjì, 1979:15) |

The first excerpt is a lyric of *kete* song and the second is a lyric of *agbè* song. In the lyric of *orin kete*, the first excerpt above, the vowel “i” in “ibà” (homage) is nasalised to sound “*inbà*” in the sentence “*Ìnbà la ó máa fòní jú ò; Ìnbà ò*” (It is homage we would use today to pay; It is homage). Likewise in the *orin agbè*, the second excerpt above, the initial syllabic continuous aspect marker “*n*” is changed to “*ín*” with the introduction of the vowel “i” in the sentence “*Mo lójò ló ín bọ o*” (I said rain is approaching) and “*Alágbè ló ín bọ o*” (It is *alágbè* approaching). In this regard, “*ín*” is a dialectical variant of “*n*” in Òhàkò (a dialect of the people of Òkè Ògùn).

On the other hand, the vocalist of *orin kete* at times nasalises for aesthetic purpose. This is a situation whereby the vocalist just decides to nasalise all the vowel sounds in a lyric of *kete* but which such nasalisation is not dialectic, the nasalisation is done to bring about the melody of the songs. In all the data collected on *orin kete*, only one lead vocalist sang in this style but not all the time because he could not maintain the pace for long. This second style of nasalisation is not commonplace in *orin agbè* since all the data collected in Ìbàràpá and Òkè Ògùn do not show this. As a result, nasalisation in the genres is either dialectical or aesthetic signification.

#### 5.1.3.6 Guttural voicing in *orin kete* and *orin agbè*

One of the voice aesthetics in *orin agbè* is guttural voicing style. In this situation, the vocalists of *orin agbè* produce deep loud sounds from their throats like the Yorùbá masquerade style of speaking. The mode of the utterance produced during this period is usually speech mode. In all the data collected on *orin kete*, there is no evidence of such

style of poetic projection. What actually accounts for this is the religious solemnity use of *orin kete* at its initial stage which is still present in the performance of the genre. The performance of *orin kete* is usually organised and topical oriented which may not give room for the use of language in a manner that is not related to Alará-Igbó religious doctrine. We have cited an example of guttural voice projection under the mode of poetic utterances in *orin kete* and *orin agbè* above. The example is the data represented below:

|                                                                    |                                              |
|--------------------------------------------------------------------|----------------------------------------------|
| <i>Lílè:</i> <i>Ajómáwọ̀lé ó dà bíi kórò má lọ</i>                 | Call: Ajómáwọ̀lé, it seems Orò should not go |
| <i>Ègbè:</i> <i>Àlàkẹ́ ó dà bíi kórò má lọ</i>                     | Response: Àlàkẹ́, it seems Orò should not go |
| (An intersperse guttural speech mode voice of a performer came in) |                                              |
| <i>Ohùn:</i> <i>Éèè, á ọ̀ọ̀ọ̀...</i>                               | Voice: <i>Éèè, á ọ̀ọ̀ọ̀...</i>               |
| <i>Á ọ̀ọ̀ọ̀...</i>                                                 | <i>Á ọ̀ọ̀ọ̀...</i>                           |
| <i>Agogo ooo...</i>                                                | Gong ooo...                                  |
| <i>Éèèèèèèèèè...</i>                                               | <i>Éèèèèèèèèè...</i>                         |
| <i>Ó yá máa bọ̀</i>                                                | Now come over here                           |
| <i>Máa bọ̀</i>                                                     | Come over here                               |
| <i>A wá ọ̀ré fún ẹ̀ ní</i>                                         | We come to perform for you                   |
| <i>Bọ̀ bàtàá lẹ̀</i>                                               | Remove your footwear                         |
| <i>Ó yá, ó yá</i>                                                  | Let do it                                    |
| <i>Áààààà</i>                                                      | <i>Áààààà</i>                                |
| <i>Lílè:</i> <i>Ajómáwọ̀lé ó dà bíi kórò má lọ</i>                 | Call: Ajómáwọ̀lé, it seems Orò should not go |
| <i>Ègbè:</i> <i>Àlàkẹ́ ó dà bíi kórò má lọ</i>                     | Response: Àlàkẹ́, it seems Orò should not go |

The performer who interspersed with speech mode utterance, which was tagged “*ohùn*” (voice) in the above lyric of *orin agbè*, deployed guttural voice to project the poetic lines. Though the interjection is rendered in speech, it does not affect the rhythm of the song. This is because, as a master of the *agbè* song, he understood how this could be done perfectly. The poetic utterances are used to direct and coordinate other performers in the performance space. It has been explained also under the mode of utterances in *orin kete* and *orin agbè* above that the Orò deity mentioned in the line of the lyric accounts for the selection of this verbal aesthetic voice style. Thus, the guttural voice style in this performance semiosphere is an argument (a sign of reason). Besides, the voice style as used in the performance context of the above *agbè* lyric is an iconic signification of the deity of Orò.

### 5.1.3.7 Humming in *orin kete* and *orin agbè*

The data collected on *orin kete* do not have prominent examples of humming. This as said under guttural voicing style is influenced by religious doctrine and practices of Alará-Igbó which *orin kete* is attributed to. So, humming is not common in the use of language in the worship of Alará-Igbó deity. It has been mentioned by Ògúndèjì (1979) that humming is part of the style and technique in vocal performance in *orin kete*. This according to Ògúndèjì is done when the lead vocalist hums to "provide a sort of relief" for himself, "especially when he is getting out of breath" (pg. 96). An example of this according to Ògúndèjì is the lyric of *orin agbè* below:

|                                  |         |                                                                       |
|----------------------------------|---------|-----------------------------------------------------------------------|
| <i>Ègbè:</i> Àrà ìn bá da lọ dá  | Chorus: | It is the style I would have performed that you performed             |
| <i>Lílé:</i> Unùn ùn ún ún un ún | Leader: | Unùn ùn ún ún un ún                                                   |
| <i>Ègbè:</i> Àrà ìn bá dá lọ dá  | Chorus: | It is the style I would have performed that you performed<br>(pg. 96) |

Converging with Ògúndèjì, humming is also guttural because it does not give room for mouth opening which makes it possible to produce sounds with the back of the throat. Apart from this, paying close attention to some instrumentalists among the *agbè* performance group of Igbó-Orà reveals that many of them hum when playing the gourd. What we find out from the performers as regards this is that it required energy to play the type of gourd they used. This is because, the *agbè* used by this group were not enmeshed, the beads or seeds that would have been used to enmesh the gourds were put inside. This makes it a bit more difficult to play than an enmeshed gourd. To realise the required rhythm, the instrumentalist at a time needed to hum. Similarly, the dancers hummed to keep by the rhythm. This is done silently and lot aloud. We get to know all this through our discussion with them on how they maintained the rhythm from the beginning to the end. Consequently, humming is not only for aesthetic but also for technical purpose. Hence, humming is a sign of attainment of a quality *agbè* rhythm; however, a qualisign.

### 5.1.4 Semiotics of communication styles in *orin kete* and *orin agbè*

The communication styles in *orin kete* and *orin agbè* are the ways the performers of these genres communicate either to one another or with their immediate audience. These could be discussed under three broad categories: dialogue styles, call and

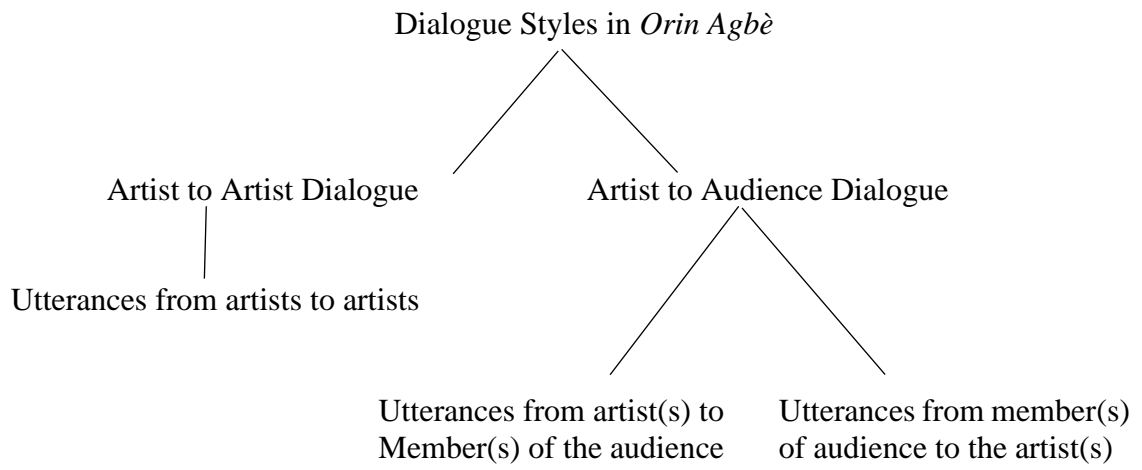


responses styles and thematic preoccupations. Call and responses and thematic preoccupations in these genres are considered styles of communication because they are capable of performing communication functions.

#### 5.1.4.1 Semiotics of dialogue styles in *orin kete* and *orin agbè*

Under this subheading, we discussed the dialogue styles in *orin agbè* first. Àlàbá's (1985) investigation reveals a subsection related to this. Though Àlàbá (1985) does not call it a dialogue style directly, what he discusses under the subheading "Other Sayings in *Orin agbè*", (p. 185) is simply call and response styles in *orin agbè*. Àlàbá (1985) expatiates that dialogue, which he calls utterances in *orin agbè*, can be grouped into three major categories. The first is utterances from artist to artist, the second is utterances from artists to the member(s) of the audience and the third, utterances from member(s) of the audience to the artists. An utterance from artist to artist could either be from the lead vocalist to *agbè*-players (*agbè* instrumentalists), from the lead vocalist to the chorus and utterances from the *agbè*-player/chorus to the lead vocalist. The second, from artists to members of the audience, according to Àlàbá (1985), could occur when the lead vocalist calls a member of the audience by name to create rapport or by directing questions or requests to the audience. The third category which is utterances from member(s) of the audience to the artists may come as a response to greetings, verbal salutes or supplications, it could also be an answer to a specific question as well as interpolation.

In this study, it is observed that Àlàbá's (1985) categorisation of dialogue styles in *orin agbè* can be reorganised under two broad categories. The second and the third categories (utterances from artists to members of the audience and members of the audience to the artists) can be put under one broad category. This is best represented in the Plate 5.1 below:



**Fig. 5.1 Dialogue styles in *orin agbè***

The reason why the second and the third categories is combine is that they are almost the same thing. The dialogues that occur in both are not restricted to the members of the performance group. It includes the members of the audience. The dialogue can be either motivated by members of the performance group or members of the audience. Dialogue from artist to artist takes a different form. This could be from the lead vocalist to either the instrumentalist(s) or the chorus. It can also be directed by the member(s) of the instrumentalists or chorus to the lead vocalist. The content could be a question, an answer, a challenge, a motivational speech, a precaution, a greeting or a response to greetings, among others. It must also be mentioned here that these could be rendered in speech, chant, song and instrumental modes. This is because *orin agbè* and *orin kete* have attributes of all the communicative modes mentioned above.

The dialogues from artist to artist are very common in *orin agbè*. In this type of dialogue, an artist converses with another artist during presentation. It is important to note that most of what happen in *isèlù* section of *orin agbè* constitute dialogues from artist to artist. Let us look at the example of a dialogue that constitutes a mixture of song and speech poetic modes in *orin agbè* below:

|                                             |                                                              |
|---------------------------------------------|--------------------------------------------------------------|
| <i>Lílé: Ijò ilé ẹ̀ gùn ẹ̀ o</i>            | Call: You are moved to dance by your maternal homestead muse |
| <i>Ègbè: Tilé iyá ẹ̀ lò n' ẹ̀</i>           | Response: You belong to your mother's house                  |
| <i>Lílé: Ijò ilé ẹ̀ gùn ẹ̀ o</i>            | Call: You are moved to dance by your maternal homestead muse |
| <i>Ègbè: Tilé iyá ẹ̀ lò n' ẹ̀</i>           | Response: You belong to your mother's house                  |
| <i>Lílé: Ẹ̀ o ó lé jò o èèè?</i>            | Call: Oh! Can you dance?                                     |
| <i>Ègbè: O ò le jò o èèè</i>                | Response: Oh you cannot dance?                               |
| <i>Lílé: Ẹ̀ o ó lé jò o èèè ?</i>           | Call: Oh! Can you dance?                                     |
| <i>Ègbè: O ò le jò o èèè</i>                | Response: Oh! You cannot dance?                              |
| <i>Lílé: Ẹ̀ o ó le jò bí olóhùn agbè ò?</i> | Call: Can you dance like one with gourd's voice?             |
| <i>Ègbè: O ò le jò bí olóhùn agbè ò</i>     | Response: You can't dance like one with gourd's voice        |
| <i>Lílé: Ẹ̀ o ó le jò bí Lángabà ò?</i>     | Call: Can you dance like Lángabà?                            |
| <i>Ègbè: O ò le jò bí Lángabà ò</i>         | Response: You can't dance like Lángabà                       |

(The main dancer faced the lead vocalist and one of the chorus/gong player)

*Oníjò: Ìkà lẹ̀yin yìí* Dancer: Both of you are wicked

(A female performer backed him and said)

*Elégbè: È jé kó le yín nílèè!* Member of the chorus: Let him chase you out of your father's house if you are not a real son of the house!

(The gong player laughed)

*Aláago: È kú ọrò ilé o*

Gong player: Thanks for upholding our family tradition

*Gbogbo Òṣèrè: È kú ọrò ilé o*

All performers: Thanks for upholding our family tradition

In the above dialogue rendered in song mode, there is a challenge whereby the lead vocalist challenged the main dancer that the muse of his mother's dance style has stimulated him. This statement was completed by the chorus pointing to the main dancer that he belonged to his mother's house and not their father's house. This is a dialogue that involves three sets of *agbè* performers. They are the vocalists, the dancers and the drummers. Saying someone belongs to his/her mother's home and not his/her father's means many things in the Yorùbá cultural setting. One among such meanings is that the person is a bastard. There are many Yorùbá wise sayings to back-up patriarchal right of ownership of child over the mothers. Some of these are:

- |      |                                                                  |                                                                                                           |
|------|------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|
| i.   | <i>Òkè òkú lòkú n rẹ baba ọmọ ló lómó</i>                        | The dead one goes to its mountain, it is one's father that owns him/her                                   |
| ii.  | <i>A kì í gbàkàtà lówó akítì, a kì í gbalé baba ọmọ lówó ọmọ</i> | No one can chase chimpanzee out of its domain as no one can take away someone father's house from him/her |
| iii. | <i>Ọmọ àlè níí fọwọ òsì júwe ilé baba rẹ</i>                     | It is a bastard that describes the address of his/her father's house using the left hand                  |

Thus, calling someone a child of his/her mother's home signifies that he/she is of questionable paternity. Having heard that his vocalist challenged him to engage in his mother's dancing style, which technically means he was not dancing in the way their forefathers danced to the gourd, the dancer changed his dancing step and started dancing harder to prove that he was not a bastard as being insinuated but a real son of his paternal family. When the dancer saw that the lead vocalist and other performers were not sincere with their claims and that they just wanted him to dance harder which might affect him due to his advanced age, he replied them by saying, "Both of you are wicked". He deduced the actual intention of the vocalists challenging him from their question "*Şo ó le jó bíí Lánğabà ò?*" (Can you dance like Lánğabà?). There is a historical account behind the poetic character of Lánğabà (the legendary *agbè* dancer). He is the one also

referred to as *olóhùn agbè* (someone who has a gourd-like voice). It was narrated that he was a main dancer of *agbè* when Òla was the lead vocalist. Òla was the first *agbè* player of Ajóṣàkàrá Compound in Igbó-Orà. Lánḡabà was with Òla when he went on a performance at Ìdèrè where he died and never returned home. So, Lánḡabà is the best dancer of *agbè* (gourd), whose dance can never be compared with anyone else's.

Lánḡabà as used in the above poetic lines is semiotic cliché. This is because Lánḡabà is an agreeable as the best dancer of *agbè* for a very long time ago. It is, therefore, also a historical sign. Using it to measure the dance proficiency of a performer hence signifies the best level of *agbè* dancing skills. It is also a sign of stimulation to the dancer. The belief is that if a dancer cannot dance like Lánḡabà, such a dancer is not a good dancer of *agbè* song, probably he is a bastard and not a real son/daughter of the family. The song about Lánḡabà's dexterous dancing style as implicit in the context of the dialogue is that Lánḡabà died on a dancing tour. He never came back home alive (*àjádèèwòlé*). The vocalist singing for the fairly elderly man wanted him to dance harder to the point he would harm himself or even to the point of death like Lánḡabà, if possible. The dancer understood this and he quickly responded by calling them wicked souls.

There is also artist to artist(s) dialogue in *orin kete*, whether in religious or secular performances. These may be from the vocalists to either the drummers or the dancers. It can as well come from either the drummers or dancers to the vocalists. In a situation where the dancer is also the lead vocalist, he/she communicates as much as possible with other performers. The communication can be either a verbal utterance, a drumbeat or a bodily language. The example below is a mixture of speech poetic mode and drum poetry.



**Plate 5.2** The dancer dialogues with the drummer on stand during the performance of *orin kete*

The picture was taken by the researcher at Arísányán compound, Ìdòfin, Igbó-Ọrà on 18/8/2018.

*Ìyá Ìlù Bènbé: Bèbè ìdí ó wà níbè*      Bènbé Motherly Drum: Waist beed is there  
*Bó bá dà bí iró*      If it is a lie  
*E yè é wò*      You can confirm it

(There was a dancer that danced to this drumbeat, she responded by using her left hand to touch her buttock and the right hand to touch her stomach simultaneously to follow the rhythm of the drumbeat. Suddenly, the drummer changed the style and the dancer replied him verbally as he spoke with the drum.)

|                                   |                                         |
|-----------------------------------|-----------------------------------------|
| <i>Ìlù: E má fabẹ ifárí şeré</i>  | Drum Beat: Do not play with a razor     |
| <i>Oníjó: Bílédì</i>              | Dancer: Blade                           |
| <i>Ìlù: Ọmọ Apébiowó</i>          | Drum Beat: The offspring of Apébiowó    |
| <i>Oníjó: O ò</i>                 | Dancer: Yes!                            |
| <i>Ìlù: O ò ní mọ̀şì</i>          | Drum Beat: You will not know poverty    |
| <i>Oníjó: Àşẹ...</i>              | Dancer: Amen...                         |
| <i>Ìlù: O ò ní didàkudà</i>       | Drum Beat: You will not turn bad        |
| <i>Oníjó: Àmín o</i>              | Dancer: Amen                            |
| <i>Ìlù: Èni ẹ̀lẹ̀ni kò ní...</i>  | Drum Beat: Another person will not...   |
| <i>Oníjó: Kò ní gbàşẹ mi şe</i>   | Dancer: Reap the fruit of my labour     |
| <i>Ìlù: Ọmọ Apébiowó</i>          | Drum Beat: The offspring of Apébiowó    |
| <i>Oníjó: Ó òòò...</i>            | Dancer: Yes!                            |
| <i>Ìlù: Orí ẹ̀ni mà ló ń yoni</i> | Drum: It is one's head that saves one   |
| <i>Orí ẹ̀ni mà ló ń yoni</i>      | It is one's head that saves one         |
| <i>Àwọ̀n méjèjì:</i>              | Both the drum beat and the dancer:      |
| <i>Ènìyàn ò fẹ̀ni fọ̀rọ̀</i>      | Human beings do not want one to be rich |
| <i>Bí ò şorí ẹ̀ni</i>             | Only one's head does                    |
| <i>Orí ẹ̀ni mà ló ń yoni</i>      | It is one's head that saves one         |

The drummer and the dancer in the above section of performance engaged each other in a dialogue that contains wise sayings about the sharpness of the blade which iconises the baleful characteristics of the poetic subject identified as ọmọ Apébiowó (offspring of Apébiowó). This was followed by the prayer for the subject and lastly religious sayings about the inner head protection of human beings in general. The observation about the inner head's guidance connotatively alludes to the poetic subject. The dancer, who was the subject of the conversation, responded to the drum conversation and sometimes she joined the drummer in completing the conversation. Apart from being part and parcel of the praise/panegyric of the subject, it must be stated here that the dialogue, like how it occurs in other Yorùbá oral poetry, is a sign of cooperation and

coherence in the performance of the genre. The dialogue among the artists could be a discussion on social, religious, economic and other aspects of life.

The dialogue by an artist with members of the audience is the second category of dialogue in *orin agbè*. This is also found in *orin kete*. As our findings reveal, dialogue with members of the audience both in *orin kete* and *orin agbè* can be divided into two. The first is the utterances from the member(s) of the artists to the audience. The second is the utterances from the member of the audience to member(s) of the artists. The examples of these are in the excerpts below.

|                                                                          |                                                                               |
|--------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| <i>Lílè:</i> <i>Mo wà nílé Lágùnkè</i><br><i>Ọmọ Fijàbí</i>              | Call: I am at Lágùnkè's house<br>The offspring of Fijàbí                      |
| <i>Ègbè:</i> <i>É è mo gbà</i><br><i>Gbogbo yín tẹ ẹ dúró</i>            | Response: Yes, I agree<br>Everybody standing                                  |
| <i>Lílè:</i> <i>A wà nílé Lágùnkè</i><br><i>Gbogbo yín tẹ ẹ dúró</i>     | <i>Call:</i> We are at Lágùnkè's house<br>Everybody standing                  |
| <i>Ègbè:</i> <i>É è mo gbà</i><br><i>Gbogbo yín tẹ ẹ dúró</i>            | Response: Yes, I agree<br>Everybody standing                                  |
| <i>Ìṣàré:</i> <i>Ṣé kí n yílù po?</i><br><br><i>Àbí kí màmà yílù po?</i> | Chant: Should I change the style of<br>my drum?<br>Or should I not change it? |

(An audience replied the second lead vocalist, who was also the main dancer)

|                                                                               |                                                                     |
|-------------------------------------------------------------------------------|---------------------------------------------------------------------|
| <i>Ònẖòran:</i> <i>Má tí ì yílù po árá</i><br><br><i>Máa bá eré lọ</i>        | An Audience: Do not change it<br>now<br>Continue the<br>performance |
| <i>Ìṣàré:</i> <i>Ṣókù díẹ gin-ín-gín?</i><br><i>Ó n gbé mi lókàn fúkẹfúkẹ</i> | Chant: Does it remain a little?<br>I am seriously longing for<br>it |

(The first/lead singer interfered with a song)

|                                                                                                                                                |                                                                                                                                                         |
|------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Lílè:</i> <i>Nínó òṣèré Igbó-Ọrà</i><br><br><i>Nínó òṣèré Igbó-Ọrà</i><br><br><i>Olórin nílá lajókete</i><br><br><i>Nínó òṣèré Igbó-Ọrà</i> | Call: Among the artists in Igbó<br>Ọrà<br>Among the artists in Igbó<br>Ọrà<br>Kete dancers are notable<br>musicians<br>Among the artists in Igbó<br>Ọrà |
| <i>Ègbè:</i> <i>Olórin nílá lajókete</i><br><br><i>Nínó òṣèré Igbó-Ọrà</i>                                                                     | Response: <i>Kete</i> dancers are notable<br>musicians<br>Among the artists in Igbó<br>Ọrà                                                              |



The above dialogue is an example of an artist to audience form of dialogue. At the initial stage of the excerpt, the second lead vocalist, who was also the main dancer that wore *yèrì* (*Kete* dancer's gown/skirt) opened the discussion in the above excerpt. He informed the audience that the place they were was *Lágùnkè's* house. After this, he asked the audience whether he should change the pattern of the performance but a member of the audience answered that he should not change it yet but continue with the style. The dialogue above is motivated by the artist. He did this to consider the interests of his audience and to keep their indulgence. Oral artists do appreciate the impacts of their audience, they appreciate their loyalty towards them. Most a time, oral artists pray for their audience. This often occurs in *ẹkún iyàwó* (Yorùbá nuptial poetry) and also in *iyèrẹ ifá* (*Ifá* chant).

On the other hand, the dialogue can be opened by the audience in form of appreciation, challenge, warning, information, reward, correction and encouragement among others. This form of dialogue is what we refer to as utterances from member(s) of the audience to the artist(s). This form of dialogue is the opposite of the form we just discussed because of the direction of communication. The following examples are from *orin agbè* song:

|                                                                    |                                              |
|--------------------------------------------------------------------|----------------------------------------------|
| <i>Lilé: Ajómáwọlé ó dà bíi kórò má lọ</i>                         | Call: Ajómáwọlé, it seems Orò should not go  |
| <i>Ègbè: Àlàkẹ́ ó dà bíi kórò má lọ</i>                            | Response: Àlàkẹ́, it seems Orò should not go |
| (An intersperse guttural speech mode voice of a performer came in) |                                              |
| <i>Ohùn: Éèè, á ọ̀ọ̀ọ̀...</i>                                      | Voice: Éèè, á ọ̀ọ̀ọ̀...                      |
| <i>Á ọ̀ọ̀ọ̀ọ̀...</i>                                               | <i>Á ọ̀ọ̀ọ̀ọ̀...</i>                         |
| <i>Agogo ooo...</i>                                                | Gong ooo...                                  |
| <i>Éèèèèèèèèè...</i>                                               | <i>Éèèèèèèèèè...</i>                         |
| <i>Ó yá máa bọ</i>                                                 | Now come over here                           |
| <i>Máa bọ</i>                                                      | Come over here                               |
| <i>A wá ẹ́rẹ́ fún ẹ ni</i>                                         | We come to perform for you                   |
| <i>Bọ bàtàá lẹ</i>                                                 | Remove your footwear                         |
| <i>Ó yá, ó yá</i>                                                  | Let do it                                    |
| <i>Áààààà</i>                                                      | <i>Áààààà</i>                                |
| <i>Lilé: Ajómáwọlé ó dà bíi kórò má lọ</i>                         | Call: Ajómáwọlé, it seems Orò should not go  |
| <i>Ègbè: Àlàkẹ́ ó dà bíi kórò má lọ</i>                            | Response: Àlàkẹ́, it seems Orò should not go |

(Another interspersed speech mode roaring voice of another performer came in as he began to dance with force)

Ohùn: *Hòòòòòò*  
*Èmi fẹ́ jíjọ ilé wa lónìí o*

Voice: *Hòòòòòò*  
I want to dance the  
traditional dance of our  
family today

(The below is an intersperse of a voice of a woman who was one of the audience, the woman was a housewife but was not part of the performance at the particular time)

Ohùn: *Rọra máa jó!*  
*Àní o rọra máa jó!*

Voice: Take it easy!  
I said you should dance  
gently!

Ohùn: *Hòòòòòò*  
Olórin: *Àní o rọra máa jó ló wí*

Voice: *Hòòòòòò*  
Lead Vocalist: She said you should  
dance gently

Ohùn: *È kóbè*  
*Hòòòòòò*

Voice: Leave that place  
*Hòòòòòò*

The scene of the above dialogue is actually started by the dancer who danced as if he was in trance. The way he dances caught the attention of an audience, a woman, who cautioned the dancer that he should dance gently. The performer that was dancing was not the main dancer and he was not skilled in dancing to the beat of the song. He intentionally danced the way he danced to create laughter and to attract people's attention to himself. He achieved his desire but when his dance was getting too much, the woman in the dialogue called his attention to it that he should dance with ease. The dancer replied indirectly by repeating the sound "*Hòòòòòò*" to show that he did not follow the advice given to him. Instead of taking it, he warned people to leave and gave him enough space so as to dance the more (*È kóbè*, to mean leave the space). The interjection and interpolation of voices in this kind of dialogue is a social sign signifying a peaceful co-existence among *agbè* performers, also between them and their audience.

#### 5.1.4.2 Semiotics of call and response in *orin kete* and *orin agbè*

According to Olúkòjù (1985), there are three major patterns of singing. These are solo singing, choral singing and antiphonal singing. Solo is a singing pattern where a single vocalist performs a song. On the other hand, in choral singing, the song is sung by a choir, that is, the voicing of a song is done by two or more people simultaneously. These two patterns of singing are not independently realisable in *orin kete* and *orin agbè*, they are rather realised as part and parcel of the antiphonal pattern of singing. The third singing pattern (antiphonal) is the only one that predominates in the performance of *orin kete* and *orin agbè*. According to Olúkòjù (1985), the Yorùbá antiphonal (call-and-response) song takes the following forms:

- i. The leader initiates a theme and the chorus finishes by joining the leader to sing the rest of the trend of the theme.
- ii. The refrain form, in which the lead vocalist varies his own part, bringing in a new theme each time while the chorus sings a constant refrain.
- iii. The chorus repeats the lead vocalist's part in full.
- iv. The chorus repeats only a portion of the lead vocalist's part.
- v. The chorus part is longer in form than the lead part (containing the whole of the lead part and additional element(s)).
- vi. The chorus gives different responses to the lead vocalist's different calls.
- vii. Long utterances by the lead vocalist followed by a short refrain and
- viii. Poetic combat between the lead vocalist and the chorus.

Olúkòjú (1985) has discussed these eight obvious patterns of call and response in Yorùbá songs. For the purpose of brevity and avoidance of redundancy, some of these categorisations can be merged. For instance, the first, fifth and sixth response styles are either comments or complements to the statements of the lead vocalist. As a result, the three can be reclassified as complementary call and response styles. In the same vein, the third which is the chorus repeating the lead vocalist's part and the fourth, the chorus repeating only a portion of the lead vocalist's part are both repetitive in orientation. Because of their repetitious features, they can be termed repetitive call and response. These could either be a full repetition call and response or a partial repetition call and response. Olúkòjú's (1985) second category of Yorùbá antiphonal singing can be termed mono-refrain call and response. And lastly, Olúkòjú's (1985) seventh form of call and response in Yorùbá song is more or less the song that comes after a long chant in Yorùbá oral poetry. Oftentimes, the last lines of the chant are usually rendered in song mode which the chorus can respond to. Response of this kind is determined by the nature of the statements of voicing the very last lines of a chant. This can take any of the forms of the above-mentioned call and response styles. The identified call and response styles from the above interrogation of Olúkòjú's (1985) are complementary, repetitive, mono-refrain and poetic combat call and response.

Ògúndèjì (1979) does not specifically discuss call and response styles in *orin agbè*, rather he discusses some features in *orin agbè* under the subtopic "Styles and techniques in vocal performance" (93) of *orin agbè*. The styles of vocal performance discussed by Ògúndèjì (1979) which may be considered as call and response styles are evident in the following statement: "the leader at times joins the chorus singers in singing

the last line before going to say it in his next line”, “one of the chorus singers may join the leader in singing his line” and lastly, “instead of singing his line, the leader can either hum or keep silent” (93-97). Àlàbá (1985) also does not examine call and response style in *orin agbè* in detail. Part of what he discusses under speech style in the genre may, however, be seen as the call and response style of the oral poetic type. These are repetitive solo-refrain singing, interspersed with speech/recitation and repetitive solo-refrain singing interspersed with chanted utterances and spoken utterances. In our analysis here, we discuss the call and response pattern in *orin kete* and *orin agbè* making use of Olùkòjú’s (1985) typology as reclassified above. Our emphasis in ensuring detailed discussion is focused on the semiotic implications of the call and response patterns identified.

#### 1.4.2.1 Complementary call and response

The three patterns of complementary call and response identified above can be concisely renamed chorus completing of leader’s part, chorus repeating and adding to leader’s part and different leader’s different chorus part.

##### 5.1.4.2.1.1 Chorus completing leader’s part

The complementary type of chorus completing the leader's part is not common in the religious songs of *orin kete*. It is, however, common in the secular type of *kete* songs.

- |    |                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                   |
|----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <p><i>Lílé:</i> <i>Ọkònrin, ẹ faya sílé relé àlè o</i></p> <p><i>Ègbè:</i> <i>Bò ba jé bẹ̀ẹ̀ ló yẹ̀ yín o</i></p> <p><i>Lílé:</i> <i>Ẹ faya sílé relé àlè o</i></p> <p><i>Ègbè:</i> <i>Bò ba jé bẹ̀ẹ̀ ló yẹ̀ yín o</i></p> | <p>Call: You men, continue leaving your wives at home to the concubines’ houses</p> <p>Response: If that befits you?</p> <p>Call: You men, continue leaving your wives at home to the concubines’ houses</p> <p>Response: If that befits you?</p> |
| 2. | <p><i>Lílé:</i> <i>Ẹ̀yin abímọ̀mátọ̀</i></p> <p><i>Ègbè:</i> <i>Ọ̀rọ̀ ẹ̀ dọ̀la</i></p> <p><i>Lílé:</i> <i>Ẹ̀yin abímọ̀mátọ̀</i></p> <p><i>Ègbè:</i> <i>Ọ̀rọ̀ ẹ̀ dọ̀la</i></p>                                              | <p>Call: You parents that do not train your children</p> <p>Response: Your regret will come tomorrow</p> <p>Call: You parents that do not train your children</p> <p>Response: Your regret will come tomorrow</p>                                 |

In the above excerpts, the lead singer initiated the theme of the songs in the calls which were completed by the chorus. The fact that the chorus was able to harmoniously complement the lead part is an indexical signification of proper planning and rehearsals that had preceded the performance.

The type of complementing lead and response under discussion is more common in *orin agbè* than *orin kete*. The excerpts below are examples of this style of call and response from *orin agbè*.

- |    |                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                       |
|----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <i>Lílé:</i> <i>Yánbiólú òndè</i><br><i>Ègbè:</i> <i>Ogun tó lọ o</i><br><i>Lílé:</i> <i>Yánbiólú òndè</i><br><i>Ègbè:</i> <i>Ogun tó lọ o</i>                                                                                                                                                                                                                                                                                         | Call: Arise, Yánbiólú<br>Response: It is time for war<br>Call: Arise, Yánbiólú<br>Response: It is time for war                                                                                                                                                                                                                                                                                                        |
| 2. | <i>Lílé:</i> <i>Olóbìrípobírí</i><br><i>Ègbè:</i> <i>Òní la ó maléré</i><br><i>Lílé:</i> <i>Olóbìrípobírí</i><br><i>Ègbè:</i> <i>Òní la ó maléré</i>                                                                                                                                                                                                                                                                                   | Call: Turning round and round<br>Response: We shall know the performer today<br>Call: Turning round and round<br>Response: We shall know the performer today                                                                                                                                                                                                                                                          |
| 3. | <i>Lílé:</i> <i>Ìyàwó agbè ò</i><br><i>Ègbè:</i> <i>Bó ẹ̀ dára lọ mọ̀ ọ̀n jó</i><br><br><i>Lílé:</i> <i>Ìyàwó agbè ò</i><br><i>Ègbè:</i> <i>Bó ẹ̀ dára lọ mọ̀ ọ̀n jó</i><br><br><i>Lílé:</i> <i>Àşoo le tàkìtì o</i><br><i>Ègbè:</i> <i>Ijó lọ mọ̀ ọ̀n jó</i><br><i>Lílé:</i> <i>Àşoo le tàkìtì o</i><br><br><i>Ègbè:</i> <i>Ijó lọ mọ̀ ọ̀n jó</i><br><i>Lílé:</i> <i>Ìyàwó agbè ò</i><br><i>Ègbè:</i> <i>Bó ẹ̀ dára lọ mọ̀ ọ̀n jó</i> | Call: The wife of <i>àgbè</i><br>Response: As beautiful as she is, she can also dance<br><br>Call: The wife of <i>àgbè</i><br>Response: As beautiful as she is, she can also dance<br><br>Call: So, you cannot somersault<br>Response: You can only dance<br>Call: So, you cannot somersault<br>Response: You can only dance<br>Call: The wife of <i>àgbè</i><br>Response: As beautiful as she is, she can also dance |

In the above calls and responses, the lead singers did not complete the sense of the statements they started, the statements were completed by the chorus. In the calls of the first lyric of *orin agbè*, the lead vocalist called on Yánbiólú to arise. What Yánbiólú was called to arise to do was not stated in the call; it is in the response that the sense the call

wants to establish is completed. This is “*Ogun tó lẹ o*” (It is time to embark on a war expedition). Apart from completing the sense of the call as stated, Yánbólú needs critical semiotic analysis. Yánbólú is one of the names credited to the Ìkòyí people. The name is a syntagmatically derived noun. The clause from which the name is derived is “...yán bí Olú” (to yawn like Olú<sup>45</sup>) where Olú is probably an abbreviation of Olùòso, another name for Şàngó, the god of thunder, whose thundering is symbolised as yawning. In the Yorùbá warfare tradition, Yánbólú is a panegyric name of Oníkòyí (A baleful Yorùbá warlord). As shown in the name Yánbólú, the baleful and the tough character of Oníkòyí is compared to Şàngó. In this wise, Yánbólú symbolically signifies toughness in the war semiosphere.

In the case of *olóbìrípobírí*, “*bírí*”, an ideophonic adverb, usually used with the verb “*yí*” (as in “...yí *bírí*”, meaning “to quickly or suddenly turn”) is the root word. The verb “*yí*” might have been deleted in the process to remain “*bírí*” as the user of the word wanted to lay emphasis on the adverb. The word “*po/poo*”, complete as in “*porongodo*”, which is in *olóbìrípobírí* is also an ideophonic adverb. It goes along with “*tán*” (to finish) and also “*yí*” (to turn) as in “*tán po(o)/porongodo*” (finished completely); “*yí po/porongodo*” (complete turning as a circle i.e. not just a turn to the right or left). Both “*bírí*” and “*po*” could also be combined to have “*bírípo*” (a complete quick circular move) and this can be fully reduplicated (*bírípo + bírípo = bírípobírípo*). It could also be partially reduplicated (*bírípo + bírípo = bírípobírí*). To nominalise “*bírípobírí*” for labelling the dancing step in *orin agbè*, the prefix “*ò-*” is used in making the word “*ò- + bírípobírí = Òbírípobírí*”. Another nominalisation process to indicate a performer of *òbírípobírí* take place. This is the introduction of “*oní-*” in the process of “*oní- + òbírípobírí*” to realise “*olóbírípobírí*”.

The lead singer’s call out of “*Olóbìrípobírí*”, is an indexical hint for the dancer(s) in the arena to dance the whirling dance steps. The lead's call did not really do more than calling the dancer(s) to dance the “*olóbìrípobírí*” dancing steps. It is the chorus that made the implicit challenge of the lead singer explicit when they responded with “*Òní la ó maléré*”. Considering the unity of the performance semiosphere, it is clear that the “*aré*” of the “*alaré*” in the chorus line is referring to “*olóbìrípobírí*” dancing

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<sup>45</sup> Olú can also be an abbreviated name of Qbalúayé, widely known as Şanpònná, the Yorùbá god of smallpox. It could also mean a king or a noble person. Mushroom is also referred to as olú. As it was used in the semiosphere of the above lyric of *orin agbè*, Olú is used to refer to Şàngó because of his yawning behaviour which Oníkòyí was said to have imbibed.

steps named by the lead vocalist. If “*aláré*” derived from “*oní- + aré*” is the master dancer, then “*Òní la ó maléré*” of the chorus in the context of the lead vocalist’s part and the whole performance fully means “it is today we shall know the master dancer of the *olóbùírípobírí* dancing steps”. With this, “*olóbùírípobírí*” heuristically means “an act of turning round” or “a call request to turning round and round”. Considering its signified retroactively, it is a type of dance in *orin agbè* where the performers turn round and round during performance.

Ìyàwó agbè (Agbè’s bride) in the third lyric is the lead dancer of *the agbè* music performance. Like the performer that wears *yèrì* (skirt) in *orin kete*, Ìyàwó agbè also dresses to mimick women (Ògúndèjì, 1979). The iconic representation of Ìyàwó agbè in *orin agbè* is comparable with the dancer costumed in *yèrì* in *orin kete*. Ìyàwó agbè was called by the lead vocalist in the performance context of the excerpted lyrics and the chorus complemented the call that as beautiful as she was, she could also dance. The lead vocalist continues to vary the following line of the call by wondering whether the Ìyàwó agbè dancer could somersault. The chorus completed the statement by affirming that the character could only dance. The third-person singular object pronoun “*ó*” of “*Bó...*” (*Bí ó...*) of the chorus line is anaphoric of the Ìyàwó agbè. The full sentence when the calls and the chorus of the first four sentences of the song are combined is “*Bí ìyàwó agbè se dára ló mò ọ́n jọ*” (Just as gourd’s wife is beautiful, so she knows how to dance). This complimentary declaration is alternated in the call with “*Àşòò le tàkìtì o*” (So you cannot perform acrobatics) and the chorus “*Ijó ló mò ọ́n jọ*” (It is only in dance you are good) varied by the performers in the same song. These two statements can be brought together in everyday speech with or without “*nìkan*” (it is only) thus: “*Àşòò le tàkìtì o, ijó (nìkan) ló mò ọ́n jọ*” (So you cannot perform acrobatics, it is only in dancing you are good). It is the lead vocalist that launched the criticism which was completed by the chorus. This part of the song is a subtle criticism of the characterisation of Ìyàwó agbè in *orin agbè*. The lyric as a text in the *orin agbè* repertoire reveals both the positive and negative sides of the Ìyàwó agbè performer. Thus, as a signifier, the song is a dual sign for the fact that it generates two significations at a time. The song is also an indexical signification of the satirical nature of *orin agbè* and the humorous role of Ìyàwó agbè in the performance of *orin agbè*.

#### 5.1.4.2.1.2 The chorus repeating and adding to leader's part

In this pattern of call and response, the lead vocalist truncates his poetic line halfway, leaving it for the chorus to complete. The chorus, however, often repeats part or the whole line before completing it. An example of this in *orin kete* is the excerpt below:

|              |                               |           |                            |
|--------------|-------------------------------|-----------|----------------------------|
| <i>Lílé:</i> | <i>Táyélolú, Òrìṣà ibe...</i> | Call:     | Táyélolú, the god of tw... |
| <i>Ègbè:</i> | <i>Èèèéééé</i>                | Response: | <i>Èèèéééé</i>             |
|              | <i>Òrìṣà ibejì o</i>          |           | The god of twins           |
| <i>Lílé:</i> | <i>Táyélolú Òrìṣà ibe...</i>  | Call:     | Táyélolú, the god of tw... |
| <i>Ègbè:</i> | <i>Èèèéééé</i>                | Response: | <i>Èèèéééé</i>             |
|              | <i>Òrìṣà ibejì o</i>          |           | The god of twins           |

In the above lyric of *kete* song, the lead singer's part (the call) is shorter than the chorus line. The chorus, first of all, said "*Èèèéééé*" before repeating part of the call "*Òrìṣà ibe(jì)*" and later completed it. The incomplete structure "*Òrìṣà ibe...*" in the call was truncated by the lead vocalist. Though the full structure is grammatical, because of the truncated final lexical item "*ibe...*", the structure outside the semiosphere of *orin kete* performance does not make a complete sense. Considering the surface structure of the full statement, the statement may be seen as a noun phrase. This is due to the fact that the three lexical items in the statement are nouns, the truncated noun "*ibejì*" could be seen as a qualifier to the headword "*Òrìṣà*" in the noun phrase "*Òrìṣà ibejì*". Going into its deep structural level, the statement has a complete sense. This is when the deleted verb "*jé*" or "*ní*" (be or is) in the deep structure is retained: *Táyélolú jé/ní Òrìṣà ibejì* (Táyélolú is the god of twins). With this, Táyélolú, therefore, becomes the subject of the predicate "*...jé/ní Òrìṣà ibejì*" in the sentence.

"*Èèèéééé*" as used above has either a semiotic or musical relevance. Musically, this ideophonic item is intentionally selected by the chorus to maintain the rhythm of the song as started in the call. However, "*èèèéééé*" might sound nonsensical, but its consideration as totally nonsense might not be validated if it is seen as a poetic form of "*e*", a dialectical variant of "*hẹn*" (yes) in some Yorùbá sub-region (mostly among Ìlọrin Yorùbá). So, *èèèéééé* as used in the above poetic performance may be considered as a dicent, a sign confirming the lead singer's statement. This is the reason why the statement can be replaced with "*Bẹ̀ẹ̀ ní*" (it is so/yes) though with a little distortion of the rhythm but having its meaning established. Let us consider the recast lines of the song as shown below:



|                                            |           |                             |
|--------------------------------------------|-----------|-----------------------------|
| <i>Lílé:</i> Táyélolú, Òrìṣà ibe...        | Call:     | Táyélolú, the god of<br>... |
| <i>Ègbè:</i> Bẹ̀ẹ̀ nííííí<br>Òrìṣà ibejì o | Response: | Yes<br>The god of twins     |

At the semantic level, the lyric of this *kete* song conforms to the original version discussed before it. As said earlier, the rhythm of the new version does not conform to its original version.

In *orin agbè*, examples of this form of complementary call and response are found in the following excerpts:

- |                                |           |                                     |
|--------------------------------|-----------|-------------------------------------|
| <i>Lílé:</i> Ọmọ ọ̀n Mia la... | Call:     | Indigenous people of Ìmia,<br>we... |
| <i>Ègbè:</i> Èròò Mia lawá     | Response: | Indigenous people Ìmia<br>we are    |
| <i>Lílé:</i> Ọmọ ọ̀n Mia la... | Call:     | Indigenous people of Ìmia<br>we...  |
| <i>Ègbè:</i> Èròò Mia lawá     | Response: | Indigenous people Ìmia<br>we are    |
- |                                     |           |                                           |
|-------------------------------------|-----------|-------------------------------------------|
| <i>Lílé:</i> Ọbá ọ̀ pé a má Ẹ̀aà... | Call:     | King did not say we should<br>not...      |
| <i>Ègbè:</i> Ọba ọ̀ pé a má Ẹ̀aré   | Response: | King did not say we<br>should not perform |
| <i>Lílé:</i> Ọbá ọ̀ pé a má Ẹ̀a...  | Call:     | King did not say we should<br>not...      |
| <i>Ègbè:</i> Ọba ọ̀ pé a má Ẹ̀aré   | Response: | King did not say we<br>should not perform |
- |                                      |           |                                   |
|--------------------------------------|-----------|-----------------------------------|
| <i>Lílé:</i> È̀nìyàn gbóńgbó kẹ̀n... | Call:     | There is one very short...        |
| <i>Ègbè:</i> È̀nìyàn gbóńgbókẹ̀ngbó  | Response: | There is one very short<br>person |
| <i>Lílé:</i> È̀nìyàn gbóńgbó kẹ̀n... | Call:     | There is one very short...        |
| <i>Ègbè:</i> È̀nìyàn gbóńgbókẹ̀ngbó  | Response: | There is one very short<br>person |
- |                                     |           |                                              |
|-------------------------------------|-----------|----------------------------------------------|
| <i>Lílé:</i> Rírí d̀àrérémọ̀...     | Call:     | This spectacle has turned<br>to...           |
| <i>Ègbè:</i> Ọ̀rọ̀ yìí d̀àrérémọ̀ré | Response: | This spectacle has<br>turned to play         |
| <i>Lílé:</i> Rírí d̀àrérémọ̀...     | Call:     | This spectacle has turned<br>to...           |
| <i>Ègbè:</i> Ọ̀rọ̀ yìí d̀àrérémọ̀ré | Response: | This spectacle has<br>turned to play         |
| <i>Lílé:</i> Rírí d̀àbádámọ̀...     | Call:     | This spectacle has turned to<br>make...      |
| <i>Ègbè:</i> Ọ̀rọ̀ yìí d̀àbádámọ̀dá | Response: | This spectacle has<br>turned to make-believe |

In the examples above, like in the *orin kete* analysed earlier, the lead vocalist did not complete the last words of the calls, he deliberately omitted the final syllables of the last word. In the responses to the call, the chorus repeated the lead vocalist's part and added the omitted final syllable. Because the lead singers' lines were completed by the chorus, it makes the response statements a little longer than the calls. In many communication, the semiotic implication of this type of call and response is that it shows the level of cohesion and rapport between the lead singers and the chorus. In the Yorùbá discourse culture, some utterances are sometimes intentionally left uncompleted for the listeners to complete. When the listeners are able to complete this kind of statement, it shows that the listener has been following the speaker. It also indicates the listener's ability to decode the speech received. This corroborates the Yorùbá proverb "*Ààbò òrò là á sọ fún omólúàbí, tó bá dé inú è, yóó di odidi*" (The virtuous is addressed with uncompleted speech, that will become a whole when digested).

Some signs need critical attention and explanation in the third and fourth excerpts of *orin agbè* quoted above. These are "*gbóngbókẹngbó*", "*àrérémoṛé*" and "*àbádámọdá*". The word "*gbóngbókẹngbó*" is a sign generated from the root "*gbóngbókẹn*" (one short). *Gbóngbó* could also mean club. When this nominal qualifying phrase is partially reduplicated, it results in "*gbóngbókẹngbó*". Alternatively, "*èniyàn gbóngbókẹngbó*" can also be derived from an underlying statement "*Èniyàn gbóngbókẹn tí ó gbó*" (one short old/important man). If the relativiser "*tí*" and the pronoun "*ó*" are deleted and the remaining words are contracted, it becomes "*èniyàn gbóngbókangbó*". So, the meaning of the underlying structure, "a short person that is important" is retained in the derived nominal phrase. If the word is, however, seen as a derivation of the underlying statement already pointed out above, then the satirical meaning of the word becomes relegated to the background while the important meaning becomes foregrounded.

In the above song, where the word is used, if the chorus should repeat only the lead vocalist's part as a response to the call, there would not be tonal counterpoint and as well as the conformity of the lyric to the rhythm of *agbè* song. The song, as explained by the Bàbá Ọba of Ìmia, Chief John Adégòkè, is usually a way of satirising short people in their performance arena. The vocalist intentionally chose "*gbóngbó*" among other Yorùbá words which can mean very short. Examples of "*gbóngbó*" synonyms are "*kúkúrí*" (to be short), "*ràrá*" (dwarf) or even "*kékeré*" (small). As an oral artist, the

lead vocalist chose “*gbónḡbó*” instead of other words to mean short person because of the phonoaesthetic reduplicated word “*gbónḡgbókẹḡbó*” he/she aimed at.

“*Àréréḡḡ*” as featured in the performance context of the above lyric is traceable to the root (*seme*) *ré* (to jump from one place to another as it is used to describe the monkeys’ jump from one tree to another “*ré láti orí igi kan sí òmíràn*” (to jump from one tree to another). “*Ré*” could also mean “to fall”, or “falling from a high place”. The verb “*ré*” can occur with either an animate or inanimate subject like in “*Mo ré*” (I jumped or I fell) and “*Iná ré*” (the light fell). The verb “*ré*” was reduplicated to give us “*réré*” and was nominalised with the prefix “*à-*” to give “*àréré*”. The two syllabic word “*...ḡḡ*” in “*àréréḡḡ*” is “*mo ré*” (I jumped or I fell). When it is subsequently appended with “*àréré*” (*àréré* + *ḡḡ*), we have “*àréréḡḡ*”. This was used to label an acrobatic performance where the performers jump from one place to another in *orin agbè*. As in the case of “*olóbùrípobírí*” discussed earlier, “*àréréḡḡ*” is an idiophonic indexical signifier of a jumping acrobatic display during the performance of *orin agbè*. Once the vocalists start singing the lyrics, the identification of the next acrobatic performance becomes possible. Also, the fact is that the lead singer has initiated the performance of the dancing style as indicated by his declaration “*Rírí òréréḡḡ...*” (The spectacle has turned to ...). The performance, it should be noted, is what the lead singer metonymically identified as “*rírí*” i.e. what is required to watch- the performance.

Like “*àréréḡḡ*”, “*àbádámòdá*” is also traceable to the *seme*, *àbá* (suggestion). “*Àbá*” usually collocates with the word “*dá*” (to make) as in “*dá àbá*” (make a suggestion). There is a charm of make-believe in Yorùbá incantatory tradition called *àbámòdá* (the charm of make-believe or magic). “*Àbádámòdá*” is generated from the underlying sentence “*Àbá dídá ni mo dá*” (It is the suggestion of make-believe that I made). This sentence is a focus reconstruction form of “*Mo dá àbá dídá*” (I make a suggestion). To create a phonoaesthetic idiophonic word, the initial syllable “*dí*” of “*dídá*” (a partial reduplicated form of *dá*) and the focus construction particle “*ni*” are deleted to have the newly contracted form “*Àbádámòdá*”. However, while “*àréréḡḡ*” is an indexical signifying a type of acrobatic performance; “*àbádámòdá*” also signifies indexically, magical display. Similarly, if “*ré*” is assumed to mean a move from one place to another, in the semiosphere of *àbámòdá* performance, *àréréḡḡ* then signifies the state of the performance changing from one style of performance to another as in the example of change from the acrobatic to the magical.

### 5.1.4.2.1.3 Different leads-chorus parts

In all collected data, we did not come across examples of the different lead-different chorus patterns of call and response in the religious type of *orin kete*. The call and response in the religious type of *orin kete* is usually simple and very short sentence. Most times, in *orin kete*, especially the religious type of the song, the chorus repeats only the lead vocalist's part. However, in the secular type, there is also the possibility of having the different calls different chorus pattern. The reason this pattern is not common in *orin kete* is that the song in its background is a religious worship song of Alará-Igbó in which most of the performers were women and children. So also, *orin kete* audience at the inception were children. These types of performers and audiences need no complex pattern of call in order to make them respond appropriately. A simple call and response pattern would also help the chorus to key into the tune of the song without hindrances. As a matter of fact, the call and response pattern in which the chorus gives different responses to the lead vocalist's calls need experts who have a complex musical skill like the practitioners of modern *àpàlà*, *wéré*, *àwùrèbe*, *fújì*, among others to perform.

Contrary to that of *orin kete*, the different call and different response pattern is common in *orin agbè*. The reason for this is that *orin agbè*, as mentioned by Àlàbá (1985), is multimodal in nature. An example can be found in the excerpt below.

*Omíyanjú:*      *Lábálá-òjé ará òron kèkèkẹ.*  
*Elégbè:*        *Èèé! Eégúngún-un déé!*  
 ....  
*[Ènì kan:*      *Ò sẹ é o]*  
*[Òjọ:*            *Agbè! Agbè]*  
*[Alágo go kan:* *Agogooo!]*  
*Òdùọlá:*        *Injó tá a jó fáwun akòwé tó ti relé.*  
*Elégbè:*        *Òrò mírè la fò yí fáwun-un tíşà o.*  
*[Àwọn alágbè:* *Èèé! Baba, mo kí o!]*  
*Òdùọlá:*        *Injó tá a jó fáwun akòwé tó ti relé.*  
*Elégbè:*        *Òrò mírè la fò yí fáwun-un tíşà o.*  
*Òdùọlá:*        *Akúrúyẹjọ o, máa jó níta akòwé.*  
*Elégbè:*        *Kòkòrò máa jó níta akòwé.*  
 ....  
*Omíyanjú:*      *Lábálá-òjé, the very citizen of heaven*  
*Chorus:*        *Hurrah! The maquerade is here!*  
 ...  
*[Somebody:*    *Thank you very much!]*  
*[Òjọ:*            *Play the agbè! Play the agbè!]*  
*[One agbè-player:* *Play the metal gong!]*  
*Òdùọlá:*        *The performance we used to give to our late husbands.*  
*Chorus:*        *Here we are with other novel utterances for teachers.*

[The *agbè*-players: Hurrah! Greetings to you, our fathers!]  
 Òdùṣà: The performance we used to give to our late husbands.  
 Chorus: Here we are with other novel utterances for teachers.  
 Òdùṣà: O *Akúrúyẹ́jọ́*, dance on in front of our husband's house.  
 Chorus: *Kòkòrò*, dance on in front of our husband's house.

....

(Àlàbá, 1985:256-257)

The excerpt above is an antiphonal singing interspersed with speech drawn from Àlàbá (1985). The major concern is the form of call and response that occurs in the poetic lines. In the first call and response, the lead vocalist made a call but the chorus responded with a statement different to the call. Though structurally, the noun phrases of the call and response are different, they are semantically refer to the same entity. As a noun phrase, “*Lábala-òjé*...” is the headword qualified by “...*ará ọrun kẹ̀kẹ̀*” (the very citizen of heaven), explicating the identity of “*Lábala-òjé*”. Among the Yorùbá, *egúngún lábala* are masquerades that display colourful costumes while dancing. *Ọjé* added with *lábala* also identifies the masquerade with *Olú-òjé* lineage. The call is meant to identify and also eulogise either the masquerade himself or the members of the family who are custodians of the masquerade present in the performance arena. The response to the call is a constituent mainly of a declarative sentence preceded by an expression of joy, announcing the arrival of the masquerade or the said member of the family. If it is the member of the family, then *egúngún* is used as a metonymic symbol for the person. It is therefore clearly seen that the response by the chorus complements the lead's call. Although, said in different ways, both the call and the response, however, refer to the same person. Also in the interspersed sentences in the response, all the sentences within are different from the calls.

In the second call and response, the chorus decided to say something not similar to the call. Odùṣà, who was the lead vocalist, compared the present performance with those they used to perform for the late “*akòwé*” (a literate person/ a secretary). “*Akòwé*” cannot mean a secretary in the performance context of the song. This is made clear when in the response, the chorus complemented the call, saying other things about the poetic object (“...*àwun-un tíṣà*...”, (the teachers), but that it is also closely related to them. In “*Ọrò mírẹ la fọ́ yí fàwun-un tíṣà*” (Here we are with other novel utterances for teachers), the “*tíṣà*” (the teachers) are the “*akòwé*” (the literate people) pointed out in the call. “*Akòwé*” and “*tíṣà*” are among the names the Yorùbá housewives adopted to call the literate brother and sister inlaws to avoid calling them by their personal names.

The third call and response in the lyric also reveals a lead different from chorus part. It is a repetition of the second call and response. In the fourth call and response, the lead vocalist called on another poetic object “*Akúruyejó*” (a person whose shortness makes him/her fit to dance) to continue to dance at the front of the *akòwé*’s house. The chorus varied part of the call as a response, this is in the substitution of “*Akúruyejó*” with “*Kòkòrò*” (an insect). *Kòkòrò* as it is used to call the poetic object has a semiotic implication in the semiosphere. *Kòkòrò* heuristic meaning is insect. Retroactively, it is a symbolic signifier of perfection in dancing skills among the Yorùbá. So, someone that has skills in or mastery of dance can be called *Kòkòrò*. This is culturally supported as shown in some utterances that are used to describe masters of dance skills, including “*Ó ní jó bíi kòkòrò*” (he/she is dancing like an insect), “*Kòkòrò ni omòbìnrin náà*” (The girl is an insect), to mean the girl dances like an insect. Insects are believed to be good dancers in Yorùbá socio-cultural milieu. The reason behind this is the instinctive feature general to all insects in which both their hands and legs move every second continuously. The busy nature of insects in which parts of their body move every second is termed to be dance-styles by Yorùbá people. Thus, people that are masters of dance skills are referred to as *Kòkòrò*. *Kòkòrò* in the Yorùbá dance semiosphere symbolically signifies a skilful dancer. This is referenced in one *ṣàkàrà* song to show how skilful the dancers of *ṣàkàrà* are.

*Lílé: Bẹ bá finú jo tán*

*E tún fẹ̀yìn jó*

*Ègbè: Kòkòrò lomó ajòṣàkàrà ó*

*Lílé: Bẹ bá finú jo tán*

*E tún fẹ̀yìn jó*

*Ègbè: Kòkòrò lomó ajòṣàkàrà ó*

Call: After you might have danced to it with stomach  
Also dance it with your back

Response: Ajòṣàkàrà children are insect

Call: After you might have danced to it with stomach  
Also dance it with your back

Response: Ajòṣàkàrà children are insect

Ajòṣàkàrà children called themselves *kòkòrò* in the above poetic lines. The idea being passed to the audience is that they were not just dancers but skilful dancers.

#### 5.1.4.2.2 Mono-refrain call and response pattern

As observed by Olúkòjù (1985), the mono-refrain type of call and response is the most common antiphonal form of Yorùbá song. The lead vocalist, being the master

of his/her song, varied his/her own part, bringing new ideas each time to which the chorus sang a constant refrain. They repeated the same refrain from the beginning to the end of the song. Examples of this in *orin kete* include the following:

1. *Lílé: Táyélolú níhìn-ín o* Call: Táyélolú, come over here  
*Ègbè: Àrà níhìn-ín* Response: Special child, come over here
- Lílé: Níhìn-ín o* Call: Come over here  
*Ègbè: Àrà níhìn-ín* Response: Special child, come over here
- Lílé: Kéhìndé níhìn-ín o* Call: Kéhìndé, come over here  
*Ègbè: Àrà níhìn-ín* Response: Special child, come over here
- Lílé: Èjìrẹ níhìn-ín* Call: Twins, come over here  
*Ègbè: Àrà níhìn-ín* Response: Special child, come over here
- Lílé: Omoméjì níhìn-ín o* Call: Twins, come over here  
*Ègbè: Àrà níhìn-ín* Response: Special child, come over here
- Lílé: Táyélolú níhìn-ín o* Call: Táyélolú, come over here  
*Ègbè: Àrà níhìn-ín* Response: Special child, come over here
2. *Lílé: Íyá Ìbẹ̀jì n wò mí kòtòpò* Call: The twins' mother is looking at me  
with her hollow eyes  
*Ègbè: Wòmí wòmí wò mí kòtòpò* Response: Yes, she is looking at me  
with her hollow eyes
- Lílé: Baba ìbẹ̀jì n wò mí kòtòpò* Call: The twins' father is looking at me  
with his hollow eyes  
*Ègbè: Wòmí wòmí wò mí kòtòpò* Response: Yes, he is looking at me  
with his hollow eyes
- Lílé: Íyá Ìbẹ̀jì n wò mí kòtòpò* Call: The twins' mother is looking at me  
with her hollow eyes  
*Ègbè: Wòmí wòmí wò mí kòtòpò* Response: Yes, she is looking at me  
with her hollow eyes
- Lílé: Baba ìbẹ̀jì n wò mí kòtòpò* Call: The twins' father is looking at me  
with his hollow eyes  
*Ègbè: Wòmí wòmí wòmíkòtòpò* Response: Yes, he is looking at me  
with his hollow eyes

Both excerpts are drawn from the *orin ìbẹ̀jì*, a religious type of *orin kete*. What is similar to both is that the lead singers made different calls while the chorus repeated the refrain. In the lead's part of the first lyric, "Táyélolú níhìn-ín o" is a call on the poetic object Táyélolú (the first of the twins). The underlying structure of the sentence is "Táyélolú wá níhìn-ín o" (Táyélolú, come over here). The predicator "wá" (to come) was deleted resulting in "Táyélolú níhìn-ín o". In the response to the song, the chorus substituted

Táyélolú with "àrà" (special person). It is this "àrà" that makes the difference between the call and the response. They have the same structures. This is an indication that Táyélolú, who is the poetic object, is the person being referred to as "àrà" in the response. The lead singer also called on Kẹ̀hìndé and substituted the name with "àrà" like that of Táyélolú. This is a must because the Yorùbá people believe that whatever is done for Táíwò must also be done for Kẹ̀hìndé. The names "ẹ̀jìrẹ̀" and "ọ̀mọ̀mẹ̀jì" called by the lead vocalist are generic names for twins.

"Àrà" could signify different things as used in the text. The vocalists may be pointing to the birth of these two children<sup>46</sup> at a time as *ohun àrà* (a miraculous incident). He/she could also be pointing to the performance of *orin ibẹ̀jì* as *àrà*. This is shown in the sentence, "Àrà nìhìn-ín" (spectacular styles are happening here) in which he/she invited the twins to participate. In the religious context of *orin ibẹ̀jì* performance, different sets of twins are invited whenever the performance is about to start. When the performance begins, many children may not have a fore knowledge of the performance. When they sing the song, they respond instantly to it by moving closer toward the performers calling on them. So, *àrà* in this regard signifies the performance of *orin kete* which the twins could not afford to miss. It should be note that a good performing artist will always come up with different *àrà* (style) to sustain the interest of his/her audience. The term *art* is used in one *orin agbè* to refer to *agbè* performance as shown below:

|                                     |                                                            |
|-------------------------------------|------------------------------------------------------------|
| <i>Lílẹ̀: Ijọ̀ ìn bá jọ̀ lo jọ̀</i> | Call: You have danced the step I wanted to dance           |
| <i>Ègbè: Àrà ìn bá dá lo dá</i>     | Response: You have performed the style I wanted to perform |
| <i>Lílẹ̀: Ijọ̀ ìn bá jọ̀ lo jọ̀</i> | Call: You have danced the step I wanted to dance           |
| <i>Ègbè: Àrà ìn bá dá lo dá</i>     | Response: You have performed the style I wanted to perform |

In the performance context of the above lyric, two *agbè* dancers danced the same step; to draw the attention of the audience to this, the vocalists sang the above song. As revealed in the song, *àrà* signifies a dance step in the performance *orin kete*.

The refrain, "Wòmí wòmí wòmíkòtòpò", as the response to "Ìyá Ìbẹ̀jì n wò mí kòtòpò" in the second song translated as "...looking at me with hollow eyes" has a

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<sup>46</sup> Yorùbá people considered multiple births as a special and miraculous occurrence, as a result, they made them gods and worshipped them. In the Eastern part of Nigeria, precisely among the Calabar, one of the twins was considered evil, because the people (Okoyong) could not identify which of the twins was affected, both children were left to die in the bush (Umoren, 2018). The missionary intervention of Mary Slessor between 1888 and 1915 put an end to this.



meaning that goes beyond its surface meaning. It should, however, be noted that during the performance of the song, the performers, including the dancers, the vocalists and other participating members of the audience, will be staring at one another with widely opened eyes as a dramatisation of the statement in the response “*Wò mí kòtòpò*”. In this context, the song becomes an indexical signification of the dramatisation. It is, in fact, hypogrammatically vituperative. For example, the expression features in “*Kòtòpò kotopo bí ojú òkú*” and “*Ó sojú kòtòpò bí ojú òbọ*”. These can be translated as “His/her eyes are as hollow as the socket of a corpse” and “His/her eyes are as hollow as a monkey’s eye” respectively. There is the use of simile which draws the image of what the poetic character’s eyes look like in these expressions. The eyes of the addressee are being compared to the socket on a dead person's skull. Looking at the anatomy of a monkey, one realises that it has a circular and hollow socket deeply rooted in its skull. These images are foregrounded in the song. It may, however, not be for abusive or derisive purpose. “*Ojú kòtòpò*” in the context of the twins' mother may be seen as symptomatic of malnutrition. Though, in many oral performances, including indoor games like *ayò* game among the Yorùbá people, light humourous context like the “*ojú kòtòpò*” performance and some other derisive/vituperative language are used but are not taken to heart; instead, they are merely joked at. Attention should be drawn to the Yorùbá performance tradition where derisive and vituperative expressions used are not taken to heart. They are instead taken lightly in the *àwàdà* (jest), *àpàrá/yèyè* (joke) sense. Examples include the traditional festival performance contexts such as *ÒkèèÌbàdàn* and *Edì* at *Ifè*, where derisive and abusive references are made to the private organs of passers-by, who would respond with joy and joke, and intentionally join the ongoing musical banter (*Ògúndèjì*, 1991). In the *agbè* performance context, the two senses of the light humour and the health humour significations may be seen as binarily fused; though opposing, yet complementary.

Though “*ojú kòtòpò*” itself is not used by Àtàrí Àjànàkú (2004) in his poem “*Ebì*”, the first trilogy poem of “*Àwòrán Ìgbà*”, the sense is generated when he paints the character of malnourished poor man with his “*ojú jinnú*” (eye is deep). An alternative form of this is “*ojú kóónú*” as shown in the below excerpt:

|                              |                           |
|------------------------------|---------------------------|
| <i>Orí nínlá</i>             | Big head                  |
| <i>bí ti lákátabú</i>        | like that of elephant     |
| <i>Ojú jinnú</i>             | The eye is deep           |
| <i>bí òfífo agolo mílûkì</i> | like an empty tin of milk |
| <i>Èkéké súnkì</i>           | The cheek is deformed     |

*bii róbà àdánásun*

like a burnt rubber  
(*Orin Ewúro*, “Àwòrán Ìgbà”; “Ebi”, pp. 4-5)

The features of a hungry or malnourished person (the poor) mentioned by Àtàrí Àjànàkú above show that the sunken eyes are the symptomatic sign of malnutrition. So, the refrain “*wòmí wòmí wòmí kòtòpò*”, which could be directly translated as “looking at me with her hollow eyes” generates a system of signs that signifies that Ìyá Ìbejì is unhealthy as a result of malnutrition and stress occasioned by the high attention that her children’s care demands, which makes her lose weight.

There are a lot of examples of this call and response style in *orin agbè*. Most *orin agbè* lyrics follow this pattern. As observed by Ògúndèjì (1979) and Àlàbá (1985), many of the sentences in *orin agbè* are simple repetitive sentences that allow mono-refrain responses. Examples of these are below.

- |              |                                 |              |                                |
|--------------|---------------------------------|--------------|--------------------------------|
| <i>Lílé:</i> | <i>Ewúré jẹ jẹ jẹ</i>           | Call:        | When a goat flocks about       |
|              | <i>Ó wọlé</i>                   |              | It returns home                |
| <i>Ègbè:</i> | <i>Jẹ jẹ jẹ</i>                 | Response:    | Yes, it does                   |
| <i>Lílé:</i> | <i>Àgùtàn jẹ jẹ jẹ</i>          | Call:        | When a sheep flocks about      |
|              | <i>Ó wọlé</i>                   |              | It returns home                |
| <i>Ègbè:</i> | <i>Jẹ jẹ jẹ</i>                 | Response:    | Yes it does                    |
| <i>Lílé:</i> | <i>Àjẹwálé belédè jé</i>        | Call:        | Flocking without returning     |
|              | <i>Kòlòkòlò senu wúyé</i>       |              | home is the pig’s flaw         |
|              | <i>Ta lo bá lónà tó ò kí o?</i> |              | The masticating fox            |
| <i>Ègbè:</i> | <i>Òrò lélédiye sọ o</i>        | Response:    | Who did you meet on the        |
|              | <i>Lílé: Lélédiye</i>           | <i>Lílé:</i> | road that you did not greet?   |
| <i>Ègbè:</i> | <i>Òrò lélédiye sọ o</i>        | Response:    | It is the fact that the fowl’s |
|              | <i>Lílé: Lélédiye</i>           | <i>Lílé:</i> | owner says                     |
| <i>Ègbè:</i> | <i>Òrò lélédiye sọ o</i>        | Response:    | That the owner says            |
|              |                                 | <i>Lílé:</i> | It is the fact that the fowl’s |
|              |                                 | Response:    | owner says                     |
|              |                                 | <i>Lílé:</i> | That the owner says            |
|              |                                 | Response:    | It is the fact that the fowl’s |
|              |                                 |              | owner says                     |
- |              |                             |           |                               |
|--------------|-----------------------------|-----------|-------------------------------|
| <i>Lílé:</i> | <i>Ó deléyọ-èyọ</i>         | Call:     | When we talk of outshining    |
|              | <i>Èyọ màrìwò ò</i>         |           | one another                   |
| <i>Ègbè:</i> | <i>Èyọ-èyọ</i>              | Response: | As the palmfrond sprouts      |
|              | <i>Èyọ màrìwò</i>           |           | out                           |
| <i>Lílé:</i> | <i>Bógàn bá yọ nígbó</i>    | Call:     | Shooting, shoot out           |
|              | <i>Mo sẹ bí í ta won yọ</i> |           | As the palmfrond sprouts      |
| <i>Ègbè:</i> | <i>Èyọ-èyọ</i>              | Response: | out                           |
|              |                             |           | When the anthill emerges      |
|              |                             |           | in the forest                 |
|              |                             |           | It definitely outshines other |
|              |                             |           | things                        |
|              |                             | Response: | Shooting, shoot out           |

|                |                                                    |           |                                                     |
|----------------|----------------------------------------------------|-----------|-----------------------------------------------------|
|                | <i>Ẹ̀yọ̀ màrìwò</i>                                |           | As the palmfrond sprouts out                        |
| <i>Lílẹ̀:</i>  | <i>Ẹ̀gbé mi bá wọ̀n</i><br><i>Yọ́ọ́ ta wọ̀n yọ</i> | Call:     | My group meets them<br>It will outshine them        |
| <i>Ẹ̀gbẹ̀:</i> | <i>Ẹ̀yọ̀-ẹ̀yọ̀</i><br><i>Ẹ̀yọ̀ màrìwò</i>          | Response: | Shooting, shoot out<br>As the palmfrond sprouts out |

The first excerpt is a caustic satirical comment. The dual sentences of the first two calls are parallel sentences. The only difference is in the subjects of the sentences, “*ewúré*” (a goat) and “*àgùntàn*” (a sheep). The mono-refrain response to these calls is the triplicated form (*jẹ jẹ jẹ*) of the main verb of the call “*jẹ*” (to flock about). The third call is longer than the first two parallel sentences, it stands in a counterposing relationship to the parallel calls before it. The response to this third call is a complement to the last interrogative sentence of the call. It is from this complement that the fourth and the fifth calls are drawn. It is this complementing response that is repeated as a response to the fourth, the fifth and the remaining calls of the song. There is an interconnection between the sentences of the call and the sentences of the response in this lyric of *orin agbè*. The first two parallel calls have the same sentence structure with the positive sentential idea. In other words, the animals mentioned in both sentences usually return home after flocking about. This positive idea is counterposed in the third call for the fact that the animal mentioned, “*elédè*” (pig), does not return home like “*ewúré*” and “*àgùntàn*” mentioned in the first two calls. Another discussion was started in the middle sentence and last of the third call about “*kòlòkòlò*” (fox) which was alleged of masticating and defying Yorùbá greeting protocol. This allegation was complemented in the response to this third call when the chorus authenticated the allegation made by the fowl’s owner against *kòlòkòlò* as genuine. The last two calls and responses are either full or partial repetition of the sentence “*Òrò lẹ̀lẹ̀dìyẹ sọ*” (It is the fact that hen’s owner states).

It should be noted that the poetic text of the *orin agbè* under discussion employs different animal imagery. The animals can be grouped based on their wildness. They can be grouped into two; domestic and wild animals. *Ewúré*, *àgùntàn* and *elédè* are domestic while fox is wild. *Ewúré* and *àgùntàn* are said to return home after flocking but *elédè* which is supposed to return home did not. The ideal attitudes of *ewúré* and *àgùntàn* which make them return home after flocking about may be seen as signifying gratitude. On the other hand, the deviant attitude of not returning home of *elédè* after flocking about signifies ingratitude. There is a Yorùbá saying to back up the ideal attitudes of

*ewúré* and *àgùntàn* to their owners. The proverb “*Ewúré kì í gbàgbé olóore, àgùntàn kì í gbàgbé elèèrì*” buttresses this point. This implies that goat and sheep always show gratitude to their owners for feeding them. *Elédè* in the context of the song text is then a symbolic signifier of an ingrate while *ewúré* and *àgùntàn* symbolically signify the grateful person.

The third animal, *kòlòkòlò* (fox), though not described as either returning or not returning home after flocking because it is a wild animal, may be grouped with *elédè*, pig (it is mentioned immediately after *elédè* in the same call) on the basis of its deviance. The poet in the call accuses *kòlòkòlò* of masticating (*jíjẹ ẹnu wúyẹwúyẹ*) and refusal to respond as appropriate to the greeting protocols (Smith, 2017). Another animal through the word *elédìyẹ* (fowl's owner) is referred to in the response to the last call. The fowl is also a domestic animal that normally returns home after flocking. The poet, is however, not much concerned with the attitude of *adìyẹ* in this text, but rather with authenticating the truism in *elédìyẹ*'s statement. *Elédìyẹ*'s statement is not explicitly given; it is, however, implicitly derivable. There is always a relationship among *adìyẹ*, *kòlòkòlò* and *aladìyẹ*. Fox (*kòlòkòlò*) feeds on fowls and employs different tricks to hunt any available fowl around. The fowl is expected to return home after flocking. Thus, if a fowl does not return home while flocking around, it is an indication that it might have been killed and eaten by the fox. Therefore, the relationship between fox (predator) and fowls (prey) is parasitic one.

The scenario created in the song text is that of a fowl's owner who is searching for his/her fowl and meets Mr Fox on the way. Mr Fox is unable to observe the ideal Yorùbá greeting protocols when meets the fowl's owner primarily because he still has his mouth full of the fowl's flesh which he is still chewing and secondly because of his guilty conscience. It is apparent that the first part of the poetic analogy in the imagery of goat, and sheep in contrast to that of the pig is a ground preparation for the caustic satirical comment on Mr Fox, the fowl thief and devourer. *Elédè*'s deviant behaviour is foregrounded upon the ideal behaviours of Mr Goat and Mr Sheep. Mr Pig's deviance is referenced ultimately to corroborate that of Mr Fox. From the habit of *kòlòkòlò* as shown above, *kòlòkòlò* is also, a signifier of immorality, stealing and non-adherence to Yorùbá greeting protocols to be specific. These are the social deviant behaviours being condemned. Anyone in Yorùbá society engaged in such deviant behaviour becomes the signified. It is, however, not impossible that in rendering this lyric, the singers (especially the lead singer) have a particular person in mind whom they are satirising.

The second poetic excerpt is a benevolence incantation. The poets in the excerpt deploy the incantation for the purpose of outshining their rivals. In doing this, the lead singer adopted the metaphor of the palmfrond (*màrìwò*) and anthill (*ògán*) that grow higher than other trees and grasses respectively in their surroundings. The attribute of growing very high characterised by *màrìwò* and *ògán* over plants around them is qualisign. In this context, the lead poet adopted this quality to pray for his group's success. The refrain "*Èyò èyò*" is a stylistic duplication of "*èyò*" derived from the prefixation of "*è-*" to the root verb "*yò*" (to sprout). The lead vocalist selected this symbolic word usage in the manner of the Yorùbá incantatory poetry (Ọlátúnjí, 1984) and applied it to the performing context. The first and the second calls and responses have two prominent features of assertive statements found in *ọfò*; these are positive and conditional assertions. However, the sentence of the first call which was fully repeated by the chorus "*Ó deleyò-èyò, èyò màrìwò ò*" could be directly translated as "It has turned to an issue of outshining, like how palmfrond sprouts" is an adapted form of the positive assertion "*Èyò èyò ni màrìwò n yò*" (It is in a quick manner that palm-frond sprouts). The positive assertion marker rooted in the deep structure is "*nì*" (translated as "that") which indicates the constant truism, of which the supernatural power behind is summoned by the user to solve his problem. The second call is a conditional assertive statement mentioned in Ọlátúnjí (1984). This is "*Bógàn bá yò nígbó, mo se bí í ta wón yò*" (When the anthill emerges in the forest, it definitely outshines other things). Palmfrond and anthill as used here are symbolic representamen of outshining which the vocalists aspired. They can also be considered as the symbolic signification of the performers who compared themselves with the items mentioned. Another prominent feature of *ọfò* is the application of the assertions mentioned above. This is featured in the third call of the lyrics. The lead vocalist prayed that just as the palmfrond and anthill tower very high against other items around them, so might he and his team of performers outshine others: "*Egbé mi bá wón; Yóó ta wón yò*" (My group meets them; It will outshine them). This lyric representation in *agbè* performance semiosphere is a qualisign because the qualities of the items mentioned are employed to solve the performers' problem. Because mono-refrain leads to repetition of the sentence of the response, as shown above, mono-refrain call and response in *orin kete* and *orin agbè* is, therefore, an indexical signifier of a repetitive call and response style.

### 5.1.4.2.3 Repetitive call and response pattern

Yorùbá oral poetry flourishes in repetition (Adélélé, 2020). However, repetitive call and response is common in most of Yorùbá songs. When repetition occurs in call and response, the chorus can repeat what the lead says either fully or partially.

#### 5.1.4.2.3.1 Full repetitive call and response pattern

When the chorus is made up of full statements of the call, the full repetitive call and response style of Yorùbá antiphonal singing occurs. Here, the chorus quotes the lead singer verbatim. This style of call and response is more prominent in the religious type of *orin kete* than in its non-religious type.

- Lílé:* *Tètè àtàn mo rò*  
*Omọ bá mi jẹ é*  
*Omọ bá mi jẹ*  
*Egbé mi*  
*Tètè àtàn mo rò*

*Ègbè:* *Tètè àtàn mo rò*  
*Omọ bá mi jẹ é*  
*Omọ bá mi jẹ*  
*Egbé mi*  
*Tètè àtàn mo rò*

Call: It is the refuse disposing site *tètè*<sup>47</sup> I cooked  
Child, eat it with me  
Child, eat it with me  
My group  
It is the refuse disposing site *tètè* I cooked

Response: It is the refuse disposing site *tètè* I cooked  
Child, eat it with me  
Child, eat it with me  
My group  
It is the refuse disposing site *tètè* I cooked
- Lílé:* *Gbàyè ñ jó*  
*Alákànmú ñ jó*  
*Ikú ò mà ní torí è pẹnikan o*

*Ègbè:* *Gbàyè ñ jó*  
*Alákànmú ñ jó*  
*Ikú ò mà ní torí è pẹnikan o*

Call: Gbàyè is dancing  
Alákànmú is dancing  
Death will not as a result kill any of us

Response: Gbàyè is dancing  
Alákànmú is dancing  
Death will not as a result kill any of us

The first excerpt of *orin kete* is a religious song of Alará-Igbó. It was sung by worshippers soliciting children from the deity, or mothers asking for protection, long life, and good health for their children from the deity. This song could also be sung during the worship of the deity of Ìbejì, Ìròkò and Ọbátálá. Mothers in the song are

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<sup>47</sup> This is a kind of vegetable common among Yorùbá people, spinach, it is nutritious and has medicinal value.

persuading their children to stay and enjoy with them the nutritious *tètè* soup they have prepared. *Tètè àtàn* (refuse disposing site *tètè*) generates different semantics in the poetic text. *Tètè* that grows in a refuse disposing area will be biologically more nutritious than the ones grown in other areas. The reason is that the refuse disposing site is rich in soil nutrients because of the decayed refuse dumped there over time. In this regard, *tètè àtàn* is, therefore, both a natural sign and a qualisign which is expected to add to the nutritional balance of the poetic persona, “*omọ*”. Secondly, *tètè àtàn* may also signify poverty. The soil on which the plant is grown, *àtàn*, when socially considered is a solitary space, where waste is dumped. By all standards, and especially the modern and contemporary ones, one would not normally pick things to eat from such a place. *Àtàn* is also referred to as dunghill. So, for the poet to prepare a soup of *tètè àtàn* for his/her meal indicates that he/she has no other better alternative. Hence, she needs to persuade the child to kindly eat what he/she could afford.

The second excerpt is a secular type of *orin kete*. The lead singer in the excerpt named the poetic personas dancing to his song. These are Gbàyè, a short version of Adégbàyè and Àkànmú. Àkànmú was poetically called Alákànmú in the lyric. To generate Alákànmú, “*oní-*”, a nominaliser indicating possession is added to the name Àkànmú (*oní-* + Àkànmú = Alákànmú) (the owner of/one who bears the name Àkànmú). Alákànmú, therefore, still means Àkànmú as it refers to the same person. It, however, tends to show more sense of passion and endearment than just Àkànmú. The lead singer prayed that the two dancers should live long. “*Ènikàn*” in the performance context of this lyric means “anyone”. An abridged version of “*enikankan*,” referring to the second person which could be either one of the two dancers or other members of the audience. In the two examples, the chorus quoted the lead vocalist verbatim and this makes the call and response pattern a full repetition of the lead singer.

In *orin agbè*, several examples of this style of call and response are observed. The two excerpts below are representative:

1. *Lílé:* *Kèngbè mi*  
*Kèngbè mí ò*  
*AmúnimỌ̀yọ́-Ilé*  
*Ègbé:* *Kèngbè mi*  
*Kèngbè mí ò*  
*AmúnimỌ̀yọ́-Ilé*  
*Lílé:* *Kèngbè mi*  
*Kèngbè mí ò*
- Call: My gourd  
My gourd  
That makes one know Ọ̀yọ́’s  
homestead
- Response: My gourd  
My gourd  
That makes one know  
Ọ̀yọ́’s homestead
- Call: My gourd  
My gourd

|    |                                                                                                                                                     |                                                                                                                                                                                                              |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | <i>Amúnimòyìnbó</i>                                                                                                                                 | That makes one know the white people                                                                                                                                                                         |
|    | Ègbè: <i>Kèngbè mi<br/>Kèngbè mí ò<br/>Amúnimòyìnbó</i>                                                                                             | Response: My gourd<br>My gourd<br>That makes one know the white people                                                                                                                                       |
|    | Lílè: <i>Ma gbé kèngbè mi rỌ̀yọ̀</i><br>Ègbè: <i>Akérémoḃa...</i>                                                                                   | Call: I will take my gourd to Ọ̀yọ̀<br>Response: One that knows the king at a tender age                                                                                                                     |
| 2. | Lílè: <i>À n sàré aléré<br/>Wòn n bè wá lówè ò<br/>À̀ntorí ara wa</i><br>Ègbè: <i>À n sàré aléré<br/>Wòn n bè wá lówè ò<br/><br/>À̀ntorí ara wa</i> | Call: We perform for people<br>People invite us to perform<br>Not to talk of our own performance<br>Response: We perform for people<br>People invite us to performance<br>Not to talk of our own performance |
|    | Lílè: <i>À n jìjọ oníjọ<br/>Wòn n bè wá lówè ò<br/>À̀ntorí ara wa</i><br>Ègbè: <i>À n jìjọ oníjọ<br/>Wòn n bè wá lówè ò<br/>À̀ntorí ara wa</i>      | Call: We dance for people<br>People invite us to perform<br>Not to talk of our own performance<br>Response: We dance for people<br>People invite us to perform<br>Not to talk of our own performance         |

The poet in the first poetic excerpt briefly eulogised his gourd for making him popular and making him to visit the king at Ọ̀yọ̀-Ilé and also know Europeans. As in the previous examples, the chorus responded to the call by repeating what the lead singer said verbatim. It is expedient to know that the names "*amúnimòyìnbó*" and "*amúnimòyìnbó*" which *agbè* was called is as a result of the performers' exposure had on the account of *agbè* art. They visited Ọ̀yọ̀-Ilé, the imperial capital and seat of the Alààfin of Ọ̀yọ̀ Empire and also met, for the first time, the Europeans. This earned the performer(s) an acronym *Akérémoḃá* (One-who-knows-the-king-at a tender age) used in another responsorial song usually rendered along with the present one. In the second example of *orin kete*, the chorus also repeated the lead vocalist's part in full.

Generally, the response in this pattern of calls and responses of *orin kete* and *orin agbè* does not in any way add to the semantic or thematic ideology established by the calls. However, the semiotic significance of this repetitive call and response pattern is to emphasise the thematic contents of the call. There is no doubt that it also adds to the flow of the rhythm and melody of the song.



### 5.1.4.2.3.2 Variable-full repetitive call and response pattern

This is a form of full repetitive call and response style predominant in *orin agbè*. The style is discussed under full repetitive pattern of call and response because the response line is merely a structural repetition of the sentence of the call. What actually makes difference between variable and full repetitive call and response patterns is that, the variant or the opposite of sentence initial word in the call is used to replace it in the response. This makes it possible to say the theme of the sentence of the call in another form which results in having a variable semantic repetition. The pattern of response in general, is semiotically emphasising the theme of the poetic discussion started by the lead singer. Let us consider the following examples of *agbè* songs.

- |    |                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                              |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <p><i>Lílé:</i> <i>Sísà máa jé ò</i><br/> <i>Gbogbo è lòògùn ò</i><br/> <i>Ègbè:</i> <i>Àìsà máa jé ò</i><br/> <br/> <i>Gbogbo è lòògùn ò...</i></p>                                                                                                                   | <p>Call: The used charm should function<br/> All are charms<br/> Response: Unused charm should<br/> function<br/> All are charms</p>                                                                                                                                                         |
| 2. | <p><i>Lílé:</i> <i>Omó ọn Mia la(wá)</i><br/> <i>Ègbà:</i> <i>Èrò o Mia lawá</i><br/> <i>Lílé:</i> <i>Omó ọn Mia la(wá)</i><br/> <i>Ègbà:</i> <i>Èrò o Mia lawá</i><br/> <i>Lílé:</i> <i>Ọbá ò pé a má ọa...</i><br/> <br/> <i>Ègbè:</i> <i>Ọba ò pé a má ọaré</i></p> | <p>Call: Indigenous people of Ìmia we (are)<br/> Response: People of Ìmia we are<br/> Call: Indigenous people of Ìmia we (are)<br/> Response: People of Ìmia we are<br/> Call: The king did not say we should<br/> not...<br/> Response: The king did not say we should<br/> not perform</p> |

The prominent call and response in the above excerpts is a variable full repetitive call and response style. In this, the chorus lines are slightly varied from the lead singer's calls. In other words, the chorus lines are modified versions of the leader's lines. This is possible because the structures of the sentences of the calls are repeated. This also makes it possible for the sentences of calls and responses to parallel. That is "*Sísà máa jé ò*" and "*Àìsà máa jé ò*" in the first lyric are parallel, also is call, "*Omó ọn Mia la(wá)*" and response, "*Èrò o Mia lawá*" of the second lyric. In this regard, "*sísà*" and "*àìsà*" contrastively co-occur, likewise is "*omó*" and "*èrò*". Both words are merely opposite/synonymous to each other. The people that are called *omó* are also the one called *èrò*. What also suggests the variable full repetition of this call and response pattern is the repetition of the second sentence of the call by the chorus in the first example. Similarly, the last call of the second example that seems to be a stylistic variant of the full sentence version was repeated and completed by the chorus. The lead singer decided not to complete the predicate "*ọaré*" (to perform); instead he said "*ọa...*" for aesthetic

purpose and left it for the chorus to complete. Though the full sense of the sentence is not completed by the lead singer, he did so just for aesthetics; he could complete it if he actually wished to. This is one of the reasons the pattern is called variable full repetitive.

*Omọ* and *èrò* in the second excerpt need critical semiotic analysis. Another word that is usually used as an alternative to *omọ* in the above lyric is *ará* (people). In the semiosphere of *omọ* (child), there is no doubt about the referent of the word. The word directly refers to the indigenous people of Ìmia. But in the case of *èrò* (people or crowd), the word can mean both the indigenous and non-indigenous people of Ìmia but who are members of the performance group. People who are not indigenes of Ìmia, the people of Ìṣẹ̀mí, a neighbouring town of Ìmia join *the agbè* performance group. According to Chief John Adégòkè, the Bábá Ọba of Ìmia and the grand patron of the song at Ìmia, sometime during their performance, segregation might occur between the people of Ìmia (the indigenous performers of the song in the area) and Ìṣẹ̀mí people (those who join the group). To show the latter that the genre belongs to Ìmia, they change the song to below lyric.

*Lílé:* *Omọ ọn Mia la(wá)*

Call: Indigenous people of Ìmia  
we are

*Ègbà:* *Èrò o Mia lẹyín*

Response: People Ìmia you are

The lyric in the first usage is a sign of identification and the affiliation of the performance group to the king but it signifies segregation and discrimination in the last usage.

#### 5.1.4.2.3.3 Partial repetitive call and response pattern

The chorus in the partial repetitive call and response pattern did not quote the lead singer verbatim. They only repeated part of what the lead singer sang. The reason for repeating only a part of the lead vocalist is to maintain the perfect rhythmic effect in the song. Quoting the lead singers fully may affect the smoothness of the rhythm of the songs. This type of call and response is common in *orin kete*. It also occurs in *orin agbè*, but usually as a form of mono-refrain. This is shown in the examples below.

1. *Lílé:* *Òròdóròdó àkàrà èrì<sup>48</sup>*

Call: *Òròdóròdó*, bean cake of  
*èrì*

*Òròdóròdó àkàrà èrì*

*Òròdóròdó*, bean cake of  
*èrì*

*N ó rà lómó lówó ò*

I will buy for my child

*Àkàrà èrì o*

The bean cake of *èrì*

<sup>48</sup> This is a bean cake used as an item of sacrifice to Alára-Igbó, Ìròkò and Ọbátálá deities purposely on children's matters.

|                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                   |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Ègbè:</i> Òròdóròdó àkàrà èrì</p> <p><i>Lílé</i> N ó rà lómó lówó</p> <p style="padding-left: 40px;"><i>Àkàrà èrì o</i></p> <p><i>Ègbè:</i> Òròdóròdó àkàrà èrì</p>                                                                                                                                                                                                                                         | <p>Response: Òròdóròdó, bean cake of èrì</p> <p>Call: I will buy for my child</p> <p>Response: The bean cake of èrì</p> <p>Response: Òròdóròdó, bean cake of èrì</p>                                                                                                                                                                                                                                              |
| <p>2. <i>Lílé:</i> TỌba Ólọrùn ò bá pa wá o</p> <p style="padding-left: 40px;"><i>TỌba Ólọrùn ò bá pa wá o</i></p> <p style="padding-left: 40px;"><i>Ba ò bá kú</i></p> <p style="padding-left: 40px;"><i>A ó sọrọ o</i></p> <p><i>Ègbè:</i> TỌba Ólọrùn ò bá pa wá o</p> <p><i>Lílé:</i> <i>Ba ò bá kú</i></p> <p style="padding-left: 40px;"><i>A ó sọrọ o</i></p> <p><i>Ègbè:</i> TỌba Ólọrùn ò bá pa wá o</p> | <p>Call: If God, the King, does not kill us</p> <p style="padding-left: 40px;">If God, the King, does not kill us</p> <p style="padding-left: 40px;">If we do not die</p> <p style="padding-left: 40px;">We shall talk</p> <p>Response: If God, the King, does not kill us</p> <p>Call: If we do not die</p> <p style="padding-left: 40px;">We shall talk</p> <p>Response: If God, the King, does not kill us</p> |

In the first *kete* lyric above, the chorus repeated the first sentence (*Òròdóròdó àkàrà èrì*) of the call. Though this sentence was repeated twice by the lead vocalist, it was said once as the response to the call. The same manner, the second sentence, “*N ó rà lómó lówó àkàrà èrì o*” (I will buy for my child, *the àkàrà èrì*) was not said in the chorus. For the fact that it is only a part, not the full lead vocalist’s part that the chorus repeated, this pattern of call and response makes a partial repetition. The repetition of “*Òròdóròdó àkàrà èrì*” by the lead singer as done above is a communicative indexical signification, notifying the chorus about the part they were to sing as a response to the call. The poetic phrase “*Òròdóròdó àkàrà èrì*” is the surface structure of the relative clause “*Àkàrà èrì tí ó rí ròdóròdó*” (*Àkàrà èrì* that looks attractive). To emphasise the adverb, it was nominalised and moved to the initial position of the relative clause. The relativiser “*tí*”, the pronoun “*ó*” and the verb “*rí*” were deleted to derive the poetic phrase.

We need to pay close attention to the ideophones “*ròdòròdò*, *ròdòrodo* and *ròdóròdó*”. These are stylistic variants of “*ròdòròdò*” (very attractive). These lexical items do not have dictionary meaning, rather, they can only be traced to the *seme* “*ròdò*” (attractive). “*Ròdò*” is an ideophonic adverb that describes the attractiveness of an object. When “*ròdò*” is reduplicated, it becomes “*ròdòròdò*” which gives the sense of a higher attractiveness than others. “*Ròdó*” and “*ròdóròdó*” are stylistic alternative of “*ròdòròdò*”. “*Ròdóròdó*” as said means “very attractive”. The grammatical status of the word changes from adverb to noun when “*ò-*”, a prefix, is added to nominalise it and

makes the word sound nonsensical at the superficial level. Considering its root and context of usage, however, *òròdóròdó* as a verbal sign signifies attractiveness. It is in this wise a qualisign.

This second lyric of *orin kete* is just like the first; the lead vocalist intentionally repeated the first sentence of the call for the chorus to make the response. Since the sentence is only what the chorus repeated of the lead vocalist's part, the call and response pattern is regarded as partially repetitive. This *kete* lyric is a prayer and as well as a promise premised on the conditional sentence made by the lead singer to assure his audience that he would continue to sing if God spared his life. The lexeme used by the poet to express songs he promised his fan is *òrò* (word/speech) as shown in “*Ba ò bá kú, a ó sòrò o*” (If we do not die, we shall talk) above. Truly, *òrò* could mean song because a song is made up of *òrò* (words). We should also be aware that *òrò* could also mean a complex, non-ordinary, deep and meditative utterance. In the poetics of Yorùbá music, the message, made up of the verbal component is given equal prominence as if not more than the melodic component. Hence, there is a world of difference between “*orin lásán*” (ordinary songs with no message) and “*ìjìnlẹ̀ òrò*” (songs with a deep message). The proverbial sayings, “*òrò lomọ eléti ní jẹ*” (only the one with a sense of understanding can discern the deep utterance) forms the basis of what Yorùbá song-poetics points to. Thus, *òrò* which is used in the second lyric above is not an ordinary word, but a word with deep and connotative meaning. *Òrò* can also signify the truth. This is traceable to Yorùbá expressions to authenticate the truthfulness of speech made, “*òrò lo sọ, o ò paró*” (you said the truth, you did not lie), “*òdodo òrò !*” (true talk) among others. In this sense, the poet in the above excerpt indicated that if God spared his life, he would continue to say the truth. This becomes a pledge on the part of the poet. The following Yorùbá sayings as pointed out by Ògúndèjì (2013) show the intricacy involved in being outspokenly truthful: “*olóòótó kì í léní*”, “*olóòótó ilú níká ilú*”. By implication, the poet promised to continue standing for the truth despite all odds.

#### 5.1.4.2.3.4 Poetic combat between the lead singer and the chorus

This is a situation whereby call and response turn to poetic altercations between the lead singer and the chorus. The lead singer in this kind of call and response style can either challenge, ask a question or vituperate the chorus and the chorus replies the singer according to the challenge posed. There are examples of this in *orin agbè*. The collected data on *orin kete* do not show this example. If *orin kete* should have this example of call

and response style, such possibility will occur more in the secular type of *kete* song than in the religious type where the songs are strictly for religious thematic issues. The combat call and response style is highly possible in *orin agbè* because of the contemporary secular nature of the genre. Besides, the songs have a high number of performers, not smoothly organised and involved more physical activities than *orin kete*. Examples of combative call and response in *orin agbè* are the ones below.

1. *Lílé: Oníjọ yíí o* Call: Oh you, the dancer  
*Ègbè: Elègbè o* Response: Oh you, the chorus  
*Lílé: Orin lóníí o* Call: Today is for song  
*Ègbè: Elègbè o* Response: Oh you, the chorus  
*Lílé: Àwọ̀n èyà̀n mi ò* Call: My people do not respond to the  
*gberin bí àtíjọ̀ mọ̀* song like in the olden days  
*Ègbè: Àwọ̀n èyà̀n mi ò* Response: My people do not lead the song  
*kọ̀rin bí àtíjọ̀ mọ̀* like in the olden days
  
2. *Lílé: Şẹ́ ó le è dúró o èèè?* Call: Can you (chorus) wait?  
*Ègbè: È ò le è dúró o èèè?* Response: You (lead vocalist)  
cannot wait?  
*Lílé: Şẹ́ ó le è dúró bẹ* Call: Can you (chorus) wait when you  
*gbóhùn agbè o?* hear the sound of the gourd?  
*Ègbè: È ò le dúró bẹ* Response: You (lead vocalist) cannot  
*gbóhùn agbè o* wait when you hear the  
sound of the gourd

In the first lyrics of the *orin agbè*, the performers (lead singers/lead vocalists and chorus) were involved in an argument on whether each performer could still perform excellently like the olden days *agbè* performers did. When the lead singer said the chorus could not respond to the song like the olden days performers did, they also retorted that the lead singer could not as well sing as the historical singers of *agbè*. The semiotic significance of this argumentative call and response is to achieve a better performance. The lead singer, through his insinuation, indirectly challenged his chorus to put in their best. The chorus replicated the same signification. The whole altercation is taken in the playful context of "*àwàdà*" (joke).

The second excerpt is also a challenge. The lead singer asked the chorus whether they would be able "to wait when they hear the sound of the gourd" as a metaphorical signification of whether they would be able to cope with the rigours of the performance. The chorus did not repeat the question, instead, they did not waste time to quickly declare by using the same imagery, that the lead singer could not cope with the rigours of the performance. The generation of the semiotics of metaphor of waiting on hearing the sound of the gourd when beaten could be traced to the historical deployment of the genre

as a war song (Àlàbá, 1985) at which sound the cowardly enemies usually flee. Thus, the *ohùn agbè* (gourd sound) in both the lead singer and the chorus lines is, therefore, a qualisign. A sign of quality of the strength of the warriors the gourd was usually played for. *Ohùn agbè* could also be an indexical signification of war which cowards may not be able to withstand when it comes.

It should be noted that the lead singer's insinuation in this second example is indirect because it is cast in a question form. The direct answer to the question should have been "A ó le è dúró bá gbóhùn agbè ò" (we will be able to wait on hearing the sound of the gourd). Because the chorus understood the underlying insinuation, they responded affirmatively that it was the lead singer that would be unable to wait on hearing the sound of the gourd. Insinuating that it was the lead singer and not them, the chorus, that would not be able to meet up with the demand of the performance. This agrees with the Yorùbá standard of "fifi àbàrá kékeré gba nínlá" (striking mildly to receive a vicious one). The verbal combat though inherently entertaining also has a mild ethical significance. It drew attention to the disadvantage of an arrogant posture. From the performative perspective, however, the semiotic significance of the argumentative call and response pattern as already implied is entertainment and to encourage the performers to put in more effort. Besides, it also creates an interesting situation for sustaining the audience's interest.

#### 5.1.4.3 **A semiotics of thematic preoccupations of *orin kete* and *orin agbè***

In this section, the thematic contents of *orin kete* and *orin agbè* are discussed. By thematic content, we mean topics of discussion in the genres. The main themes identified by Ògúndèjì (1979) and Àlàbá (1985) in *orin agbè* include homage, supplication, initial self-introduction, panegyric and praise, entertainment and didacticism, discussion of social and political issues ongoing in society, satirical discussions, and cracking jokes etc. Besides, the main themes in *orin kete* include homage, adoration, supplication, children care, women advocacy, family planning, political and social comments, satirical discussion and jokes.

##### 5.1.4.3.1 **Semiotics of themes of homage and adoration in *orin kate* and *orin agbè***

Paying homage (*ìbà*) is very important and it is the first thematic preoccupation of discussion in Yorùbá oral poetic performance (Ògúndèjì, 1991, Òpádòtun, 2002, Rájí,

Adéolá, Òjò, Táíwò & Àjùwò, 2009). There are a lot of Yorùbá wise sayings that show the importance of paying homage and adoration. Among the Yorùbá, statements that show the importance of paying homage are as follow:

- |    |                                                                                                                                                                                                        |                                                                                                                                                                                                                                                          |
|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <p><i>Àdàṣe níi hunmọ</i></p> <p><i>Ìbà ò gbọdò hun omọ èniyàn</i></p>                                                                                                                                 | <p>Doing things without paying homage negatively affects a child</p> <p>Paying homage before doing things does not</p>                                                                                                                                   |
| 2. | <p><i>Ewúré tó wolé tí ò kágò</i></p> <p><i>Ó dẹran àmúbọfá</i></p> <p><i>Àgùtàn tó wolé tí ò kágò</i></p> <p><i>Ó dẹran àmúbòpèlẹ</i></p>                                                             | <p>A goat that strays into a house without paying homage</p> <p>Becomes a sacrifice to <i>Ifá</i></p> <p>A sheep that strays into a house without paying homage</p> <p>Becomes a sacrifice to <i>Òpèlẹ</i><sup>49</sup></p>                              |
| 3. | <p><i>Omọ ò níi rẹni júbà kíbà hunmọ</i></p>                                                                                                                                                           | <p>A child will not after paying homage gets into trouble</p>                                                                                                                                                                                            |
| 4. | <p><i>Béerin bá jí nínú igbó</i></p> <p><i>A ṣẹbà fÓlú-Igbó</i></p> <p><i>Béfòn bá jí lódàn</i></p> <p><i>A ṣẹbà fÓlú-Ọdàn</i></p> <p><i>Bárògìdìgbà jí lálẹ odò</i></p> <p><i>A ṣẹbà fÓlúwẹri</i></p> | <p>When an elephant wakes up in the forest</p> <p>It pays homage to Olú-Igbó</p> <p>When a buffalo wakes up in the savannah</p> <p>It pays homage to Olú-Ọdàn</p> <p>When a giant catfish wakes up in the river bed</p> <p>It pays homage to Olúwẹri</p> |

All these sayings show how important paying homage is in any activity a Yorùbá person wants to embark on, especially when elders are present. Oral artists who do not pay homage to the deities and elders are usually made to regret it. This is applicable to *orin kete* and *orin agbè*. The first thematic content in *orin kete* and *orin agbè* is a homage. Homage is paid to Olódùmarè and the deities related to childbearing, most especially *Ọbàtálá* and *Alará-Igbó* in *orin kete*. Elders, both the physical and the spiritual, are greeted. The importance of homage paying in *orin kete* has a religious motive since the songs are meant to persuade deities, request for children and appeal to them. Homage in *orin kete* may be compared to praise and worship songs in the Christian worship context. In chapter four, we discussed extensively the importance of homage and adoration in *orin kete* and *orin agbè* from a structural point of view. Hence, *ibà* (homage) is discussed from the thematic point of view and not from the structural point of view in this chapter. The main theme of the excerpt of *orin kete* below is homage.

<sup>49</sup> This is a chain cast by *Ifá* priests to consult *Ifá* oracle for different issues and solutions to them.

Lílẹ̀: Rírán la rán mi wá  
Èmi kọ mo ránra mi  
Àşẹ ọ̀wọ́ ẹ̀ni tó rán mi wá

Ègbè: Rírán la rán mi wá  
Èmi kọ mo ránra mi  
Àşẹ ọ̀wọ́ ẹ̀ni tó rán mi wá...

Ìşàré: Afólábí Ọ̀mọyeni  
È kú ilé lònà ibẹ̀ yẹn

Olúrìn Apèná  
Apèná Ọ̀gbóni  
Ìjèní agbé ọ̀mọ Bàyamù

Olóólà tí í mùkọ abẹ

Lábándé aríké-ewu-mábe

Ògùngùn lósà

Ògùngùn lẹ̀bọ

Ọ̀mọ ọ̀kọ̀là kan ọ̀kọ̀là kàn

Ọ̀kọ̀là tí ò mò yín

Ní í gbowó ilà lówó ẹ̀yin

Ọ̀mọyeni  
Ọ̀mọ onígèlèdè ará Ìbàrà

Ọ̀mọ ẹ̀jìrẹ̀ abẹ̀ iràwé...

Ọ̀mọyeni  
Má a bá mi şà mí àşẹ  
Ọ̀mọ ikú ayé Àbèní

Àbíyè ló jéya mi...  
Ọ̀mọ ẹ̀wújù tí í jẹ̀ lábé ẹ̀ẹ̀kan

Ọ̀rẹ̀ Ifá Àdùbí  
Ọ̀mọ Olúrìn, hùn

Mo wá jubà fún un yín

Orin: Yòdoyòdo  
Yéyéyèyé  
Ọ̀mọ Olúrìn o  
Ọ̀mọ tó o bí ò lè kú o

Call: I was sent here  
I did not send myself  
Homage is due to the one  
that sent me

Response: I was sent here  
I did not send myself  
Homage is due to the one  
that sent me

Chant: Afólábí Ọ̀mọyeni  
I greet you to announce my  
arrival

The Olúrìn Apèná  
The Apèná of Ọ̀gbóni cult  
Ìjèní agbé, the offspring of  
Bàyamù

One who circumcises and  
drinks a corn meal

Lábándé, one whose  
hunchback fits while  
holding circumcision knife

One who has a cure in  
lagoon water

One who has a cure in  
making sacrifice

The offspring of the one  
who circumcises

Only the circumciser who  
does not know you

Collects circumcision  
charges from you

Ọ̀mọyeni  
The offspring of gèlèdè  
practitioner of Ìbàrà

The child of twins under  
dry leaves

Ọ̀mọyeni  
Join me to say amen

Offspring of earthly death,  
Àbèní

My mother is Àbíyè

Offspring of rat that roams  
under the plants

The friend of Ifá Àdùbí  
Offspring of Olúrìn,  
(humming)

I pay homage to you

song: Yòdoyòdo  
Yéyéyèyé

Offspring of Olúrìn  
Your children cannot die



|       |                             |                                                              |
|-------|-----------------------------|--------------------------------------------------------------|
|       | <i>Ọmọ Olúrìn o</i>         | Offspring of Olúrìn                                          |
| Ègbè: | <i>Yòdoyòdo</i>             | Response: <i>Yòdoyòdo</i>                                    |
|       | <i>Yéyéyèyéé</i>            | <i>Yéyéyèyéé</i>                                             |
|       | <i>Ọmọ Olúrìn o</i>         | Offspring of Olúrìn                                          |
| Lílè: | <i>Ó yá ma gbÓgèdè jó o</i> | Call: Now I want to dance with<br><i>Ògèdè</i> <sup>50</sup> |
|       | <i>Ọmọ Olúrìn o</i>         | Offspring of Olúrìn                                          |
| Ègbè: | <i>Yòdoyòdo</i>             | Response: <i>Yòdoyòdo</i>                                    |
|       | <i>Yéyéyèyéé</i>            | <i>Yéyéyèyéé</i>                                             |
|       | <i>Ọmọ Olúrìn o</i>         | The offspring of<br>Olúrìn                                   |

At the beginning of the excerpt, the poet clarified that it was someone that sent him. If these should ask these questions; who sent the poet and to where was he sent? The song is an Ifá song sung by Ifá priests to pay homage to Olódùmarè (God), the creator of the universe. According to Dáramólá and Jéjé (1967), Olódùmarè has different names, among these are Akódá (The First Being), Aṣèdá (The Creator), Elédáá (The one who creates) and Orí (The inner head). So, the one who was referred by the poet to have sent him is Olódùmarè, the God that creates and the one that sends both humankind and the deities to the earth. Other spirit beings the poet might also be referring to in the poem are Alará-Igbó, Ọbátálá and Ọrúnmílà. The reason for this is that Daramola and Jéjé (1967) state that these two deities helped Olódùmarè both in moulding human structure (Ọbátálá) and in choosing destiny (Ọrúnmílà). If we relate this to *orin kete*, Ọbátálá is among the deities the song is used to praise. As a result, the spirit beings being referred by the poet, to that have sent him/her, and to whom he/she is paying homage to are Olódùmarè, Alará-Igbó and Ọbátálá.

In the sentences of the song, the poet foregrounded the fact that he was sent by Olódùmarè. The first two lines are repeating the same idea. The central idea that constitutes the lines is located in the predicator "*rán*" (to sent). The surface sentence structure "*Rírán la rán mi wá*" is a focus reconstruction form of "*A rán mi wá ni*". Likewise, "*A rán mi wá ni*" is an emphatic form of "*A rán mi wá*". To derive the surface structure "*Rírán la rán mi wá*," the gerundive and the partial reduplicated form of the verb "*rán*" (*rírán*) is moved to the initial stage of the sentence and the focus

---

<sup>50</sup> This is a Yorùbá name for an ape (i.e. chimpanzee) who is believed to be a drummer as reflected in the proverb, *gbogbo igi tí elégbèdè bá fowó bà didùn ló n dún* (all trees *elégbèdè* beats produce sound). In the performance of the *gèlédé* genre, there is a wooden masquerade named *ògèdè* (another name for *elégbèdè*). During *gèlédé* festival, different *ògèdè* masquerades are displayed in the broad daylight for the festival celebration.

attention/emphatic marker "ni" is used to pay focus attention to it. The process is illustrated below.

- |    |                              |                                                                                                              |
|----|------------------------------|--------------------------------------------------------------------------------------------------------------|
| 1. | <i>A rán mi wá</i>           | I was sent to come (Deep structure)                                                                          |
| 2. | <i>A <u>rán</u> mi wá ni</i> | I was sent to come (Emphatic form)                                                                           |
|    |                              |                                                                                                              |
| 3. | <i>Rírán ni a rán mi wá</i>  | It was sent I was sent to come (Focus reconstructure form and the surface structure of "I was sent to come") |

It is, therefore, clear that the poet through the choice of the emphatic sentence structure and semantic repetition is reiterated the fact that he is a messenger, acting on the order of the sender. From the Yorùbá performance ethics perspective, paying homage is the key to having a successful performance. Homage is, therefore, a religio-cultural sign of respect in the performance of *orin kete*. The poet did not only pay homage to the beings that sent him, but he also adored the elderly Alará-Igbó worshipper (Afólábí Ọmọyeni) on the seat. He praised her and revealed that her family belonged to the *Ìjèní Àgbé* lineage and referred to her compound (Olúrìn Apènà) panegyrics. As one of the features of Yorùbá praise poetry, the relation of the figure in focus in the performance (her friend; Ifá Àdùbí) is mentioned. The last part of the excerpt is a song used to pray for her. The two words that start this song require critical attention. These words are “*Yòdoyòdo* and *Yééyèyèé*”. Both words are nonsensical idiophonic codes because they do not have lexical or dictionary meanings. It is, however, possible to trace these systems of signs (hypogram) to the roots (*seme*) from which they were generated. *Yòdoyòdo* is a reduplicated variant of *yòdò* as it is used in *jàgíní yòdò*<sup>51</sup>. *Yòdò* is also traceable to an adverbial expression used to show human behaviour after eating sweet meat, “*Ó n jenu yòdò*” (He is chewing enjoyably). From this point of view, *yòdò* signifies the manifestation of an action that one is pleased with. Reduplicating the word indicates a high manifestation of action that one is totally pleased with. The mid-tone on the second and fourth syllables of the reduplicated word is a tonal counterpoint device introduced to foregrounding creativeness.

The second word “*Yééyèyèé*” is traceable to the *seme*, “*yèè*.” “*Yèè*” is also an ideophonic lexicon used to express either pain or pleasure depending on the way the

<sup>51</sup> This is an idiophone to express the high-level celebration of victory, happiness and jubilation.

expression is said. A sharp saying of "yéè" signifies pain and dissatisfaction while a soft saying signifies pleasure and satisfaction. Reduplicating "yéè" gives a tonal counterpointual effect as done by the poet is an attempt to make the word fit into the musical-poetic rhythm of the song. The word is also deployed to achieve a tonal balancing of the hypogram (*yòdo yòdo*) preceding it.

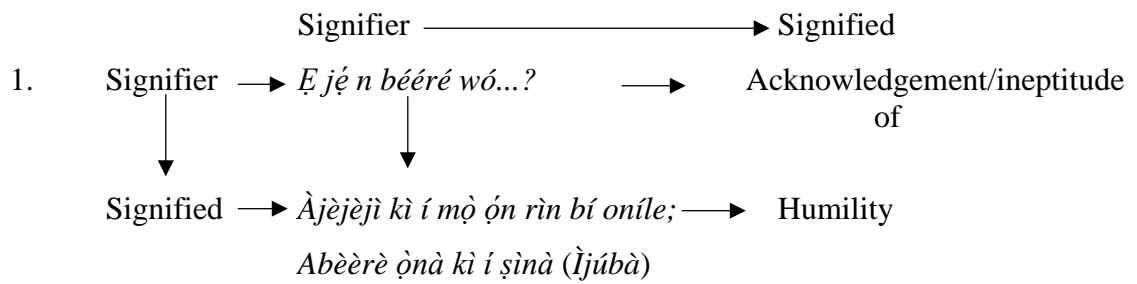
Homage is also very important in *orin agbè*. Whenever the performers of this genre present their performances, despite the fact that the genre is not religiously related, homage and adoration are paid to Olódùmarè, God in Yorùbá belief, deities and as well the elders around. Below is an example of homage paid whenever the performers embark on a performance in another town. Immediately they arrive the venue or at the early stage of their performance, they sing the song:

|                                                                                                               |                                                                                                         |
|---------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| <p><i>Lílé:</i> <i>È jẹ n bééré wó ò</i><br/> <i>È jẹ n bèèrè wò o</i><br/> <i>È é ti í se nilẹ yù o?</i></p> | <p>Call: Let me ask<br/>         Let me ask<br/>         What are your traditions in this town?</p>     |
| <p><i>Ègbè:</i> <i>È jẹ n bééré wó ò</i><br/> <i>È jẹ n bèèrè wò o</i><br/> <i>È é ti í se nilẹ yù o?</i></p> | <p>Response: Let me ask<br/>         Let me ask<br/>         What are your traditions in this town?</p> |
| <p><i>È jẹ n bèèrè wò</i></p>                                                                                 | <p>Let me ask</p>                                                                                       |

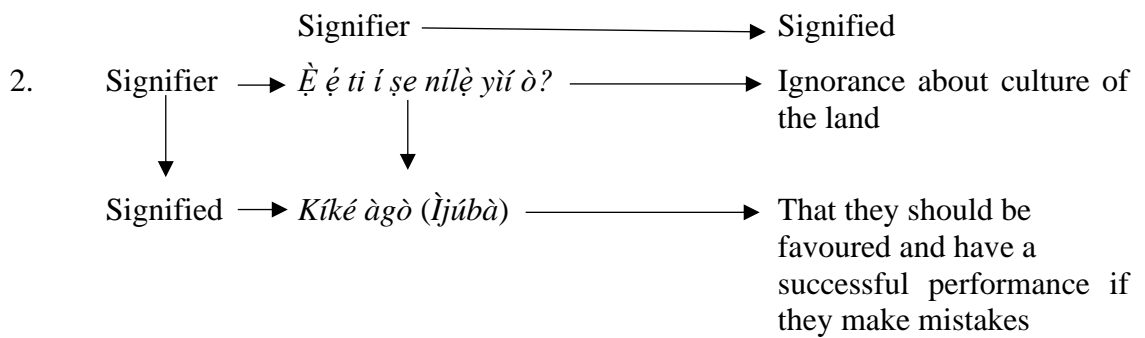
In the foregoing, the poet clarified that he and his performers' group were strangers in the town where they were performing. As a result, he asked the people of the town about their traditions so that he would not make mistakes and incur unwarranted hostility. This is an aspect of homage paying in the Yorùbá socio-cultural setting. The fact is evident in the statement, "*Àjèjì kì í mò ọ̀n rìn bí onílẹ̀*" (Strangers do not understand the terrain of the land like the indigenes). Understanding the terrain of a town means knowing the dos and don'ts of the people in a community. The semiotic significance of asking this question is to avoid being punished in case the performers break any customary code of the land. This is because they have initially declared their not being accustomed to the traditions of the land.

The language used in presenting the above *orin agbè* suggests more than the heuristic and the first /grammatical meanings of the usage. The first, second and the last sentences are full sentential repetition. As a Yorùbá proverb, when a statement is being repeated many times, there are always deep meanings underlying the repetition. This is the reason an adage says "*Bí alágbèdẹ bá n lu irin lójú kan, ó lóhun tó fẹ̀ fà yọ*" (When

the blacksmith is hammering the metal on the same spot, there is something he wants to fabricate). The underlying meaning the performers wanted to establish is to emphasise their ignorance of the traditions of the community. This is otherwise considered a metaphorical manner of paying homage. The tonal counterpoint on *bééré* and *bèèrè* as shown in the excerpt is note worthy. *Bééré* is a nonsensical variant of *bèèrè* (to ask). *Bééré* does not have dictionary meaning. Its total nonsenticity would have been glaring if *bèèrè* is not used to replace it in the second sentence. Hence, *bééré*'s meaning depends on *bèèrè*. *Bèèrè* is the root *bééré* can be traced to. The poetic effect *bééré* creates in the usage is a tonal counterpoint and without it, the statements would not have sounded poetic. The same thing applies to "wó" and "wò", the former is just the poetic variant of the latter but it is in the former the poetic creativeness lies. The Fig. 5.2.i and Fig. 5.2ii. below illustrate the significations existing in the sentences of the song.



**Fig. 5.2i. Ìkágò signification**



**Fig. 5. 2ii. Ìkágò signification**

What Figures 5.2. i. and 5.2. ii. above indicate as explained before is the demonstration of one's ignorance in a bid to pay homage and get favour supposing the rules of the land are broken.

#### 5.1.4.3.2 Semiotics of themes, praise, status, position and worth of poetic characters in *orin kete* and *orin agbè*

*Orin kete* and *orin agbè* artists praise and boast of themselves during the performance (Àlàbá, 1985). Likewise, they praise personalities that are present at their performances. As Yorùbá people say, “*Òbùtí làgbà*” (One who distributes wine to others is the one to take first), the performers of *kete* and *agbè* songs usually praise themselves early at the beginning of the performance. They do this to introduce themselves and to make people know their worth. This is evident in the excerpt of *kete* songs below.

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. <i>Lílé:</i> <i>Kódékódé lorin tiwa</i><br/> <i>Kò lè rẹ wá oòò</i><br/> <i>Kódékódé lorin tiwa</i><br/> <i>Kò lè rẹ wá ooo</i><br/> <i>Kò le rẹ wá oòòò</i><br/> <i>Ba bá dójú aré</i><br/> <i>Kò lè rẹ wá oòò</i><br/> <i>Ba bá dójú aré</i><br/> <i>Kódékódé lorin tiwa</i><br/> <i>Kò lè rẹ wá oòòò</i></p> <p><i>Ègbè:</i> <i>Kódékódé lorin tiwa</i><br/> <i>Kò lè rẹ wá oòò</i><br/> <i>Kódékódé lorin tiwa</i><br/> <i>Kò lè rẹ wá ooo</i><br/> <i>Kò le rẹ wá o</i><br/> <i>Ba bá dójú aré</i><br/> <i>Kò lè rẹ wá oò</i><br/> <i>Ba bá dójú aré o</i><br/> <i>Kódékódé lorin tiwa</i><br/> <i>Kò lè rẹ wá ooo</i></p> | <p>Call: Our song is always intact<br/> We cannot get tired<br/> Our song is always intact<br/> We cannot get tired<br/> We cannot get tired<br/> When we are performing<br/> We cannot get tired<br/> When we are performing<br/> Our song is always intact<br/> We cannot get tired</p> <p>Response: Our song is always intact<br/> We cannot get tired<br/> Our song is always intact<br/> We cannot get tired<br/> We cannot get tired<br/> When we are performing<br/> We cannot get tired<br/> When we are performing<br/> Our song is always intact<br/> We cannot get tired</p> |
| <p>2. <i>Lílé:</i> <i>Bááyán bá daşo bóra</i><br/> <i>Ìrẹ lẹgá oòòò</i><br/> <i>Bááyán bá daşo bóra</i><br/> <i>Ìrẹ lẹgá oòòò</i><br/> <i>A han lórí alé</i></p> <p><i>Ìrẹ lẹgá oòòò</i><br/> <i>A han lórí alé ooo</i></p> <p><i>Bááyán bá daşo bóra</i><br/> <i>Ìrẹ lẹgá oòòò</i></p>                                                                                                                                                                                                                                                                                                                                               | <p>Call: Even if the cocroach is clothed<br/> The cricket is its superior<br/> Even if the cocroach is clothed<br/> The cricket is its superior<br/> Among those that stridulate at night<br/> Cricket is the superior<br/> Among those that stridulate at night<br/> Even if the cocroach is clothed<br/> Cricket is its superior</p>                                                                                                                                                                                                                                                  |

Ègbè: *Bááyán bá daṣọ bóra*  
*Ìrẹ̀ lẹ̀gá oòòò*  
*Bááyán bá daṣọ bóra*  
*Ìrẹ̀ lẹ̀gá oòòò*  
*A han lóri alé*  
  
*Ìrẹ̀ lẹ̀gá oòòò*  
*A han lóri alé ooo*  
  
*Bááyán bá daṣọ bóra*  
*Ìrẹ̀ lẹ̀gá oòòò*

Response: Even if the cocroach is clothed  
 The cricket is its superior  
 Even if the cocroach is clothed  
 The cricket is its superior  
 Among those that stridulate at  
 night  
 Cricket is the superior  
 Among those that stridulate at  
 night  
 Even if the cocroach is clothed  
 Cricket is its superior

In the first song, *kódékódé*<sup>52</sup> is employed to show the stability of the performers' performance. The hypogram "*kódékódé*" is the reduplicated variant of *kódé*; *kí ó dé* (that it should face down). "*Dé*" (face down) is the *semes*, the root word. Because facing down is the sign of perfection in playing the *òkòtó* game, the word "*kódékódé*" (to mean it must face down) is employed by the performers in the above excerpt to show the perfection and the quality of their performance. As a result, "*kódékódé*" is a sign of quality, a qualisign which shows the quality of the song and therefore the performance of this *orin kete* group. In the same vein, "*dé*" could mean "arrive". The word "*dé*" as it was reduplicated as *kódékódé* (a consistent act of arriving) is, therefore, signifies the consistency in the performance of the *kete* group. This is more evident if the sentence "*Kò lè rẹ̀ wá oòòò*" (We cannot get tired) and other sentences of the song are considered.

The second song depicts the quality of the performance and the status of the performers. Two images of insect are comparatively deployed for this purpose. The two insects are the cockroach and the cricket. The common feature for comparing the two insects as implicit from the lines of the song is their being winged insects. The wings are symbolically signified as clothes, making the imagery as personification since humans are the ones who wear clothes. The cricket is regarded as superior of the two because, in addition to covering its body with the winged-clothings, it also stridulates with it, producing a shrilling sound metaphorically described as "*híhan*". This also doubles as personification like the imagery of clothing.

The retroactive meaning of the word *híhan* (stridulation) in relation to the performance semiosphere of *orin kete* is the "song" the performers sing. The performers of *orin kete* in this wise referred to other performers as *aáyán* which claims to have a

<sup>52</sup> This is a word used to explain the perfect playing of *òkòtó*. *Òkòtó* is a broken shell of a snail from the head side to the centre, leaving the object open. This is thrown to roll on the ground and was made to face down to show the perfection of the player.

complex set of wings as its covering but which cannot be made to stridulate like that of the cricket that are not complex compared to cockroach's wing. By implication, the *orin kete* performers metaphorically signifies themselves as the cricket and all other performers as cockroaches; meaning they are master/lead performers (*ìrẹ̀*) above all while others are followers (*aáyán*).

Furthermore, in *orin agbè*, performers of the genre in the extract below showed their worth, they also boasted of the kind of performers they are:

- |    |                                                                                       |           |                                                                                                                        |
|----|---------------------------------------------------------------------------------------|-----------|------------------------------------------------------------------------------------------------------------------------|
| 1. | <i>Lílẹ̀: Báwa ti ñ ẹ̀ lǎàfin rẹ̀ é ò</i>                                             | Call:     | This is how we do at the palace                                                                                        |
|    | <i>Ègbè: Bàà ti ñ ẹ̀ lǎàfin rẹ̀ é o</i>                                               | Response: | This is how we do at the palace                                                                                        |
| 2. | <i>Lílẹ̀: Àwa laláré ò<br/>Laláré ọ̀ba òòò<br/>Àwa labẹ̀rà<br/>Àláré ọ̀ba là á ẹ̀</i> | Call:     | We are entertainers<br>The king's entertainers<br>We are <i>abẹ̀rà</i> <sup>53</sup><br>The king's entertainers we are |
|    | <i>Ègbè: Àwa labẹ̀rà<br/>Àláré ọ̀ba là á ẹ̀</i>                                       | Response: | We are <i>abẹ̀rà</i><br>The king's entertainers we are                                                                 |

In the first and the second poetic extracts, the performers revealed their status and worth. They linked their performance to the palace. Palace in the Yorùbá traditional socio-cultural setting is the place of traditional authority. It is from the palace Yorùbá cities/towns and the environs are governed. As a result, people who have affiliations with palace are much more respected even when such people are king's slaves. *Agbè* artists are aware of this, so they make it known to people who might not know or who underrate them. Making this kind of announcement is a systematic way of requesting the honour that the king deserves from their audience. The palace is a semiosphere, signifying power, authority, royalty and honour, and there is a tendency that anything attached to it is accorded the same or nearly the same honour that the king is accorded.

In the second poetic line, the artists called themselves *aláré ọ̀ba* (king's entertainers) and *abẹ̀rà*. Going down to the deep meaning of *abẹ̀rà*, if someone is called *abẹ̀rà*, it is to show how valuable such a person is. After the customer, who wants to hire him is ready to pay the full cost, he/she still needs to plead with him. Thus, *abẹ̀rà* is a qualisign that depicts the valuable status of *agbè* artists and their performances. The

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<sup>53</sup> This is a short form of *eni tí a bè rà* (one who is persuaded before hiring him/her).



repetition of the utterances and the elongation of vowel sounds in both poetic excerpts are evidence of the emphasis laid by the poets on the issue.

When praising the personalities and dignitaries among their audiences, *kete* and *agbè* artists use different styles of language to represent the status of members of their audience, position and worth. This could be shown in the following example of *orin kete*:

|                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Ìṣàré:</i> <i>Kábíyèsí</i><br/> <i>N ó tọ̀ bàbá mi lọ</i><br/> <i>Mo sún mọ̀ba níwọ̀n egbẹ̀je</i></p> <p><i>Ẹ̀n bá jìnnà sọ̀ba níwọ̀n egbẹ̀fà</i></p> <p><i>Arọ̀bafìn ọ̀ba pa jẹ</i></p> <p><i>Ọ̀táọ̀bálá n ó ki bàbá mi daadaa</i></p> | <p>Chant: <i>Kábíyèsí</i><sup>54</sup><br/>         I will go to my father<br/>         I move close to the king<br/>         within the space of one<br/>         thousand four hundred<br/>         measure<br/>         I should have stayed away<br/>         from the king within the<br/>         distance of one thousand<br/>         two hundred measure<br/>         The king kills whomever<br/>         disrespects him<br/>         Ọ̀táọ̀bálá, I will praise my<br/>         father well</p> |
| <p><i>Ohùn ilù:</i> <i>Ẹ̀rù ọ̀ba ni mo bà</i><br/> <br/> <i>Ọ̀ba tó</i><br/> <br/> <i>Ẹ̀rù ọ̀ba ni mo bà</i><br/> <i>Ọ̀ba tó</i></p>                                                                                                          | <p>Drum voice: It is the king that I<br/>         fear<br/>         King is expected to be<br/>         feared<br/>         It is the king that I fear<br/>         King is expected to be<br/>         feared</p>                                                                                                                                                                                                                                                                                         |
| <p><i>Orin:</i> <i>Oyèèrọ̀gbà ni bàbá ọ̀</i><br/> <i>Tó n sọ̀lọ̀rí wa</i><br/> <i>Ayé ilé</i><br/> <i>Oyèèrọ̀gbà ni bàbá ọ̀</i><br/> <i>Tó n sọ̀lọ̀rí wa</i><br/> <i>Bórí-adé ẹ̀ ẹ̀ pọ̀ tó ọ̀ nì ọ̀</i></p>                                   | <p>Song: <i>Oyèèrọ̀gbà</i> is the father<br/>         That is ruling over us<br/>         In this homely world<br/> <i>Oyèèrọ̀gbà</i> is the father<br/>         That is ruling over us<br/>         As many kings as there are</p>                                                                                                                                                                                                                                                                        |
| <p><i>Ègbè:</i> <i>Oyèèrọ̀gbà ni bàbá ọ̀</i><br/> <br/> <i>Tó n sọ̀lọ̀rí wa..</i></p>                                                                                                                                                         | <p>Response: <i>Oyèèrọ̀gbà</i> is the<br/>         father<br/>         That is ruling over us</p>                                                                                                                                                                                                                                                                                                                                                                                                          |
| <p><i>Lílé:</i> <i>Baba Olúyẹ̀mí</i><br/> <i>Oyèèrọ̀gbà ni bàbá ọ̀</i><br/> <i>Tó n sọ̀lọ̀rí wa</i><br/> <i>Ayé ilé</i><br/> <i>Oyèèrọ̀gbà ni bàbá ọ̀</i><br/> <i>Tó n sọ̀lọ̀rí wa</i><br/> <i>Bórí-adé ẹ̀ ẹ̀ pọ̀ tó ọ̀ nì ọ̀</i></p>         | <p>Call: The father of Olúyẹ̀mí<br/> <i>Oyèèrọ̀gbà</i> is the father<br/>         That is ruling over us<br/>         In this homely world<br/> <i>Oyèèrọ̀gbà</i> is the father<br/>         That is ruling over us<br/>         As many kings as there are</p>                                                                                                                                                                                                                                            |

<sup>54</sup> This is an abbreviation of the clause, “*Ká bi ọ̀ kò s’*” (You are not subjected to query or no one can query you). Yorùbá people refer to king this way to honour king’s authorities. The word is another name for Yorùbá king (Ọ̀bà).

*Ègbè: Oyèérògbà ni bábá ò*  
*Tó n ṣolóri wa..*

Response: Oyèérògbà is the  
father  
That is ruling over us

At the beginning of the song, the vocalist revealed how fearful and respectful the poetic character (Òtáòbó alá called Òtáòbá alá) was. This is even revealed through the tune of the drum. The interchanging of drum tune and chant as shown above is a sign of cooperation that exists between vocalists and drummers in Yorùbá oral poetry. The numerals (*egbèje* and *egbèfà*) used to show the closeness and the relationship the vocalists had with the king is hyperbolic expression. It is deployed to show how fearful the king is. It is not that the vocalist in an actual sense moves close or stays away from him in the measure of the distance mentioned. The inconsistency in the position of the poet of getting close to and getting far away from the king is a sign of the unpredictability of very powerful people, including kings who are believed to have access to metaphysical powers.

Òtáòbó alá is the family name of the poetic character whose worth is revealed in the above excerpt while his personal name is Oyèérògbà. Oyèérògbà who is also called the father of Olúyemí was the king (The Olú of Igbó-Ọrà) during the time the record of *kete* song in which the excerpt was drawn was released. The lead vocalist in his style of revealing the identity and worth of this character pointed to the fact that, among the kings of the communities in Igbó-Ọrà area, Oyèérògbà, the Olú of Igbó-Ọrà, is the leader of them all. The lead vocalist did not call the kings in Igbó-Ọrà *Ọba* directly, rather, he called them *Ori-adé*. *Ori-adé* in this sense is a short form of “*Ori tí ó n dé adé*” (The head that wears the crown). Crown is a sign of royalty as shown in the saying, “*Adé-ori la fi í mọbà, ilèkè la fi í mọjòyè*”. This is to mean “Kings are identified by the crown on their heads while chiefs are identified by the beads they wear”. It should be noted that identifying the king as “*ori-adé*” is metonymic signification.

While praising the poetic character in the *orin agbè* below, the worth of a poetic character, a member of the audience, is revealed.

- |                                                                                                                                                                                                                                 |                                                                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1. <i>Lílè: Bínré lolóri alédé</i><br/><i>Ìlèkè ọba ní n bẹ lórùn rẹ ò</i><br/><i>Akínfẹmi Ọba ilú Ìmia</i><br/><i>Ègbè: Bínré lolóri alédé</i><br/><i>Ìlèkè ọba ní n bẹ lórùn rẹ ò</i><br/><i>Akínfẹmi Ọba ilú Ìmia</i></p> | <p>Call: Bínré is the leader of<br/>kings<br/>On your neck is the royal<br/>bead<br/>Akínfẹmi, the king of Ìmia<br/>Response: Bínré is the leader of<br/>kings<br/>You wear king’s beads<br/>Akínfẹmi, the king of Ìmia</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

- |    |                                         |                                             |
|----|-----------------------------------------|---------------------------------------------|
| 2. | <i>Lílé: Akínfẹ́mí baba wa ló lagbè</i> | Call: Akínfẹ́mí, our father, owns the gourd |
|    | <i>Ègbè: Tá a fi ñ jó</i>               | Response: That we play and dance to         |
|    | <i>Lílé: Adéwùmí baba wa ló lagbè</i>   | Call: Adéwùmí, our father, owns the gourd   |
|    | <i>Ègbè: Tá a fi ñ jó...</i>            | Response: That we play and dance to         |
| 3. | <i>Lílé: Baba ó fẹ̀wù tọ̀rẹ</i>         | Call: Father will give a cloth away         |
|    | <i>Baba ó fi lówàní tọ̀rẹ</i>           | Father will give turban away                |
|    | <i>Ègbè: Baba ó fẹ̀wù tọ̀rẹ</i>         | Response: Father will give cloth away       |
|    | <i>Lílé: Baba ó fi lówàní tọ̀rẹ</i>     | Call: Father will give turban away          |
|    | <i>Ègbè: Baba ó fẹ̀wù tọ̀rẹ</i>         | Response: Father will give cloth away       |

In the first excerpt, the poetic character is Bínrẹ́. Bínrẹ́ is a short form of Bámírẹ́. He is called the leader of other kings. It is, therefore, not surprising that he wears royal beads. He is called Akínfẹ́mí, the king of Ìmia. During our interview with Chief Ojọawo, the Baàṣẹ̀gùn of Ilùà, we were made to know that among the kings in the Kájọ̀là Local Government, the Onímia probably has the longest historical tradition. This is the reason, the incumbent Onímia, King Akínfẹ́mí, is called the leader of the kings. Identifying Akínfẹ́mí as the leader of kings is not an overstatement. The statement, “On your neck is royal beads” or “It is the royal beads you wear” is an affirmative statement depicting the quality of the beads King Akínfẹ́mí wears. Like *adé* (crown), kings can also be identified with *ilẹ̀kẹ̀* (beads). The quality of royal beads is a qualisign that shows levels even among kings. For Akínfẹ́mí to wear such beads means he is a king of the high cadre.

In the second excerpt, Akínfẹ́mí and Adéwùmí are listed as pioneering practitioners of *agbè* performance. They are adulated as having owned the gourds which the artists play. This is a respect of the highest order. What the statement suggests is that the two progenitors were themselves masters of *agbè* performance who had trained generations of performers after them, including the current ones.

There are partial sentential repetitions in the second and third excerpts above. The name Akínfẹ́mí and Adéwùmí could replace each other in the sentence structure. Also, *ẹ̀wù* and *lówàní* can substitute each other in the first and second sentences of the

third song. As *ẹ̀wù* can feature in the position *lávàní* features, *Akínfẹ́mí* can *Adéwùmí* can also feature in each other's position as shown in the sentence frame below.

i. #(*Akínfẹ́mí* or *Adéwùmí*) *baba wa ló lagbè*#

ii. #*Baba ó fí* .....(*ẹ̀wù* or *lávàní*)..... *tọ̀rẹ*#

It is evident in the examples above that the sentence structures “#..... *baba wa ló lagbè*#” of the second excerpt is repeated. Because the noun “*Akínfẹ́mí*” is substituted with “*Adéwùmí*” in the second call of the song, the sentence is not full but partially repeated. This also occurs “#*Baba ó fí* .....(*ẹ̀wù* or *lávàní*)..... *tọ̀rẹ*.” The substitution of “*ẹ̀wù*” and “*lávàní*” in the sentence makes these sentences partial sentential repetition.

*Ẹ̀wù* and *lávàní* have a unifying feature. Both of them are fabric materials, they are clothing. *Ẹ̀wù* is worn to cover the body while *lávàní* is tied round the head. *Lávàní* is a religious sign. It is the Yorùbá borrowed form of “*rawanni*” (turban in the Hausa language). Turban is a native head tie of different tribes in the Middle East and the Arab world. Nigerian and African Muslims follow this tradition because their prophet (Muhammad) is claimed to be fond of wearing of turban. Some people of northern Nigeria and nationalities of countries like Niger, Mali, Somalia, Sudan, Chad and many others have been coming to Yorùbáland to beg for money, clothes (to include *lávàní*) and food items a long time ago. So, the hypogram “*Baba ó fí lávàní tọ̀rẹ*” can be traced to these people's style of begging adopted by *agbè* artists to solicit gifts during their performances. The poetic character in this excerpt is shown to be a philanthropist who gives charity to the needy.

#### 5.1.4.3.3 **Religious thematic semiotics in *orin kete* and *orin agbè***

Many Yorùbá oral poems are religiously related. Among oral genres in this category are *ìyẹ̀rẹ̀ ifá*, *ẹ̀sà*, *ràrà Sàngó* and *ìjálá*. We have discussed this in chapter two. Apart from being religiously related, the theme of religion is discussed in many Yorùbá oral poems. For example, in *ẹ̀kún iyàwó* (nuptial poem) as shown in Òpádòtun (2002), the bride asks her family to put any item of food they eat on the ground to sacrifice her *Orí*<sup>55</sup> (inner head) after her departure to her matrimonial home. Since religion, as an

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<sup>55</sup> *Orí* is believed to be a deity. Dáramólá and Jéjé (1976) believe that *Orí* is another name for *Èlédàá* (The Creator). One of the ways *Orí* is worshipped is *ìyánlẹ̀*. This is a religious practice whereby food items are thrown on the ground in respect of someone's inner head, mainly, somebody that one is supposed to be taking the meal together with but not present at the particular point in time.

integral part of the Yorùbá people, cannot be separated from their everyday's life, religion as a theme is therefore represented in Yorùbá secular poetry.

*Orin kete* is a religiously related poetry but not only restricted to a religious context. It is also performed on secular occasions. In religious aspects of the genre, *orin kete* is a means of soliciting the help of the deities to which the genre is related. The deployment of *kete* ensemble is an inclusion of the voice of Àyàn, the drum's deity, in the religious practices of Ọbàtálá, Alára-Ìgbó, Ìbejì and Ìròkò worships. The religious themes discussed in *orin kete* include praise of the deities, the importance of adhering to the religious articles of faith, thanksgiving, request and prayer, boasting about being a member, and the relevance of religious practices. Examples are in the extracts of *orin kete* below.

- |    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <p><i>Lílé: Músò o</i><br/> <i>È bá mi dá músò fAráagbó</i><br/> <i>Ègbè: Músò o</i><br/> <i>È bá mi dá músò fAráagbó</i></p>                                                                                                                                                                                                                                                                                                                                                                                             | <p>Call: <i>Músò o</i> (hurray!)<br/>           Join me to praise Ará-Igbó<br/>           Response: <i>Músò o</i> (hurray!)<br/>           Join me to praise Ará-Igbó</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| 2. | <p><i>Lílé: Lónìlẹ̀ Ọbàtálá</i><br/> <i>È jòwọ̀ ẹ̀ má jiyọ̀ o</i><br/> <i>Ègbè: Lónìlẹ̀ Ọbàtálá</i></p> <p><i>Lílé: È jòwọ̀ ẹ̀ má jiyọ̀ o</i><br/> <i>Ègbè: Lónìlẹ̀ Ọbàtálá</i></p> <p><i>Lílé: Ìyá ní n má jiyọ̀ o</i><br/> <i>Ègbè: Lónìlẹ̀ Ọbàtálá</i></p> <p><i>Lílé: Lónìlẹ̀ Ọbàtálá</i><br/> <i>Ìyá ní mo tún gbadùn o</i><br/> <i>Ègbè: Lónìlẹ̀ Ọbàtálá</i></p> <p><i>Lílé: Ìyá ní n má jiyọ̀ o</i><br/> <i>Ègbè: Lónìlẹ̀ Ọbàtálá</i></p> <p><i>Lílé: È jàré ẹ̀ má jiyọ̀</i><br/> <i>Ègbè: Lónìlẹ̀ Ọbàtálá</i></p> | <p>Call: Today is Ọbàtálá's weekly day of worship<br/>           Please, do not eat salt<br/>           Response: Today is Ọbàtálá's weekly day of worship<br/>           Call: Please, do not eat salt<br/>           Response: Today is Ọbàtálá's weekly day of worship<br/>           Call: Mother says I should not eat salt<br/>           Response: Today is Ọbàtálá's weekly day of worship<br/>           Call: Today is Ọbàtálá's weekly day of worship<br/>           Mother says I am healed<br/>           Response: Today is Ọbàtálá's weekly day of worship<br/>           Call: Mother says I should not eat salt<br/>           Response: Today is Ọbàtálá's weekly day of worship<br/>           Call: Please, do not eat salt<br/>           Response: Today is Ọbàtálá's weekly day of worship</p> |

In the first excerpt, the worshippers praised Alára-Igbó. A call of hurray was made as a sign of praising and showing respect to her. We have discussed earlier that *músò* is used

as an exclamation of joy by worshippers of Alará-Igbó to call one another to order, especially when they are singing Alará-Igbó songs of worship. To sing a new song, the singer calls: "È dá músò o" (Let say hurray) and other worshippers respond "Músò o" (Hurray!). In this context of using *músò*, the word is an indexical sign of maintaining orderliness during Alará-Igbó religious performances. But in the above song, *músò* is used to mean praise rather than expressing excitement, pleasure or approval of satisfaction with Alará-Igbó.

The second excerpt is a worship song of Ọbàtálá. As revealed in this study, many Alará-Igbó worshippers do not worship the deity in isolation, they worship it along with other deities related to children like Ọbàtálá, Ìbèjì, Ìròkò, Kórikóto and Ọṣun. This is evident in the description of the location of the Alará-Igbó's shrine discussed earlier. The thematic focus in the above Ọbàtálá song is an Ọbàtálá religious taboo. Ọbàtálá worshippers do not eat salt mainly on their weekly worship day (*Ojò Ọṣẹ Ọbàtálá*). As a sign, the song serves as a reminder of the taboo. Singing about the religious article of faith such as this is a veritable strategic means of coping and inculcating religious tenets in all world religious homes. The religious thematic preoccupation in *orin agbè* is minuscule. This is because *orin agbè* is primarily a secular song. The religious discussion in the genre surfaces in the homage, especially when the homage is to Yorùbá deities.

#### 5.1.4.3.4 **Women-children thematic semiotics in *orin kete* and *orin agbè***

Women and children-related issues are major thematic preoccupations in *orin kete*. As said earlier, *orin kete* is sung during the worship of children related deities like Ọbàtálá, Alará-Igbó, Ọrìṣà Ìbèjì and Ìròkò Olúwéré. Because Ọbàtálá is the moulder of human beings, the Yorùbá people worship him and solicit children from him. Likewise, Alará-Igbó is worshipped mainly by women. Women and children issues are among the themes found in *orin kete* used in the worship of the above mentioned deities. Special attention is not paid to women and children issues in *orin agbè*. This is, however, not to say that they are not discussed at all. There are cases in *orin agbè* where women are satirised as a result of social vices like promiscuity, greed, covetousness and disloyalty. Comparing the frequency of thematisation of issues related to women and children in *orin kete* and *orin agbè*, it is clear that women and children are more discussed in *orin kete* than in *orin agbè*. Women and children are discussed from both religious and social perspectives in *orin kete* while they are mainly discussed from a social perspective in

*orin agbè*. Discussions on women and children take different dimensions in *orin kete*. Sometimes it is discussed from the point of women's needs and requests; in other words, women's eagerness to have children of their own. This occurs when women are barren and are making religious requests for children to any of the aforementioned deities. The excerpt below demonstrates the foregoing viewpoints.

|                                       |                                                               |
|---------------------------------------|---------------------------------------------------------------|
| Lílé: <i>Ìràwé mò ñ gbá lójú-egbé</i> | Call: It was dry leaves that I was sweeping at the shrine     |
| <i>Lomọ fò mọmi láṣọ</i>              | Then a baby jumped at my wrapper                              |
| Ègbè: <i>Ìràwé mò ñ gbá lójú-egbé</i> | Response: It was dry leaves that I was sweeping at the shrine |
| Lílé: <i>Lomọ fò mọmi láṣọ</i>        | Call: Then a baby jumped at my wrapper                        |
| Ègbè: <i>Ìràwé mò ñ gbá lójú-egbé</i> | Response: It was dry leaves that I was sweeping at the shrine |
| Lílé: <i>Lomọ fò mọmi láṣọ</i>        | Call: Then a baby jumped at my wrapper                        |
| Ègbè: <i>Ìràwémò ñ gbá lójú-egbé</i>  | Response: It was dry leaves that I was sweeping at the shrine |
| Lílé: <i>Lomọ fò mọmi láṣọ</i>        | Call: Then a baby jumped at my wrapper                        |
| Ègbè: <i>Ìràwémò ñ gbá lójú-egbé</i>  | Response: It was dry that leaves I was sweeping at the shrine |

The song above was rendered by a formerly barren woman whose prayer was answered because of the sacrifice she made at *ojú-egbé*, which is an outer shrine of Alará-Igbó. It is a place surrounded by banana trees. It is usually leafy and always needs to be swept by worshippers. The worshipper who sang the song was testifying to how her barrenness was cured. Hence, the theme discussed in the song is the theme of procreation. The emphatic clause "*Lomọ fò mọmi láṣọ*" which we translated as "Then a baby jumped at my wrapper" is an idiomatic expression. The semantic incongruity in the subject-predicate association indicates that the expression is idiomatic. It is impossible for a newborn baby to jump at all let alone of jumping at the woman's wrapper. The circumstances leading to the song and its semiotic space are noteworthy. Considering "*Omọ fífò mọ láṣọ*" (a child jumping at someone's wrapper) is a signification of getting pregnant. There is another version of the song where the barren woman was struggling with other women in the same condition and appealed to her mate, to get out of her way so that the unseen babies believed to be at *ojú-egbé* would notice her. As a result, her prayer might also be answered.

|                                       |                                                             |
|---------------------------------------|-------------------------------------------------------------|
| Lílé: <i>Ìràwé mò ñ gbá lójú-egbé</i> | Call: It is dry leaves that I am sweeping at the shrine     |
| <i>E kóbè kọmọ rí mi</i>              | Get out of the way so that babies can see me                |
| Ègbè: <i>Ìràwé mò ñ gbá lójú-egbé</i> | Response: It is dry leaves that I am sweeping at the shrine |

|                                              |                                                             |
|----------------------------------------------|-------------------------------------------------------------|
| <i>Lílé:</i> <i>È kóbè kòmọ rí mi</i>        | Call: Get out of the way so that babies can see me          |
| <i>Ègbè:</i> <i>Ìràwé mò ñ gbá lójú-egbé</i> | Response: It is dry leaves that I am sweeping at the shrine |
| <i>Lílé:</i> <i>È kóbè kòmọ rí mi</i>        | Call: Get out of the way so that babies can see me          |
| <i>Ègbè:</i> <i>Ìràwé mò ñ gbá lójú-egbé</i> | Response: It is dry leaves that I am sweeping at the shrine |
| <i>Lílé:</i> <i>È kóbè kòmọ rí mi</i>        | Call: Get out of the way so that babies can see me          |
| <i>Ègbè:</i> <i>Ìràwé mò ñ gbá lójú-egbé</i> | Response: It is dry leaves that I am sweeping at the shrine |

Though the thematic focus of the above piece is also procreation, its presentation differs from the earlier version. The semiosphere of the two differs slightly. The desire of the first poetic character to procreate has been fulfilled, hence the song is a testimony. The second woman's desire is yet to be fulfilled, hence the appealing tone to her mates to make room for the babies to see her. "*È kóbè kòmọ rí mi*" (Get out of the way so that babies can see me) should be retroactively read as a prayer that she may also get pregnant.

Apart from this, there are examples of social discussion of women in *orin kete*. Most of such discussions are satirical songs about women. This is an example;

|                                                |                                                              |
|------------------------------------------------|--------------------------------------------------------------|
| <i>Lílé:</i> <i>Bóbìnrin ó kọkọ yóó rojọ o</i> | Call: When a woman wants to divorce, she will complain       |
| <i>Bóbìnrin ò kọkọ yóó rojọ o</i>              | When a woman wants to divorce, she will complain             |
| <i>Bó bá ọtán tí ó lọ</i>                      | But when she is ready to leave                               |
| <i>Kò ní ì wí fẹ̀nikan ò</i>                   | She will not inform anybody                                  |
| <i>Ègbè:</i> <i>Bóbìnrin ó kọkọ yóó rojọ o</i> | Response: When a woman wants to divorce, she will complaints |

In this *kete* song, women's behaviours towards divorce are satirised. The Yorùbà believe that women are hypocrites. This is reflected in the proverb, "*Èké lobìnrin, òdàlẹ̀ lobìnrin, bóbìnrin lókọ méjì, a fìkan pamọ*". This is to mean "Women are hypocrites, they are traitors; when women have two husbands, they hide one". The poets in the above song pointed to the behaviours of women when they are about to divorce their husbands. The first of the two behaviours mentioned is that women put forward a lot of complaints. The second behaviour is that when they have made up their minds, they will not inform anybody before they pack out of their matrimonial homes. The act of not informing anyone before packing out of one's matrimonial home is hypocritical behaviour. The essence of not informing or telling anybody is that people will not intervene to settle the



issue. The theme discussed in the song above is the act of hypocrisy women display when planning to divorce.

Women's involvement in child care, family planning and child development are represented in *orin kete*. The reason *orin kete* is so concerned about women and children is that childbearing and curing of barrenness are what brought about *orin kete*. Let us consider the following examples of *orin kete* where the theme of child care and family planning are mentioned.

- |    |                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                   |
|----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <i>Lílẹ̀: Abímọ́mátọ̀</i><br><i>Ègbè: Ọ̀rọ̀ é dọ̀la</i><br><i>Lílẹ̀: Abímọ́mátọ̀</i><br><i>Ègbè: Ọ̀rọ̀ é dọ̀la</i>                                                                                                                                                            | Call: You that do not train children<br>Response: Your regrets will come tomorrow<br>Call: You that do not train children<br>Response: Your regrets will come tomorrow                                                                                                                                                                                                                            |
| 2. | <i>Lílẹ̀: Àwé lẹ̀ wé o</i><br><br><i>Lọmọ̀ dọ̀rọ̀rọ̀ kalẹ̀</i><br><i>Ègbè: Àwé lẹ̀ wé o</i><br><br><i>Lọmọ̀ dọ̀rọ̀rọ̀ kalẹ̀</i><br><i>Lílẹ̀: Lọmọ̀ dọ̀rọ̀rọ̀ kalẹ̀ ò</i><br><i>Lọmọ̀ dọ̀rọ̀rọ̀ kalẹ̀ o</i><br><i>Ègbè: Àwé lẹ̀ wé o</i><br><br><i>Lọmọ̀ dọ̀rọ̀rọ̀ kalẹ̀ ò</i> | Call: It is the pregnant of the second child<br>you concieved<br>That the first child is deformed<br>Response: It is the pregnant of the second<br>child you concieved<br>That the first child is deformed<br>Call: That he/she suffers malnutrition<br>That he/she suffers malnutrition<br>Response: It is the pregnant of the second<br>child you concieved<br>That the first child is deformed |

In the first song, irresponsible parenting is directly addressed. It is stated that parents who neglect their responsibilities would suffer regrets later in life. The second song foreground the need for proper family planning. An instance of a family whose first child was identified to have been suffering malnutrition (*òròrò*) due to the birth of the second child born was cited. The word "*òròrò*" which was translated as the state of malnutrition is another Yorùbá word for chicken. Comparing the physical appearance of a child with that of a chicken is a sign of stunted growth which happened as a result of child malnutrition. The idea of satirising a family for not properly spacing their children promotes proper family planning and also projecting good mothers' and children's care in the society. "*Òròrò*" to which the poetic subject (*ọmọ*) is compared is a symbolic sign of malnutrition, suffering and poverty. If the semiosphere of *òròrò* (a local chicken) is considered, chicken at the early stage of life suffer because they have not grown feathers to cover their bodies, they cannot look for food independently and are also liable to attack by hawks and other carnivores. As a result, *òròrò* (chicken) face a lot of problems which could hinder their quick development. In effect, metaphorically comparing a child

to *òròrò* as done in the extract under consideration is a way of calling the parents' attention to their child's poor state of health which needs to be addressed urgently.

In *orin agbè*, women and children issues are also explored. *Ìyàwó Agbè* in the performance of *orin agbè* satirises women's seductive behaviours in order to entertain and educate the audience. Though *Ìyàwó Agbè*'s heuristic signification in *orin agbè* performance surrounds female beauty and dancing skills, her satirical castigation as reflected in the lyrics of the song below calls for a retroactive signification reconsideration. The call and response as reflected in *Ògúndèjì* (1979) is as follow:

|              |                              |           |                                           |
|--------------|------------------------------|-----------|-------------------------------------------|
| <i>Lílé:</i> | <i>Ìyàwó agbè ò</i>          | Call:     | The wife of <i>àgbè</i>                   |
| <i>Ègbè:</i> | <i>Bó ɣe dára tó kò lómó</i> | Response: | As beautiful as she is, she has no breast |

The practice of cross-dressing was not a social menace in traditional Yorùbá society as it has become now. It will, therefore, not be right to see *Ìyàwó Agbè* as a commentary on the issue. It can, however be seen as a commentary on women who use fake breasts (pads) as breasts and those who use padded pants to make their buttocks and heaps look bigger than their natural gifts, all in an attempt to seduce men.

The contemporary version of the *Ìyàwó Agbè* lyrics lays more emphasis on the heuristic meaning than on the retroactive meaning:

|              |                                |           |                                            |
|--------------|--------------------------------|-----------|--------------------------------------------|
| <i>Lílé:</i> | <i>Ìyàwó agbè ò</i>            | Call:     | The wife of <i>àgbè</i>                    |
| <i>Ègbè:</i> | <i>Bó ɣe dára ló mò ọ́n jó</i> | Response: | As beautiful as she is, she can also dance |
| <i>Lílé:</i> | <i>Ìyàwó agbè ò</i>            | Call:     | The wife of <i>àgbè</i>                    |
| <i>Ègbè:</i> | <i>Bó ɣe dára ló mò ọ́n jó</i> | Response: | As beautiful as she is, she can also dance |
| <i>Lílé:</i> | <i>Àṣoo le tàkìtì o</i>        | Call:     | So, you cannot perform acrobatics          |
| <i>Ègbè:</i> | <i>Ijó lo mò ọ́n jó</i>        | Response: | It is only dance that you can perform      |
| <i>Lílé:</i> | <i>Àṣoo le tàkìtì o</i>        | Call:     | So, you cannot perform acrobatics          |
| <i>Ègbè:</i> | <i>Ijó lo mò ọ́n jó</i>        | Response: | It is only dance that you can perform      |
| <i>Lílé:</i> | <i>Ó yá, Ìyàwó agbè ò</i>      | Call:     | The wife of <i>àgbè</i>                    |
| <i>Ègbè:</i> | <i>Bó ɣe dára ló mò ọ́n jó</i> | Response: | As beautiful as she is, she can also dance |

Chief John Adégòkè, the *Bàbá Ọbà* of *Ìmia*, was asked why the song was modified during an interview session had with him. He explained that the song was modified

because it seemed they were abusing themselves as people continued to deploy the song to abuse the performer of Ìyàwó Agbè even after the performance. The version of the lyrics also castigates Ìyàwó Agbè because she cannot perform acrobatics. The vocalists as members of the performance group were already aware of the fact that all that made Ìyàwó Agbè to have a feminine outlook were fake. They knew if Ìyàwó Agbè should try acrobatics, all what she used to make the fake breasts and buttocks would fall apart. This is another satirical element on the part of Ìyàwó Agbè's role. This as a sign is an iconic signification of the fragility and perishability of fake body parts which many female celebrities and some men cross-gender spend millions on plastic surgery to have female body parts in contemporary time.

#### 5.1.4.3.5 Semiotics of socio-political themes in *orin kate* and *orin agbè*

Since literature is part of the social life of African people, there is inseparable relationship between literature and society. Social and political issues are discussed in oral African literature. In *orin kete* and *orin agbè*, the case is not different. In *orin kete*, many social behaviour and issues are depicted apart from the theme of women and children discussed above. For example, during the installation of the new Olú of Igbó-Ọrà on the 25th of May, 2019, the performers warned the newly installed king to be careful of people, most especially his rivals because people do not really love the head that wears the crown. This is evident in the song below.

|                                      |                              |
|--------------------------------------|------------------------------|
| <i>Lílé: Aşóróólú máa bẹ̀rù èyàn</i> | Call: Fear human beings,     |
| <i>Aşóróólú máa bẹ̀rù èyàn</i>       | Aşóróólú                     |
| <i>Ayé ò fẹ̀ni pẹ̀lú adé o</i>       | Fear human beings,           |
| <i>Aşóróólú máa bẹ̀rù èyàn</i>       | Aşóróólú                     |
| <i>Ègbè: Aşóróólú máa bẹ̀rù èyàn</i> | Human beings do not love     |
| <i>Aşóróólú máa bẹ̀rù èyàn</i>       | one with crown               |
| <i>Ayé ò fẹ̀ni pẹ̀lú adé o</i>       | Fear human beings,           |
| <i>Aşóróólú máa bẹ̀rù èyàn...</i>    | Aşóróólú                     |
| <i>Lílé: Máa bẹ̀rù èyàn</i>          | Response: Fear human beings, |
| <i>Èyà ò fẹ̀ pòpòrò dénú o</i>       | Aşóróólú                     |
|                                      | Fear human beings,           |
|                                      | Aşóróólú                     |
|                                      | Human beings do not love     |
|                                      | one with crown               |
|                                      | Fear human beings,           |
|                                      | Aşóróólú                     |
|                                      | Call: Fear human beings      |
|                                      | The ants do not truly love   |
|                                      | the straw                    |

|                                    |                                            |
|------------------------------------|--------------------------------------------|
| <i>Aṣóróolú máa bèrù èyàn</i>      | Fear human being,<br>Aṣóróolú              |
| <i>Ègbè: Ayé ò fèni pèlú adé o</i> | Human beings do not love<br>one with crown |
| <i>Aṣóróolú máa bèrù èyàn</i>      | Fear human beings,<br>Aṣóróolú             |

Aṣóróolú dynasty is one of the ruling houses in Ìgbó-Ọ̀ra. King Jimoh Ọ̀lájídé Títíloyè Aṣóróolú was not the only contestants for the position. Since he was the one installed as the king, he was strongly warned by the singers to be careful because some were not happy with him for attaining the new position. In the Yorùbá kingship system, the system of making the king is usually open to contestants who have equal rights to the throne. Mostly in Yorùbá land, the contestants for kingship position are male children of the family. When one of them is finally selected, it may lead to underground rivalry. One Yorùbá proverb says "*Orí ikú lorí ade, ọ̀run ijàgbòn lọ̀rùn oyè*" which means "the head that wears the crown is prone to death, likewise the neck that wears chieftaincy beads is prone to serious trouble". *Orí adé* (literally head of crown) and *ọ̀run ilẹ̀kẹ̀* (literally neck of beads) are iconic signs. *Orí adé* iconises a king or kingship position while *ọ̀run ilẹ̀kẹ̀* (neck of beads) iconises a chief or chieftaincy position. The first identification feature of a Yorùbá king is the crown. Similarly, Yorùbá chiefs wear beads as a means of identification. Since chiefs in Yorùbá land wear only beads and not crowns, they are also referred to as *ọ̀run ilẹ̀kẹ̀* (neck of beads). It should be noted that the king wears beads in addition to the crown and other regalia of his office.

Moreover, the expression "*Èyà ò fẹ̀ pòpórò dénú o*" translated as "The ants do not truly love the straw" is a metaphoric signification. The metaphoric comparison is between *èyà* (the ants) and *pòpórò* (the straw), on one hand, and the subjects and their king, on the other hand. The code of signification which is the similarity between the king and its subject is the metaphoric meaning of *pòpórò* and *èyà*. Just as the *pòpórò* houses the *èyà*, the king is also responsible for the well being of the subjects (houses them). In the same manner, just as the ants feed and destroy the *pòpórò*, some, if not all the subjects, are not happy with the king and always work in opposition to his leadership. The thematic focus of the above poetic lines is that of warning against the havoc that the rivalry between the contestants for kingship can cause.

Ọ̀bà (the king) is considered the head of a Yorùbá community's political and social affairs. The following excerpt also reveals a political theme that reflects the status of the Yorùbá king.

*Lílé: Oba ò  
Oba aláṣe  
Oba  
Kí lè n foba pè?*

*Ègbè: Oba ò  
Oba aláṣe  
Oba*

Call: The king  
The authoritative king  
The king  
To whom do you compared  
the king?

Response: The king  
The authoritative king  
The king

The above song is a popular song adapted by oral artists. The song reveals the importance and the worth of a king. It is mentioned in the song that a king is authoritative. The answer to the rhetorical question in the last line of the song is that the king is the ruler with authority and the leader of society.

The socio-political economic situations of Nigeria are depicted in the lyric of *orin kete* as shown below.

*Ìṣàré: Èyin ará ibí  
Mo tún dáyẹn dúró ná*

*Méwàá lohùn lẹnu mi  
Igba aṣọ ní n bẹ lára aláḡẹmọ*

*Ọmọ Láṣelẹ  
Mo tún dé  
Èyin òṣèlú  
N ó bi yín lórò ké ẹ gbọ*

*Èyin òmòwé  
N ó bi yín lórò ké ẹ gbọ*

*N ó bá a yín lóròòò*

*N ó bá a yín lórò ké ẹ gbọ*

*È fetí sílẹ ké ẹ gbọ  
Njọ yẹ ká lépo  
Ká jìyà epò?  
Àwa làwa lépo  
Àwa làwa n jìyà epo  
Njọ yẹ ká tún lépo  
Ká tún jìyà epo  
Olórí ilú wa*

*È lọ́ fẹ̀rò sí o  
Ègbè: È lọ́ fẹ̀rò sí ò*

Chant: O you people  
I stop going in that  
direction  
I have ten different voices  
Chamelon changes to two  
hundred colours  
The offspring of Láṣelẹ  
I'm back  
You, the politicians  
I want to ask you  
something and you should  
listen  
You, the elite  
I want to ask you  
something and you should  
listen  
I want to ask you  
something  
I want to ask you  
something and you should  
listen  
Be attentive and listen  
Should we have crude oil  
And still suffer for it?  
We have crude oil  
And we still suffer for it  
Should we have crude oil  
And still suffer for it?  
Our leaders  
Go and think about it  
Go and think about it

Response:

|               |                                  |                  |                                                                            |
|---------------|----------------------------------|------------------|----------------------------------------------------------------------------|
|               | <i>E lẹ́ọ̀ fẹ̀rò sí ò</i>        |                  | Go and think about it                                                      |
|               | <i>Ẹ̀yìn ọ̀lómòwée wa</i>        |                  | You, the elite                                                             |
|               | <i>E lẹ́ọ̀ fẹ̀rò sí</i>          |                  | Go and think about it                                                      |
| <i>Lílẹ̀:</i> | <i>E lẹ́ọ̀ fẹ̀rò sí ò</i>        |                  | Go and think about it                                                      |
|               | <i>E lẹ́ọ̀ fẹ̀rò sí ò</i>        |                  | Go and think about it                                                      |
| <i>Ègbẹ̀:</i> | <i>Ẹ̀yìn ọ̀lómòwée wa</i>        |                  | You, the elite                                                             |
|               | <i>E lẹ́ọ̀ fẹ̀rò sí</i>          |                  | Go and think about it                                                      |
| <i>Orin:</i>  | <i>Ó yẹ ká rọ́rì jìnlẹ̀</i>      | <i>Song:</i>     | We need to deeply think                                                    |
|               | <i>Ká ọ̀hùn rere</i>             |                  | And do good                                                                |
|               | <i>Ẹ̀yìn ọ̀ṣẹ̀lú</i>             |                  | You, the politicians                                                       |
|               | <i>Ìjọba</i>                     |                  | The government                                                             |
|               | <i>E jẹ́ ká ronú jìnlẹ̀</i>      |                  | Let us think deeply                                                        |
|               | <i>Ká ọ̀ṣe daadaa</i>            |                  | And do good                                                                |
|               | <i>E jẹ́ ronú jìnlẹ̀</i>         |                  | You had better think deeply                                                |
|               | <i>Ká ọ̀hùn rere</i>             |                  | And do good                                                                |
|               | <i>E jẹ́ ká ronú jìnlẹ̀</i>      |                  | Let us think deeply                                                        |
|               | <i>Ká ọ̀hùn rere</i>             |                  | And do good                                                                |
|               | <i>Ẹ̀yìn ọ̀mòwé wa ní Nàìjá</i>  |                  | Our elite in Nigeria                                                       |
|               | <i>E wọ̀gbọ̀n dá</i>             |                  | Apply a functional strategy                                                |
|               | <i>Ẹ̀yìn ọ̀ṣẹ̀lú wa ní Nàìjá</i> |                  | Our politicians in Nigeria                                                 |
|               | <i>E wọ̀gbọ̀n dá</i>             |                  | Apply a functional strategy                                                |
|               | <i>E jẹ́ ká ronú jìnlẹ̀</i>      |                  | Let us think deeply                                                        |
|               | <i>Ká ọ̀hùn rere</i>             |                  | And do good                                                                |
| <i>Ègbẹ̀:</i> | <i>È bá jẹ́ á ronú jìnlẹ̀</i>    |                  | I plead, let us think deeply                                               |
|               | <i>Ká ọ̀hùn rere</i>             |                  | And do good                                                                |
|               | <i>E bá jẹ́ ká ronú jìnlẹ̀</i>   |                  | I plead, let us think deeply                                               |
|               | <i>Ká ọ̀hùn rere</i>             |                  | And do good                                                                |
|               | <i>Ẹ̀yìn ọ̀mòwé wa ní Nàìjá</i>  |                  | Our elite in Nigeria                                                       |
|               | <i>E wọ̀gbọ̀n dá</i>             |                  | Apply a functional strategy                                                |
|               | <i>Ẹ̀yìn ọ̀ṣẹ̀lú wa ní Nàìjá</i> |                  | Our politicians in Nigeria                                                 |
|               | <i>E wọ̀gbọ̀n dá</i>             |                  | Apply a functional strategy                                                |
|               | <i>E jẹ́ ká ronú jìnlẹ̀</i>      |                  | Let us think deeply                                                        |
|               | <i>Ká ọ̀hùn rere</i>             |                  | And do good                                                                |
| <i>Lílẹ̀:</i> | <i>Sáú REP ñkọ̀?</i>             | <i>Call:</i>     | How is Sáú, the<br>Representative (at Federal<br>House of Representatives) |
|               |                                  |                  | Is he fine?                                                                |
|               | <i>Ọ́ọ̀ n bẹ́ lálàáfíà ara</i>   |                  | The razor blade                                                            |
|               | <i>Bílẹ̀dì</i>                   |                  | Let us think deeply                                                        |
| <i>Ègbẹ̀:</i> | <i>È bá jẹ́ á ronú jìnlẹ̀</i>    | <i>Response:</i> | And do good                                                                |
|               | <i>Ká ọ̀hùn rere</i>             |                  | Let us think good                                                          |
|               | <i>E bá jẹ́ ká ronú jìnlẹ̀</i>   |                  | And do good                                                                |
|               | <i>Ká ọ̀hùn rere</i>             |                  | Our elite in Nigeria                                                       |
|               | <i>Ẹ̀yìn ọ̀mòwé wa ní Nàìjá</i>  |                  | Apply a functional strategy                                                |
|               | <i>E wọ̀gbọ̀n dá</i>             |                  | Our politicians in Nigeria                                                 |
|               | <i>Ẹ̀yìn ọ̀ṣẹ̀lú wa ní Nàìjá</i> |                  | Apply a functional strategy                                                |
|               | <i>E wọ̀gbọ̀n dá</i>             |                  | Let us think deeply                                                        |
|               | <i>E jẹ́ ká ronú jìnlẹ̀</i>      |                  | And do good...                                                             |
|               | <i>Ká ọ̀hùn rere...</i>          |                  |                                                                            |

The above is a piece of advice to political stakeholders in the country. The poet started by arresting the attention of his listeners and telling them that he wanted to say something new and important. In the statements “*Méwàá lohùn lènu mi*” (I have ten different voices) and “*Igba aṣo ní ñ bẹ lára aláḡẹmọ*” (Chameleon changes to two hundred colours), there are idiomatic and metaphoric clarifications that indicate the competency of the poet in discussing different topics germane to the society. Having ten different voices is evidence of this claim and also comparing oneself with *aláḡẹmọ* signifies this. *Aláḡẹmọ* (chameleon) biologically changes to different colours. *Aláḡẹmọ* in this regard is a physical sign of quality and capability. Relating this to how the poet compared himself to it, this signifies the quality of having the potential and capability of discussing different themes, including the politics.

The lead singer continued by asking politicians why his country which is proud of having *epo* (crude oil) still suffered fuel scarcity. Generally, *epo* is the Yorùbá word for oil. The word can take a qualifier usually appended to narrow down the meaning as in *epo pupa* (red/palm oil) and *epo bentiròò* (petroleum). Crude oil could just have been *epo rọ̀bì*. The synecdochal use of *epo* instead of *epo rọ̀bì* in the musical performance semiosis would, therefore, be retroactively understood. The singers warned politicians who they believed are in control of the nation’s economy to critically review the situation, re-strategise and make corrections. The warning and advice are, however, not restricted to politicians, the elite called *ọ̀lọ̀mọ̀wé/ọ̀mọ̀wé* are included. The *ọ̀mọ̀wé* referred to in the song are bureaucrats and top government officials who are involved in the country's political and economic decision making, not necessarily the academics, who are known by the nomenclature. Nevertheless, as used, *ọ̀mọ̀wé/ọ̀lọ̀mọ̀wé* does not exclude them. An alternative generic term that would have served the purpose is *alákọ̀wé* (the educated or literate ones).

As shown by Ògúndẹ̀jì (1979:51-52), the death of General Murtala Muhammed and his succession by Lieutenant General Olúṣẹ́gun Ọ̀básanjó made the topic of *agbè* song stated below.

|                                               |                                                                   |
|-----------------------------------------------|-------------------------------------------------------------------|
| <i>Lílẹ̀:</i> <i>Olóyè kú folóyè sílẹ̀ o</i>  | Call: A chief dies leaving other chiefs behind                    |
| <i>Ègbẹ̀:</i> <i>Àlùjẹ̀nrenkùjẹ̀n</i>         | Response: <i>Àlùjẹ̀nrenkùjẹ̀n</i>                                 |
| <i>Lílẹ̀:</i> <i>Bíná bá kú a fẹ́rú bojú</i>  | Call: When fire is out, ashes are left behind                     |
| <i>Ègbẹ̀:</i> <i>Àlùjẹ̀nrenkùjẹ̀n</i>         | Response: <i>Àlùjẹ̀nrenkùjẹ̀n</i>                                 |
| <i>Lílẹ̀:</i> <i>Ọ̀gèdè kú fọ̀mọ̀ è rọ̀pò</i> | Call: The plantain tree dies replacing itself with its young ones |

Ègbè: *Àlùjẹ̀nrẹ̀nkùjẹ̀n*  
 Lílẹ̀: *Múrítàlá folóyè sílẹ̀ o*  
 Ègbè: *Àlùjẹ̀nrẹ̀nkùjẹ̀n*  
 Lílẹ̀: *Olúṣẹ̀gun ẹ̀ kíùlédèdèè*

Response: *Àlùjẹ̀nrẹ̀nkùjẹ̀n*  
 Call: Múrítàlá left behind chiefs  
 Response: *Àlùjẹ̀nrẹ̀nkùjẹ̀n*  
 Call: Olúṣẹ̀gun well done, for holding  
 the fort  
 Response: *Àlùjẹ̀nrẹ̀nkùjẹ̀n*

As Ògúndèjì (1979) notes, the aborted *coup d'etat* that led to the demise of the late General Murtala Muhammed and how Lieutenant General Olúṣẹ̀gun Ọ̀básanjó succeeded him was captured in the above lyric of *orin agbè*. The thematic focus is political. Attention needs to be paid to the style by which the theme was presented. The singers adopted the Yorùbá folkloric song structural style. In the storyline of the folktale from which the song is adapted, the existing drought in the animal kingdom makes dog to take its mother to heaven and hide her when other animals have killed and eaten theirs. Dog goes to its mother to eat and is not affected by the drought. He yields to tortoise's fervent plea and goes with it to eat a meal with its mother in heaven. Tortoise and its family go behind dog to mimic dog's entrance song to its mother's heavenly house. The song's response is "*Àlùjẹ̀nrẹ̀nkùjẹ̀n*", as used in the above song. Whenever dog sings the song, its mother throws a long rope by which it ascends the heaven. Because the weight of the tortoise's family is too heavy for the rope, dog's mother releases, the rope snaps. Tortoise and its family members fall, cracking and breaking shells (Babalọ́lá, 1973).

The artists adopted this style of folkloric song for a purpose. This folkloric song was deployed to relay the political situation of Nigeria during the time General Murtala Muhammed was assassinated. Besides, the political instability and the grievances of some military men, including inter-ethnic rivalry as a result of the Biafra war which memory was still fresh as at the period of General Murtala Muhammed's rule served as the background for the political theme inherent in the song. The Nigerian situation at the historical period was characterised by hardship, drought and loss of lives and property.

The word "*Àlùjẹ̀nrẹ̀nkùjẹ̀n*" is a nonsensical code as it lacks dictionary meaning. Despite its nonsensical status, some *semes* (root words) are traceable to this sign. These are "*lù*" to mean "to beat"; "*jẹ*" meaning "to eat"; "*ẹ̀ran*<sup>56</sup>" meaning "meat or animal" and "*kú*" which means "to die" or "fond of". In "*Àlùjẹ̀nrẹ̀nkùjẹ̀n*", there exist some verbal phrases. These are "*lu ẹ̀ran kú*" (beat animal till death) and "*jẹ ẹ̀ran kú*" (eat animal/meat till death or eating too much of meat). Both of these verbal phrases indicate

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<sup>56</sup>Animals are otherwise called *ẹ̀ran* by the Yorùbá people. If we consider the background folktale, all animal killed and eat the meat (*ẹ̀ran*) of their mothers.



the situation of things in the background folklore. All the animals except the dog beat their mothers till death and eat them. In the case of "*Àlùjẹnrẹnkùjẹ*", both phrases are combined as "*lu jẹ ẹran kù jẹ*<sup>57</sup>" which becomes the nonsensical phrase "*lùjẹnrẹnkùjẹ*". This verbal phrase is nominalised with "à-" (à- + *lùjẹnrẹnkùjẹ*) to become "*Àlùjẹnrẹnkùjẹ*".

It should be noted that the victims of the actions in the background folktale suffered terrible and premature death because the perpetrators of the action killed them in cold blood. As a result, the meanings suggested by which the words and phrases in the hypogram "*Àlùjẹnrẹnkùjẹ*" are related to hardship, death and situational imbalance. So, with the word (*Àlùjẹnrẹnkùjẹ*), the vocalists employed the hardship, situational imbalance of life of animals in the storyline to portray the socio-political imbalance of Nigeria during the regime of General Murtala Muhammed which actually led to his death.

*Orin agbè* was performed at the political campaign of the candidate of the All Progressives Congress, who was aspiring for the post of the House of Representative, Ìbàràpá Central and North Federal Constituency during the 2019 general elections. The political campaign was held at the Old Motor Park, Ìbèrèkòdó, Ìgbó-Ọra on the 22nd of February, 2019. Honourable Adémólá Ọbáfẹmi Ọjọ of the All Progressives Congress was predicted as the candidate that would emerge as the winner in the *orin agbè* below.

|                                       |                                         |
|---------------------------------------|-----------------------------------------|
| <i>Lílẹ:</i> <i>Bí ẹ pọ o</i>         | Call: If you are many                   |
| <i>Bí ẹ pọ bí esú ó</i>               | You are as many as locust               |
| <i>Ègbè:</i> <i>Adémólá ní ó wọlé</i> | Response: Adémólá will win the election |
| <i>Lílẹ:</i> <i>Bí ẹ pọ ó</i>         | Call: If you are many                   |
| <i>Bí ẹ pọ bí esú ó</i>               | You are as many as locust               |
| <i>Ègbè:</i> <i>Adémólá ní ó yege</i> | Response: Adémólá will succeed          |

Adémólá's opponents are the referent of the pronoun "ẹ". Their number is compared with locust. The artists stated that even when Adémólá's opponents were as many as locusts, Adémólá would still emerge as the winner. Locust is a word used to express a high number of people or things. *Eṣu* (locust) in this regard is a sinsing, a physical sign that portrays a high number of people or things.

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<sup>57</sup> Though not syntactically correct but as a base of the nonsensical code.

#### 5.1.4.3.6 Semiotics of theme of prayer and curse in *orin kete* and *orin agbè*

Because *orin kete* and *orin agbè* performers are members of society, they share the same beliefs with other members of society who constitute their immediate audience. As a result, theme of prayer, curses and abuse feature in their songs. Prayer is made in *orin kete* firstly to God and deities that are related to children. This is exemplified in prayer feature in the excerpts of *orin kete* below.

1. *Lílè:* *Àríké fìrù yó wá ó* Call: Use tail to embrace us *Àríké*  
*Òtun lojọ́ n yọ̀ ò* Day breaks anew  
*Àríké ibi ó ré lo nílẹ̀ yìí* *Àríké*, may hazard disappear  
from this land  
*Èébúḍọ́lá ibà òòò* *Èébúḍọ́lá*, homage is due to you  
*Ègbè:* *Kílẹ̀ má yọ̀ wá* Response: May we not fall while  
treading on the slippery ground  
Day breaks anew...  
*Òtun lojọ́ n yọ̀ ò* Call: Totally and completely  
*Lílè:* *Gbáágbààgbááá* Sweep it away from my life  
*Gba kúrò lára mi ò* Totally and completely  
*Gbágbààgbááá* Sweep it away from my life  
*Gba kúrò lára mi ò* May hazard disappear from this  
*Ibi ó lo nílẹ̀ yìí* land  
*Èébúḍọ́lá ibà òòò* *Èébúḍọ́lá*, homage is due to you  
*Ègbè:* *Gbáágbààgbááà* Response: Totally and completely  
*Gba kúrò lára mi òòò* Sweep it away from my life
2. Call: *Èèwọ̀ ò* Call: It is an abomination  
*Èèwọ̀ fún wa lóde èèwọ̀* It becomes an abomination in  
our outing  
*Ọkọ̀ ò ní bebè é rojọ̀* The hoe will never quarrel with  
the ridge  
*Ègbè:* *Èèwọ̀* Response: An abomination  
*Èèwọ̀ fún wa lóde èèwọ̀* It becomes an abomination in  
our outing  
*Lílè:* *Ọkọ̀ ò ní bebè é rojọ̀* Call: The hoe will never quarrel with  
the ridge  
*Ègbè:* *Èèwọ̀* Response: An abomination  
*Èèwọ̀ fún wa lóde èèwọ̀* It becomes an abomination in  
our outing

The first excerpt is a prayer even though it was used as an opening homage (*ibà*) during the main performance of *orin kete*. The first sentence “*Àríké fìrù yó wá ó*” (*Àríké*, use tail to embrace us” is symbolic). The act of using a tail to embrace one's child is an instinct found among cat and dog families. They use their tails to touch their young ones to show care for them. This is adapted by the performers, asking *Àríké*, their dead mother to use her tail to embrace them. By expansion, the expression means to show love and

care. It is, however, a symbolic signification of showing love to the dearest one(s). The performers also prayed that hazard should not happen to them and that they should not fall while treading on slippery grounds. Falling on the slippery ground has spiritual connotations among the Yorùbá. It portends death or a very serious calamity. Thus, they prayed against it. So, falling on slippery ground in this sense is not restricted to its denotative meaning. Connotatively, it means a spiritual fall as a result of grievance from *Ilẹ̀* (the god of land) and *Ògún* (the god of iron). The expression “*Òtun lójó n yọ*” (Day breaks anew) is a positive assertion from *ọfọ̀* (the Yorùbá incantation). The word “*ni*” of the verb-nominal “*lójó*” (*ní ọjó*) constitutes the positive assertive marker of the *ọfọ̀* statement found in *ọfọ̀* (Ọlátúnjí, 1984 and Ọgúndèjì, 1991). So, the expression “*Òtun lójó n yọ*” is metaphoric. The daybreak under reference points to the performers of the song, the power behind the breaking forth anew of the day is summoned to make them come out the way day breaks forth afresh every morning. The word “*gbáágbààgbáá*” in the stanza of the same song is nonsensical code. This code can be traced to the *semes* (root word) “*gbá*” (meaning to sweep, to slap or to kick). The word “*gbá*” is reduplicated with tonal lengthening and contrast on the final vowel of the sounds thrice to generate “*gbáágbààgbáá*”. The word may be seen as a nonsensical variant of “*gbá*” intentionally deployed to make the root word (*gbá*) conform to the tune of *kete* song. It, nevertheless, adds an emphatic sense to the componential meaning of *gbá*.

The second song is a supplication. It has characteristic features of *ọfọ̀*. The word *èèwọ̀* is an example of a lexical item found in *ọfọ̀*. It indicates a marker of negative assertion of an incident that will remain negative forever. Furthermore, the string of words “...ò ní..”, is a negative assertion marker (Ọlátúnjí, 1984). The vocalists are employed agrarian metaphoric analogies that as it is not possible for the hoe to query the ridges it has made, so shall it be impossible for anyone to query them. Hoe is used to clear weeds or make ridges. These two objects are nonliving things and are incapable of querying each other. Hoe and ridges as used in this song are representamen of physical realities (a *sinsign*), a metaphoric representation of the singers who cannot be queried by the ridges (a metaphoric representation of members of the singers' audience). The message the singers used the negative assertions in their lyrics to make is that there would be no misunderstanding among them and members of their audience.

Prayers are also made for poetic subjects in *orin agbè*. Many a time, the performers pray for themselves. Let us consider the examples below:

- |    |                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                              |
|----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <i>Lílé:</i> <i>Ọlọfin gbà wá o</i><br><i>Ká má ferí solẹ̀ ò</i><br><i>Ègbè:</i> <i>Òkè Ìlùà</i><br><i>Ká má ferí solẹ̀ o...</i><br><i>Lílé:</i> <i>Ọṣọ̀ṣì gbà wá o</i><br><i>Ká má derí kodò ò</i><br><i>Ègbè:</i> <i>Òkè Ìlùà</i><br><i>Ó mà dọwọ̀ ẹ̀ ò</i> | Call: Protect us, Ọlọfin<br>That we may not fall headlong<br>Response: The mountain of Ìlùà<br>That we may not fall headlong<br>Call: Protect us, Ọṣọ̀ṣì<br>That we may not fall headlong<br>Response: The mountain of Ìlùà<br>That we may not fall headlong |
| 2. | <i>Lílé:</i> <i>È tóyin wò ò</i><br><i>Ègbè:</i> <i>Ọrọ̀ mí ó dùn joyin lọ</i><br><br><i>Lílé:</i> <i>È tóyin wò ò</i><br><i>Ègbè:</i> <i>Ọrọ̀ mí ó dùn joyin lọ</i>                                                                                          | Call: Taste how sweet honey is<br>Response: My situation will be<br>sweeter than honey<br>Call: Taste how honey is sweet<br>Response: My situation will be<br>sweeter than honey                                                                             |

In the first of the two excerpts above, the singers prayed that Ọlọfin, otherwise known as Odùduwà and Òkè Ìlùà should protect them from falling headlong. That implies that, the deities mentioned should protect them from accidents. In the second excerpt, the singers of *orin agbè* also prayed for themselves. The analogy employed is between the sweetness of the honey and the life of the performer. The singers asked their listeners to compare the sweetness of honey to how their lives will be sweet. This is rooted in the sentence “È tóyin wò ò” (Taste how honey is sweet). Having created the imagery of how their lives would be in the audience's mind, the performers then established that their lives will be sweeter than honey. Honey, as employed in the lyrics, is a qualisign because of its natural sweetness. This feature of sweetness is, therefore, adapted by the Yorùbá people when observing a prayer. There are proverbial sayings that back up this claim. The Yorùbá people say, “Dídùndídùn là á bálé olóyìn” (Beehives always produce sweetness) and “A kì í foyin senu ká rojú” (No one tastes honey and frowns). The sweet nature of honey mentioned in the second excerpt is employed through the process of expansion. By implication, sweetness as used above does not mean a good taste in the real sense, as in the situation of honey but a sweetness enjoyed in the state of well-being that was aimed by the performers.

The performers of *orin kete* and *orin agbè* sometimes also curse their enemies and the enemies of their allies. This is evident in the excerpt below.

- |    |                                                                                                         |                                                                                                                                     |
|----|---------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <i>Lílé:</i> <i>Èni tó pé n má réré ọba jẹ o</i><br><br><i>Ègbè:</i> <i>Wẹrẹwẹrẹ ni ó rìn wọmi lọ o</i> | Call: Whoever says I should not<br>enjoy the dividends of<br>kingship<br>Response: It is in earnest he will<br>walk into the waters |
|----|---------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|

|    |                                           |                                                                |
|----|-------------------------------------------|----------------------------------------------------------------|
|    | <i>Lílé: Èni tó pé n má réré ọba jẹ o</i> | Call: Whoever says I should not enjoy the dividend of kingship |
|    | <i>Ègbè: Wèrèwèrè ni ó rìn wọmi lọ o</i>  | Response: It is in earnest he will walk into the waters        |
| 2. | <i>Lílé: Èni poun ó gbàşe mi şe o</i>     | Call: Whoever wants to take over my responsibilities           |
|    | <i>Ègbè: Wèrèwèrè ni ó rìn wọmi lọ o</i>  | Response: It is in earnest he will walk into the waters        |
|    | <i>Lílé: Èni poun ó gbàşe mi şe o</i>     | Call: Whoever wants to take over my responsibilities           |
|    | <i>Ègbè: Wèrèwèrè ni ó rìn wọmi lọ o</i>  | Response: It is in earnest he will walk into the waters        |

The first excerpt is from *orin kete* while the second is from *orin agbè*. The texts of the two songs are versions of the same lyrics. They differ slightly in their calls while their responses are the same. As shown by Ògúndèjì (1979) and Àlàbá (1985), *orin agbè* sentence structures are usually simple. The present study supports the fact that *orin agbè* call is usually a simple sentence while the response may be a repetition of the call or a complement to the call. The responses to the first and second songs above are complement of the calls. The song is, therefore, more likely to be an original *agbè* song which was adapted by *orin kete* singers. This is possible because both songs are found in the same geographical location with the same cultural value. Besides, the songs could be sung on secular occasions. The first song was performed at a coronation ceremony while the second was sung at a burial ceremony. Finding one's contents in another is possible, mainly if the interpolated element is a social discourse.

The singers of the songs cursed whomever wanted to disturb them from either enjoying kingship dividends or taking their responsibilities. They mentioned that the person would enter into the waters in *wèrèwèrè* (in earnest) manner. The word *wèrèwèrè* is an ideophone. Because it does not have a dictionary meaning, it becomes a nonsensical code. *Wèrèwèrè* as a system of signs can be traced to the adverbial ideophonic variants: *wéréwéré* (with ease or gently) or *wàràwàrà* (quickly or in earnest). Both words are reduplicated forms of their root words *wéré* (*wéré* + *wéré* = *wéréwéré*) and *wàrà* (*wàrà* + *wàrà* = *wàràwàrà*). The word *wèrèwèrè* is supposed to indicate gentleness by the virtue of its word characters which are close to *wéréwéré*. Considering the low tones on the syllables of the word, *wèrèwèrè* is, however, influenced by *wàràwàrà* and this actually accounts for its meaning (quickly or in earnest) in the usage. The vocalists

decided to use *wèrèwèrè* instead of *wàràwàrà* purposely because /ɛ/ as in *wèrèwèrè* is a sonorous sound, it adds more rhythmic vibration to the lyric compared to /a/. *Wèrèwèrè*, is therefore, a stylistic variant of *wàràwàrà*. The performers of *orin kete* and *orin agbè* implied that whoever wished them evil would be overtaken by trouble so they would be left alone to enjoy their lives. However, water in the semiosphere of the above songs is a symbolic signifier of trouble. The songs have also become prayers for the performers but curses for the performers' enemies.

#### 5.1.4.3.7 Semiotics of satirical themes in *orin kete* and *orin agbè*

Yorùbá oral poems have ways of satirising bad behaviours and activities that are against the norms of society. This is often done during traditional festivals where songs are rendered. For example, according to Ògúndèjì (1991), during *Opelu* festival in Kàbà, Kogi State, songs are used to satirise abnormal behaviours in the society. Apart from festival songs, one of the prominent themes in *ijàlá* is witty statements purposely composed to lampoon social vices. As shown by Ládélé and Fáníyì (1979), there are witty expressions and abusive statements in *ẹkún iyàwó*, Yorùbá nuptial poetry. Similarly in *orin kete* and *orin agbè*, jests and jokes are made purposely to satirise abnormalities in society.

Since *orin kete* is women related, women are extensively satirised in the genre. The promiscuous attitudes of some women, improper child care, improper family planning, abnormal dressing and some other bad attitudes of women towards their families and society are satirised in order to correct such vices. Satirising women in *orin kete* is mainly what the main dancer of the genre, *aboyèrì* (*yèrì* wearer) stands for. When women's private parts are mentioned in *orin kete*, the *yèrì* wearer twerks, shakes his artificial buttocks and dances seductively like women. The following examples performed at *ìbejì* ritual performance of *orin kete*:

- |    |                                  |                                                |
|----|----------------------------------|------------------------------------------------|
| 1. | <i>Şáyúnşáyún lomo yín lo rà</i> | It is abortion medicine your child went to buy |
|    | <i>Kò mÈkó o</i>                 | She does not understand Lagos                  |
|    | <i>Şáyúnşáyún lomo yín lo rà</i> | It is abortion medicine your child went to buy |
|    | <i>Kò mÈkó o</i>                 | She does not understand Lagos                  |
|    | <i>Kò mèkó ò</i>                 | She does not understand Lagos                  |
|    | <i>Okó ló lo dó</i>              | It was sex she went to have                    |
|    | <i>Kò mèkó ò</i>                 | She does not understand Lagos                  |
|    | <i>Okó ló lo dó</i>              | It was sex she went to have                    |

|                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Séyúnşéyún lomọ yín lọ rà</i></p> <p><i>Kò mÈkó o</i></p>                                                                                                                                                                                                     | <p>It is abortion medicine your child went to buy</p> <p>She does not understand Lagos</p>                                                                                                                                                                                                                                  |
| <p>2. <i>Bẹ bá rómọ Olóşun</i></p> <p><i>È ó màrà fẹ</i></p> <p><i>Bẹ bá rómọ Olóşun</i></p> <p><i>È ó màrà dó</i></p> <p><i>Èyin tẹ é wé lówàní àbòsí</i></p> <p><i>Èyin tẹ ẹ wé lówàní ríkíşí o</i></p> <p><i>Bẹ bá rómọ Olóşun</i></p> <p><i>È ó màrà dó</i></p> | <p>If you see daughter of Ọşún worshipper</p> <p>You will marry her</p> <p>If you see daughter of Ọşún worshipper</p> <p>You will have sex with her</p> <p>You that tie a hypocritical turban</p> <p>You that tie a hypocritical turban</p> <p>If you see daughter of Ọşún worshipper</p> <p>You will have sex with her</p> |

The first song is targeted at young ladies who travel to Lagos to work. When they get there, many of them venture into promiscuity, engage in prostitution and abortion. To satirise this, *orin kete* performers in the first song disclosed to the parents of the poetic subject of the song that their daughter had not gone to Lagos to work as they expected but to satisfy her sexual desire and to learn how to abort unwanted pregnancy. The negative expression "*Kò mÈkó*" is a coded language; an abbreviated form of its complete version. The complete version of the statement is "*O kò dÈkòó, ó kò mÈyò*" (Not until you get to Lagos, you cannot understand what Èyò masquerade is) or "*O kò mÈkó, ó kò mÈyò*" (Since you do not know Lagos, you cannot understand what Èyò masquerade is). The statements suggest more than their heuristic or surface meanings. They constitute slangy expressions referring not just to the Èyò masquerade but also metaphorically to the cunning behaviour of Lagosians. Lagos accommodates different people from different socio-cultural backgrounds across the world. As a result, different behaviours are found in the city. This is what Èyò, a masquerade peculiar to Lagos people and cannot be found in other places except Lagos metaphorises.

The second song is directed at some Muslim clerics that wear big turbans. The performers of *orin kete* in the song alleged these clerics that the wearing of turbans as a sign of their Islamic religious piety did not disturb them from marrying daughters of Ọşún worshipper whom they had castigated in their sermons for worshipping idols. The point the performers of the song seemed to be making here is that inasmuch as the Ọşún worshippers were detestable to them, Ọşún worshippers' daughters should also be disdainful to them. The fact that this was not so and the clerics were ready to marry Ọşún worshippers' daughters portrays them as hypocrites. *Lówàní*, as it is used in the song, is an iconic index of the Islamic clerics.

Covetousness is another bad societal behaviour that forms the content of satiric songs in the performance of *orin kete*. The below is an illustration:

- |    |                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <p><i>Lílé: Àgbàlagbà n fiwò</i></p> <p><i>Abòkúdòn lẹ̀ẹ̀ké</i><br/><i>Bó bá rélubú</i><br/><i>Èkún èké ni n ó sọ̀n</i></p> <p><i>Ègbè: Èkún èké ni n ó sọ̀n ò</i></p> <p><i>Lílé: Èkún èké ni n ó sọ̀n</i></p> <p><i>Ègbè: Èkún èké ni n ó sọ̀n ò</i></p>                                                                                                    | <p>Call: An old man is setting hook and line</p> <p>The one with covetousness<br/>If he falls into the deep<br/>It is crocodile tears I will shed</p> <p>Response: It is crocodile tears I will shed</p> <p>Call: It is crocodile tears I will shed</p> <p>Response: It is a crocodile tear I will hed</p>                                                                                                                                                                                                                     |
| 2. | <p><i>Lílé: Ó rà fún tilé Àyánsọ̀lá ò áá</i></p> <p><i>Ó rà fún tilé Àyánsọ̀lá</i></p> <p><i>Ó rà fún tilé Àyánsọ̀lá ò</i></p> <p><i>Ó rà fún tilé Àyánsọ̀lá</i></p> <p><i>Kò mà̀mà rà fún ti Ládòkè o</i></p> <p><i>Tilée Ládòkè rojú</i></p> <p><i>Ègbè: Tilé Ládòkè rojú ò</i></p> <p><i>Òrò aṣéwó tẹ̀nu bèjẹ̀ o</i></p> <p><i>Tilée Ládòkè n rojó</i></p> | <p>Call: He buys for the one living at Àyáṣọ̀lá's household, ah!</p> <p>He buys for the one living at Àyáṣọ̀lá's household</p> <p>He buys for the one living at Àyáṣọ̀lá's household</p> <p>He buys for the one living at Àyáṣọ̀lá's household</p> <p>He does not buy for the one living at Ládòkè's household</p> <p>The one from Ládòkè's household frowns</p> <p>The one from Ládòkè's household frowns</p> <p>The case of the whore makes one's mouth stains of blood</p> <p>The one from Ládòkè's household complains</p> |

The satire in the first song is about an old man who was not strong and agile enough to stand on his feet but was fishing with a hook line. The singers stated that if he fell into the river and he was drowned, they would only shed crocodile tears.

There is hypogram that needs explanation in the excerpt. This is the adjectival phrase, “*Abòkúdòn lẹ̀ẹ̀ké*”. First, the word “*òkúdòn*” (greed or covetous person) in “*Abòkúdòn lẹ̀ẹ̀ké*” (The one with covetousness) is the Ìbàràpá people’s dialectic form of “*òkúdùn*” of the standard Yorùbá language. The phrasal expression “*Abòkúdòn lẹ̀ẹ̀ké*” which is translated as “one with covetousness” is a noun phrase derived from “*A bi òkúdòn ní è̀ẹ̀ké*” (The one who has covetousness in his cheek). The word *òkúdùn* is synonymous with *òkánjúà* (a covetous person). *Òkúdùn* can be traced to the root of the



idiomatic expression, *kún dìn*<sup>58</sup>. *Òkúdùn* as used in the song signifies a high level of covetousness and greed.

The theme of the second lyric is equity and injustice. An instance of a man who has two wives is given in the song. The man is not just and he fails to pay equity between his two wives. He bought a cloth for the one living at Àyànsọlá's house but does not buy for the one living at Ládòkè's house which makes her to protest. Injustice and inequality are inherent in this story. The statement (*Òrò aṣẹwó tẹnu bèjẹ o*; The case of a whore makes one's mouth stained with blood) shows that the wife at Ládòkè's house is a promiscuous woman because she is identified as an *aṣẹwó* (a whore). The expression "...*tẹnu bèjẹ o*" (makes one's mouth stained of blood) is a metaphorical idiomatic iconic signification of violence that whores are known for. Blood, as used here, iconises accident or injury which could be sustained by the performer supposed he gets himself involved in the case. The sentence as well signifies the abstinence of the speaker from the issue; consequently, he uses blood which is iconising violence and injury to explicate his decision. Thus, it is not only the husband that is satirised, the wife living at Ládòkè is as well lampooned. In the first instance, she is said to have protested; in the second, she is called a whore and in the third, she is presented to be violent.

Apart from the performance of Ìyàwó Agbè and unlike in *orin kete*, women's issues are not a major subject of satire in *orin agbè*. Satire in *orin agbè* dwells more on other social issues than on women's issues. Below are examples of satirical songs in *orin agbè*.

- |    |                                 |                                                                |
|----|---------------------------------|----------------------------------------------------------------|
| 1. | <i>Lílé: Ijọ ìn bá jó lo jó</i> | Call: You have performed the dancing style I wanted to perform |
|    | <i>Ègbè: Àrà ìn bá dá lo dá</i> | Response: You have performed the style I wanted to perform     |
|    | <i>Lílé: Ijọ ìn bá jó lo jó</i> | Call: You have performed the dancing style I wanted to perform |
|    | <i>Ègbè: Àrà ìn bá dá lo dá</i> | Response: You have performed the style I wanted to perform     |

---

<sup>58</sup> It should be noted that the component *kú* of the verb phrase *kú dìn* is a dialectical variant of *kún* which means to be filled up. *Dìn* may be seen as a short form of the gerund *dídìn* or its nominalised form, *àdídìn*. The underlying meaning of *òkúdùn* we suggest is likely to be *oní/èyí tí ó kún fún adùn* (the one that is fond of sweet things). When the prefix "ò" is added to the verbal phrase and made a noun, it becomes *òkúndùn* but *òkúdòn/òkúdùn* in the Ìbàràpá dialect. The word is mostly used to refer to the people whose covetousness or greed has become their habitual character.

There is an anecdote about an *òkúndùn* who killed a cricket. Cricket is a small insect which tastes good if properly smoked. *Òkúndùn* killed the cricket and started smoking it. As he was smoking the cricket, the cricket got into the fire and *Òkúndùn* because of the high level of covetousness dipped his hand into the fire to bring the cricket out. *Òkúndùn* was able to bring it out but his hand got burnt. This was what brought about the saying, "*Òkúndùn ní ó pàrẹ, ìrẹ ni yóó fọwọ Òkúndùn jóná*" (It was *Òkúndùn* that will kill the cricket and likewise it was the cricket that will make *Òkúndùn*'s hands got burnt).

- Àrángbọ:* *Bó o dá lápá* Speech mode: If you break your hand  
*N ó wó ọ délé* I will drag you home  
*Bó kán lésè* If you break your leg  
*Mo mòdògùn rẹ* I know its cure  
*Èyìn èkùlé niyá rẹ wà* Your mother is at the  
backyard  
*Ni wón sọ pé olóore lọ* Then they say a generous  
person has gone
- Lílẹ:* *Ijó in bá jó lo jó* Call: You have performed the  
dancing style I wanted to  
perform
- Ègbè:* *Àrà in bá dá lo dá* Response: You have performed the  
style I wanted to perform
2. *Lílẹ:* *A ó para wa láyò* Call: We shall see who will win this  
dancing competition  
*Ègbè:* *Óléńlé* Response: *Óléńlé*  
*Lílẹ:* *A ó para wa láyò* Call: We shall see who will win this  
dance competition  
*Ègbè:* *Óléńlé* Response: *Óléńlé...*  
*Lílẹ :* *Níbo niyàwó lọ* Call: Where does the bride go?  
*Ó roko pákí ni* She goes to the cassava farm  
*Ó filèkè sí bèbèrè-ìdí* She puts on waist beads  
*Fenu fàlù ya* One whose mouth can tear a drum
3. *Lílẹ:* *Òké gbowó kò gbàwé mó* Call: *Òké* collected the penalty and did  
not collect the divorce certificate  
*Ègbè:* *Òké méjìlá gèlè yeyeyẹ* Respond: Two hundred and four thousand  
worth of money is gone yet she ties  
a flamboyant headgear  
*Lílẹ:* *Èké gbowó kò gbàwé mó* Call: The hypocrite collected the penalty  
and did not collect the divorce  
certificate  
*Ègbè:* *Òké méjìlá gèlè yeyeyẹ* Respond: Two hundred and four  
thousandworth of money is gone  
yet is a lot of debt
4. *Lílẹ:* *A béwúré gbélé* Call: One has a goat as a neighbour  
*O sì lóun ò mọni* And claims it does not know one  
*Ègbè:* *Bí ò mọni kó máa lọ* Respond: If it does not let it go  
*Lílẹ:* *A bágùtán gbélé* Call: One has a sheep as a neighbour  
*O sì lóun ò mọni* And claims it does not know one  
*Ègbè:* *Bí ò mọni kó máa lọ* Respond: If it does not let it go  
*Lílẹ:* *Fèsó ẹ* Call: Behave gently  
*Alásàbí fèsò* You, Àṣàbí, behave gently  
*O má tẹlẹ tí ò wò* So that you will not tread on wrong  
ground  
*Ègbè:* *Fèsó ẹ* Call: Behave gently  
*Alásàbí fèsò* Alásàbí, behave gently

*O má tẹ̀lẹ̀ tí ò wò*

So that you will not tread on wrong  
ground

The first song is a joke made among the performers of *orin agbè* to mock and make lampoon of one another. The lead singer/vocalist while singing *Ijó ò bá jó lo jó*<sup>59</sup> (You have performed the dancing style I wanted to perform) satirised a dancer who was dancing forcefully to display his skills. This is what is clearly revealed in the lead vocalist's speech mode of the song. The lead vocalist said if the dancer broke his hand, he would take him home and if he broke his leg, he knew the cure. He concluded the speech mode poetry by reminding the dancer that he was motherless. The Yorùbá people have a proverb that warns a motherless child not to get involved in any scuffle which will make him/her incur a wound at the back for he/she has no mother to help him/her nurse it (*Omọ tí kò níyàá kì í dégbò èyìn*). Despite that the lead singer promised to take the dancer home and even help him if he broke his leg or hand, he warned him by reminding him that he had no mother. Hence, the lead singer indirectly brought the alluded proverb into focus. It should be noted that “*egbò èyìn*” (a wound at the back) in the proverb is a metaphoric symbol of any serious problems in life which one cannot handle by oneself.

The statements “*Èyìn èkùlẹ̀ nìyá rẹ̀ wà; Ni wón sọ pé olóore lọ*” (Your mother is in the backyard; Then they say a generous person has gone) is a religious hypogram. The expression “*Èyìn èkùlẹ̀ nìyá rẹ̀ wà*” (Your mother is in the backyard) has its full meaning in the Islamic tradition of burying the dead ones near their homes in Yorùbáland. Except when one dies abnormally<sup>60</sup>, the Yorùbá traditional religious worshippers bury the remains of their dead people inside their houses while Christians bury theirs in the graveyard. This is referred to as the Ifá song below.

*Babaláwo sunlé*

*Onímọ̀le sùnta*

*Ìgbàgbọ̀ ò ríbi sùn*

*A finú igbó*

Ifá priests sleep inside the house

Muslims sleep outside

Christians do not have a place to sleep

Except in the bush

---

<sup>59</sup> This is a dance style in *orin agbè* where two dancers are dancing in the same style. This is like a dancing competition. The first dancer can begin a new style of dance, expecting the second to try it if he can. The second dancer will also begin another style of dance and requests the first to join him to test the level of his skill in dancing to *agbè* rhythm. When the vocalist observes this, they will begin to sing the song. Sometimes, the song comes first and the dancers when hearing the song start to imitate one another's dance styles.

<sup>60</sup> In Yorùbá society, the corpses of people who were killed by *Orò* (a bull roaring deity), pregnant women, lepers, hunchbacks, and someone who was drowned among others are not buried like an ordinary person.

The hypogrammatic reference here is to the earlier explained Islamic burial rites. The mother mentioned in the song is not the living but the dead mother buried in the backyard. This is affirmed by the last line "*Ni wón sọ pé olóore lọ* (Then they say a generous person has gone)." "*Olóore lọ*", which is the complement of the adverbial phrase "*...pé olóore lọ*" is a tribute to mourn the death of a good person. The statement is traceable to a Yorùbá dirge below.

|                                  |                              |
|----------------------------------|------------------------------|
| <i>Ìyá àwá lọ</i>                | Our mother has gone          |
| <i>Olóore lọ</i>                 | A generous person has gone   |
| <i>Kò màrà pọnmí òkè rú todò</i> | She did not cause disharmony |
| <i>Olóore lọ</i>                 | A generous person has gone   |

Thus, the statements "*Èyìn èkùlẹ̀ nìyá rẹ̀ wà; Ni wón sọ pé olóore lọ* points to the fact that the dancer's mother is dead.

The second song was sung towards the end of *orin agbè* performance at Ilùà. The last part of the song is a satire made to lampoon a woman who was called *iyàwó* (a bride or a housewife). The person is reported to have gone to the cassava farm, put on waist beads and as someone whose mouth could tear a drum. The statement "*Fenu fàlù ya*" (One whose mouth can tear a drum) has heuristic and retroactive meaning. Its heuristic meaning is the meaning put in the parenthesis above. What the statement actually means is that the woman's teeth are long and sharp, capable to tear the membrane of a drum. The hypogram "*Fenu fàlù ya*" is no doubt vituperative.

The third song is also a jest made on a divorced woman (*Òkẹ*) who after collecting the penalty charged her husband for divorcing left without collecting the certificate of divorce. This is what the singers of the song called *ìwé*. *Ìwé*, as used, is a short form of *ìwé ẹ̀rí* (a certificate). The amount she collected was *òkẹ̀ méjìlá* (two hundred and four thousand worth of money). She was expected to collect the divorce certificate immediately after the fine was paid, hence, she was called a hypocrite. Her displayed hypocrisy lies in the fact that she initially expressed displeasure with the divorce. Her attitude toward receiving the penalty given to her revealed the contrary. She is also reported to have bought and put on a flamboyant headgear, probably bought with the money collected to celebrate the gain made.

The fourth song is a satirical warning against the poetic character, *Àṣàbí*. The zoomorphic metaphor of *ewúré* (goat) and *àgùtàn* (sheep) is used to reveal their anti-social behaviour of not according due respect to the poetic addresser. The female poetic character is warned idiomatically not to tread on dangerous grounds (*o má tẹ̀lẹ̀ tí ò wọ̀*).

The anti-social behaviours usually become regrets for anyone who toys on such lines. Thus, *ewúré* and *àgùtàn* in the performance semiosphere of the lyrics of *orin agbè*, therefore, become zoomorphic metaphoric signifiers of dishonour and disrespect. The sentence "*O má tẹ̀lẹ̀ tí ò wọ̀*" (So that you will not tread on the wrong ground) is an idiomatic expression intentionally used by the vocalists. This is because if the vocalists decide to say it in different and direct manners like "... *má hùwà kíwà*" (do not misbehave), "...*má tẹ̀lẹ̀ tí ò dára*" (do not step on wrong grounds) or "...*má kó sí wàhàlà*" (do not get into trouble), the expressions will be too direct and not be poetic as the one used.

## 5.2 A comparative performance semiotics of non-verbal performances in *orin kete* and *orin agbè*

In this subsection of this chapter, non-verbal performances in *orin kete* and *orin agbè* are discussed. These include instrumentation styles, dancing styles, and acrobatic and magical displays.

### 5.2.1 Semiotics of styles of *kete* and *agbè* instrumentations

*Kete* ensembles, like the other Yorùbá membranophone musical instruments, are played with hand and drumstick. *Kete* drum is played with ordinary hands while *bẹ̀n̄bẹ̀* is played using a drum stick (*kọ̀kọ̀gún/òpá ilù*). While playing *kete*, the performers can play the instrument with one hand, using the other hand to control the tune. At times, both hands are used to play the instrument and at the same time used to control the tune. *Bẹ̀n̄bẹ̀* is played using a drumstick on the main face of the drum and an ordinary hand on the other face to control the tune. Both *kete* and *bẹ̀n̄bẹ̀* can be played in fast and slow tempos.

*Agbè* ordinarily as mentioned earlier is played in two major ways. These are by beating or by shaking. When *agbè* is shaken, the rattling sound is more prominent than when it is beaten. There are different modes of *agbè* instrumentation. The obvious among them are: leg-raising of *ìyá agbè* instrumentation, squatting/kneeling style of *agbè* instrumentation, combining instrumentation with dancing, round-off style of playing gourd, throwing up of *ìyá agbè*, directing the dancer using *ìyá agbè* and interchanging the position of *ìyá agbè* during instrumentation.

#### 5.2.1.1 **Leg-raising style of *iyá agbè* instrumentation**

This is a style of playing *agbè* whereby the player of *iyá agbè* raises a leg and throws the *agbè* underneath it with one hand, using the other hand to catch it. The player in this mode of playing *agbè* does more than one thing at a time. First, he continues to play the gourd; second, he dances to the music and lastly, he performs an acrobatic display. Doing more than one thing in a performance is a sign of the performer's expertise. It is in this sense a qualisign; a sign signifying the quality of technical know-how.



**Plate 5.3i. Raising leg to play gourd beneath**



**Plate 5.3ii. Playing the gourd beneath the raised leg**



**Plate 5.3iii. Another attempt of beating gourd beneath the raised leg**

**The pictures were taken by the researcher at Onímia palace, Ìmia on 8/9/2018.**

#### 5.2.1.2 Squatting/kneeling style of *agbè* instrumentation

*Agbè* instrumentalists kneel or squat to play the musical instrument. This is usually done when the performance has become tense. It mostly occurs at the utmost stage towards the tail end of the performance when it seems the performance should continue. The *agbè* instrumentalists at this point put the dancer in the middle of the circle made and start beating the gourd heavily. They also dance to the tune and systematically go down in a style, telling the dancer to also dance to reach the ground. When they get to the ground, they squat or kneel and continue playing *agbè* while the dancer dances heavily. This is illustrated in Plate 5.4 below.





**Plate 5.4 Squatting or kneeling to play *agbè***

**The picture was taken by the researcher at Ajóšàkàrá compound, Òkè-Ìṣẹ̀rin, Igbó-Ọ̀rà on 4/8/2018.**

Whenever a dance performance is held in the Yorùbá socio-cultural setting, the dancers tend to prove their expertise through the squatting dance style (*àjówọlẹ*). A Yorùbá adage says "*àjówọlẹ ni ti òkòtó*<sup>61</sup>" (*òkòtó* must roll to reach the ground). Similarly, there are some other related utterances used in motivating dancers in the Yorùbá social context. An example of this is "*kó o mólẹ*" (dance to reach the ground). *Àkómólẹ* (Dancing to reach the ground) cannot be the only factor for testing a dancer's skilfulness. The ability to interpret the tune of the song and the musical instruments into dance movements are also crucial. Considering *àjówọlẹ/àkómólẹ* as one of the standards for determining good dancing is a long time agreeable statement in the Yorùbá dancing semiosphere. This however makes this standard of determining best dancing a *cliché*.

#### 5.2.1.3 **Combining instrumentation with dancing**

We shall discuss this fully under *fiwájújó-fẹ̀yìnjọ* (forward and backwards) dancing styles in *orin agbè*. The instrumentalists are the ones involved in *fiwájújó-fẹ̀yìnjọ* more than any other performers. The point to note is that the instrumentalists while performing *fiwájújó-fẹ̀yìnjọ* are combining two art performances at the same time, dancing and instrumentation. This is believed to call for extra efforts and show a high level of instrumentation skills. Therein lies the signification of having a high skill in *agbè* instrumentation.

#### 5.2.1.4 **Throwing up and catching *iyá agbè***

Depending on the level of the competence of the performer, the player of the mother gourd may at times throw up *iyá agbè* into the air. When the gourd is thrown up in this way, the player catches and beats it with both hands simultaneously. The sound produced during this time is actually more sonorous than when beaten with one hand. At the end of every throw, the dancer responds by punctuating his dance appropriately.

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<sup>61</sup> This is an object made of the cone of small species of snails, played in a children's game to roll on the ground. The rolling of *òkòtó* is metaphorically compared to a dance in the saying. This is because as it is rolling, the tip of the cone will be gradually sinking into the sandy ground until it stops rolling.



**Plates 5.5i. & 5.5ii. Mother gourd players throw *agbè* at different occasions to count *agbè jǐjǎ* for the dancer(s)**

**Both pictures were taken by the researcher; the first at Onímia palace, Ìmia on 8/9/2018 and the second at Atakóró's house, Ilùà on 7/9/2018.**

In Plates 5.5i. and 5.5ii. above, the *ìyá agbè* are in mid-air with the instrumentalists' hands stretched out to catch and beat it simultaneously. The left leg of the dancer backing the camera in plate 5.5ii. was raised and ready to punctuate the instrumentation appropriately. The throwing up and catching of the *ìyá agbè* at regular intervals is a performance sign usually translated into an appropriate sequence of dance punctuations by the dancer. It is therefore a sign of reason; an argument.

#### 5.2.1.5 **Using *ìyá agbè* to direct the dancers**

The *ìyá agbè* instrumentalists sometimes deploy the instrument to indicate the direction towards which the dancer should jerk during the performance. The frequency of jerking and dance punctuation is usually on a count of one, two or three. The pointing of the *ìyá agbè* towards an expected direction for a dancer is a sign or mechanism of translating messages (nonverbal) into action within the Yorùbá cultural semiosphere. As a sign of communication, it is an index. An example of this style of playing gourd is shown in the Plate 5.6 below.



**Plate 5.6 Pointing the gourd toward the place at which *agbè jǐǎ* should be directed**

**The picture was taken by the researcher at Atakóró's house, Ilùà on 7/9/2018.**

On Plate 5.6 above, the *ìyá agbè* instrumentalist directed the dancer with his musical instrument towards his left-hand side, hence the left leg and hands of the dancer were stretched in that direction. It can be observed that there is eye contact between the dancer and the instrumentalist, indicating that there is communication between them. This further enhances the communication existing between both *agbè* performers.

#### 5.2.1.6 **Interchanging the position of *ìyá agbè* during instrumentation**

In this instrumentation style of *ìyá agbè*, the instrument is held either upright or upside down while it is being beaten with one hand at its base. The beating may be in a frequent of 1 to 3 counts to direct the dancer to punctuate the dance. Suddenly after the dance punctuation, the instrumentalist interchanges the position of the *agbè* systematically so that if it had been upright, it will now be upside down. The instrumentalist then continues to beat the *agbè* base. It should be noted that whether the *agbè* is held upside or upright, it is the base of the *agbè* that is beaten. In plate 5.7i., the *ìyá agbè* instrumentalist held the *agbè* uprightly, in plate 5.7ii., he attempted to switch it to an upside position and finally in plate 5.7iii., he has switched it over to an upside position.



**Plate 5.7i. Holding the *agbè* in an upright position**

**Plate 5.7ii. Attempting to switch *agbè* to an upside position**



**Plate 5.7iii. *Agbè* held in an upside-down position**

**The pictures were taken by the researcher at Onímia palace, Ìmia on 8/9/2018.**

Ordinarily, gourds are played in an upright position. It might also be held horizontally. Holding it upside down is a signification of displaying competence and skilfulness in *agbè* instrumentation. However, interchanging the *iyá agbè* during instrumentation is also a qualisign of instrumentation skill possessed by the player.

### 5.2.2 Semiotics of dancing styles in *orin kete* and *orin agbè*

According to Sandri (2012), in West Africa, the language and history of the people are deeply connected with dance. Traditional dances of African people play specific roles in events organised for religious and socio-cultural purposes. By this, some dances are considered religious (Ògúndèjì, 1991) while some are socio-cultural and secular. By implication, dance could either be religious or secular. Religious dances have more religio-cultural significations than secular dances. Thus, religious dances perform two functions at a time; the religious and entertainment functions. Significations in secular dances are more socio-culturally oriented than being religious. Considering the number of people doing dance performances in Yorùbá oral poetry, there could be a mono-performer dance, bi-performer dance and multi-performer dance. Dance is many times named after the drums, songs, or the circumstance that leads to it (as in religious dance). For example, we have *bàtá* dance, *dùndún* dance, *àpèsì* dance, *ṣẹ̀kẹ̀rẹ̀* dance, *kete* and *agbè* dance. We also have *ijó fújì* (*fújì* dance), *ijó régè* (reggae dance) and *ijó pàkeke* (*dadakúàdà/pàkeke* dance). In each of the dances identified, there also exists some intra-styles of dance depending on the technical know-how of the dancer. Below are the semiotic analyses of dance and dancing styles in *orin kete* and *orin agbè*.

#### 5.2.2.1 *Ìlù jǐjǎ/agbè jǐjǎ* (dance punctuation)

Dance punctuation is a situation whereby a part of the body is turned or twisted to correspond to the tune of the musical instruments in *orin kete* and *orin agbè*. This dancing style is common in Yorùbá dancing in general but more prominent in *bàtá* dance to the extent that the whole of the *bàtá* dance is described as *bàtá jǐjǎ* (*bàtá* tune punctuation dance). *Ìlù jǐjǎ* (drum punctuation) dance occurs in all styles of *orin agbè* dancing; though not all styles of *kete* dancing require it. This is a result of the fact that *the agbè* (gourd) instrumentation style harmonises perfectly with the *ìlù jǐjǎ/agbè jǐjǎ* dance style. If the dancer does not follow *the agbè jǐjǎ* rhythm, the performance will be distorted. Even the instrumentalists in *orin agbè* participate in the *agbè jǐjǎ* dancing steps. In essence, the instrumentalists, especially the mother gourd players, dance along



with the dancer. *Ìlù jìjá* also occurs in *orin kete* when the player of the master drum (either of *kete* or *bẹ̀n̄bẹ̀*) plays *ìlù jìjá* style for the dancers. *Ìlù jìjá* in both *orin kete* and *orin agbè* usually requires the count of three beats of the musical instrument before dancers take *the ìlù/agbè jìjá* dance step. At times, it requires just one count, and sometimes more than three, i.e. seven. This depends on the expertise and technical know-how of the dancer. The Plates 5.8i. to 5.8iv. showing demonstration of *ìlù/ágbè jìjá* dance in *orin kete* and *orin agbè*.



**Plate 5.8i. *Ìlù jǐjá* while kneeling in *orin kete***



**Plate 5.8ii. *Ìlù jǐjá* with legs in the air in *orin kete***

**The pictures were taken by the researcher at Igbó-Ọrà, the first at the coronation of Olú of Igbó-Ọrà on 25/5/2019 and the second at Arúnlẹ compound on 17/6/2018.**



**Plate 5.8iii. *Agbè jǐjá* with both right and left leg (Igbó-Ọrà)**



**Plate 5.8iv. *Agbè* lead instrumentalist directing the dance (Ilùà)**

**The pictures were taken by the researcher; the first at Ajóṣàkàrà compound, Igbó-Ọrà on 22/07/2018 and the second at Atakóró's house, Ilùà on 7/9/2018.**

In the Plate 5.8i. above, the main dancer knelt on his right knee, moving forward and twisting his upper body to perform the *ilù jǐjǎ* dance style. The man and woman at the performance arena were dancing the style while standing. In the Plate 5.8ii., though the dancer whose arms were down and his right leg up to the count of the *ilù jǐjǎ* was not the main dancer, he was an audience, yet he tried his best to dance the style just to direct peoples' attention to him.

In *orin agbè*, where it said that *ilù jǐjǎ* is more prominent than in *orin kete*, almost every step requires *agbè jǐjǎ*. As already noted in *orin kete*, not only do the dancers move to *agbè jǐjǎ*; both the dancers and the instrumentalists are involved. The instrumentalists move their shoulders to the tune as they play the instruments. During the performance, the player of the master gourd as the director of the dance and the master of instrumentalists at times points the gourd towards the direction he wants the dancer to dance. These are illustrated in Plates 5.8iii. and 5.8iv. above. The main dancer in Plate 5.8iii. above danced *agbè jǐjǎ* style with the left hand and leg while the player of the mother gourd directed the dancing style. In the same vein, in the Plate 5.8iv., the dancer of *orin agbè* directed both his hands and right leg to dance *agbè jǐjǎ* style towards the place the player of master gourd pointed it to.

It should be noted that *ilù jǐjǎ* dance style in both genres signify different things. In *orin kete*, *ilù jǐjǎ* dance is a sign of the quality of the technical know-how of the dancer in understanding the rhythm of the genre and beat of the drum. Hence, it is a qualisign. In addition to this, *the ilù jǐjǎ* dance-style does not only signify the quality of the performers' knowledge but also signifies the fitness of the dancer. So, in *orin agbè*, jerking dance signifies both the technical know-how (qualisign) and the physical fitness (sinsign).

#### 5.2.2.2 *Ìdòbálẹ̀/ìyíkàá* (prostration/kneeling down ) dance-style

This is a situation whereby a dancer dances and ends it with prostration. Based on the dancing skill of the dancer, the dancer may continue to dance while prostrating. In the Yorùbá cultural context, prostration is used by a younger male performer to greet the elders. Prostration dance style may, therefore, be done by performers of oral poetry, mostly dancers, to pay homage to deities and elders at the performance ground. The Plates 5.9i., 5.9ii. and 5.9iii. below illustrate prostration dance-style in *orin agbè*.



**Plate 5.9i. *Orin agbè* prostration dance-style (Ilùà)**



**Plate 5.9ii. Another *orin agbè* prostration dance style (Igbó-Ọrà)**



**Plate 5.9iii. *Orin agbè iyíkàá*<sup>62</sup> prostrating dance-style variant (Igbó-Ọrà)**

The pictures were taken by the researcher; the first at Atakóró's house, Ilùà on 7/9/2018, the second and the third at Ajóšàkàrá compound, Igbó-Ọrà on 22/07/2018.

<sup>62</sup> *Yíkàá* is a type of prostration whereby the person doing it rolls to both right and left sides while on prostration. This is to show that the person prostrating is totally submissive to the receiver. *Yíkàá* is mostly done in traditional religious activities and it is also offered to kings because kings are considered semi-gods in Yorùbá socio-cultural context.

The dancer of *orin agbè* in Plate 5.9i. prostrated himself as directed by the mother gourd player. This prostration is also performed to dance *ilù jíjá*. In this wise, the *ilù jíjá* is not ordinary *ilù jíjá* but is performed along with prostration dance style. The *agbè* dancer in Plate 5.9ii. also did the same thing. In Plate 5.9iii., the dancer did not only prostrate himself but also performed *ìyíkàá òtún àti tòsì* (turing to the right and to the left) while on prostration. So, both dancers in the above pictures danced *agbè jíjá* before going to prostration positions and continued to dance while on prostration.

Furthermore, in *orin kete*, instead of prostrating himself, the dancer kneels and touches the ground with his shoulder, rolling to both sides to show the sign of *ìyíkàá* to the goddess of Alará-Igbó, Ọbàtálá, Ìrókò/Olúwéré, Ọ̀rìṣà Ìbejì, Kórikóto and some other deities related to women and children in Yorùbá religio-cultural belief. In Yorùbá greeting culture, while men prostrate themselves to show respect, women kneel to do the same. The dancer in *orin kete* kneels to pay homage because the dancer is considered a female. The *yẹ̀rì* (*kete* dance skirt) which the main dancer wears iconises women. When the wearer of *yẹ̀rì* kneels in *orin kete*, songs that are related to the deities mentioned above, Alará-Igbó in particular, are rendered. The Plates 5.9iv. and 5.9v. below show prostration dance styles in *orin kete*.



**Plate 5.9iv. & 5.9v. *Orin kete* prostrating/kneeling dance-style variant**

**Taken by the researcher at Arúnlẹ̀ compound, Okè-Odò, Igbó-Ọ̀rà on 17/6/2018.**

In the plates above, the dancer's one knee on the ground, one shoulder touching the ground as he stretched the second leg which he used to roll around as a sign of prostration/kneeling down for the deity, Alará-Igbó. There is a circular line drawn on the ground by the dancer while rolling. This is a religious sign of Alará-Igbó. Alará-Igbó and affiliated deities' shrine is often located at the backyard surrounded by *agbo ògèdè* (banana trees), the open but round space within these banana trees where the shrine is located is called *ojú-égbé*<sup>63</sup>. This is what the dancer iconises during the performance.

Prostration, in both *orin kete* and *orin agbè*, may be seen as legisigns. In this wise, it is a representamen that is made up of both the cultural and religious laws. In *orin kete* it is an icon of *ojú égbé*, a shrine of Alará-igbó and affiliated deities. Prostration or kneeling down in Yorùbá religio-cultural situation is used to pay homage as a signifier of respect. This is done to seek refuge, protection, guidance and to seek blessing for the smooth running of the performance.

#### 5.2.2.3 *Yopáyosè/èlèyò-èyò* dance-style

The *yopáyosè* or *èlèyò-èyò* dance style is found only in *orin agbè*. It is referred to as *yopáyosè* or *èlèyò-èyò* because the dancer moves hand and leg both in correspondent or zigzagged manner when performing it. In this situation, the dancer correlates the stretching-out of a leg and a hand at the same time. The right hand may be stretched out first and the right leg follows it. In another variant of the same dance style, the right hand and the left leg are stretched out simultaneously. Likewise, the left hand and the right leg then follow. A zigzag movement pattern of the legs and hands are revealed. This type of dance is stimulated by the way the gourd is played. The dance style may also be regarded as continuous *agbè jìjá*. There is no time count like in other *agbè jìjá* dance styles. In Ìmia and Ilùà *agbè* performances, the *iyá agbè* instrumentalist at this juncture also perform his peculiar *èlèyò-èyò* movement. He stretches out a leg and throws the *iyà agbè* underneath from one side, catching it from the other side. He can also point *agbè* to different directions he wants the dancer to stretch hand and leg toward. There is *orin agbè* that points to this dancing style.

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<sup>63</sup> A place where worshippers of Alará-Igbó and affiliated deities meet to worship. Place where the faces of *égbé* (group of people who worship Alará-igbó and affiliated deities) worshippers meet or see one another.



|              |                            |           |                                           |
|--------------|----------------------------|-----------|-------------------------------------------|
| <i>Lílé:</i> | <i>Ó deléyọ-ẹyọ</i>        | Call:     | When we talk of outshining<br>one another |
|              | <i>Ẹyọ màrìwò ò</i>        |           | As the palmfrond sprouts out              |
| <i>Ègbè:</i> | <i>Ẹyọ-ẹyọ</i>             | Response: | Shooting, shoot out                       |
|              | <i>Ẹyọ màrìwò</i>          |           | As the palmfrond sprouts out              |
| <i>Lílé:</i> | <i>Bógàn bá yọ nígbó</i>   | Call:     | When the anthill emerges in the forest    |
|              | <i>Mo ẹ bí í ta wọn yọ</i> |           | It definitely outshines other things      |
| <i>Ègbè:</i> | <i>Ẹyọ-ẹyọ</i>             | Response: | Shooting, shoot out                       |
|              | <i>Ẹyọ màrìwò</i>          |           | As the palmfrond sprouts out              |
| <i>Lílé:</i> | <i>Ègbé mi bá wọn</i>      | Call:     | My group meets them                       |
|              | <i>Yọọ ta wọn yọ</i>       |           | It will outshine them                     |
| <i>Ègbè:</i> | <i>Ẹyọ-ẹyọ</i>             | Response: | Shooting, shoot out                       |
|              | <i>Ẹyọ màrìwò</i>          |           | As the palmfrond sprouts out              |

Looking closely at the meaning of this song, there is no doubt that it can be given two interpretations. The interpretation of this lyric has earlier been expatiated, taking the assertive and utilitarian statement "*Bógàn bá yọ nígbó; Mo ẹ bí í ta wọn yọ*" and "*Ègbé mi bá wọn; Yọọ ta wọn yọ*" into consideration. The competition meaning is clearly implied in this interpretation of the song as already earlier analysed. If the performance context is, however, taken into consideration and *eléyọ-ẹyọ* is strictly seen as instrumentation and dancing style, the meaning of *ẹyọ* in *eléyọ-ẹyọ* will be seen as referring to stretching out movement of the hands and legs in different patterns as explained above. An alternative translation of the first leader's line in the excerpt and the chorus will, therefore, go thus:

|              |                     |           |                                             |
|--------------|---------------------|-----------|---------------------------------------------|
| <i>Lílé:</i> | <i>Ó deléyọ-ẹyọ</i> | Call:     | When we talk of the stretching<br>out limbs |
|              | <i>Ẹyọ màrìwò ò</i> |           | As the palmfrond sprouts out                |
| <i>Ègbè:</i> | <i>Ẹyọ-ẹyọ</i>      | Response: | Shooting, shoot out                         |
|              | <i>Ẹyọ màrìwò</i>   |           | As the palmfrond sprouts out                |

The stretching out of hands and legs because it has been compared with the shooting out of the palm-frond and anthill may be taken as a symbolic signification of outshining other competitors or excelling.

#### 5.2.2.4 **Shoulder dance-style**

In the shoulder dance style, the dancers make use of the shoulder to dance to the rhythm of both the song and instrumentation. This style of dance is more prominent in *orin agbè* than *orin kete*. Players of *agbè* (gourd) dance to the genre using their shoulders because they cannot use their hands to dance anymore. The main dancers also use their

shoulders to dance but not exactly in the same way as the instrumentalist. Dancing with the shoulder is illustrated in the Plates 5.10i. to 5.10iv. below.



**Plate 5.10i.** *Àgbè* instrumentalists dancing with shoulders



**Plate 5.10ii.** A female *agbè* dancer dancing with shoulder

Both pictures were taken by the researcher, the first at Old Garage, Igbó-Ọrà on 2/2/2019 and the second at Onímia palace on 8/9/2018.



**Plate 5.10iii.** *Abọyèrì* shoulder dancing style



**Plate 5.10iv.** *Abọyèrì* shoulder dancing to make a circle

Pictures taken by the researcher at Arúnlẹ compound, Òkè-Odò, Igbó-Ọrà on 17/6/2018.

Dancing with the shoulder among the instrumentalists is also shown in *orin kete*. As already mentioned, it is more obvious in *orin agbè* than *orin kete* because the drummers of *orin kete* sit most of the time during the performance. In plate 5.10iii., *abòyèrì* danced the shoulder style while remaining on a spot but in plate 5.10iv., he danced the style while rolling round on squatting. He used his shoulder to dance in both pictures. Dancing with the shoulder in both genres reveals the dancing skills of the dancers. When the instrumentalists dance the shoulder dance style in *orin agbè*, it helps them to keep abreast of the performance as a whole. The shoulder dancing style for the instrumentalists may, therefore, be seen as a rhythmical signification.

#### 5.2.2.5 **Dancing and playing with musical instrument**

This style of dancing is a situation whereby the chief/master instrumentalist dances as he plays a musical instrument. The dance style could be deployed in *orin kete* and *orin agbè* though it is frequent in *orin agbè*. Apart from this situation, a member of the Alará-Igbó religious performance group may also hold the *ààjà* (a ritual bell), while dancing. The examples of dancing and playing musical instrument dance style are illustrated on the Plates 5.11i.a, 5.11ii.a and 5.11iii.a below.



**Plate 5.11i.a** A master *kete* instrumentalist danced while playing the *kete* master drum



**Plate 5.11i.b** Point of concentration



**Plate 5.11ii.a** A female Alará-Igbó worshipper danced as she plays *ààjà*



**Plate 5.11ii.b** Point of concentration

The pictures were taken by the researcher at Igbó-Ọrà, the first two at Pàko on 21/4/2018 and the last two, at Arísányán compound on 18/8/2018.



**Plate 5.11iii.a A master gourd player dancing and playing the musical instrument**



**Plate 5.11iii.b Point of concentration**

**The pictures were taken by the researcher at Onímia palace, Ìmia on 8/9/2018.**

On Plate 5.11i.a, the master player of *kete* played the *kete* master drum; as he was doing this, he danced too. The dance is what concerned him the most at this point in time. However, he also played the instrument along and he did not stop. This signifies that he is a master player. Also, the Alára-Igbó worshipper in the Plate 5.11ii.a is shown to be holding the *ààjà* (ritual bell) peculiar to Alára-Igbó worship in her left hand and her handbag in her right hand. She played the bell to the rhythm of the music as she danced. Alára-Igbó worshippers like others believe that the god hears the sound of *ààjà* and it can be used to invoke the spirits. In this semiosphere, *ààjà* is a legisign and also a symbol of communication between the players and the gods. In *orin agbè*, the player of the master gourd displays some skills while playing it which requires him/her dancing to the beat. This is shown in Plate 5.11iii.a above. The dancer in the above picture demonstrated the skill he had in dancing while playing the gourd. As a result, the player had technical competence in handling the subject matter; the master gourd. This signifies the competence of the player, hence making the specific performance a sign of quality.

#### 5.2.2.6 *Fiwájújó-fèyìnjó* (forwarding and backwarding) dance-style

The *agbè* performers of Igbó-Orà (Ajóṣàkàrá family) are praised as “*Omọ afèyìnjàgbè wọjà*”. This means the offspring of the one who dances into the market moving backwards. This style of backward dancing is common only among *agbè* performances in Igbó-Orà. After they might have danced for some time moving forward, they would revert to a backward movement dance style. To perform this particular dance style, the performers arrange themselves in two horizontal rows facing each other. By this, the first row of performers backs the spectators while the second row faces them. Either the lead dancer/vocalist or both will be at the front of the first row that backs the spectators who are dancing backwards. The lead dancer could dance either backward or forward. The point to note, however, is that the whole team moves towards the spectators. It is observed that those players moving with their back dance more vigorously than those facing them. The performance procession continues until the main dancer reaches the last available space in the arena. Immediately after this happens, the second set of players on the second-row line pauses and continues to dance backward, dancing in the reverse movement backward. The lead dancer/vocalist changes his/her position from the front of the first row to the front of the second row to lead the performance in the reverse movement away from the spectators, or to the other end of

the arena. In other words, the performance continues to where it starts. At times they may decide to do the same to either the left or right-hand side depending on the availability of the space in the arena. The Plates 5.12i. and 5.12ii. beneath best describe the forward and backward dancing style.





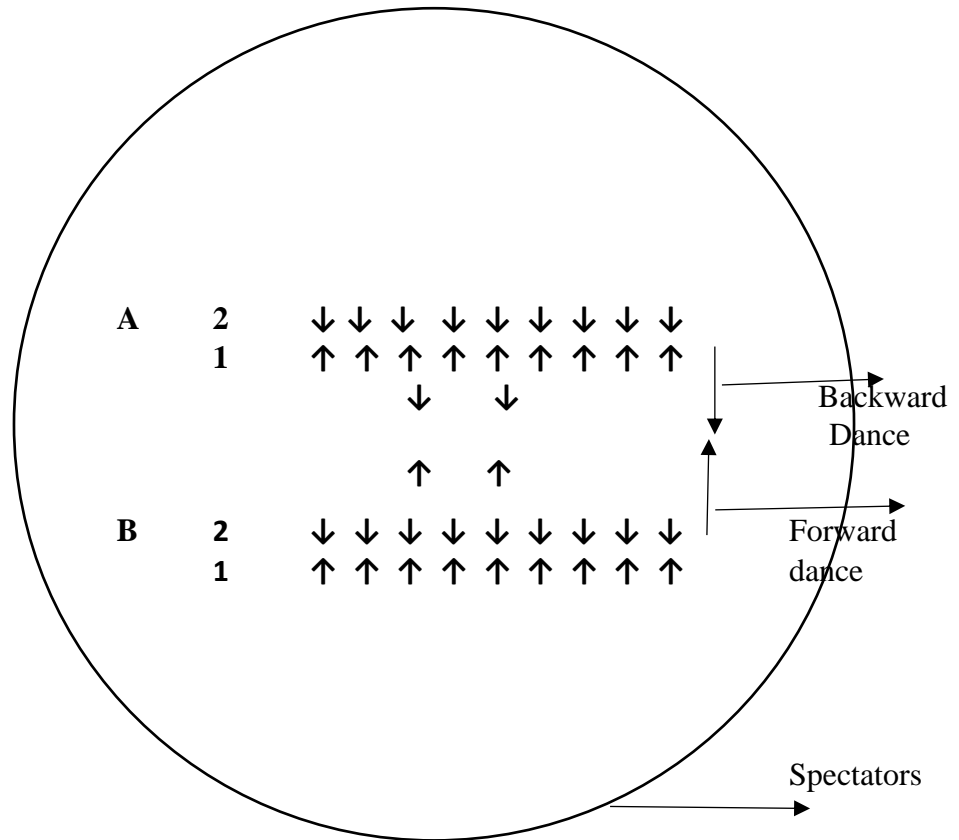
**Plates 5.12i. & 5.12ii. The gourd players in the pictures were on two horizontal rows facing each other, dancing forward and backward dance-style**

**Both pictures were taken at Igbó-Ọrà, the first at Ajóşàkàrá compound on 5/8/2018 and the second at Old Garage on 2/2/2019. The pictures were taken by the researcher.**

his style of dance is exemplified in many lyrics of *orin agbè*. Such an example is the one below.

|                                                                                                                                 |                                                                                                                                                         |
|---------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Lílé:</i> <i>Bẹ bá fiwájú jo tán</i></p> <p><i>E tún fẹ̀yìn jó</i></p> <p><i>Ègbè:</i> <i>Kòkòrò lomo Ajóṣàkàrà ó</i></p> | <p>Call: After you might have danced to it facing front<br/>Also dance it with your back</p> <p>Response: Ajóṣàkàrà's offspring are dancing insects</p> |
| <p><i>Lílé:</i> <i>Bẹ bá fiwájú jo tán</i></p> <p><i>E tún fẹ̀yìn jó</i></p> <p><i>Ègbè:</i> <i>Kòkòrò lomo Ajóṣàkàrà ó</i></p> | <p>Call: After you might have danced to it facing front<br/>Also dance it with your back</p> <p>Response: Ajóṣàkàrà's offspring are dancing insects</p> |

The *agbè* performers in the above lyric called themselves *kòkòrò* (insects) because *kòkòrò* is believed to be a good dancer by Yorùbá people. *Kòkòrò* in this regard could be read as a signification of quality. Considering the forward and backward movements of *agbè* performers while performing *fiwájújó-fẹ̀yìnjó* dance-style, the Fig. 5.3 performance stage can be drawn.



**Fig. 5.3 Forwarding and backwarding dance-style**

Row 1 of A in the diagram (Fig. 5.3) has the horizontally arranged arrows which represent the instrumentalists who firstly perform the backward movement dance style. At their front are the main dancer and the lead vocalist who direct the performance. Row 2 of A also represents the instrumentalists who perform forwarding movement dance style simultaneously when the backwarding movement dance style is on. Immediately after the available space in the performance arena is reached, both the lead dancer and the lead vocalist change their positions to direct the performers on row 2 in performing backwarding movement dance-style like how they do to performers on row 1. This is exactly what B is used to represent in the above diagram. The dance style is a qualisign as it shows the competent dance skills of the instrumentalists of *orin agbè*

In *orin kete* like many other Yorùbá dance music, dancers can move forward or backward when doing a mono-performance, it may even occur when dancing with another performer. This cannot be compared with the one described above in *orin agbè*. The forwarding and backwarding movement dance style described above is an innovation peculiar to the Igbó-Ọrà *ṣàkàrà* group.

#### 5.2.2.7 *Olóbùrípo/bírípo* (turning/whirling) dance-style

*Olóbùrípo*, for the *agbè* dancers or *bírípo* for the *kete* dancers, refers to the same dancing style we have described as turning and whirling. The dancing style is characterised by the repeated circular movement described in the Yorùbá versions of the name. As explained under call and response style in *orin kete* and *orin agbè*, the word *olóbùrípo* (discussed as *olóbùrípobírí*) is an idiophonic adjective which is generated from an idiophonic adverb “*bírípo*” (meaning a complete quick circular move) through a nominalisation process; firstly with the prefix “*ó-*” and secondly with “*oní-*” as shown in “*ò- + bírípo = òbírípo*”, then “*oní-*”, another nominaliser is introduced as in “*oní- + òbírípo = olóbùrípó*”. Though “*bírípo*” might be an adjective and “*olóbùrípo*” might be a noun, both in the context of both genres refer to the same thing as they are used to describe the same dance style.

In the *olóbùrípo* dancing style of *orin agbè*, the gourd players numbering about nine make a single file and start dancing in a circular movement turning round as portrayed in the Plates 5.13i. and 5.3ii. below.



**Plate 5.13i. & 5.13ii. The *agbè* instrumentalists make a circle dancing round**

**The pictures were taken by the researcher at Onímia palace, Ìmia on 8/9/2018.**

As shown in the Plates 5.13i. and 5.13ii., the woman in the flower blouse did not make the circle formulated; she, as can be seen, was dancing but only close to the circle made. When doing this, the following lines were rendered to accompany the performance of performance:

|              |                        |           |                                   |
|--------------|------------------------|-----------|-----------------------------------|
| <i>Lílé:</i> | <i>Olóbìírípobírí</i>  | Call:     | <i>Olóbìírípobírí</i>             |
| <i>Ègbè:</i> | <i>Òní la ó maláré</i> | Response: | We shall know the performer today |
| <i>Lílé:</i> | <i>Olóbìírípobírí</i>  | Call:     | <i>Olóbìírípobírí</i>             |
| <i>Ègbè:</i> | <i>Òní la ó maláré</i> | Response: | We shall know the performer today |

In the performance space of this dance style, the call "*Olóbìírípobírí*" made by the lead vocalist above is a challenge posted to other performers, usually the main dancer. The response "*Òní la ó maláré*" completes the sense aimed at by the lead vocalist. This response as it complements the call shows the chorus' position about the call made; thus, were ready to see the real dancer that could dance to the style. *Aláré* (a performer) mentioned there is not just a performer but a real dancer who has the skill of performing the style. The dance-style "*Olóbìírípobírí*" in the dance arena of *orin agbè* could be seen as signifying the yardstick employed in rating the good dancer of *orin agbè*. It could also be seen as signifying criticism, competition among *agbè* dancers and appreciation of a good dancer.

As already noted, the turning and whirling dancing style in *orin kete* is performed by the main dancer only, the *abòyèrì* (the wearer of the *kete* dance skirt). This dancing style constitutes part of the prelude to the whole performance where the performer venerates the deities related to *orin kete*. The Plates 5.14i. to 5.14iv. show the *abòyèrì* performing *bírípo* dancing style in *orin kete*.



**Plate 5.14i. & 5.14ii Standing sub-type of *bírípo* dancing style**



**Plate 5.14iii. & 5.14iv. Kneeling sub-type of *bírípo* dancing style**

**The pictures were taken at Igbó-Ọrà by the researcher. The first, third and fourth pictures were taken at Arúnlẹ̀ compound on 17/6/2018 while the second was taken at Olú of Igbó-Ọrà coronation on 25/5/2019.**

There are two sub-types of *bírípo* dancing styles in *orin kete*. These are standing and kneeling whirling dancing styles. Plate 5.14i. and 5.14ii. are stages of the standing sub-type of the *bírípo* dancing style of *orin kete*. The performer whirled smoothly in Plate 5.14i. This is the reason the flap and the flowing part of the gown looked smooth even at the high speed of the whirling state of the performer as shown in plate 5.14i. On Plate 5.14ii., this was not the case. The performer in the plate was whirling fast from the left-hand side to the right but suddenly changed to the right without a pause. Hence, the spherical shape made by the gown as it is on Plate 5.14ii. was deformed. Plates 5.14iii. and 5.14iv. are stages of kneeling whirling dancing style (*bírípo*) of *orin kete*. The main dancer in both plates knelt on one left leg, a motionless leg, while the other leg was stretched to move round. As it is whirled round, a circle was inscribed on the ground. The centre point of the circle was marked by the leg kneeling on while the stretched moving one marked the circumference of the circle. It is noted that even when the performance continued, the hand props; the rattling instrument and the whisk the dancer was holding remained intact.

Whirling round on one kneel in *orin kete* as shown and described above has dual significations. First, the circular mark drawn on the ground may be seen as an iconic signification of *ojú-ẹgbé*, the shrine of Alára-Igbó and other related deities who are made up of *ẹgbé* (a club or a group of worshippers), where they meet for religious services. Second, touching one's kneel and elbow on the ground as shown above may be seen as a variant of the cultural sign of showing respect called *ìyíkàá*. *Ìyíkàá* is usually done towards the right and left as usually expressed in "*mo yíkàá ọ̀tún, mo yíkàá ọ̀sì*" (I roll over towards the right and the left). This is similar to the clockwise and anticlockwise movements of *bírípo* as discussed above. What the dance movement signifies is the total submission of the dancer to Alára-Igbó deity.

#### 5.2.2.8 ***Fò-lálá* (jumping high) dance-style**

The dance style is restricted to *orin agbè*. In this style, dancers are asked to jump up continuously to display their agility. The players of gourds stimulate the dancers when it is time to dance *fò-lálá* dance-style by increasing the tempo of the instruments. While the dance is ongoing, vocalists change the lyric to the particular one that indicates the song:



|                                      |           |                            |
|--------------------------------------|-----------|----------------------------|
| <i>Lílé:</i> Ọmọ eléyì fò lókèlókè ò | Call:     | This child jumps up highly |
| <i>Ègbè:</i> Fò láálá                | Response: | Jump up highly             |
| <i>Lílé:</i> Ọmọ eléyì fò lókèlókè ò | Call:     | This child jumps up highly |
| <i>Ègbè:</i> Fò láálá                | Response: | Jump up highly             |

The poetic character who was described to have jumped up is a young person, probably a teenager. This is the reason he/she is described as *ọmọdé*. *Ọmọdé* is directly translated to mean child, a young person, a teenager or an underage person. Thus, *ọmọdé* is physically fit to jump and do some physical activities because of its physical strength. Yorùbá people say, “*ìgbà ara là á búra...*”. This could be translated as “It is when one fits that one performs”. *Ọmọdé* can jump up high because he/she is fit”. Many a time, acrobats in *orin agbè* are youths. Youths are sometimes referred to as *ọmọdé* if the speaker actually focuses on their agility and their physical fitness. In other words, *ọmọdé* as it is used in the extract can also mean the acrobats in the genre. If this is the case, *the fò-lálá* dance-style of *orin agbè* is *sinsign*, a representamen of physical reality (strength) present in the acrobats of the genre. Plates 5.15i. and 5.15ii. of *fò-lálá* dance styles are presented below.



**Plates 5.15i. & 5.15ii. A back and a side view of *fòlálá* dance-style**

**The pictures were taken by the researcher at Onímia palace, Ìmia on 8/9/2018.**

There are important things to be noted in the Plates 5.15i. and 5.15ii. above. The first is that the dancers who were said to be *omòdé* were not. They were adult women who could not jump very well. The second is that there were *omòdé*, children, standing directly opposite the dancer, who were also supposed to perform the dance style perfectly but could not because they were not trained to do so. This is to show that the acrobatic aspect of *orin agbè* is no more active at Ìmia. Performers like Chief John Adégòkè (the man standing in the pictures, wearing green and orange native clothes, facing the dancers at the lefthand side) who could perform skilfully was old and could no more dance the style. We further discussed this at length under magical and acrobatic displays in *orin kete* and *orin agbè*. *Fò-lálá* dance style might have been sometimes realised in *orin kete* but during the time of study, it was not being practised.

#### 5.2.2.9 Open and close dance-style

This dance style is peculiar to *orin kete*. This is a situation whereby the main dancer squats and starts opening and closing his kneel, tweaking it to mimic women's dance. The dance style seems to indicate sexual gesticulation. Plates 5.16i. and 5.16ii. below are examples of open and close dance style in *orin kete*.



**Plates 5.16i. & 5.16ii. A side and a back view of open and close dance-style**

**The pictures were taken by the researcher at Arúnlẹ̀ compound, Òkè-Odò, Igbó-Qrà on 17/6/2018.**

Mimicking women in oral performance is not new but attention should to be paid to when some sensitive parts of women or women's clothes are used. Virginal is located down deep in-between thighs. Socially, Yorùbá women do not just open their thighs whenever they sit. They usually close up their thighs or use their wrapper to cover the open space in-between their thighs. Any attempt of opening it intentionally could be interpreted as sexual desire. Relating this to the open and close dance style in *orin kete* as it is being done by *aboyèrì*, the performer in this kind of dance may be seen as gesticulating the state of sexual desire.

#### 5.2.2.10 *Métaméta-èlà/là-á-méta* dance-style

This is a dance style found only in *orin agbè*. The dancer in this style of dance is expected to pause the dance at the count of three beats of instrumentation. In *the agbè* performance group of Igbó-Orà, Pa Tiámíyù Òjó (the man deputising for Chief Adéwoḷé Òjó, the most elderly man at Ajòṣàkàrá compound, Igbó-Orà, who could not attend the performance due to his health), explained that no one among them could dance *métaméta-èlà* dance-style the way their fathers did in the olden days. He stated further that the style was danced with their barefoot. They banged the feet on the ground to the extent that the spot the dancer of this style maintained broke and was made soft. Pa Tiámíyù continued that not that the dancer used magical power but it occurred with the use of physical strength and technical know-how. During this type of performance, the below song of *agbè* is sung.

|              |                     |           |                           |
|--------------|---------------------|-----------|---------------------------|
| <i>Lílé:</i> | <i>Métaméta èlà</i> | Call:     | Break it into three       |
| <i>Ègbè:</i> | <i>Agogo èlà</i>    | Response: | Break the gong into three |
| <i>Lílé:</i> | <i>Métaméta èlà</i> | Call:     | Break it into three       |
| <i>Ègbè:</i> | <i>Agogo èlà</i>    | Response: | Break the gong into three |
| <i>Lílé:</i> | <i>Métaméta èlà</i> | Call:     | Break it into three       |
| <i>Ègbè:</i> | <i>Agogo èlà</i>    | Response: | Break the gong into three |



**Plate 5.17** The dancer in *agbádá* regalia was making just an attempt to dance *métaméta-èlù* dance-style

**The picture was taken by the researcher at Ajóšàkàrá compound, Òkè-Ìṣẹrin, Igbó-Ọrà on 5/8/2018.**

In Ìmia *agbè* performance, *métaméta-èlà* is considered an ordinary *agbè jíjá* dance style that an ordinary dancer can perform and which does not require breaking the ground. The vocalists would just be calling the attention of the dancer to the sound of both the gong and the gourd so that he/she would dance and pause according to the rhythm. This is shown in the song below.

|              |                             |           |                                          |
|--------------|-----------------------------|-----------|------------------------------------------|
| <i>Lílé:</i> | <i>Là á méta</i>            | Call:     | Pause it on the count of three           |
| <i>Ègbè:</i> | <i>Kó lè ró bí agogo</i>    | Response: | That it may sound like a gong            |
| <i>Lílé:</i> | <i>Táyélolú là á méta ò</i> | Call:     | Táyélolú, pause it on the count of three |
| <i>Ègbè:</i> | <i>Kó lè ró bí agogo</i>    | Response: | That it may sound like a gong            |

*Métaméta-èlà* in *orin kete* as treated above shows the strength deployed in dancing to some dance styles in *orin agbè*. Dance is a social entertainment which is expected to be free from the use of force in order to make it natural and not too mechanical so as not to reduce the entertainment satisfaction the audience derive from it. In the case of *métaméta-èlà* dance-style explained above, it is a signifier of the physical fitness of the dancer; hence, it is a sign.

### 5.2.3 Semiotics of acrobatic and magical displays in *orin kete* and *orin agbè*

This study finds out that there are no acrobatic and magical displays in *orin kete*. This may be due to its religious background. *Orin agbè*, which is largely entertainment-based, features both acrobatic and magical display. Though both Ògúndèjì (1979) and Àlàbá (1985) aver that there are magical and acrobatic displays in *orin agbè*, none of them explains the varieties of magical and acrobatic displays that occur in this poetic genre and how they are performed. This must be because their focus is on the poetic content of the genres. Had both researchers given some attention to magical and acrobatic displays in their works, they would probably have recorded more than enough displays which many contemporary performers of *orin agbè* can no more perform due to old age, abandonment of the performance, migration to cities and many more. The little acrobatic we were able to obtain are discussed along with magical displays because it is observed that many acrobatic displays also have elements of the magical. However, not all acrobatic displays involved the use of magical power.

During our interview with him, Mr Matiu Òjéjélú (aka Atakóró), explained that *orin agbè* performers used to perform different acrobatic displays during performance in which some magical displays feature. Chief John Adégòkè, the Bábá-Ọba (King's

father) of Ìmia, also corroborated this. Among the acrobatic and magical displays they mentioned are *rínrìn-rìn-ìgàrè* (walking with two palms with the feet in the air), *òkìtì-òbò* (monkey's somersault), *olóbìírípobírí* (turning and whirling), lifting with the brooms, lifting with the leaves, ridding bicycle on someone's back, jump of different types, e.g *àlòşílo* somersault, making things strangely appear and disappear and cutting off someone's part of the body.

#### 5.2.3.1 *Olóbìírípobírí* (turning/whirling)

This is an acrobatic version of *olóbìírípobírí* dance-style of *orin agbè*. It is one of the major acrobatic displays in *orin agbè*. The performer of this display remains in a squatting position, stretches one leg and folds the second to rest on it. His right hand is put beside him, the left must touch the ground at the place available in between the legs. The performer then begins to turn around, interchanging his legs and hands in such a way that only one leg and one hand touch the ground at a time. Sometimes, the performer makes the legs to be turning around interchangeably without touching the ground but has one of his hands always on the ground. After the performer has rolled for three or four rounds, he prostrates himself. These movements are done very fast and perfect that it is difficult to notice the exact time another prostration will be done. Plates showing different stages of the *olóbìírípobírí* acrobatic display are presented on Plates 5.18i. to 5.18vi. below.

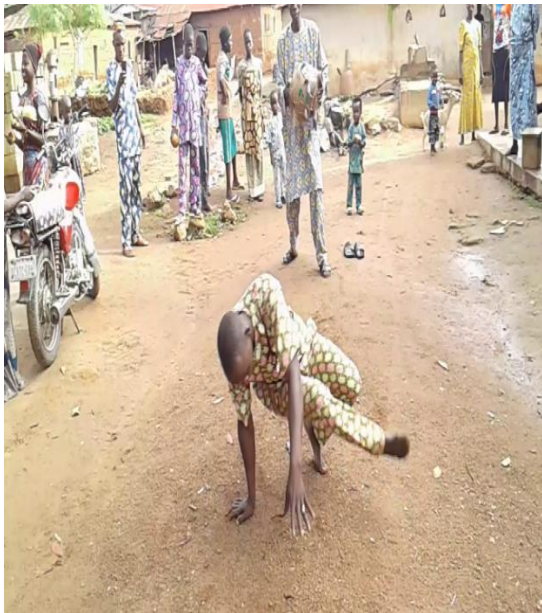




**Plate 5.18i. The starting point**



**Plate 5.18ii. Getting prepared to whirl**



**Plate 5.18iii. One hand and one leg on the ground while whirling**



**Plate 5.18iv. Only one leg on the ground while whirling**

**The pictures were taken by the researcher at Atakóró's house, Ilùà on 7/9/2018.**



**Plate 5.18v. Both legs up and hands on the ground**



**Plate 5.18vi. The point of prostration**

**The pictures were taken by the researcher at Atakóró's house, Ilùà on 7/9/2018.**

The song *olóbùrípobírí* referred to while discussing the *olóbùrípobírí* style of dance is rendered during this performance. *Olóbùrípobírí* acrobatic is a display that ends with prostration. As already pointed out, prostration in the Yorùbá social context is a cultural sign of greeting and respect. The question one cannot but ask at this juncture is why the display ends with prostration and what does it signify in the performance context? Before these questions are answered, further explanation on the performance context of *olóbùrípobírí* acrobatic display must be done. This display is usually performed at the initial stage of acrobatic display in *orin agbè*. Other acrobatic displays that can fix this opening slot include *òkiti-òbò* and *rínrìn rìn ìgàrè*. The prostration performance is used to punctuate any of the three substitutional displays; signifying the end of the display and the preparation for the next display. Hence, it serves a structural signifying purpose. Furthermore, deriving from the socio-symbolic essence of prostration among the Yorùbá people, the prostration at the opening of the acrobatic performance in general also signifies homage to all and sundry present in the arena of the performance.

#### 5.2.3.2 Lifting with *òwò* (the broom)

This is an acrobatic display whereby a dancer is lifted by two other performers with two conjoined brooms. Two bunches of broom (*òwò*, *ìgbálẹ̀* or *şaşara*) are employed in this display. The head of both bunches of brooms are joined together in such a way that they are properly interlocked. Having done this, the interlocked brooms would be laid on the ground; two performers would hold the handles of both broom tightly facing each other. Another performer would lie with his stomach on top of the conjoined broom and the other two performers holding the brooms would lift him up, taking him round the arena before returning him to the initial place where the display starts. Plates 5.19i. to 5.19viii. represent lifting with *òwò* acrobatic display:



**Plate 5.19i. Joining brooms together**



**Plate 5.19ii. About to lay the brooms on the floor**



**Plate 5.19iii. While dressing the joined brooms**



**Plate 5.19iv. Lying on the conjoined brooms**

**The pictures were taken by the researcher at Atakóró's house, Ilùà on 7/9/2018**



**Plate 5.19v. Attempt to lift**



**Plate 5.19vi. Balancing on the brooms**



**Plate 5.19.vii Already lifted**



**Plate 5.19viii. Carrying round the stage**

**The pictures were taken by the researcher at Atakóró's house, Ilùà on 7/9/2018.**

When carrying him round the stage, the vocalist and the gourd player sang the song related to the display while the performer danced to it, using his hands only. The common song sung to this display is as follow:

|              |                             |           |                                |
|--------------|-----------------------------|-----------|--------------------------------|
| <i>Lílé:</i> | <i>Sísà máa jé ò</i>        | Call:     | The used charm should function |
|              | <i>Gbogbo è lòògùn ò</i>    |           | All are charms                 |
| <i>Ègbè:</i> | <i>Àìsà máa jé ò</i>        | Response: | Unused charm should function   |
|              | <i>Gbogbo è lòògùn ò...</i> |           | All are charms                 |

The song is an indication that the performers make use of charm in this performance. *Òṣùṣù-ọwọ* (a bunch of brooms) is also a social sign of unity in the Yorùbá milieu. Yorùbá people believe that as it is not easy to break a bunch of brooms with one's hand, so it is difficult to defeat a group of united people. In this context, *Òṣùṣù-ọwọ* symbolises the power of unity. One can say that the lifting with two *òṣùṣù ọwọ* performance semiotically further confirms the Yorùbá perspective about the symbolism of the bunch of brooms as a sign of the power of unity. A Yorùbá saying that further affirms this view is "*Igba eṣinṣin kì í dèná ọwọ; ọwọ baba eṣinṣin*" (Two hundred flies cannot ambush a bunch of brooms; the broom is the master of the flies).

### 5.2.3.3 Lifting with leaves (*ewé*)

The lifting with leaves acrobatic display is the same as lifting with brooms. Instead of using brooms, leaves are used. These are long leaves gathered and arranged facing one another. After the leaves have been properly gathered and arranged, a performer who is likely to be the person that the gathered leaves will be used to lift will take a magical whisk (*irùkẹrẹ*) to make the leaves sticky and strong. After this, like how it was done when using the broom, the performer will be lifted up, taken round the arena and returned to the initial spot where the display has started (usually the centre of the stage). Plate 5.20i to 5.20x. illustrate the actions involved in performing lifting with leaves display.



**Plate 5.20i. Cutting the leaves from the Stem**



**Plate 5.20ii. Arranging the leaves**



**Plate 5.20iii. Arranged leaves using the**



**Plate 5.20iv. Applying magical power, whisk**

**The pictures were taken by the researcher at Atakóró's house, Ilùà on 7/9/2018.**



**Plate 5.20v. Lying on the leaves**



**Plate 5.20vi. Lifting up**



**Plate 5.20vii. Carried with leaves round the stage**



**Plate 5.20viii. Returning to the initial spot**

**The pictures were taken by the researcher at Atakóró's house, Ilùà on 7/9/2018.**





**Plate 5.20ix. Attempt to dislocate the leaves**



**Plate 5.20x. Dislocated gathered leaves**

**The pictures were taken by the researcher at Atakóró's house, Ilùà on 7/9/2018.**

When this performance started, the song sung in the broom lifting acrobatic display was also rendered but with additional lyrics as in the excerpt below:

|                                                  |                                        |
|--------------------------------------------------|----------------------------------------|
| <i>Lílé:</i> <i>Sísà máa jé ò</i>                | Call: The used charm should function   |
| <i>Gbogbo è lòògùn ò</i>                         | All are charms                         |
| <i>Ègbè:</i> <i>Àisà máa jé ò</i>                | Response: Unused charm should function |
| <i>Gbogbo è lòògùn ò...</i>                      | All are charms                         |
| <i>Lílé:</i> <i>Ewé Olúferejègè<sup>64</sup></i> | Call: The leaf of <i>Olúferejègè</i>   |
| <i>Ègbè:</i> <i>Èfúùfú gbe ròkè fẹ</i>           | Response: Wind should lift him up      |
| <i>Lílé:</i> <i>Ewé Olúferejègè</i>              | Call: The leaf of <i>Olúferejègè</i>   |
| <i>Ègbè:</i> <i>Èfúùfú gbe ròkè fẹ...</i>        | Response: Wind should lift him up      |

In the above lyrics, the performers first asked both used and unused charms to work for them. They further invoked the power of *olúferejègè* leaf in particular, one of the materials used to prepare the charm of lifting and stickiness on the whisk used on the gathered leaves. Fortunately, their request was granted. This looks like a purely magic in the acrobatic display. Leaves are fragile, they are not strong to the extent of using them to lift a full-grown man as it was performed in the display. The use of magical power in *orin agbè* is an argument, a sign that is represented as a reason for its interpretant. This is why such a display would not have been possible if the magical power is not employed. The whole performance further signifies the Yorùbá cultural belief in magical power (*agbára òògùn*). Such magical displays are not limited to *orin agbè* performance among the Yorùbá. They are also found in *egúngún aláré* (entertaining masquerade) and *Şàngó* (Yorùbá god of thunder) performances for example.

### 5.3 Semiotics of audience participation in *orin kete* and *orin agbè*

One of the features that characterise Yorùbá performances like other African performances is active audience participation. As mentioned in chapter two of this work, members of the audience actively participate in the presentation and performance of Yorùbá oral poetry in many ways. Among these are watching the performance, joining in singing or chanting, dancing with performers, dancing with other members of the audience or dancing in isolation, appreciating the quality of the performance by giving money or other gifts, and applauding the performers by clapping or hailing the performers.

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<sup>64</sup> A leaf is probably among the ingredients used in making the charm attached to the whisk applied to summon the magical power of stickiness into the leaves used to lift the performer.

The audience in *orin kete* and *orin agbè* is not sex-specific nor age-restricted. However, the setting and purpose of the performance usually determine the proportion of the type of the audience. In the religious type of *orin kete* performance, the proportion of women and children usually outnumber that of men. The Plates 5.21i., 5.21ii., 5.21iii. and 5.21iv. below show different members of the audience during *orin kete* and *orin agbè* performances.



**Plate 5.21i. *Orin kete* where the audience mostly were women and children**



**Plate 5.21ii. *Orin kete* performance where audience were mostly men**

**The pictures were taken by the researcher at Igbó-Qrà, the first at Arísányán compound on 18/8/2018 and the second at the coronation of Olú of Igbó-Qrà on 25/5/2019.**



**Plate 5.21iii. *Orin agbè* where audience were mainly women**



**Plate 5.21iv. *Orin agbè* where audience were mostly children (boys)**

**Both pictures were taken by the researcher, the first at Old Garage, Igbó-Ọrà on 2/2/2019 and the second at Atakóró's house, Ilùà on 7/9/2018.**

Plate 5.21i. above shows a religious setting of *orin kete* performance. The women in the white worship cloths of Alará-Igbó, the man in the casual dress and the instrumentalists behind them were the performers of *orin kete* in the setting. Other people, dominated by women and children, standing or dancing on the plate were members of the audience. This is to buttress the point made that women and children dominate the religious setting of *orin kete*. Plate 5.21ii. portrays the secular setting of *orin kete* performance. In this setting, men outnumbered women. This performance took place at a coronation ceremony where the huge number of the audience was too much for many women to bear, which made them step back. Plate 5.21iii. shows a high number of women sitting under the tent, watching the performance of *orin agbè*. The women outnumbered the men in the performance setting because the data were taken during a political campaign. At this point, the participants in the campaign programme were mostly women. On Plate 5.21iv., the audience were mostly male children because the performance was held at the compound of the leader of the Ilùà *agbè* performance group. This is a place where children were able to quickly join as members of the audience en masse.

The members of the audience of the genres under study as mentioned usually appreciate and reward the performers by either ‘spraying’ money on them or giving out valuable items to them. This is represented in *orin agbè* cited below.

- |    |                                                                                                         |                                                                                                                                     |
|----|---------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| 1. | <i>Lilé:</i> <i>Ọba ó fẹwù tọṛẹ</i><br><i>Yóó fi láwàní tọṛẹ</i><br><i>Ègbè:</i> <i>Ọba ó fẹwù tọṛẹ</i> | Call: The king will dash out clothes<br>He will dash out turban<br>Response: The king will dash out clothes                         |
| 2. | <i>Lilé:</i> <i>A ì í tà á o</i><br><i>A ì í tagbè láwìn</i><br><i>Ègbè:</i> <i>Tọrótọrọ lowó</i>       | Call: We do not sell it<br>We do not sell gourd on credit<br>Response: The cost of selling <i>agbè</i> is <i>tọrọ</i> <sup>65</sup> |

In the first excerpt, the vocalists foregrounded the fact that Ọba (the king), who was a major member of the audience of their performance, would give them both money and clothes. The second song is usually rendered when the singers observe that the members of the audience are not ‘spending money for them’ (*wọn kò ná owó fún wọn*) as expected. The expression, “*A ì í tà agbè láwìn*” (We do not sell gourd on credit) is a metaphoric sarcastic indictment of the members of the audience. By implication, they are the “*aláwìn*” or “*onígbèsè*” (debtors). From this perspective, the *agbè* singers become the creditors while the performance becomes the commodity. To label someone

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<sup>65</sup> This is Yorùbá borrowed word for threepence. A denomination spent during the colonial period in Nigeria.

*aláwìn/onígbèsè* is a cultural stigma among the Yorùbá people. The price placed on the metaphoric commodity, *tóró* (three pence), is an affordable one and further makes the situation more ridiculous. The ultimate intention of the singers is to make the members of the audience ‘spend money’ for them out of bashfulness.

It is implicit in the lyrics of the above songs that the performers of *orin kete* and *orin agbè* are usually appreciated by members of the audience. An example of such a song in *orin kete* is shown below.

|                                                   |                                             |
|---------------------------------------------------|---------------------------------------------|
| <i>Lílé:</i> <i>Ni wón ẹ gbé mọ̀tò wá mi wá o</i> | Call: That is why they dash me<br>a car     |
| <i>Ni wón ẹ gbé mọ̀tò wá mi wá o</i>              | That is why they dash me<br>a car           |
| <i>Nígbà téré wá gbayì o</i>                      | Because our performance is<br>popular       |
| <i>Ègbè:</i> <i>Ni wón ẹ gbé mọ̀tò wá mi wá o</i> | Response: That is why they dash<br>me a car |

The lead singer in the above *orin kete* mentioned that he had received a car from members of his/her audience. Plates 5.21v. and 5.21vi. below portray how members of the audience appreciated the performers of *orin kete* and *orin agbè* by “spraying” money on them.



**Plate 5.21v. The man sprayed money on the performer while the other man close to him collected it in *orin kete***



**Plate 5.21vi. The woman wearing a bangle sprayed money on performers in *orin agbè***

**Both pictures were taken at Igbó-Ọrà by the researcher. The first was taken at Olúrìn compound, Ìsàlẹ̀-Ọba on 8/7/2018 while the second was taken at Ajóšàkàrá compound, Òkẹ̀-Ìṣẹ̀rìn on 4/8/2018.**



Apart from appreciating the performers, members of the audience of both genres also joined to sing the response part of the songs. This is to show that they were following the performance. It is also a sign of showing satisfaction with the performance. The audience of *orin agbè* and *orin kete* also expressed their satisfaction with the performance by dancing to the song and instrumentation. In *orin kete*, the member of the audience tried to mimic the style of dance the *aboyèrì* danced. Likewise, some dancers of *orin agbè* attempted to dance *eléyòyò/yopáyosè* style even when they were not perfect at doing this as we can see in the Plates 5.21vii. to 5.21viii. below.



**Plate 5.21vii.** A member of the audience mimicked the open and close dance style of *orin kete*



**Plate 5.21viii.** A boy attempting the *ẹlẹyọ-ẹyọ* dance style of *orin agbè*

Both pictures were taken by the researcher. The first was taken at Arúnlẹ compound, Òkè-Odò, Igbó-Ọrà on 17/6/2018 and the second at Atakóró's house, Ilùà on 7/9/2018.

Apart from dancing to the song and musical instruments in *orin agbè* performance, the audience also participates in aspects of the magical and acrobatic displays. When the Ilùà *agbè* performance group want to perform one magical or acrobatic display, they at times invite members of the audience to participate in it. I was, for example, informed that when they want to perform the magical display where they ask the performer to lie down facing the ground, a member of the audience could be called to ride a motorcycle over him<sup>66</sup>. The magical aspect of it is that the victim will not be injured in any way, that is, nothing will happen to him. The reason an outsider is called to do that is that people will be sure that the scene is not fake or make-believe. Plate 5.21ix. and 5.21x. are pictures showing some audience participation in the acrobatic and magical aspect of *orin agbè*.

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<sup>66</sup> This was explained by Mr Matiu Òjéḗlú, the leader of *the agbè* performers' group of Ilùà that to make their audience believe that this magical display is real, the performers invite an outsider, usually a member of the audience who knows how to ride a motorcycle to come and ride on the back of the performer taking the role.



**Plate 5.21ix. A woman giving the broom she was asked to bring by the performers**



**Plate 5.21x. A man putting the leaves he was asked to bring for lifting with leaf performance on the ground**

**The pictures were taken by the researcher at Atakóró's house, Ilùà on 7/9/2018.**

Thus, audience participation in magical and acrobatic performances of *orin kete* and *orin agbè* is a sign that represented its interpretant as a reason. Thus, it may be seen as an argument; a sign when the signifier stands as a reason for its signified. This is in accordance with a Yorùbá saying, "*Bí òògùn ení bá dání lójú, à á fí í gbárí ní*" (if one is sure of one's magical powers, one emboldened by it). Meanwhile, to some extent, audience participation is restricted in the religious aspect of *orin kete* while it is not in *orin agbè*.

#### 5.4 **Relevance and sustainability of *orin kete* and *orin agbè***

This section presents the quantitative data analysis of the collected data on the relevance and sustainability of *orin kete* and *orin agbè* from the three towns in Ìbàràpá and Òkè-Ògùn area of Òyó State. The towns are Igbó-Orà, Ìmia and Ilùà. The questionnaire was designed towards determining the relevance and sustainability of *orin kete* and *orin agbè* in these communities. It contained thirty questions divided into three sections. The first section was made up of ten demographic questions on the respondents, the second had twelve questions on the awareness of the respondents on *orin kete* and *orin agbè* and the information about the sustainability of the genres while the third section contained eight questions on the relevance of the genres in curbing anti-social behaviours. The data were analysed using Statistical Package for the Social Sciences (SPSS).

##### 5.4.1 **Section A: Analysis of the demographic characteristics of respondents**

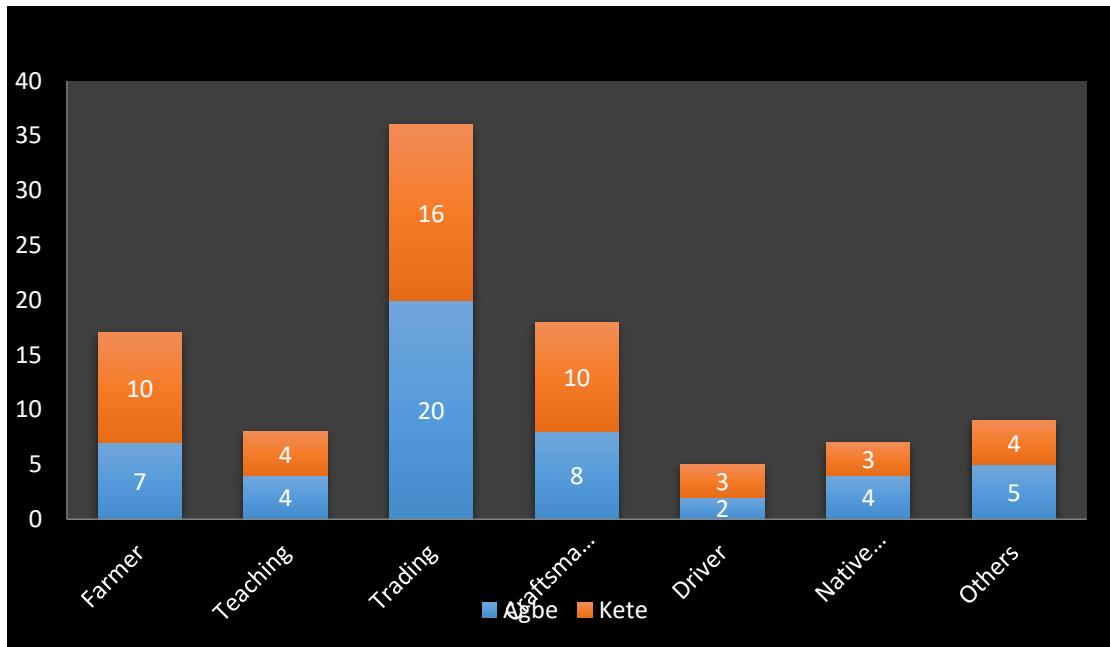
Table 5.1 presents the result of the analyses of the demographic characteristics of the respondents.

**Table 5.1 Demographic characteristics of respondents**

| Variable                                 | Frequency        |      | Percentage       |      |
|------------------------------------------|------------------|------|------------------|------|
|                                          | <i>Orin Agbè</i> |      | <i>Orin Kete</i> |      |
| <b>Gender</b>                            |                  |      |                  |      |
| Male                                     | 30               | 60.0 | 31               | 62.0 |
| Female                                   | 20               | 40.0 | 19               | 38.0 |
| <b>Age</b>                               |                  |      |                  |      |
| 20-39years                               | 8                | 16.0 | 11               | 22.0 |
| 40-59years                               | 17               | 34.0 | 13               | 26.0 |
| 60-79years                               | 15               | 30.0 | 17               | 34.0 |
| 80+ years                                | 10               | 20.0 | 9                | 18.0 |
| <b>Religion</b>                          |                  |      |                  |      |
| African<br>Traditional<br>Religion       | 6                | 12.0 | 14               | 28.0 |
| Islam                                    | 29               | 58.0 | 26               | 52.0 |
| Christianity                             | 15               | 30.0 | 8                | 16.0 |
| Other religions                          | -                | -    | 2                | 4.0  |
| <b>Educational<br/>Qualification</b>     |                  |      |                  |      |
| Primary                                  | 6                | 12.0 | 15               | 30.0 |
| Secondary                                | 11               | 22.0 | 13               | 26.0 |
| Tertiary                                 | 10               | 20.0 | 8                | 16.0 |
| No Education                             | 23               | 46.0 | 14               | 28.0 |
| <b>Occupation of the<br/>Respondents</b> |                  |      |                  |      |
| Farming                                  | 7                | 14.0 | 10               | 20.0 |
| Teaching                                 | 4                | 8.0  | 4                | 8.0  |
| Trading                                  | 20               | 40.0 | 16               | 32.0 |
| Craftsmanship                            | 8                | 16.0 | 10               | 20.0 |
| Driver                                   | 2                | 4.0  | 3                | 6.0  |
| Native Doctor                            | 4                | 8.0  | 3                | 6.0  |
| Others                                   | 5                | 10.0 | 4                | 8.0  |

*Source: Researcher's Computation, 2021*

Table 5.1, presents the demographic information of the respondents. From the table, it is obtainable that majority of the respondents were male with the frequency of 61(61.0%) while female were 39(39.0%). The distribution of respondents on age-grade shows that those whose age bracket fell between 60-79 were the majority with the frequency of 32 (32.0%); respondents whose ages ranged from 40-59 years were 30 (30.0%); respondents whose age bracket fell between 20-39 were 19 (19.0%) and those who were 80 years plus equally were 19 (19.0%). On the religious composition, the respondents who practised Islam were mostly represented with the frequency of 55(55.0%); the respondents who were Christians were 23 (23.0%) while the Traditional Religion worshippers were 20 (20.0%). Only 2(2.0%) indicated that they practised other religions. Respondents who had no education were the most represented with 37 (37.0%) while the respondents with primary and secondary school qualifications were 21 (21.0%) and 24 (24.0%) respectively. Respondents with higher education qualifications were just 19 (19.0%). The frequency of respondents who were traders was the highest with the value of 36 (36.0%); 17 (17.0%) were farmers while 18 (18.0%) were craftsmen. The teachers among them were 8(8.0%) and those who were into transport services (drivers) constituted 5 (5.0%). Native doctors were 7 (7.0%) and those with other types of jobs are were (9.0%).



**Fig. 5.4 Occupation of the repondents**



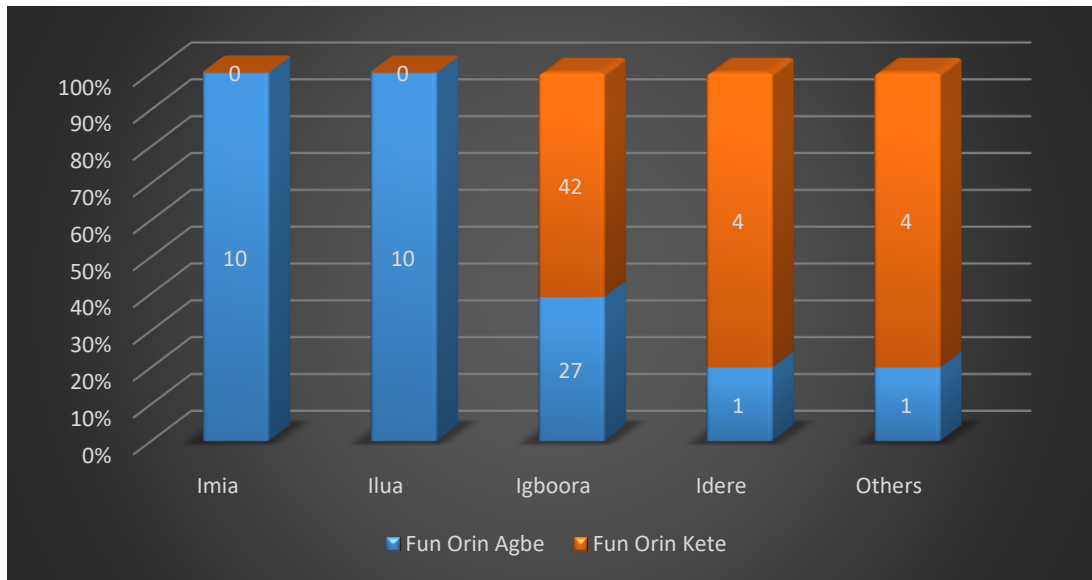
It is revealed in the above Table 5.1 that male respondents were more than female respondents in both genres. The availability and positive response of male respondents during the administration of the questionnaire were responsible for this. The age brackets of the respondents show that people across the listed age intervals by application were still interested in the discussion of *orin agbè* and *orin kete*. The religious status of the respondents shows that majority of the respondents were Muslims. This is an indication that the majority of the people of Ìbàràpá and Òkè Ògùn are Muslims. It is also shown by their education qualification status that few among the respondents had tertiary education and the level of illiteracy among the research communities was high. It is also revealed in the table that many of the respondents were traders, artisans and farmers.

**Table 5. 2 Continuation of demographic characteristics of respondents**

| <b>Variable</b>                        | <b>Frequency</b> | <b>Percentage</b> | <b>Orin Kete</b> | <b>Percentage</b> |
|----------------------------------------|------------------|-------------------|------------------|-------------------|
|                                        | <i>Orin Agbè</i> |                   |                  |                   |
| <b>Origin</b>                          |                  |                   |                  |                   |
| Ìmia                                   | 10               | 20.0              | -                | -                 |
| Ilùà                                   | 10               | 20.0              | -                | -                 |
| Igbó-Ọrà                               | 27               | 54.0              | 42               | 84.0              |
| Ìdèrè                                  | 1                | 2.0               | 4                | 8.0               |
| Others                                 | 1                | 2.0               | 4                | 8.0               |
| <b>Residence</b>                       |                  |                   |                  |                   |
| Ìmia                                   | 10               | 20.0              | -                | -                 |
| Ilùà                                   | 10               | 20.0              | -                | -                 |
| Igbó-Ọrà                               | 28               | 56.0              | 47               | 94.0              |
| Ìdèrè                                  | 1                | 2.0               | -                | -                 |
| Others                                 | 1                | 2.0               | 3                | 6.0               |
| <b>Year of Stay</b>                    |                  |                   |                  |                   |
| 20-39                                  | 10               | 20.0              | 17               | 34.0              |
| 40-59                                  | 17               | 34.0              | 14               | 28.0              |
| 60-79                                  | 14               | 28.0              | 12               | 24.0              |
| 80 and above                           | 9                | 18.0              | 7                | 14.0              |
| <b>Other places of Residence</b>       |                  |                   |                  |                   |
| One town                               | 25               | 50.0              | 39               | 78.0              |
| Two town                               | 3                | 6.0               | -                | -                 |
| Three town                             | 1                | 2.0               | 3                | 6.0               |
| No except my town                      | 3                | 6.0               | 2                | 4.0               |
| <b>How long have you stayed there?</b> |                  |                   |                  |                   |
| 1-20                                   | 22               | 44.0              | 32               | 64.0              |
| 21-40                                  | 7                | 14.0              | 6                | 12.0              |
| 41-60                                  | -                | -                 | 3                | 6.0               |
| 81 plus                                | -                | -                 | 1                | 2.0               |

*Source: Researcher's Computation, 2021*

Table 5.2 further indicates the demographic information of the respondents. Many of the respondents were from Igbó-Ọrà [69 (69.0%)] while 10 (10%) each were from Ìmia and Ilùà respectively. Those whose origin is Ìdèrè had a frequency of 5 (5.0%). Similarly, those from other places were also 5 (5.0%). On the current place of residence, the frequency of those from Igbó-Ọrà was the highest with a value of 75 (75.0%) while those presently leaving in Ilùà and Ìmia were each with the frequency of 10 (10.0%). Only one respondent was leaving in Ìdèrè while four respondents were leaving in other places of the country. On the year of residence, 31 (31.0%) signified that they had been living in their town of residence for up to 40 to 59 years, while 27 (27.0%) stated that they had lived there for 20 to 39 years. Respondents whose duration of staying in their towns of residence fell between 60 and 79 years were 26 (26.0%) while those above 80 years were 16 (16.0%). Respondents who had lived in one other town except for their current place of residence were 64 (64.0%); three (3) indicated to have lived in two other places and 4(4.0%) in the other three places. 5(5.0%) respondents had never lived in other places except for their current place of residence. With regard to how long they had lived in their other places of residence, 55 respondents mentioned 1 to 20 years; 11 respondents signified 21 to 40 years and three (3) stated that they have lived in other places between 41 to 60 years.



**Fig. 5.5 Distribution of respondents based on their origins**

Figure 5. 5 is a further presentation of the demographic characteristics of the respondents. Majority of the respondents came from Igbó-Ọrà. This is because Igbó-Ọrà is bigger in size compared to Ìmia and Ilùà. Besides, *orin kete* is not found in the other two towns. Some respondents who claimed to be from Ìdèrè or other towns were in one way or the other related to the research communities by marriage. Ìmia and Ilùà had no respondents for *orin kete* because the genre was not available in the communities. The majority of the respondents claimed that they had been living in the research communities for more than ten years. The majority of them had also lived in some other towns apart from their places of origin.

#### **5.4.2 Section B: Experience of the respondents about *orin agbè* and *orin kete* and the information about the sustainability of the genres**

The results of the awareness and the familiarity of the respondents with *orin agbè* and *orin kete* and the information about the sustainability of the genres are presented in Table 5.3i. below.

**Table 5.3i. Frequency and percentage distributions of experience of respondents on *orin agbè* and *orin kete***

| <b>Items (N=50)</b>                                                                                                          | <b>Freq.</b> | <b>Percentage</b> | <b>Freq.</b> | <b>Percentage</b> |
|------------------------------------------------------------------------------------------------------------------------------|--------------|-------------------|--------------|-------------------|
| <b><i>Ñjé ẹ ti gbọ nípa orin agbè/orin kete ri?</i></b><br>(Have you heard about <i>orin agbè/orin kete</i> before?)         |              |                   |              |                   |
| Yes                                                                                                                          | 50           | 100.0             | 48           | 96.0              |
| No                                                                                                                           | -            | -                 | 2            | 4.0               |
| <b>If yes, how?</b>                                                                                                          |              |                   |              |                   |
| <i>Ní agbolé mi</i> (At our compound)                                                                                        | 18           | 36.0              | 18           | 36.0              |
| <i>Ní ilú mi</i> (At my home town)                                                                                           | 17           | 34.0              | 10           | 20.0              |
| <i>Ní ibi ayeyẹ</i> (At the place of ceremonies)                                                                             | 15           | 30.0              | 20           | 40.0              |
| <b><i>Ñjé ẹ ti wòran orin agbè/orin kete ri?</i></b><br>(Have watched the performance of <i>orin agbè/orin kete</i> before?) |              |                   |              |                   |
| Yes                                                                                                                          | 50           | 100.0             | 49           | 98.0              |
| No                                                                                                                           | -            | -                 | 1            | 2.0               |
| <b>If yes, where?</b>                                                                                                        |              |                   |              |                   |
| Ìmia                                                                                                                         | 10           | 20.0              | -            | -                 |
| Ìmia and Ilùà                                                                                                                | 4            | 8.0               | -            | -                 |
| Ilùà                                                                                                                         | 5            | 10.0              | -            | -                 |
| Igbó-Ọrà                                                                                                                     | 26           | 52.0              | 35           | 70.0              |
| Ìdèrè                                                                                                                        | -            | -                 | 3            | 6.0               |
| Ibi ayeyẹ (At the place of ceremonies)                                                                                       | -            | -                 | 8            | 16.0              |
| Òmíràn (Others)                                                                                                              | 5            | 10.0              | 4            | 8.0               |

*Source: Researcher's Computation, 2021*

Table 5.3i. presents frequency and percentage distributions of knowledge and awareness of respondents on *orin agbè* and *orin kete*. In the study, 50 (100.0%) respondents had heard about *orin agbè*, 48 (96.0%) had heard about *orin kete* while 2(4.0%) respondents had not heard about it before. The source of respondents' information was mostly ceremonial events, [35 (35.0%)]; others are: *agbo ilé* and for being *àjèbí* [27 (27.0%)] and presence at the particular town where it was performed [36 (36.0%)]. In response to whether they had watched *orin agbè* and *orin kete* before, 50 (100.0%) said yes to *orin agbè*, 49 (98.0%) to *orin kete* while only 1(2.0%) said no to *orin kete*. On the source where they had watched it, 26 (52.0%) indicated Igbó-Orà for *orin agbè* and 35 (70.0%) for *orin kete*, 19 (19.0%) respondents stated Ilùà and Ìmia for *orin agbè*, 8(16.0%) mentioned that they heard about *orin kete* at ceremonial events while 3 (6.0%) said they heard about it at Ìdèrè. Other responses have frequencies of 5 (10.0%) and 4 (8.0%) for *orin agbè* and *orin kete* respectively.

As presented above, all fifty respondents of *orin agbè* indicated that they had heard about the genre before their encounter with the researcher. Only two of the fifty respondents indicated that they were hearing about *orin kete* for the first time. It is shown that the majority of the respondents heard about both *orin agbè* and *orin kete* in their compound, followed by those who heard about the genres within their towns and at the places of ceremonies. This is an indication that the performances of *orin agbè* and *orin kete* are commonplace and preponderant in the research communities. There are also indications that the majority of the respondents had watched the performances of the genres and that they had watched them in their communities.

**Table 5.3ii. The frequency and percentage distributions of experience of respondents on *orin agbè* and *orin kete***

| <b>Items (N=50)</b>                                                                                                                                              | <b>Freq.</b> | <b>Percentage</b> | <b>Freq.</b> | <b>Percentage</b> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|-------------------|--------------|-------------------|
| <b><i>Ñjé ẹ ti kópa nínú orin agbè/orin kete rí?</i> (Have you participated in the performance of <i>orin agbè/kete</i> before?)</b>                             |              |                   |              |                   |
| Yes                                                                                                                                                              | 19           | 38.0              | 32           | 64.0              |
| No                                                                                                                                                               | 31           | 62.0              | 18           | 36.0              |
| <b>If yes, where?</b>                                                                                                                                            |              |                   |              |                   |
| Ìmia                                                                                                                                                             | 7            | 14.0              | 0            | 0                 |
| Ilùà                                                                                                                                                             | 1            | 2.0               | -            | -                 |
| Igbó-Ọrà                                                                                                                                                         | 9            | 18.0              | 17           | 34.0              |
| Tápà                                                                                                                                                             | 2            | 4.0               | -            | -                 |
| Ìdèrè                                                                                                                                                            | -            | -                 | 2            | 4.0               |
| Ní ibi ayẹyẹ (At the place of ceremonies)                                                                                                                        | -            | -                 | 14           | 28.0              |
| <b><i>Ñjé ìşeré orin agbè/orin kete tún şì ñ wáyé ní àwùjọ yín bì?</i> (Is the performance of <i>orin agbè/kete</i> still being observed in your community?)</b> |              |                   |              |                   |
| Yes                                                                                                                                                              | 50           | 100.0             | 49           | 98.0              |
| No                                                                                                                                                               | -            | -                 | 1            | 2.0               |
| <b>If yes, when?</b>                                                                                                                                             |              |                   |              |                   |
| Always                                                                                                                                                           | 17           | 34.0              | 17           | 34.0              |
| This year                                                                                                                                                        | 3            | 6.0               | 4            | 8.0               |
| Last year                                                                                                                                                        | 5            | 10.0              | 4            | 8.0               |
| Recently                                                                                                                                                         | 13           | 26.0              | 15           | 30.0              |
| Last month                                                                                                                                                       | 8            | 16.0              | 1            | 2.0               |
| Last week                                                                                                                                                        | 4            | 8.0               | 9            | 18.0              |

*Source: Research's Computation, 2021*



Table 5.3ii. presents the frequency and percentage distributions of knowledge and involvement of respondents in *orin agbè* and *orin kete*. In the study, 19 (38.0%) respondents had been involved in *orin agbè* performance while 32 (64.0%) had been involved in the performance of *orin kete*. Those who had never participated in *orin agbè* and *orin kete* were 31(62.0%) and 18(36.0%) respectively. Answering the question of where they had participated in the performances of the genres, a greater number of them [9, (18.0%)] and [17 (34.0%)] indicated Igbó-Ọrà for both *orin agbè* and *orin kete*, 7 (14.0%) mentioned Ìmia for *orin agbè* while 14(28.0%) signified that they heard about it at ceremonial events. All respondents [50, (100.0%)] assumed that *orin agbè* was still very much in existence in their society while 49(98.0%) were of the view that *orin kete* was still being perpetuated. Only 1(2.0%) said that the genre was no more in existence. Respondents who indicated that *orin agbè* and *orin kete* were always being performed were 17 (34.0%) each while 13 (26.0%) observed that *orin agbè* was recently performed. Respondents with a total number of 15 (30.0%) shared the same view for *orin kete*. Others indicated that: it was performed this year (2021) [ 3(6.0%) for *orin agbè* and 4 (8.0%) for *orin kete*]; last year [5 (10.0%) for *orin agbè* and 4 (8.0%) for *orin kete*]; last week [4 (8.0%) for *orin agbè* and 9 (18.0%) for *orin kete*] and it was performed last month [ 8 (16.0%) for *orin agbè* and 1(2.0%) for *orin kete*.]

In Table 5.3ii. as shown above, less than the average number of respondents had participated in the performance of *orin agbè* while more than average respondents had participated in *orin kete*. This is an indication that the performance of *orin kete* was dominant in the research communities than *orin agbè*. The table also shows that *orin agbè* and *orin kete* were still frequently performed in the research communities.

**Table 5.3iii. The frequency and percentage distributions on sustainability *orin agbè* and *orin kete***

| <b>Items (N=50)</b>                                                                                                                                      | <b>Freq.</b> | <b>Percentage</b> | <b>Freq.</b> | <b>Percentage</b> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|-------------------|--------------|-------------------|
| <b>Ñjẹ̀ یشه́ orin agbè/orin kete le parun ni àwùjọ̀ yín?</b> (Can the performance of <i>orin agbè/orin kete</i> discontinue to exist in your community?) |              |                   |              |                   |
| Yes                                                                                                                                                      | 4            | 8.0               | 11           | 22                |
| No                                                                                                                                                       | 46           | 92.0              | 39           | 78.0              |
| <b>If yes, what can cause it?</b>                                                                                                                        |              |                   |              |                   |
| <i>Tí a bá gbe jù sílẹ̀</i> (If we abandon it)                                                                                                           | 5            | 10.0              | 12           | 24.0              |
| <i>Ọ̀lájú òde òní</i> (Modern civilisation)                                                                                                              | 4            | 8.0               | 6            | 12.0              |
| <i>Tí a ò bá gbe lárugẹ̀</i> (If we do not promote it)                                                                                                   | -            | -                 | 4            | 8.0               |
| <b>Ñjẹ̀ یشه́ orin agbè/orin kete kò le parun ni àwùjọ̀ yín?</b> (Would the performance of <i>orin agbè</i> continue to exist in your community?)         |              |                   |              |                   |
| Yes                                                                                                                                                      | 45           | 90.0              | 43           | 86.0              |
| No                                                                                                                                                       | 5            | 10.0              | 7            | 14.0              |
| <b>If yes, what can cause it? <i>Nítorí pé àṣà</i></b>                                                                                                   |              |                   |              |                   |
| <i>abíníbí ni</i> (Because it is our cultural heritage)                                                                                                  | 21           | 42.0              | 10           | 20.0              |
| <i>Tí a bá ń sé ní òdòrèkòdòrè</i> (If we observe it frequently)                                                                                         | 17           | 34.0              | 21           | 42.0              |
| <i>Tí àwọn ọ̀dọ̀ bá ń kópa</i> (If the youth are participating in it)                                                                                    | 7            | 14.0              | 14           | 28.0              |

*Source: Researcher's Computation, 2021*

Table 5.3iii. presents frequency and percentage distributions of knowledge and opinions of respondents on whether *orin agbè* and *orin kete* can go into extinction. In the study, 46 (96.0%) respondents responded that *orin agbè* could not go into extinction while 39 (78.0%) expressed similar view for *orin kete*. Those who indicated that the two genres could go into extinction were 4(8.0%) and 11(22.0%) respectively. On probable cause that could make the genres go into extinction, 5(10.0%) and 12(24.0%) mentioned only if *orin agbè* and *orin kete* were abandoned and 4(8.0%) said *orin kete* can become unpopular if the younger generation were not encouraged to perform it. Besides, 48(96.0%) assumed that *orin agbè* could not go into extinction and 49 (98.0%) shared the same view for *orin kete* and they gave the following reasons: it is our family/religious heritage - 21(42.0%) for *orin agbè* and 10 (20.0%) for *orin kete*; people always observe it - 17 (34.0%) for *orin agbè* and 21 (42.0%) for *orin kete*; youth are always involved - 7 (14.0%) for *orin agbè* and 7 (14.0%) for *orin kete*; and it is our heritage and a religious genre - 7(14.0%) for *orin kete*.

It is indicated by the respondents in the above table that *orin agbè* and *orin kete* could not go into extinction. They claimed that *orin agbè/orin kete* was their cultural heritage. They mentioned that both genres could only die when they were no more performed and promoted. The respondents stated that the active involvement of the youth in the performance of *orin agbè* coupled with the fact that *orin kete* was their religious practice would prevent the obsolescence of the two genres.

#### **5.4.3 Section C: Respondents' opinions on how *orin kete* and *orin agbè* can be used to curb anti-social behaviours**

This section shows the respondents' opinions based on their experiences with the use of *orin kete* and *orin agbè* in preventing anti-social behaviours in society.

**Table 5.4i. Frequency and percentage distributions of respondents' opinions on how *orin agbè* and *orin kete* can be used to prevent anti-social behaviours**

| Items (N=50)                                                                                                                                                                                                                                                    | Freq. | Percentage | Freq. | Percentage |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|------------|-------|------------|
| <b><i>Ñjé orin agbè/orin kete wúlò fún didékun iwà ibàjé ní àwùjọ?</i></b> (Is <i>orin agbè/kete</i> useful in curbing anti-social behaviours?)                                                                                                                 |       |            |       |            |
| Yes                                                                                                                                                                                                                                                             | 48    | 96.0       | 49    | 98.0       |
| No                                                                                                                                                                                                                                                              | 2     | 4.0        | 1     | 2.0        |
| <b><i>Ñjé orin agbè/orin kete wúlò fún didékun iwà ibàjé ní àwùjọ láyé àtijọ?</i></b> (Was <i>orin agbè/orin kete</i> useful in curbing anti-social behaviours in the olden days?)                                                                              |       |            |       |            |
| <i>Bẹ̀ẹ̀ ni</i> (Yes)                                                                                                                                                                                                                                           | 48    | 96.0       | 49    | 98.0       |
| <i>Bẹ̀ẹ̀ kọ</i> (No)                                                                                                                                                                                                                                            | 2     | 4.0        | 1     | 2.0        |
| <b><i>Bí ó bá rí bẹ̀ẹ̀, àpẹ̀ẹ̀rẹ̀ àwọ̀n iwà ibàjé wo ló le dẹ̀kun?</i></b> (If it is so, what are the examples of the anti-social behaviours you know that <i>orin agbè</i> has been used to curb?)                                                             |       |            |       |            |
| <i>Olè àti àgbèrè</i> (Theft and fornication)                                                                                                                                                                                                                   | 4     | 8.0        | 10    | 20.0       |
| <i>Olè , àgbèrè àti àwọ̀n iwà burúkú m̀íràn</i> (Theft, fornication and other anti-social behaviours)                                                                                                                                                           | 43    | 86.0       | 39    | 78.0       |
| <i>Òmíràn</i> (Others)                                                                                                                                                                                                                                          | 3     | 6.0        | 1     | 2.0        |
| <b><i>Ñjé orin agbè/orin kete wúlò fún didékun iwà ibàjé ní awùjọ lóde òní?</i></b> (Is <i>orin agbè/kete</i> useful in curbing anti-social behaviours nowadays?)                                                                                               |       |            |       |            |
| <i>Bẹ̀ẹ̀ ni</i> (Yes)                                                                                                                                                                                                                                           | 43    | 86.0       | 48    | 96.0       |
| <i>Bẹ̀ẹ̀ kọ</i> (No)                                                                                                                                                                                                                                            | 7     | 14.0       | 2     | 4.0        |
| <b><i>Bí ó bá rí bẹ̀ẹ̀, àpẹ̀ẹ̀rẹ̀ àwọ̀n iwà ibàjé àwùjọ wo ni ẹ̀ mọ̀ tí a le lo orin agbè/orin kete láti dẹ̀kun lóde òní?</i></b> (If it is so, what are the examples of the anti-social behaviours you know that <i>orin agbè/kete</i> has been used to curb?) |       |            |       |            |
| <i>Olè àti àgbèrè</i> (Theft and fornication)                                                                                                                                                                                                                   | 3     | 6.0        | 14    | 28.0       |
| <i>Àgbèrè</i> (Adultery/fornication)                                                                                                                                                                                                                            | 3     | 6.0        | -     | -          |
| <i>Olè, àgbèrè àti àwọ̀n iwà burúkú m̀íràn</i> (Theft, fornication and other anti-social behaviours)                                                                                                                                                            | 38    | 76.0       | 36    | 72.0       |
| <b><i>Nínú àwọ̀n tí ẹ̀ sọ, èwo ni a ti lo orin agbè/orin kete láti dẹ̀kun rí lóde òní?</i></b> (Which among the anti-social behaviours you mentioned above has                                                                                                  |       |            |       |            |

been curbed before with the use of *orin agbè?*)

|                                                                                                       |    |      |    |      |
|-------------------------------------------------------------------------------------------------------|----|------|----|------|
| <i>Àgbèrè nìkan</i> (Only fornication)                                                                | 7  | 14.0 | 9  | 18.0 |
| <i>Olè nìkan</i> (Only theft)                                                                         | 4  | 8.0  | 6  | 12.0 |
| <i>Olè àti àgbèrè</i> (Theft and fornication)                                                         | 31 | 62.0 | 28 | 56.0 |
| <i>Olè, àgbèrè àti àwọn iwà burúkú mǐràn</i><br>(Theft, fornication and other anti-social behaviours) | -  | -    | 5  | 10.0 |

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*Source: Researcher's Computation, 2021*

Table 5.4i. presents frequency and percentage distributions of knowledge and opinion of the respondents on how *orin agbè* and *orin kete* could be deployed to curb anti-social behaviours in society and their efficacy in curbing them. In the study, 48 (96.0%) and 49 (98.0%) respondents said that *kete* could be employed to prevent anti-social behaviours in society, while 2 (4.0%) *orin agbè* and 1 (2.0%) *orin kete* respectively expressed contrary view. On their usefulness in curbing anti-social behaviours in the olden days, 48 (96.0%) and 49 (98.0%) said that *orin agbè* and *orin kete* had been used to prevent anti-social behaviours in the olden days while 2 (4.0%) and 1 (2.0%) respectively were negative in their response. On the type of anti-social behaviours it had been used to prevent in the past, 43(86.0%) said “theft”, “fornication” and other social vices for *orin agbè* while 39 (78.0%) mentioned the same for *orin kete*. Respondents that were not less than 4(8.0%) and 10(20.0%) said only theft and fornication could be prevented with the use of *orin agbè* and *orin kete* respectively. On their usefulness in stopping anti-social behaviours in contemporary society, 43 (86.0%) and 48 (96.0%) respondents were positive that *orin agbè* and *orin kete* had been used to prevent anti-social behaviours while 7 (14.0%) and 2 (4.0%) respectively indicated negative.

Furthermore, respondents stated that the two poetic genres had been used to prevent some social vices in the present-day society, 38(76.0%) sampled “theft”, “fornication” and other bad behaviours for *orin agbè* and 36 (72.0%) indicated the same for *orin kete*. 3(6.0%) and 14(28.0%) respondents mentioned only “theft” and “fornication” respectively as social vices which *orin agbè* and *orin kete* could be used to prevent nowadays. Also, 31 (62.0%) were of the view that *orin agbè* had been mostly used to prevent “theft”, “fornication” and other bad habits in society while 28, (56.0%) shared similar view for *orin kete*. It is stated in the table that 7 (14.0%) and 9 (18.0%) respondents indicated only “fornication” and “theft” for *orin agbè* and *orin kete* respectively while the responses that indicated only “fornication” were 4 (8.0%) and 6 (12.0%) for *orin agbè* and *orin kete* respectively. 5 (10.0%) respondents chose only “theft” for *orin kete*.

It is shown by the respondents in the above table that *orin agbè/orin kete* were useful in curbing anti-social behaviours such as fornication and theft. It is also indicated that the genres under study were relevant in curbing anti-social behaviours both in the olden and present days.

**Table 5.4ii. Frequency and percentage distributions of respondents' opinions on sustainability of *orin agbè* and *orin kete***

| Items (N=50)                                                                                                                                                                                    | Freq. | Percentage | Freq. | Percentage |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|------------|-------|------------|
| <b><i>Orin agbè/orin kete le kú torí òlájú òde-òní tó ti gbòde?</i></b><br>(Performance of <i>orin agbè/orin kete</i> can discontinue as a result of modern civilisation?)                      |       |            |       |            |
| Yes                                                                                                                                                                                             | 14    | 28.0       | 10    | 20.0       |
| No                                                                                                                                                                                              |       |            |       |            |
| <i>Orin èsìn ni orin kete; orin Oba àti orin ebí orin agbè</i> (Orin kete is a religious song, while Orin agbè is a kingship and family song)                                                   | 36    | 72.0       | 40    | 80.0       |
| <b><i>Kí orin agbè/orin kete má baà kú, a nílò láti se àwọn ohun wònyí:</i></b> (For the performance of <i>orin agbè/orin kete</i> not to discontinue (to die), we need to take these actions:) |       |            |       |            |
| <i>Kí á máa se é ní òrèkòòrè</i> (We should be performing it frequently)                                                                                                                        | 26    | 52.0       | 37    | 74.0       |
| <i>Kí àwọn òdó máa kópa àti àwọn m̀ìràn</i> (Youths should be participating in it)                                                                                                              | 24    | 48.0       | 13    | 26.0       |

*Source: Researcher's Computation, 2021*

Table 5.4ii. presents frequency and percentage distributions of knowledge and opinion of respondents on whether *orin agbè* and *orin kete* could go into extinction due to civilisation. In the study, 36 (72.0%) and 40 (80.0%) mentioned that *orin agbè* and *orin kete* could not go into extinction due to civilisation, while 14 (28.0%) and 10 (20.0%) respectively indicated contrary view. On what to do to prevent the genres from going into extinction, 26 (52.0%) and 37 (64.0%) respondents said people should always perform them while 24 (48.0%) and 13 (26.0%) respectively stated that youth and every other person should be fully involved in them.

Considering the respondents' opinions in table 5.4ii. above, *orin agbè* and *orin kete* cannot discontinue among the people of Ìbàràpá and Òkè-Ògùn. This is because more than 36 (72%) respondents supported their claim in the questionnaire distributed that *orin agbè* would continue to enjoy the kinship and kingship affiliation while 40 (80%) respondents assumed that *orin kete* as a result of its religious status would continue to exist.



## CHAPTER SIX

### SUMMARY, RECOMMENDATION AND CONCLUSION

#### 6.1 Summary

This study is a comparative performance semiotics of *orin kete* and *orin agbè* among Ìbàràpá and Òke-Ògún people of Òyó, South-West Nigeria. It was stated in chapter one that *orin kete* is a religious poetry while *orin agbè* is a social-oriented poetry. As a religious song of Alára-Igbó, Ìbejì, Ọbátálá, Kórì among other deities whose adherents and practitioners refer to themselves as *Egbé* (group), *orin kete* is named after the main musical instrument “*kete*” (calabash pot). On the other hand, *orin agbè*, a royal music is also named after the main musical instrument, *agbè* (gourd). The fact that the two genres studied are calabash related and are like many other musical genres named after their musical instruments coupled with the fact that both genres are found in the same localities justifies the comparison of the two poetic genres. *Kete* and *agbè* are by-products of the same plant; calabash plant. What actually differentiates *agbè* from *kete* is that *agbè* has a bottleneck while this neck is sliced in *kete*, leaving the mouth widely open. *Agbè* is used to preserve local wines. This could be seen in the saying “*òrò agbè ní dun ẹlẹmu*” (it is the issue of the gourd that concerns the palm wine tapper/seller the most). Because wine is among the most important provisions made by the Yorùbá people for social celebrations and festivals of different kinds, wine, is therefore, a social sign of merriment. By application, *agbè* which is used to preserve wine also becomes a metonymic iconic signifier of social merriment. Contrary to this, *kete*’s primary function among the Yorùbá people is its use for fetching water. This function of *kete* is also recognised in the Alára-Igbó religious rite. *Kete* as explained in this study is used to fetch water into *ikòkò àsẹ* (Ọbátálá's sacred pot). The water is then used to cure barrenness among women. The water in the semiosphere of this religious practice signifies medicine. Since *kete* is identified with this medicinal function, by application, *kete* is also a metonymic iconic signifier of fertility and especially, a medicinal cure for barrenness.

The generic and procession performance spaces are performance settings in which the secular type of *orin kete* and *orin agbè* are performed. The religious space is a performance space strictly used for religious performance in *orin agbè*. Both male and

female could be performers and members of the audience in the performance of both genres, though the population of women and children outnumbers that of men in the performance of *orin kete*, mostly during the religious performance. Children's participation in *orin kete* is a religious and cultural signifier of children's reproduction which the deities related to the genre (Alará-Igbó, Ọbátálá, Kórí among others) stand for. The performance structures of *orin kete* and *orin agbè* are discussed under three main divisions: prelude, body and farewell/valedictory statements. The prelude is categorised into *isèlù*, *ibà*, *iwúre-ibèrè* and *ifira-ẹni-hàn-ibèrè*. Out of these steps of prelude, only *isèlù* is not realised in *orin kete*. What accounts for this is that the main musical instruments of *orin kete* are membranophones which do not need the process of *isèlù*. The body and the valedictory sayings are present in both genres; however, acrobatic and magical displays are not realised in *orin kete*. This is because of the religious focus of the genre. The various acrobatic performances of *orin agbè* are *sinsign* (physical sign) of fitness of the performer.

Informal/casual and official/formal costumes are used in the performance of *orin kete* and *orin agbè*. The official/formal costume, a white cloth that signifies holiness, purification and cleanliness is employed in *orin kete*. A long flowing gown portraying female sexual parts is also worn by the main dancer, *aboyèrì* in *orin kete* as a religious sign of humility and satire on women. Besides, the main dancer in *orin agbè*, *iyàwó agbè* (wife of *agbè*) dresses like a woman to lampoon women sexual gesticulations. The women's costumes in both genres are social signs of women satire.

Among the props deployed in the performance of *orin kete* and *orin agbè* is *irùkèrè* (a whisk). *Irùkèrè* is used by the main dancer in *orin kete* to gesticulate and communicate during the performance. As a result, the item is read as a signifier of performance command in *orin kete*. Also in *orin agbè*, this item, *irùkèrè*, is read as a sign of royalty with which the genre is associated (*alàré ọbà*; royal entertainers). It is also seen as a signifier of the magical power of stickiness (*ẹmọ*) used during the performance of magical and acrobatic displays in *orin agbè*. As a religious genre, there is the use of *ààjà* (a worshippers' bell) in *orin kete*. *Ààjà* as it is used in the performance semiosphere of *orin kete* is believed to be an idiophonic symbol of communication existing between the performer and deities.

Musical instruments of *orin kete*, if *ààjà* is included, consist of the membranophonic and idiophonic materials. The membranophones in the ensemble are *bènbé* and *kete*. All membranophone musical instruments are icons of *Àyàn*, the Yorùbá

god of drum. Membranophone instruments in the performance of *orin kete* are significations of Àyàn's voice in soliciting Ọbátalá through Alára-Igbò for childbearing. *Orin agbè* musical instruments consist of idiophones and lamellophone. The idiophonic instruments are *agogo* (gong) and *agbè* (gourds). The lamellophone is *àgídìgbò* included in the performance of *orin agbè*. The harshness of *agbè* at the inception period (war) of the genre is a signification of the fierceness of the combative power of the user and the possibility (*rheme*) of defeating the enemies at the battleground. Apart from *ìyá-ìlù/ìyá-agbè* (master drum/gourd) of both genres whose names are similar as it is realised in all the musical instruments across the Yorùbáland, the tune sustaining musical instruments of *orin kete* and *orin agbè* also have the same name. The tune sustaining instruments in both genres are called *ẹ̀dà*. Consequently, *ẹ̀dà* becomes a signifier of convergence in the instrumentation of *orin kete* and *orin agbè*. It is found out that *agbè* instrumentation requires a lot of technicalities to play than *kete* and *bẹ̀n̄bẹ̀* as it is used to perform different acrobatic displays.

Two types of voice tempo identified in *orin kete* and *orin agbè* are *ẹ̀le/ìwéréndé* (fast tempo) and *wẹ̀rò/ẹ̀gò* (slow tempo). *Wẹ̀rò/ẹ̀gò* in both poetic genres signifies respect and homage as observed during *ìbà* (homage paying). It is predominant in *orin kete* than *orin agbè*. Contrary to this, *ẹ̀le* tempo is used more in *orin agbè* than *orin kete*. The three oral modes of performance (song, chant and speech) are deployed in *orin kete* but during ritual performances, speech mode is commonly used. In *orin agbè*, *song* and *speech* modes are mostly employed while the use of *chant* mode is rare. The main verbal aesthetics in *orin kete* and *orin agbè* is voice modulation. Voice modulation in both genres could be marked by tonal counterpoint, tonal distortion, lengthening of vowel sound, vibration of voice and the use of nasalised voice. However, guttural voicing and humming are not observed in *orin kete* but are present in *orin agbè*. The guttural voice in *orin agbè* is indexically motivated by the belief and consideration of *agbè* tradition as *Orò ilé* (familial tradition), which leads to the adoption of the mode of speech (guttural voice) attributed to *Orò* deity by the performers of *orin agbè*. Humming, on the other hand, in *orin agbè* is regarded as a sign of attainment of a high-quality *agbè* of rhythm (a qualisign).

Out of the complementary, repetitive, mono-refrain and poetic combat call and response patterns discussed in this study, poetic combat is not found in the performance of *orin kete*. The poetic combat in *orin agbè* is a symbolic signification of the rowdiness and disorganisation witnessed during the performance of the genre. It also signifies the

style of encouragement the performers employed during the performance. The purpose of *orin kete* and its religious background does not permit such a call and response pattern.

The dance styles common in both poetic genres are *ilù jíjá* (dance punctuation/punctuating the tune of drum) in *orin kete*, *agbè jíjá* (dance punctuation/punctuating the tune of gourd) in *orin agbè*, *ìdòbálẹ̀* (prostration) in *orin agbè*, *ìyíkàá* (kneeling with shoulder down) in *orin kete*, *olóbìrípò* (whirling dance style) in *orin agbè*, *bìrípò* (whirling dance style) in *orin kete*, dance with musical instruments and shoulder twisting in both genres. As *yopáyosè/ẹ̀lẹ̀yọ̀ẹ̀yọ̀*, *fiwájújọ̀-fẹ̀yìnjọ̀*, *fò-lálá* and *métaméta-ẹ̀là* distinguish *orin agbè*, open and close is also peculiar to *orin kete*. *Olóbìrípò* and *bìrípò* dance performance styles in *orin agbè* and *orin kete* may seem to be similar; however, while *olóbìrípò* in the dance arena of *orin agbè* is signifying the yardstick/measurement used in rating the good dancer of *orin agbè*, *bìrípò* in the performance semiosphere of *orin kete* is an iconic signification of *ojú-egbé*. *Olóbìrípòbírí*, lifting with *owò* (brooms), lifting with leaves, *òkìtì ọ̀bọ* (monkey somersault) and *àlòsílò* somersault are acrobatic displays observed only in *orin agbè*. These acrobatic performances in *orin agbè* are physical signs, sign of fitness of the performers.

Homage, praise, women and children related issues, socio-political discussions, religious themes, prayer, curses and jokes for satirical purposes constitute the main thematic preoccupations of *orin kete* and *orin agbè*. The religious theme is, however, primary to *orin kete* while the social theme is secondary. On the other hand, the social theme is primary to *orin agbè*. It is indicated that both *orin kete* and *orin agbè* are useful in addressing societal anomalies. Religious status is among the factors mentioned by the respondents as responsible for *orin kete*'s continual existence while the family sense of belonging, kin and kingship association were stated to have helped in sustaining *orin agbè*.

## 6.2 Conclusion

At this stage of the study, some affirmations about *orin kete* and *orin agbè* are expected to be made. Considering the nomenclatures of the genres, one would think that both poetic genres are the same or one is an offshoot of the other. This notion is not correct about the genres, their nomenclatures though might be contrastive, what each genre stands for is different. As a matter of fact, they are independent genres.

It could also be assumed that *orin egbé* (*orin kete*) is long-dated than *orin agbè* because its religious focus and its relationship to Ọbàtálá, a Yorùbá arch-deity. This is might no be correct as the historical accounts narrated about *orin agbè* also show that the genre has been existing during the lifetime of Ọba Sàngó. However, none of the genres could be said predated the other. We must mention at this juncture that not all *orin Alára-Igbó/Egbé/Ọbàtálá* are *orin kete*. This is because, before the introduction of *kete* drum-type into the religious performance of Alára-Igbó/Egbé/Ọbàtálá songs, *bènḅé* used to be the main musical instrument played to the performance. Till today, many Alára-Igbó religious groups still use only *bènḅé* drum set. The data collected from Ọmọlèrè Alára-Igbó's group at Èrunwòn, Aké, Abèòkúta, Ọgún State about *orin kete* attested this. The researcher was told that the group of worshippers of Alára-Igbó called Egbé in the place and in its environs play only *bènḅé* to *orin egbé*. Considering the role played by *kete* drum at the initial stage of *orin kete* performance, any religious song performance of Alára-Igbó, Egbé, Ọbàtálá, Ìròkò, Ìbejì, Kórìkító and other Yorùbá children-related deities in which *kete* drum set is played among the people of Ìbàràpá and Ọkè-Ọgùn is then regarded as *orin kete*.

The fact that *orin kete* and *orin agbè* are found in the same locality, they are affected by the same social experiences. This is the reason why similar issues are found familiar in the genres. They have some songs in common, the performers, the costumes and even some sub-set of their musical instruments bear the same name. What this implies is that apart from the main distinctive features of both genres, the genres share many similarities than their dissimilarities. This is because both genres will continue to share new features adapted from their host communities. They will as well continue to witness more innovations.

Though some aspects of the performance of *orin agbè* like the acrobatic and magical displays have suffered a setback due to the shortage of the performers who have performative technicalities in such performances, it should also be considered that there also exist some performance initiatives that serve as a cover-up for these losses. An example of this cover-up performance is the introduction of *àgídìgbo* in *orin agbè*. In *orin kete* also, a performer, Mr Adégbàyè Iṣòlá, the offspring of Láṣelé introduced the *fújì* music into *orin kete* in such a way that the style does not jeopardise his *kete* musical tune. This means that though some aspects of *orin kete* and *orin agbè* may fade out due to social change and cultural instability, some new inventions will continue to replace the obsolescent performance features.

It is discovered in this study that not only *orin kete* and *orin agbè* are found among Ìbàràpá and Òkè-Ògùn many years ago. There still exist some genres like *elébobòró* song, *Omídèyí* song, *Adégbèé* song, the song of *Òkè* of Igàngàn, Christians song of *Baba Jèení*, *àpàlà Adégétò* among others, but which have no performers nowadays. Among a lot of poetic genres found in Ìbàràpá and Òkè-Ògùn, *orin kete* as a result of its religious affiliation; and *orin agbè* as a result of its kingship and kinship sense of belonging are able to be sustained. It must be mentioned that both genres as a result of this study have gained internet attention. Gaining the internet attention of both genres is a strong indication that they can have an everlasting sustainability.

### 6.3 Recommendations

- i. As done in this study, comparing two independent genres shows a lot of similarities beyond the musical instruments and the nomenclatures which tend to be the base of this study. This study is then a challenge for future researchers to compare different Yorùbá oral poetic types. This will help in understanding the existing relationship among the different Yorùbá oral poetic genres.
- ii. A comparative study of different Yorùbá oral poetic types is needed to help in re-examining the criteria for categorising the Yorùbá oral poetry in order to account for other attributes existing in them apart from the content and mode of utterance that have been used by scholars to categorise Yorùbá oral poetry.
- iii. Survival patterns of different Yorùbá oral poetic types need to be further studied. This will help in the preservation of Yorùbá oral literature. Future researchers should focus on methods (natural and artificial) of sustaining the Yorùbá oral poetic genres.
- iv. The act of carrying out pure literary analysis on Yorùbá oral poetry is fading out and tends to be generic. Arts and humanities across the global world in this digital age are going scientific. Thus, applying the scientific method of research in Yorùbá literary studies tends to be an option for salvaging social values in literature but which could not be fully determined while using only literary theories.
- v. Besides, interdisciplinary study of the Yorùbá oral poetry is recommended.
- vi. Considering their main musical instruments which are by-products of the same plant, *orin kete* and *orin agbè* could be tagged as "calabash-related Yorùbá oral poetic genre". Other Yorùbá poetic genres that will belong to this type are *igbá*

*títí*<sup>67</sup>, *orin kèngbè*<sup>68</sup> and *orin sèkérémodò*<sup>69</sup>, among others. This also should be investigated further.

#### 6.4 Contributions to knowledge

The study carried out a comparative performance semiotics of *orin kete* and *orin agbè* among Ìbàràpá and Òkè-Ògùn people of Òyó State, Nigeria. The study has contributed to the body of knowledge in the following ways:

- i. The study is an update to Ògúndèjì's (1979) and Àlàbá's (1985) studies on *orin agbè* since these are the only two existing studies available on the genre.
- ii. The study has been able to answer the call made by Àlàbá (1985) that *orin agbè* should be compared to some genres i.e. *orin kete*.
- iii. The study addresses the lacuna identified by scholars on the fact that African oral poetry requires multimodal theories of analysis; and that Yorùbá oral poetry is performative and should be treated as such a reality.
- iv. The study has provided documentation of the performance of *orin kete* which has not been able to get any serious scholarly attention before now. In this wise, the study has made the genre to gain scholarly attention for the first time in history. This by application has saved the genre from academic marginalisation.
- v. Scholars like Yemitan (1963), Babalolá (1966 and 1975), Olájubù (1970 and 1972), Olábintán (1971) and Àjùwòṅ (1981), to mention but just a view, studied Yorùbá oral poetic genres individually without comparing them with other genres. The current study has therefore stepped up by comparing two independent but related Yorùbá oral poetic genres. This has helped in suggesting into the field of Yorùbá literature a new method through which relatedness could be employed as a yardstick of categorisation and grouping into poetic families.
- vi. The study has also shown how *orin kete* and *orin agbè* are useful in promoting morality in society.
- vii. Lastly, the study has exposed the survival patterns of *orin kete* and *orin agbè* among the people of Ìbàràpá and Òkè-Ògùn of Òyó State, Nigeria.

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<sup>67</sup> A poetic genre where a calabash tray is made as a musical instrument played by the queens of Aláàfin to entertain the king.

<sup>68</sup> According to Omolásóyè (2019), this is a poetic genre among the Fulani people of Ìlòrin performed during social engagements i.e. wedding ceremonies.

<sup>69</sup> A royal song performed by the women of the Oṅni dynasty in Ilé-Ifè (Olápòjù, 2022).

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**APPENDIX I**  
**Sample of *orin kete* I**  
**Ilé Èlẹ̀bùrú (17/06/2018)**

(Ìgbàradì fún eré, ọ̀tí mímu, imú fínfín, ilù síṣẹ̀ àti bẹ̀ẹ̀ bẹ̀ẹ̀ lọ).

- Ohùn 1:** E lọ gbé yẹ̀rì yín jáde ò  
**Ohùn 2:** E kókó lu ilù lásán  
E kókó lu *ordinary* ilù lásán  
**Ohùn 3:** Kí wọn máa lù ú nísó ò  
**Onílù 1:** Kó sùúrù, wọn n gbe bọ, wọn n gbé kámèrà bọ  
**Onílù 2:** Ok, kámèrà, kámèrà n bọ, kámèrà n bọ  
**Ohùn 2:** E kúrò níbẹ, wọn n ṣiṣẹ̀ ni  
**Ohùn 3:** Wọn le wà níbẹ, kí wọn wà níbẹ ẹ, káwun náà máa wòran, ẹ má wòran  
**Ohùn 1:** E jẹ kí wọn máa wòran  
**Ohùn 3:** Ara ẹ náà ni, ẹ bọ̀bọ̀ (ohun ilù bẹ̀rẹ̀ díẹ̀ díẹ̀, ó sì n kògè)  
**Olórin:** Ìbà oko tí deríkodò tí ò soje  
Ìbà ẹ̀lẹ̀ tó doríkodò tí ò sẹ̀jẹ̀  
Ìbà ni ọ̀n fojọ̀ òní jú  
Ọmọ ò ní rẹ̀ni júbà  
Kíbà họnmo  
Àdàṣe ní họnmo  
Ìbà ò gbódò họnmo  
Iná ewú eè jẹwú lówó  
Orínládé iṣẹ̀ baba ọmọ  
Ò gbódó họnmo  
Ìbà ni ọ̀n fojọ̀ òní jú  
Oníkòọ̀ ọmọ̀ ilókùn ẹ̀ṣin  
Akéekúyá ọmọ̀ iyán pupa  
Jòkòtò níkùn ajìfà  
Ọmọ̀ Arílẹ̀gbìnla Arẹ̀yìnkùlẹ̀gbìnlasa  
Ò-foko-àkùrò-gbi-gbòòrò  
ọmọ̀ elégédé inùùgbé  
Ọkan soṣo ní máa so  
**Lílẹ̀:** Àṣà ibílẹ̀ ẹ wa o  
**Ègbè:** Àṣà ibílẹ̀ wa o  
**Ohùn:** Kí wọn tún ìbà yẹ̀n ẹ  
**Lílẹ̀:** Àṣà ibílẹ̀ wá ò  
Àṣà ibílẹ̀ wa  
Ká gbé e láruge  
Àṣà ibílẹ̀ wa  
**Ègbè:** Àṣà ibílẹ̀ wá ò  
Àṣà ibílẹ̀ wa  
Ká gbé e láruge  
Àṣà ibílẹ̀ wa  
**Ohùn:** Kí wọn tún ìbà yẹ̀n ẹ  
**Lílẹ̀:** Àṣà ibílẹ̀ o  
Àṣà ibílẹ̀ wa  
E jẹ á gbé e láruge  
Àṣà ibílẹ̀ wa

**Ègbè:** Àṣà ìbílẹ̀ o  
 Àṣà ìbílẹ̀ wa  
 È jẹ́ á gbé e lárugẹ  
 Àṣà ìbílẹ̀ wa  
**Ìṣàré:** Èè, ẹ̀ dákun sùúrù ni ẹ̀ bá mi ẹ̀  
 Oníkòṣò ọ̀mọ̀ ilókùn ẹ̀sin  
 Ìbà mi n ó fojọ̀ òní jú  
 Ọ̀mọ̀ ò ní rẹ̀ni júbà kíbà họnṃọ̀  
 Ìbà Ìkọ̀, ọ̀mọ̀ Ìlókùn ẹ̀sin  
 Orí-adé pẹ̀lẹ̀  
 Orí-adé ọ̀mọ̀ Amáreḡeḡe fọ̀ba  
 Ìjòyè bá rìngìndìn  
 Ìjòyè mẹ̀ta ni ó wìndìnwìndìn  
 Ìjòwè mẹ̀ta ni ó wòsányìn mọ̀  
 Ìbà mi ìbà  
 Ìbà mi ìbà  
 Ọ̀mọ̀ ò ní rẹ̀ni júbà kíbà họnṃon  
 Arílẹ̀gbìnlá  
 Arẹ̀yìn-ẹ̀kùnlé-gbìnlasa  
 Ọ̀foko-àkùrò-gbìn-gbòòrò  
 Ọ̀mọ̀ elégédé inú ìgbẹ̀  
 Ọ̀kan ọ̀so ní máa so  
 Ọ̀mọ̀ Jọláadé  
 Mo wá júbà kíbà ẹ̀  
 Àdàṣe ní họnṃọ̀  
 Ìbà ò gbòdò họnṃọ̀  
 Ààrinọ̀lá mo wá júbà  
 Kíbà mi ẹ̀  
 Ọ̀wòtóbí Àlàbí  
 Kíbà ó má họnṃọ̀  
 Ọ̀wòtóbí Àlàbí  
 Kíbà ó má hõnni ò  
**Orin:** Agbààgbà  
 Mo foríbalẹ̀ fún un yín ò  
 Èyin àgbààgbà  
 Mo forí balẹ̀ fún un yín ò  
 Ọ̀mọ̀dé ilú ò  
 Mo foríbalẹ̀  
**Ègbè:** Kí n má sorin kọ  
 Àgbààgbà  
 Mo foríbalẹ̀  
**Lílẹ̀:** Kí n má sorin kọ  
 Ọ̀mọ̀dé ilú ò  
 Mo foríbalẹ̀  
**Ègbè:** Kí n má sorin kọ  
 Àgbààgbà  
 Mo foríbalẹ̀  
**Lílẹ̀:** Kí n má sorin kọ  
 Ọ̀mọ̀dé ilú ò  
 Mo foríbalẹ̀

**Ègbè:** Kí n má sorin kọ  
 Àgbààgbà  
 Mo foríbalè  
**Orin:** Kí n má sorin kọ  
 Àṣà ìbílè o  
 Àṣà ìbílè wa  
 È jẹ́ á gbé e lárugẹ  
**Ègbè:** Àṣà ìbílè wa  
 Àṣà ìbílè o  
 Àṣà ìbílè wa  
 È jẹ́ á gbé e lárugẹ  
**Lílé:** Àṣà ìbílè wa  
 Àṣà ìbílè o  
 Àṣà ìbílè wa  
 È jẹ́ á gbé e lárugẹ  
**Ègbè:** Àṣà ìbílè wa  
 Àṣà ìbílè o  
 Àṣà ìbílè wa  
 È jẹ́ á gbé e lárugẹ  
 Àṣà ìbílè wa...  
**Lílé:** Èyin ara ìbí  
 Eré yá  
 Eré yá  
 Eré yá  
 Eré là á fọmọ ayò ṣe  
**Ègbè:** Eré yá  
 Eré là á fọmọ ayò ṣe  
**Lílé:** Eré è là á fọmọ ayò ṣe  
 Eré là á  
**Ègbè:** Eré yá  
 Eré là á fọmọ ayò ṣe...  
**Lílé:** Ó deré  
 Eré là á fọmọ ayò ṣe  
**Ìṣàré:** Mo dáyẹn dúró ná  
 È jẹ́ n maa rétí inú gbọ  
 È dákun ẹ má mú tẹmi gbọ  
 Oòre ò ṣé ṣohun gbogbo  
 Ó dámi lo pé  
 Etí inú lejò maa n lò  
 Ìpé tá a pé  
 Tá a pé bíríkítí  
 Ìpò ta a pò lọ bibàà  
 Ìláyí Aláwùràbí  
 Mámà jẹ́ a fọmọ àbùrò sọmọ  
 Wéréwéré ní kẹn maa jẹlé  
 Bítàkùn ò bá já  
 Owó ò le bọkéré  
 Baba ta ní maa fi gbón gbó palábahun...  
 Mo bèyín o elégbè ẹ gbòkun  
 Mo bèyín o elégbè ẹ gbòsà

Orin tálùkò bá dá lomo ẹ máa gbè fun  
 Léselése lèjàlèjà  
 Èyí tá a bá lè se là á mára le é sí  
 Baálé má rídii  
 Ìyá lóri ìyọnu ni  
 Ẹ dákun  
 Ẹ má jẹ kí tọwọ ó bọ  
 Ẹ má jẹ kí ọsẹ ó yẹ  
 Bí tọwọ bá bọ  
 Bí ọsẹ bá yẹ  
 Torí irú wọn ní máa borín lọ  
 Mo bẹ yín  
 Èyin aráa bí  
 Àgádágodo  
 Kì í wọn lára éégún  
 Kò sọrìsà tí pohùn orò nílẹ ayé  
 Mo dé  
 Kólóko má leè roko  
 Mo dé  
 Kólónà má yènà  
 Ìdé tí mo dé  
 Àdán kan ò rọgi  
 Òòbẹ kan  
 Òòbẹ kàn  
 Wọn ò gbọdọ rọgi àjà  
 Èyin aráabí  
 Kólekóle kó nílẹ ayé  
 Ẹrọ ni tìgbín  
 Pèlèpèlẹ lomo ejò n gagbòn  
 Mọ tón dé eeeè  
 Mo tún dé o  
 Ẹ dákun  
 Mo bẹyín  
 Ọlọrun má jẹ á pàdé ejó  
 Ọlọrun má jẹyà ó jẹ wá  
 Mo dé bí mo sẹ n dé  
 Èyin ará ibí  
 Kò lè yẹ  
 Kò lè yẹ látọwọ mi  
 Kò lè yẹ òdò  
 Níbi táa béré eè  
 Níbi táa béré ìbílẹ dé  
 Ọmọ Láselé  
 Níbi táa béré ìbílẹ dé  
 Kò lè yẹ  
 Kò lè yẹ látọwọ mi  
 Kò lè yẹ  
 Tọwọ yín ló kù tí n ò lè sọ o  
 kò lè yẹ  
 Kò lè yẹ látọwọ mi

**Orin:**

Kò lè yè ò  
 Tọwọ yín lo kù tí n ò lè sọ ò  
**Ègbè:** Kò le yè ò  
 Kò le yè látọwọ mi  
 Kò le yè ò  
**Lilé:** Ó yá tọwọ yín lo kù tí n ò le sọ ọ  
**Ègbè:** Kò le yè ò  
 Kò le yè látọwọ mi  
 Kò le yè ò...  
**Ìsàré:** Mo dáyẹn dúró ná  
 È jẹ n máa rétí inú gbọ  
 È dákun ẹ má mú tẹmi gbọ  
 Ó kù díẹ gín-ín-gín...  
 Wẹrẹ ní kán n mọlé  
 Bítàkùn ò bá já  
 Ọwọ ò le bọkéré  
**Orin:** Èèwọ ò  
 Èèwọ fún wa lóde èèwọ  
 Ọmọ Láselé ò  
 Èèwọ ò  
 Èèwọ fún wa lóde ò èèwọ o  
 Ọkọ ò ní bebè é rojọ  
**Ègbè:** Èèwọ òò  
 Èèwọ fún wa lóde èèwọòòò  
**Lilé:** Ọkọ ò ní bebè é roojọ  
**Ègbè:** Èèwọ òò  
 Èèwọ fún wa lóde ò èèwọòòò...  
**Lilé:** Ọkọ ò ní bebè  
**Ègbè:** Èèwọ òò  
 Èèwọ fún wa lóde èèwọòòò...  
**Ìsàré:** Ọlọhun n bẹ pẹlú ọmọ iyáa mi  
 Ọrógbó tó gbó  
 Tí mo mú sọhùn ló fi gbó  
 Ọgèdè òmènè  
 Tí mo mu sọhùn kó lè dè  
 È máa mètí inú gbọ  
 Èẹ ri pére ìbílẹ ni ò  
 Àà, hun un  
 Sẹ ẹ ri pére ìbi  
**Lilé:** Sẹ ẹ ri pére ìbílẹ ni  
 Mi ò mà rírú ẹgbé ẹ mọ o  
**Ègbè:** Sẹ ẹ ri pére ìbílẹ ni ò  
**Lilé:** Mi ò mà rírú ẹgbé ẹ mọ o  
**Ègbè:** Sẹ ẹ ri pére ìbílẹ ni ò  
**Lilé:** Hin-in-in  
 Hin...  
**Ègbè:** Sẹ ẹ ri pére ìbílẹ ni ò  
**Lilé:** N ò lè rírú ẹgbé ẹ mọ ò  
**Ègbè:** Sẹ ẹ ri pére ìbílẹ ni ò  
**Lilé:** Mi ò mà rírú ẹgbé ẹ mọ ò

**Ègbè:**           Şẹ ẹ ri pèrè ìbílẹ̀ ni ò  
**Lílẹ̀:**            A à lè rírú ẹgbẹ̀ mọ̀ ò  
**Ègbè:**           Şẹ ẹ ri pèrè ìbílẹ̀ ni ò...  
**Ìşàré:**          Mo dáyẹ̀n dúró ná  
                   È ma méti inú gbọ̀  
                   Ọlọhun n bẹ̀ pẹ̀lú ogbón  
**Orin:**            Ìbà lọ̀òòò  
                   Ìbà lọ̀ Láléré ò  
                   Ìbà lọ̀wọ̀ Láléré ò  
                   Ìbà lọ̀wọ̀ Láléré ò  
                   Ìbà lọ̀wọ̀ ọ̀ò  
                   Ìbà lọ̀wọ̀ò Láléré ò  
                   Ìbà lọ̀wọ̀ò Láléré ò  
                   Àwọn ni wọn fún wa lórin kọ  
                   Ìbà lọ̀wọ̀ Láléré ò  
**Ègbè:**            Láléré ò  
                   Àwọn ná fún wa lórin kọ  
                   Ìbà lọ̀wọ̀ Láléré ò  
**Lílẹ̀:**            Àwọn ni wọn fún un wa lórin kọ  
                   Ìbà lọ̀wọ̀ò Láléré ò  
**Ègbè:**            Àwọn ni wọn fún wa lórin  
                   Ìbà lọ̀wọ̀ò Láléré ò  
**Ìşàré:**          È dúró ná  
**Ìşàré:**          Omọ Láselẹ̀  
                   Àrà kengé  
                   Ọlọrun n ẹ̀ ńńkan  
                   Àrà kekeyé  
                   Ọlọrun n ẹ̀ ńńkan  
                   Àrà kekeyé o  
                   Àrà kekeye o  
                   Ọlọrun n ẹ̀ ńńkan  
                   Bó bá ọ̀jò  
                   A ọ̀dá  
                   A tún ẹ̀ rùkurùku  
**Ègbè:**            Àrà kengé  
                   Ọlọrun n ẹ̀ ńńkan  
                   Bó bá ọ̀jò  
                   A ọ̀dá ò  
                   A tún ẹ̀ rùkurùku  
**Ègbè:**            Ara kenge.....  
**Lílẹ̀:**            Éèèè omọ Adéşólú  
                   Bobìnrin bá n gbọ̀ tọ̀kọ ò  
                   Bobìnrin bá n gbọ̀ tọ̀kọ  
                   Bó fówóo mótò  
                   Mo lè fun  
                   Bobìnrin bá n gbọ̀ tọ̀kọ  
**Ègbè:**            Obìnrin tó n gbọ̀ tọ̀kọ ò  
                   Bó fówóo mótò  
                   Mo lè fun

**Lilé:** Obìnrin tó ñ gbọ ọkọ  
Obìnrin tó ñ gbọ ọkọ ò  
Bó fówó mọtò  
Mo lè fun  
**Ègbè:** Obìnrin tó ñ gbọ ọkọ  
Obìnrin tó ñ gbọ ọkọ  
Bó fówó mọtò  
Mo lè fun  
**Lilé:** Obìnrin tó ñ gbọ ọkọ  
Èmi a máa wí pé  
Obìnrin tí ñ gbọ ọkọ  
Èyin obìnrin...  
Obìnrin tí ñ gbọ ọkọ  
Kò mà sóhun tó pè tí ò rí ò  
Obìnrin tí ñ gbọ ọkọ  
**Ègbè:** Obìnrin tí ñ gbọ ọkọ  
Obìnrin tí ñ gbọ ọkọ  
Kò sóhun tó pè tí ò rí ò  
Obìnrin tí ñ gbọ ọkọ  
**Lilé:** Ééèààà  
Èyin adára má dùntí ọmọge  
Èyin adára má dùntí ọmọge  
Àbẹ ò mò pọkọ ó ọkẹẹ yín láyé  
Àbẹ ò mò pọkọ ó ọkẹẹ yín láyé  
Èyin adára má dùntí ọmọge  
**Ègbè:** Èyin adára máa dùntí Ọmọge  
Èyin adára máa dùntí ọmọge  
Àbẹ ò mò pọkọ ó ọkẹ yín láyé  
Èyin adára máa dùntí ọmọge...  
**Lilé:** Ééé  
Léríşin léríşin lẹrò  
Ọmọ Láşelé  
Léríşinléríşin ni  
Ọrò tí ñ bẹ nínú wa kẹ ẹ mò ò  
Ọrò tí ñ bẹ nínú wa aà  
Kò sírú mọtò tó lè ko  
**Ègbè:** Ọrò tí ñ bẹ nínúu wa  
Ọrò tó ñ bẹ nínú wa ò  
Kò sírú mọtò tó lè ko  
Ọrò tí ñ bẹ nínúu wa  
**Lilé:** Ọrò tí ñ bẹ nínú wa  
Kò sírúu mọtò tó lè ko  
Ọrò tí ñ bẹ nínú wa  
**Ègbè:** Ọrò tí ñ bẹ nínúu wa ò  
Kò sírúu mọtò tó lè ko  
Ọrò tí ñ bẹ nínú wa  
**Lilé:** Tí ñ bẹ nínú wa o  
Kò sírú mọtò tó lè ko  
Ọrò tí ñ bẹ nínú wa  
**Ègbè:** Ọrò tí ñ bẹ nínúu wa ò  
Kò sírúu mọtò tó lè ko

**Ìṣàré:** Ọ̀rọ̀ tí ń bẹ̀ nínú wa...  
 Eééé...  
 Gbogbo yín pátá  
 È sá máa sàmí n gbọ̀  
 A tí gbéré è  
 A ti gbéré è  
 A ti gbéré e ibílẹ̀ lọ...  
 Ilé ayé fúngbà dimè ni Olúṣomọ  
 A lálùyo  
 È sá máa sàmí  
 Àfi ká lálùyo  
 È máa bá mi sàmí o  
 Gbogbo wa pátá  
 Ọ̀lórún ò  
 È máa bá mi sàmí àṣẹ  
 Níjọ̀ tí mo wá lọ síbàdàn  
 Tó bá ẹ̀ pé  
 Tó bá ẹ̀ péré ibílẹ̀ ni  
 Ọ̀gbọ̀n tí ń bẹ̀ nínú wa kò lè yẹ  
 A ti sọ̀ lẹ́rì rẹ́diò nígbà kan  
 Àṣomọ̀ Láṣelẹ̀ Àkànmú  
 A wà nílẹ̀ orin  
 Èmí Orí-adé Àtándá  
 Èmí wà nílẹ̀ orin  
 Mo lo burú kò bà jẹ  
 Aládùn ni lára mi  
 Ó dá mi lójú Olú-omọ  
 Bí sẹ̀tì pẹ̀gba lórùn èdá  
 Aṣọ̀ iṣẹ̀ làwún ó fi ẹ̀  
 Eré ibílẹ̀ ni ò  
 Ọ̀òṣọ̀n ta bá fi wọ̀n fún ùn yàn rí  
 Ni wọ̀n ó wọ̀n sí tẹ̀ni  
 Ègbọ̀n lè pẹ̀rí àbúrò ò da  
 Bí ò rówó jẹun  
 Eré ibílẹ̀ ni  
 Ó dámi lójú  
 Lorí ọ̀kàn mi gangan  
 A ti sọ̀rọ̀ lẹ́rì rẹ́diò  
 À ń sọ̀rọ̀ lẹ́rì rẹ́diò  
 Èyin onílù  
**Orin:** Kọ̀ máa lọ bẹ̀ è  
 Règèrègè-ré-géngé  
 Ó di règèrègèrègèngé  
 Règèrègè-ré-géngé  
 Ó di règèrègèrègèngé  
 Kọ̀kọ̀ ó sùn lọ̀ò̀dè  
 Kálè ò sus yàrá  
 Bó bá di lálẹ̀  
 Sẹ̀ béèkù ó tọ̀bẹ  
 Règèrègè-ré-genge



**Ègbè:** Règèrègèrègénge o  
Èèè règèrègèrègénge  
Kòkò ó sùn lòdè  
Káya ó sun yàrá  
Bó bá di lálé  
Şe béèkù ó tòbẹ  
Règèrègèrègénge  
**Lílè:** Règèrègèrè  
Règèrègèrègénge  
Règèrègè  
Règèregerègénge  
Kòkò ó sùn lèdè  
Káya ó sun yàrá  
Bó bá di lálé  
Şebéèkù ó tòbẹ  
Règèrègèrègénge  
**Ègbè:** Règèrègèrègénge  
Èèè  
Règèrègèrègénge  
...  
**Lílè:** Ewúro làgbà igi  
Èyin ara ibí  
Ewúro làgbà igi  
Ká má şesè gbé  
Èèèèèè  
**Orin:** Ọrọ́ Ọ́lúwa ò  
Ọrọ́ Ọ́lúwa ò  
Ọmọ́ kékeré ẹ wá gbọ̀rọ́ o  
**Ègbè:** Ọrọ́ Ọ́lúwa ò  
**Lílè:** Ẹ wá gbọ̀rọ́ ò  
**Ègbè:** Ọrọ́ Ọ́lúwa ò  
**Lílè:** Ọmọ́ kékeré  
Ẹ wá à gbọ̀rọ́ ò  
**Ègbè:** Ọrọ́ Ọ́lúwa ò  
**Lílè:** Ẹ wá gbọ̀rọ́ ò  
**Ègbè:** Ọrọ́ Ọ́lúwa ò  
**Lílè:** Oşóólé  
Ẹ wá gbọ̀rọ̀òò  
**Ègbè:** Ọrọ́ Ọ́lúwa ò  
**Lílè:** Ẹ wá gbọ̀rọ́ ò  
**Ègbè:** Ọrọ́ Ọ́lúwa o  
**Lílè:** Ẹ wá gbọ̀rọ́ o  
**Ègbè:** Ọrọ́ Ọ́lúwa ò  
**Lílè:** Èèèè  
Èèèè  
Èèèè  
Ọ̀yańyáńyàà  
Ọ̀yańyáàńyá òdò  
Ẹgbé itodò ya dé ò  
**Ègbè:** Ọ ya dé ee

Òyànyáriyààà  
 Ègbé itodò ya dé òòò  
**Lilé:** Ó ya dé èèè  
 Òyànyáriya òòò  
 Ègbé itodò ya dé ò  
**Ègbè:** Ó ya dé èèè  
 Òyànyáriya òòò  
 Ègbé itodò ya dé ò  
**Lilé:** Ó ya dé  
 Òyànyaàriya òòò  
 Ègbé itodò ya dé ò  
**Lilé:** Ó ya dééé  
 Òyànyaàriya òòò  
 Ègbé itodo ya dé ò  
**Ègbè:** Ó ya dé  
 Òyànyaàriya òòò  
 Ègbé itodo ya dé...  
**Lilé:** Òşun ló lomi  
 Òşun ló lodò  
 Òşun á gbè wáà tòmọtòmọ  
**Ègbè:** Òşun lo lomi  
 Òşun ló lodò...  
**Lilé:** Tòmọtòmọ o  
 Òşun ló lomi  
 Òşun ló lodò  
 Òşun á gbè wáà tòmọtòmọ  
**Ègbè:** Òşun ló lomi  
 Òşun ló lodò  
 Òşun á gbè wá tòmọtòmọ  
**Lilé 1:** Àrà yéyeèyéé  
**Lilé 2:** Omọ Laşelé  
 Lóri omọ Olóbátálá  
 Lóri omọ Olóbátálá  
**Lilé 1:** Lóri omọ Olóbátálá  
 Lóri omọ Olóbátálá  
 Omọ Láşeléèè  
 Gèlè àràbarà  
 Léri omọ Olóbátálá  
**Ègbè:** Gèlè àràbarà  
 Léri omọ Olóbátálá  
**Lilé:** Gèlè àràbarà  
 Léri omọ Olóòşánílá  
**Ègbè:** Gèlè àràbarà  
 Léri omọ Olóbátálá  
**Lilé:** Gèlèè gèléèè  
**Ègbè:** Gèlè àràbarà  
 Léri omọ Olóbátálá  
**Lilé 2:** Àrà éèééééé  
 Òrìsà ìbejì  
 Àrà éèééèèè

Òrìṣà ìbejì  
 Àbíké Àláwòyé  
 Òrìṣà ìbejì ò  
**Lílé:** Àbíké Àláwòyé  
 Òrìṣà ìbe  
**Ègbè:** Èèèèèè  
 Òrìṣà ìbejì ò  
**Lílé 2:** Èèèèèèèè  
 Òrò é dọla  
 Òrò é dọla  
 Abimọ má wọmọ  
**Ègbè:** Òrò, òrò é dọla  
**Lílé:** Abímọ má tọmọ  
**Ègbè:** Òrò é dọla  
**Lílé:** Òrò é, dọla  
**Ègbè:** Òrò é dọla  
**Ègbè:** Òrò é dọla  
**Lílé 1:** Èèèèèè  
 Nbo ẹ gbọlọ kà?  
 Omọ Láṣele  
 Nbo ẹ, nbo ẹ  
 Nbo lẹ gbọlọ kà rí o?  
 Nbo ẹ gbọlọ kà?  
 E lọ wéewèèèèèè  
 E lọ wéewèèèèèè,  
 E lọ wéewèèèèèè,  
 E lọ wéewèèèèèè  
 Nbo ẹ gbọlọ kà?  
**Ègbè:** E lọ wéewèèèèèè ooooo  
**Ohùn 1:** Ó ti da báyíí  
**Ohùn 2:** Kò tí ì tó o  
**Ìṣàré 1:** Omọ Adégoólú...  
 Omọ Láṣemí Àlào  
 Olórùn máa padà léyìn gbogbo wa  
 Omọ abajélolá  
 Olóhun má padà lem̀yìn in gbogbo wa  
 Oláṣemí àgbà  
 Aroko-máa-ràdá...  
**Orin:** Obìnrin èyìn agbo  
 Wọ̀n ń rojọ̀ o  
 Obìnrin èyìn agbo  
 Wọ̀n ń rojọ̀ ò  
 Só wá s̀ì wáá yẹ  
 Ká màmà ké s̀enìkan  
**Ègbè:** Obìnrin èyìn agbo wọ̀n ń rojọ̀ ò  
**Lílé:** S̀erú èyí da  
 È má mà ké s̀enìkan  
**Ègbè:** Obìnrin èyìn agbo  
 Wọ̀n ń rojọ̀ ò

**Ìṣàré 1:** Ara ẹ dákun  
 Sùúrù ni ẹ ẹ  
 Àrólé ilé Àyánwálé  
 Àrólé ilé Ìyàndá  
 N ó máa pè ọ nígbà gbogbo ni  
 Adísá...  
 Ayélogun  
 Òkèèdèrè lẹgbọn  
 Ayílókè má lẹgbọn  
 Ọmọ ọlọlo lọ lèsán  
 Alágbàlò ló loru...  
 N ò ní ròkè Ìdèrè  
 N má móbìnrin lówó  
 Aya tẹ́ẹ́rẹ́ la fií mọ́lé ọba  
 Ọpá tẹ́ẹ́rẹ́ la fi í rọdẹ...

**Orin:** Tímàlè tìgbàgbó  
 Ẹ kó ra pọ o  
 Ẹ kó ra pọ ò,  
 Tímàlè tìgbàgbó  
 Ẹ kóra pọ o  
 Ẹ máa wo báyé ẹ ní lọọọ  
 Tímàlè tìgbàgbó ẹ kó ra pọ ò

**Ègbè:** Ẹ ma wo báyé ẹ ní lọ  
 Tímàlè tìgbàgbó  
 Ẹ kóra pọ o

**Lilé:** Ẹ wo báyé ẹ ní lọ  
 Tímàlè tìgbàgbó  
 Ẹ kóra pọ o

**Ègbè:** Ẹ wo báyé ẹ ní lọ  
 Tímàlè tìgbàgbó  
 Ẹ kóra pọ o...

**Lilé:** Ẹè tiẹ wo báyé ẹ ní lọọọ  
 Tímàlè tìgbàgbó ẹ kóra pọ o

**Ègbè:** Ẹ wo báyé ẹ ní lọ  
 Tímàlè tìgbàgbó  
 Ẹ kóra pọ ò

**Lilé 2:** Ẹyin aráabí  
 Mo dáyẹn dúró ná  
 Mèwàá lohun tí ní bẹ lẹnu mi  
 Igba aṣo ní ní bẹ lára  
 Aláḡẹmọ  
 Mo ẹ̀sẹ̀ ní dé  
 Mo ẹ̀sẹ̀ ní bọ  
 Mo ẹ̀sẹ̀ nǵánu ú bọ bí àkẹton ọkọ titon ni  
 Ní kékeré mo ti kọ eré  
 Eré ò bá mi lábo rára  
 Emi Eriádé Àtándá  
 Mo dé niini  
 Ẹn-ẹn  
 Baba Táyibátu máa méti inú gbọ̀

Oko Múliká  
 Baba Kàfáyátùu tèmí  
 Bàbá Jámíù  
 Baba Mònsúrá  
 Èn-èn  
 Oba Olórùn n bẹ pẹ̀lú ogbón  
 Olórùn n bẹ ẹ̀  
 Olórùn n bẹ ẹ̀  
 Oba Olórùn n bẹ pẹ̀lú ogbón  
 Ééèèèè  
 Mọ gbà  
 Gbogbo yín tẹ ẹ dúró  
 Àtẹ̀ni tó jòkó  
 Àtẹ̀ni tó dúró  
 Àtẹ̀ni tó jòkó nílẹ̀  
 Mo kí i yín  
 Ẹ mà kú ilé  
 Èè mo gbà  
 Gbogbo yín tí ẹ dúró  
 Èè mo gbà  
 Gbogbo yín tẹ ẹ dúró  
 Àlùbàrikà lọ̀dè  
 Gbogbo yín tẹ ẹ dúró  
**Ègbè:** Èé mo gbà  
 Gbogbo yín tẹ ẹ dúró  
**Lilé:** Èyin tẹ n wAdégbàyè  
 Gbogbo yín tẹ ẹ dúró  
**Ègbè:** Èè mo gbà  
 Gbogbo yín tẹ ẹ dúró  
**Lilé:** Atẹ̀ni ó wà lókèrè  
 Gbogbo yín mó o dúpẹ̀  
**Ègbè:** Èé mo gbà  
 Gbogbo yín tẹ ẹ dúró...  
**Lilé:** E ẹ ní pàdé ikà  
 Gbogbo yín tẹ ẹ dúró  
**Ègbè:** Èèè mo gbà  
 Gbogbo yín tẹ ẹ dúró...  
**Lilé:** Mo wà nílée Lágùnkè  
 Omọ Fijàbí  
**Ègbè:** Èèè mo gbà  
 Gbogbo yín tẹ ẹ dúró  
**Lilé:** A wà nílée Lágùnkè  
 Gbogbo yín tẹ ẹ dúró  
**Ègbè:** Èèè mo gbà  
 Gbogbo yín tẹ ẹ dúró  
**Lilé:** Šé ki n yílù po?  
 Àbí kí n màmà yílù po?  
**Ohùn:** Má tí ì yílù po árá. Maa bá eré lọ.  
**Lilé:** Šókùn diẹ gín-ín-gín  
 Ó n gbémi lókàn fúkẹ́fúkẹ́...

**Lílẹ̀:** Nínọ̀ ọ̀sẹ̀ré Igbó Ọ̀rà  
 Nínọ̀ ọ̀sẹ̀ré Igbó Ọ̀rà  
 Olórin nílá lajókete  
 Nínọ̀ ọ̀sẹ̀ré Igbó Ọ̀rà  
**Ègbè:** Olórin nílá lajókete  
 Nínọ̀ ọ̀sẹ̀ré Igbó Ọ̀rà  
**Lílẹ̀:** Olórin nílá lajókete  
 Nínọ̀ ọ̀sẹ̀réé Igbó Ọ̀rà  
**Ègbè:** Olórin nílá Lajókete  
 Nínọ̀ ọ̀sẹ̀ré Igbó Ọ̀rà...  
**Lílẹ̀:** Ọ̀mọ̀ Láṣeléré  
 Àfi k'Ọ̀lórún ó gbé wa ga  
 Níbi ta béré ibílẹ̀ dè ọ̀  
 Ibi ta béré ibílẹ̀ dé  
 k'Ọ̀lórún ó gbé wa ga  
**Orin:** Èni Ọ̀lòhun bá dá  
 Ló n' rọ̀rọ̀ sọ  
 Èni Ọ̀lòhun bá dá  
 Ló n' rọ̀rọ̀ sọ  
 Èni tí ọ̀ lówó lówó  
 Kò ní rọ̀rọ̀ sọ  
 Gbogbo ọ̀rọ̀ lórí owó ni  
 Sẹ̀ mo purọ̀?  
**Ègbè:** Èni Ọ̀lòhun bá dá  
 Ló le rọ̀rọ̀ sọ  
 Gbogbo ọ̀rọ̀ lórí owó ni  
 Sẹ̀ mo purọ̀  
**Ìṣàré:** Èyin aráabí  
 È má jẹ́ ó ju méjìméjì lọ  
 Aféféń fẹ́ mi lórin lọ  
 Olú-ọ̀mọ̀  
 Elégbè tí ọ̀ bá gbè mí  
 Kó padà léyìn mi  
 N' ó tó máa mówe se  
 Mo ní mo kọ̀ orin  
 Bí ẹ̀ni kọ́fá  
 Àbá nì n' dá  
 N' ọ̀ tí i yẹ̀nbọ̀  
 Èmi lọ̀mọ̀ Adéwọ̀lé Ìṣọ̀lá  
 Tí i figbá àjé fọ̀kọ̀ mọ̀  
 Àjànàkú ilé Ìṣọ̀lá  
 Èmi in' in' máa figbá àjé fọ̀kọ̀  
 Mọ̀ ní kékeré mo ti kọ̀ eré  
 Eré ọ̀ bami lábo  
 Olú-ọ̀mọ̀, ọ̀mọ̀ Láṣelé  
 Ọ̀lòhun má jẹ̀yà ó jẹ́ wá  
 Nlẹ̀ Oníkòò  
 Ọ̀mọ̀ okún ọ̀lá  
 Akéékúyá ọ̀mọ̀ ikú mo bá wọ̀n gbáriwo  
 Ọ̀mọ̀ yòkòtò níkùn ajìfà

Nígbà tẹ ẹ jìfà mó  
 Inó rẹ kùn féléfélé...  
 Arínlẹ bí ẹlú  
 Arúnlẹ bí ọjò  
 Àdíkón ara Ìlawẹ  
 Omọ Láselẹ  
 Èrò Àdíkón  
 Wọn ọ gbọdọ pakón  
 Tí wọn bá ẹ pakón pẹnrén  
 À á máa fikón tọrẹ fún alágbe ni  
 Ìlú ooníbẹjì mo ti wá ọ  
 Ìlú ooníbejì mo ti wá ọ  
 Àbí ki n ma kẹkà lówó  
 Sẹ n máa kẹkà lówó  
 Ìlú óoníbẹjì mo ti....  
 Wonwé, Olú-omọ  
 Wonwé, wonwé, wonwé  
 Ma fọyàyà séré mi ọ  
**Ègbè:** Wonwé  
 Má fọyàyà séré mi  
 Wonwé  
**Lílẹ:** Ma fọyàyà seré mi  
 Wonwé  
**Ègbè:** Wonwé  
 Ma fọyàyà séré mi  
 Wonwé  
**Lílẹ:** Mo dáyẹn dúró ná  
 N ọ ma le sẹ bí i tẹlẹ mó rára ọ  
 Mi ọ lẹ jó bí i tẹlẹ mó rára  
 Ogbó sẹ n dára mi  
 Mo ti jó púpọ nígbà kan...  
 Èyin aráabí  
 Àwa lelérí  
 Àwa lelérí wọn Àkànmọ ọ  
 Àwa lelérí wọn ọ  
 Àwa lelérí wọn kẹ ẹ mọ ọ  
 Àwa lelérí wọn ọ  
 .....  
**Ègbè:** Àwa lelérí wọn ọ  
**Ìsàré:** Èyin aráabí  
 Èlédè n páfọ  
 Omọ Láselẹ  
 Áyàbàyàbà  
 Ó loun n sọge ni  
 Ibi ta béré ìbílẹ dé ọ...  
 Èyin èyàn  
 Ẹ dákun  
 Ẹ ma jẹ n làágùn jinnẹ  
 Kẹẹ kẹẹ kẹẹ  
 Kẹ gbé mi débi àá kowó





Abopátáponmọ o  
 Bẹ dọjú títi  
 Ẹ wò wọn  
 Abopátáponmọ  
 Bẹ dọjú títi  
 Ẹ wò wọn  
 Abopátáponmọ  
**Ègbè:** Abopátáponmọ  
 Bẹ dọjú títi  
 Ẹ wò wọn  
 Abopátáponmọ  
**Lílẹ:** Afipata pọnmọ iyàwó ò  
 Bẹ dọjú títi  
 Ẹ wò wọn  
 Abopátáponmọ  
**Ègbè:** Afipata pọnmọ iyàwó ò  
 Bẹ dọjú títi  
 Ẹ wò wọn  
 Abopátáponmọ...  
**Ègbè:** *Daddy* mi  
*Daddy* mi  
 Ẹ jòwọ mo gbọrọ kan  
*Mummy* mi  
 Ẹ jòwọ mo gbọrọ kan  
 Ogun ilé ayé  
 Sì n dẹrùú bà mí ó  
**Ègbè:** *Daddy* mi  
 Ẹ jòwọ mo gbọrọ kan  
**Lílẹ:** Ogun ilé ayé  
 Sì n dẹrùú bà mí ó  
**Ègbè:** *Daddy* mi  
 Ẹ jòwọ mo gbọrọ kan  
**Lílẹ:** Ẹyin obìnrin  
 Ẹ sì n sàsee bàjẹ  
 Ẹyin obìnrin  
 Ẹ sì n sàse bàjẹ o  
 Bókọ ó fẹ yín  
 Ẹ sì mái bà é lò o  
**Ègbè:** Ẹyin obìnrin  
 Ẹ sì n sàsebàjẹ ó  
**Lílẹ:** Bókọ ó fẹ yín  
 Ẹ sì mái bà é lò o  
**Ègbè:** Ẹyin obìnrin  
 Ẹ sì n sàsebàjẹ o...  
**Ìṣàré:** Éèèèè  
 Ẹ dákun ná  
 Ọrò yíí n bẹ lówọ àwọn ọkònrin  
 Kòda, ẹ ẹ kọ sí  
 Ẹ ó faya sílé  
 Ẹ é balè lọ

È má ɛ bẹ̀ẹ̀ mọ̀ rára ò  
 Èmi kì í ɛ̀lẹ̀nì o  
 Èmi Adégbàyè ò  
 Torí ẹ̀ mo ẹ̀ níyàwó kan  
 Mọ̀ kọ̀kan  
 Tó bá ɛ̀ pé bẹ̀ẹ̀ ló yẹ̀ yín  
 Èyin ọ̀kọ̀nrin, ẹ̀ faya sílẹ̀ relẹ̀ àlẹ̀ ò  
**Ègbè:** Bò bá jẹ̀ bẹ̀ẹ̀ ló yẹ̀ yín ò  
**Lílẹ̀:** È faya sílẹ̀ relẹ̀ àlẹ̀ ò  
**Ègbè:** Bò bà jẹ̀ bẹ̀ẹ̀ ló yẹ̀ yín ò...  
**Ìṣàré:** È dúró  
 Èyin obìnrin  
 È dákun ẹ̀ màmà pẹ̀ ẹ̀ gbọ̀  
 È dákun ẹ̀ màmà pẹ̀ ẹ̀ gbọ̀  
 Yọ̀ọ̀ ma wá bẹ̀ẹ̀ lọ̀kọ̀ọ̀kan  
 Ilẹ̀ aye fún gbà diẹ̀ ni  
 N ó dogún  
 N ó dogbòn...  
 Mo fẹ̀ ɛ̀ nàsíyà kan  
 Mo fẹ̀ ɛ̀ nàsíyà kan Olú-omọ̀  
 Èyin elégbè mi kẹ̀ gbọ̀ o  
 Orin ẹ̀nikẹ̀jì mi ni  
 Ẹ̀gunṣẹ̀gẹ̀ sọ̀ o gbọ̀  
 Ó jẹ̀ wí pé  
 Èyin aráabí  
 Ọ̀gbìgbà tí n gbalálárá  
 Omele diẹ̀ níwònba  
 Adáhùn diẹ̀ níwònba  
 Ọ̀gbìgbà, ọ̀gbìgbà tí n gba  
 Ọ̀gbìgbà tí n gbalálárá  
 Ìn-in, eré Adégbàyè  
 Diẹ̀ diẹ̀ ni  
 Kò gba kólekóle ò  
 Èsọ̀ nijó mi  
 Emi mo gbé kete wọ̀ fújì  
 Ó tẹ̀mi lórùn daada...  
 Emi omọ̀ Adéwọ̀lé Ìṣọ̀lá  
 Mo wà nílẹ̀ orin  
 Emi omọ̀ ẹ̀lẹ̀gùn nígbólẹ̀...  
**Orin:** Dúró tí mi  
 Ìwọ̀ ẹ̀kẹ̀jì mi o  
 Kó tó dalẹ̀  
 A sì maa rẹ̀rẹ̀ jẹ̀ ò  
**Ègbè:** Dúró tí mí ò  
 Ìwọ̀ ẹ̀kẹ̀jì mi o....  
**Lílẹ̀:** Omọ̀ Láṣelẹ̀ ò  
 Èèèèè  
 Kónkóto òòò  
 Ààà, Kónkóto, Kónkótòòò  
 Kó jẹ̀ n gbẹ̀rù mi dérí ò

**Ègbè:** Òrìṣà èwe  
 Kòjé n gbérù mi dórí ò  
**Lilé:** Kónkotoòòò  
 Kó má pàbùrò mi lẹkún  
**Ègbè:** Òrìṣà èwe  
 Má pàbùrò mi lẹkún ò...  
**Lilé:** Kónkotoòòòò  
 Kó máe gbàbùrò mi ò  
**Ègbè:** Òrìṣà èwe  
 Máe gbàbùrò mi ò  
**Lilé:** Kónkotoòòòò  
 Má e pàyá à mi lẹkún  
**Ègbè:** Òrìṣà èwe  
 Má pàyáa mi lẹkún ò  
**Lilé:** Kónkoto  
 Ma pàbùrò mi lẹkún  
**Ègbè:** Òrìṣà èwe  
 Má pàbùrò mi lẹkún ò  
**Lilé:** Kónkoto  
 Kó má pàyáa mi lẹkún o  
**Ègbè:** Òrìṣà èwe  
 Má pàyáa mi lẹkún ò  
**Lilé:** Lérìṣin lérìṣin ni  
 Lérìṣin lérìṣin ni ò  
 Bá a ti n seré ibílẹ̀ yí  
 Lérìṣinlérìṣin ni  
**Ègbè:** Lérìṣinlérìṣin ni ò  
 Bá a tí n serée bilẹ̀ yí o  
 Lérìṣinlérìṣin ni...  
**Lilé:** Kò lè run o  
 Kò lè run nílẹ̀ yí ò  
 Kò lè run  
 Ajókete leréèbílẹ̀ òooo  
**Ègbè:** Kò lè run òòò  
 Kò le run nílẹ̀ yí ò  
 Kò le run òòò...  
**Ìṣàré:** Wéré wéré, wéré, sá ní kán n jẹ lé  
 Bítàkùn ò bá já  
 Qwó ò le tọkéré  
 Baba ta ní n fi pónpó palábahun...  
**Orin:** Àdisá àkùkọ wa yóó kọ lálá  
 Àkùkọ wa yóó kọ lálé  
 Bọmọdé ò kú ò  
 À ó dàgbà òòò  
**Ègbè:** Àkùkọ wa yóó kọ lálá  
**Lilé:** Bọmọdé ò kú o  
 À ó dàgbà ò  
**Ègbè:** Àkùkọ wa yóó kọ lálá...  
**Lilé:** Kí iṣé wá jade ni  
 Kíaríbẹ̀

Kísẹ wá jáde ni òòò  
 Oókọ tí ò ni sì gbọdọ ka  
**Ègbè:** Kísẹ ẹ wa jáde ni  
 Kísẹẹ wa jáde ni òòò  
 Oókọ mí si gbọdọ yọ  
**Lílẹ:** Kísẹẹ wá jáde ni  
 Ogbón erí ò kẹnikan  
 Kísẹẹ wa jáde ni  
 Tọrọgbón erí ò kẹnikan  
 Kísẹẹ wa jáde ni...  
**Lílẹ:** Bóbìnrin ó kọkọ yóó rojọ ò  
 Bóbìnrin ó kọkọ yóó rojọ ò  
 Bó bá ẹtán tí n lọ  
 Kò níí wi fẹnikan ò  
**Ègbè:** Bóbìnrin ó kọkọ yóó rojọ o  
**Lílẹ:** Bó bá ẹtán tí n lọ  
 Kò níí wi fẹnikan ò  
**Ègbè:** Bóbìnrin ó kọkọ yóó rojọ o  
**Ìṣàré:** Ẹ dúró  
 Ẹwọ lo mú mi rántí  
 Omọ Láṣelẹ Àkànmú  
 Kíaríbẹẹ  
 Bóbìnrin ó kọkọ mo ti mò  
 Aà, mo ti gbá *research* í wọn  
 Ó ti dẹsín ò...  
 Bóbìnrin ó kọkọ  
 Emi mọ bí ó ti ẹ  
 Bí ó ya bí  
 Ké ẹ mò  
 Ọkòòkan ní ó tigbá ẹ bẹgbẹ  
 Tí yóó délée wọn...  
**Ìṣàré:** Ẹyin aráabí  
 Ẹ máa métí inú gbọ ò  
 Ẹ dákun  
 Ẹ má mú tòde gbọ  
 Aláraagbó onílé-oyin  
 Ọmókòóràjò  
 Ọmọgbèrùn-òkẹ-wálé-ayé  
 Koóko odò tí máa rú tòjò tẹrùn  
 Ọjji-ò-fara-pa  
 Aàà  
 Aréèsú-yẹgbẹ  
 Aríkóoko-hónra  
 Aláraagbo onílé-oyin  
 Ọjókòórìbì-kalẹ  
 Adókománi, Adókománípẹkun  
 Agbégbódewé  
 Olúwéré, igi láyé  
 Ọòsà lóde ọrun

Òròdóròdó àkàrà èrì ò  
 Òròdóròdó àkàrà èrì  
 N n rà lòmọ lówọ ò  
 Àkàrà èrì ò  
**Ègbè:** Òròdóròdó àkàrà èrì ò  
**Lílé:** N n rà lòmọ lówọ ò  
 Àkàrà èrì ò  
**Ègbè:** Òròdóròdó  
 Àkàrà èrì ò  
**Lílé:** Èyin aráabí  
 Èni jẹ méjì á yó  
 Èni jẹ méjì á yó  
 È è rì àkàrà eréè dùn ò  
 Èni jẹ méjì á yó  
 Ó yá  
**Ègbè:** Àkàrà eèré dùn ò  
 Èni jẹ méjì á yó  
**Lílé:** Àkàrà eèré dùn ò  
 Èni tó bá jẹ méjì á yó  
**Ègbè:** Àkàrà eèré dùn ò  
 Èni jẹ méjì á yó...  
**Lílé:** Ọmọ Aláraagbó ò o  
 Ọmọ ẹlẹgbé ni mí ò  
 Aya tí ò lè fẹ mi kó jòkó  
 Ọmọ ẹlẹgbé ni mí  
**Ègbè:** Ọmọ ẹlẹgbé ni mí ò e  
 Àyà tí ò le fẹ mi kó jòkó  
 Ọmọ ẹlẹgbé ni mí  
**Lílé:** Ọmọ ẹlẹgbé ni mí ò e  
 Aya tí ò lè fẹ mí kó jòkó  
 Ọmọ ẹlẹgbé ni mí  
**Lílé:** Èèèèèè  
 Aláraagbó ò adé dààà  
 Māròtàná adé dààà  
 Olójú-ẹkùn, adé dààà  
 Māròtàná adé da òòò  
 Òyìnbó mojọ ọsẹ  
 Mo mojọ eré mi  
**Ègbè:** Èèèèèè adé da ò  
 Òyìnbó mojọ ọsẹ  
 Mo mojọ eré mi  
**Lílé:** Èèèè adé da ò  
 Òyìnbó mojọ ọsẹ  
 Mo mojọ eré mi  
**Ègbè:** Èé adé da ò  
 Òyìnbó mojọ ọsẹ  
 Mo mojọ eré mi  
**Lílé:** Èè àntí ónída  
 Àntí ónída ò  
 Ọbọ̀n bó ò bá le wẹ

**Ègbè:** Bomi sọmọ lára  
 Èè ónída òòòò  
 Ónída òòò  
 Ọbọ̀n bọ̀ ọ̀ bá le wẹ̀  
**Lílẹ̀:** Bomi sọmọ lára  
 Èè àntí ónída  
 Àntí ónída ò  
 Ọbọ̀n bọ̀ ọ̀ bá le wẹ̀  
**Ègbè:** Bomi sọmọ lára  
 Èè ónída òòòò  
 Ónída òòò  
 Ọbọ̀n bọ̀ ọ̀ bá le wẹ̀  
**Lílẹ̀:** Bomi sọmọ lára...  
 Ééééé  
 Ọ̀gún náà ní ó wọ̀lé deni  
 Ọ̀gún náà ni ó wọ̀lé ọ̀mọ̀  
 Èni ránmọ̀ lájò ní ó wọ̀lé deni  
**Ègbè:** Ọ̀gún náà ní ó wọ̀lé deni  
**Lílẹ̀:** Èni ránmọ̀ lájò ní ó wọ̀lé ọ̀mọ̀  
**Ègbè:** Ọ̀gún náà ní ó wọ̀lé deni  
**Lílẹ̀:** Ééé òkè aya mi e sá máa wò  
 Ọ̀kè àyà ni ẹ̀ sá máa wò  
 Bóbìnrin dọ̀kọ̀ tí ò wí ò  
 Ẹ̀ wòkè àyà ò  
**Ègbè:** Ọ̀kè àyà ni ẹ̀ sá máa wòòò  
**Lílẹ̀:** Bóbìnrin dọ̀kọ̀ tí ò wí ò  
 Ẹ̀ wòkè àyà ò  
**Ègbè:** Ọ̀kè àyà ni ẹ̀ sá maa wòò  
**Lílẹ̀:** Ééèèèèèèèè!  
 Ọ̀nìrọ̀ókò ló bí mi ò  
 Onírookò ló bí mi  
 Igi tẹ̀éré yẹ̀gbó o  
**Ègbè:** Ọ̀nìrọ̀ókò ló bí mi  
 Igi tẹ̀éré yẹ̀gbó o  
**Lílẹ̀:** Onírookò ló bí mi  
 Igi tẹ̀éré yẹ̀gbó o  
**Ègbè:** Ọ̀nìrọ̀ókò ló bí mi  
 Igi tẹ̀éré yẹ̀gbó o  
**Ègbè:** Onírookò ló bí mi  
 Igi tẹ̀éré yẹ̀gbó ò...  
**Lílẹ̀:** Wéréwéré bí ewé àdó  
 Ẹ̀ jó tìrọ̀kò  
**Ègbè:** Wàràwàrà bí ewé àdó  
 Ẹ̀ jó tìrọ̀kò  
**Lílẹ̀:** Wéréewéréé bí ewé àdó  
 Ẹ̀ jó tìrọ̀kòòòò  
**Ègbè:** Wàràwàrà bí ewé àdó  
 Ẹ̀ jó tìrọ̀kòòòò...  
**Lílẹ̀:** Ọ̀mọ̀ Láṣelẹ̀  
 Yóó mà sì da

Yóó mà sì da  
 Ó mà sẹ̀ n dára a bọ̀ wá  
 È lọ̀ fara yin balẹ̀ ò  
**Ègbẹ̀:** Yóó da  
 Ó sẹ̀sẹ̀ n dára á bọ̀ wá  
 È lọ̀ fara yin balẹ̀...  
**Lílẹ̀:** Ọ̀rọ̀ yíi kojá àfẹ̀nuso  
 Ọ̀rọ̀ yíi kojá àfẹ̀nuso  
 Èni tó bá wá o  
 Ló le dá rọ̀yin o  
**Ègbẹ̀:** Ọ̀rọ̀ yíi kojá àfẹ̀nuso...  
**Lílẹ̀:** Èèè  
 È má jọ̀jà mí ó run  
 Ọ̀jà tỌ̀lọ̀run dá ò  
**Ègbẹ̀:** È má jọ̀jà mí ó run ùn  
 Ọ̀jà tỌ̀lọ̀run dá ò  
**Lílẹ̀:** È má jọ̀jà mí ó run  
 Ọ̀jà tỌ̀lọ̀run dá ò  
**Ègbẹ̀:** È má jọ̀jà mí ó run ùn  
 Ọ̀jà tỌ̀lọ̀run dá ò  
**Lílẹ̀:** È má pẹ̀ ò ríjọ̀ mi  
 È jẹ̀ n jíjọ̀ ọ̀pẹ̀ o  
**Ègbẹ̀:** È má pẹ̀ ò ríjọ̀ mi  
 È jẹ̀ n jíjọ̀ ọ̀pẹ̀ ò  
**Lílẹ̀:** È má pẹ̀ ò ríjọ̀ mi  
 È ò ríjọ̀ ọ̀pẹ̀ o  
**Ègbẹ̀:** È má pẹ̀ ò ríjọ̀ mi  
 È ò ríjọ̀ ọ̀pẹ̀ o  
**Lílẹ̀:** È má pẹ̀ ò ríjọ̀ mi  
 È ò ríjọ̀ ọ̀pẹ̀ o  
**Ègbẹ̀:** È má pẹ̀ ò ríjọ̀ mi  
 È ò ríjọ̀ ọ̀pẹ̀ o  
**Lílẹ̀:** Àwa n lọ̀  
 A forin dágbére ò  
 Àwa n lọ̀  
 A forin dágbére o  
 Bórò ọ̀ lọ̀  
 Yóó sòkò orin ò  
**Ègbẹ̀:** Àwa n lọ̀  
 A forin dágbére o  
 Bórò n lọ̀  
 Yóó sòkò orin ò  
**Lílẹ̀:** Gbàyè n jó  
 Alákànmú n jó  
 Ikú ò mà níí torí è pẹ̀nikan ò  
**Ègbẹ̀:** Gbàyè n jó  
 Alákànmú n jó  
 Ikú ò mà níí torí è pẹ̀nikan ò  
**Lílẹ̀:** È jẹ̀ á relé  
 Ilé là n rẹ̀è

**Ègbè:**

Báyé bá n yẹni lóde  
Kò dẹnúu lé  
È jẹ á relé  
Ilé là n rẹ̀  
Báyé bá n yẹni lóde  
Kò dẹnúu lé...



**APPENDIX II**  
**Sample of *orin kete* II**

**Ilé Arísányán níbi sàràà òkú (18/08/2018)**

- Lilé:** Mo fabèbè mi bè yá ò  
Mo fabèbè òòò  
Àní kótén kótén  
Kótén lajá á lámi  
Mo ò fabèbè mi bèyá o
- Ègbè:** Mo fabèbè mi bè yá ò  
Mo fabèbè o  
Kótén kótén  
Kótén lajá á lámi  
Mo ò fabèbè mi bèyá ò
- Lilé:** Mo fabèbè mi bè yá ò  
Mo fabèbè òòò  
Àní kótén kótén  
Kótén lajá á lámi  
Mo ò fabèbè mi bèyá o
- Ègbè:** Mo fabèbè mi bè yá ò  
Mo fabèbè o  
Kótén kótén  
Kótén lajá á lámi  
Mo ò fabèbè mi bèyá ò...
- Lilé:** Èébúḍḍá ẹ gbèbè ò
- Ègbè:** Mo fabèbè mi bèyá ò
- Lilé:** Èébúḍḍá ẹ gbèbè ò
- Ègbè:** Mo fabèbè ni bèyá ò
- Lilé:** Kóredé ẹ gbèbè ò
- Ègbè:** Mo fabèbè mi bèyá ò...
- Lilé:** Àríké ẹ gbèbè ò
- Ègbè:** Mo fabèbè mi bèyá ò  
Mo fabèbè o  
Kótén kótén  
Kótén lajá á lámi  
Mo ò fabèbè mi bèyá ò...
- Lilé:** Ta bá bèyá o gbèbè ò
- Ègbè:** Mo fabèbè mí bèyá ò
- Ohùn:** Àsẹẹgẹ  
Àkíkà
- Lilé:** Àríké, firù yò wá ó  
Ọtun lojọ́ n yọ  
Àríké ibi ó ré lo nílẹ̀ yíí  
Èébúḍḍá ibà òòò
- Ègbè:** Kílẹ̀ ma yò wá ò  
Ọtun lojọ́ n yọ
- Lilé:** Kíbi ò ré lo nílẹ̀ yíí  
Èébúḍḍá ibà òòò
- Ègbè:** Kílẹ̀ má yò wá òòò  
Ọtun lojọ́ yọ
- Lilé:** È ẹ̀ ri

Lójú àlá ni mo gbé ríya mi  
 Lójú àlá ni mo gbé ríya mi  
**Ohùn:** Àríké, Àríké òpó  
**Lílé:** Lójú àlá ò ni mo gbé ríya mi  
 Alààríké wẹ̀wù àlá  
 O wà lóri eṣin ò  
**Ègbè:** Lójú àlá ò  
 Ni mo gbé ríyami òòò  
**Lílé:** Alàríké ja jà já  
 Ja kúrò lára mi  
 Èébúḍòlà já jà já  
 Ja kúrò larà mi  
 Gbogbo idè àwọn ọ̀tá  
 Ja kúrò lara mi ò  
**Ègbè:** Já jà já ò  
 Ja kúrò lára mi ò  
**Lílé:** Ìdè àwọn ọ̀tá ò  
 Ja kúrò lára mi ò  
**Ègbè:** Jà jà jà òòò  
 Ja kúrò lára mi ò  
**Ohùn:** Àṣẹ̀ẹ̀gẹ̀  
 Àkíikà  
**Lílé:** Kí lẹ̀ mọ̀ òòòò?  
 Kí lẹ̀ mọ̀ léyẹ̀lé óóó?  
**Ègbè:** Ọ̀mọ̀ léyẹ̀lé ẹ̀ni òòò  
**Lílé:** Kí lẹ̀ mọ̀ òòò ò?  
 Kí lẹ̀ mọ̀ láṣọ̀ rí ó?  
**Ègbè:** Ọ̀mọ̀ láṣọ̀ tí í boni ò  
**Lílé:** Kí lẹ̀ mọ̀ o?  
 Kí lẹ̀ mọ̀ léyẹ̀lé óóó?  
**Ègbè:** Ọ̀mọ̀ léyẹ̀lé ẹ̀ni òòò  
**Lílé:** Ta bá dàgbà òòòò  
 Tá a pè ránniṣẹ̀ óóó  
**Ègbè:** Ọ̀mọ̀ láṣọ̀ tí í boni òòòò  
**Ohùn:** Àṣẹ̀ẹ̀gẹ̀  
 Àkíikà  
**Lílé:** Ìlẹ̀kẹ̀ lọ̀mọ̀  
 É é gbọ̀dọ̀ já o  
**Ohùn:** E dá músò ò  
**Ègbè:** Músòòòò  
**Lílé:** Ìlẹ̀kẹ̀ lọ̀mọ̀  
 É é gbọ̀dọ̀ já o  
 Ọ̀mọ̀ tó O fún wa  
 É é gbọ̀dọ̀ já bó  
**Ègbè:** Ìlẹ̀kẹ̀ lọ̀mọ̀  
 É é gbọ̀dọ̀ já ò  
**Lílé:** Ọ̀mọ̀ tí O fún mi ò  
 Éé gbọ̀dọ̀ kú ò  
**Ègbè:** Ìlẹ̀kẹ̀ lọ̀mọ̀  
 É é gbọ̀dọ̀ já ò

**Ohùn ilù:** È bá mi gbomọ òkè lantílantí  
È bá mi gbọmọ òkè lantílantí

**Lílé:** Kòşekòşẹ n tilákòşẹ òòò  
Kòşekòşẹ n tilákòşẹ  
Ìyá omọ ò sọrọ  
Kó má şẹ bẹẹ rí ó  
Kòşekòşẹ n tilákòşẹ

**Ègbè:** Kòşekòşẹ n tilákòşẹ ò

**Lílé:** Aláraagbó

**Ègbè:** Kòşekòşẹ n tilákòşẹ  
Ìyá omọ ò sọrọ  
Kó má şẹ bẹẹ rí ó  
Kòşekòşẹ n tilákòşẹ...

**Lílé:** kòşekòşẹ n tilákòşẹ  
Aláriké  
Kòşekòşẹ n tilákòşẹ  
Ìyá omọ ò sọrọ  
Kó má şẹ bẹẹ rí ó  
Kòşekòşẹ n tilákòşẹ

**Ègbè:** Kòşekòşẹ n tilákòşẹ òòò

**Lílé:** Aláraagbó

**Ègbè:** Kòşekòşẹ n tilákòşẹ

**Lílé:** A kúkú yẹ wá

**Ègbè:** Kòşekòşẹ n tilákòşẹ

**Àrángbọ 1:** È şeun òòòò  
È şé òòò ooo

**Àrángbọ 2:** È kú ọrọ ìyá

**Àrángbọ 3:** È kú ọrọ ìyá

**Àrángbọ 3:** È kú ináwó

**Àrángbọ 2:** È şé ò

**Àrángbọ 4:** È kú ọrọ ìyá  
Yọọ yẹ yín

**Ohùn 1:** Àşẹ wáà  
Àşẹ wáà...

**Ohùn ìyá  
ilù Ìbènàbẹ:** Abídí eşin pátákun pátákun  
Abídí eşin pátákun pátákun  
Níbo ni n kòdí mi sí...  
È bámi gbọmọ òkè  
Lantí lantí  
Lantí lantí  
È bámi gbọmọ òkè  
Lantí lantí...  
Bèbè ìdí ó wà níbẹ  
Bó bá dàbí irọ  
È yẹẹ wò...  
(eni tí ohùn ilù n kì n jó fowọ kàndí)  
Bílèèdì, bílèèbì, bílèèdì  
È má fabẹ ifárí şeré

**Oníyọ:** Bílèèdì

**Ohùn ilù:** È má fabẹ ifárí sére  
**Oníjọ:** Bílèèdì  
**Ohùn ilù:** Ọmọ Apébiówó  
**Oníjọ:** O ò  
**Ohùn ilù:** O ò ní mọ̀sì  
**Oníjọ:** Àṣẹ...  
**Ohùn ilù:** O ò ní didákudà  
**Oníjọ:** Àmín o  
**Ohùn ilù:** Èni ẹ̀lẹ̀ni kò ní...  
**Oníjọ:** Kò ní gbàṣe mi ẹ  
**Ohùn ilù:** Ọmọ Apébiówó  
**Oníjọ:** Ó òòò  
**Ohùn ilù:** Orí ẹ̀ni ló ń yọ̀ni  
Orí ẹ̀ni ló ń yọ̀ni  
  
**Ohùn ilù**  
**àti oníjọ:** Ènìyàn ò fẹ̀nifórò  
Bí ò sorí ẹ̀ni  
Orí ẹ̀ni mà ló ń yọ̀ni  
Orí ẹ̀ni mà ló ń yọ̀ni  
  
**Ohùn ilù:** Ríkísí pin  
Ríkímşí pin  
Alágbèdẹ ò rí bẹ̀bà rọ  
Ríkísí pin  
  
**Ìṣàré:** Ọmọ Atééréjayé  
Gbẹ̀ra nílẹ̀ ko dide  
Kò mà le dá mi lóhùn mọ̀ o  
  
**Lílẹ:** Èèèèè  
Èèèèè  
Égbẹ̀ Àríké yadé ò  
Èèèèè  
Ọmọ kékeré ẹ̀gbẹ̀ Àríké yadé ò  
Èjinní àgbé ọmọ Bàyamù  
Olóólà tí máa mọ̀kọ̀ àbẹ̀  
Lábándé ọmọ àríké-ewu-mọ̀bẹ̀  
Ọmọ ọ̀gbìngbìn loko  
Ọ̀gbìngbìn làtà  
Ọmọ ọ̀kọ̀là tí ọ̀ mọ̀ wọ̀n  
Ní máa gbowóolà lódò tiwọ̀n  
Ọmọ ẹ̀ranko mẹ̀rindínlógún  
Lẹ̀jinní àgbé kọ̀ nílá tí ò gbowó  
Égbẹ̀ Àríké yadèè  
Apá yín ò sẹ̀gi  
Èjẹ̀ niyìn oògùn...  
Ìyẹ̀rú Ọlófà mojò  
Ọlálọ̀mí ọmọ Abíşujóókọ  
Ìjà kan  
Ìjà kàn  
Ìjà kan tí wọ̀n ń jà lébè  
Ọlálọ̀mí ó şojú ebè  
Ó şojú poro nínú oko

Èèè  
 Egbé Àríké yadé ò  
 Ó yadé  
 Òyànyáriya òòò  
**Ègbè:** Egbé Àríké yadé ò  
 Ó yadé  
 Òyànyáriya òòò  
**Lilé:** Egbé Àríké ya dé ò  
 Ó yadé èèè  
 Òyànyáriya òòò  
**Ègbè:** Egbé àríké yadé ò  
 Ó yadééé  
 Òyànyáriya òòò  
**Lilé:** Egbé àríké yadé ò  
 Ééé  
 È bá wa sèééé  
 Aráagbó bá wa sé  
 Ìyálóde Òjókòò-bìrikìtì-kalè  
 Adáko má nipèkun  
 È báwa sèé  
 Ère ibi tẹ ẹ wa ò  
 È bá wa sèé  
 Yèyè aláṣọ osùn ò  
**Ègbè:** Abomiwàrun bá wa se ò  
 È bá wa sé  
 Ère aláṣọ osùn ò  
**Lilé:** Abomiwàrun bá wa sé ò  
 È báwa sé  
 Yèyè aláṣọ osùn ò  
**Ègbè:** Abomiwàrun bá wa sé ò  
 È bá wa sé  
 Ère aláṣọ osùn ò  
**Lilé:** Abomiwàrun bá wa sé ò  
 Èèèè  
 Èèèè  
 Èèèè  
 Èèèè  
 Oriṣà má já á  
 Òriṣà má jẹ tẹmi ó gbé  
 Èébumdólá Àríké  
 Òriṣà má jẹ tàwa ó gbé  
 Oba Olúwa má jẹ tàwa ó gbé  
 Oba Olúwa má jẹ tàwa ó gbé  
**Ègbè:** Òriṣà má jẹ tàwa ó gbé  
**Lilé:** Oba Olúwa má jẹ tàwa ó gbé  
**Ègbè:** Òriṣà má jẹ tàwa ó gbé  
**Lilé:** Oba Olúwa má jẹ tàwa ó gbé  
**Ègbè:** Òriṣà má jẹ tàwa ó gbé...  
**Àrángbó:** Ògèdè ẹ gbódò kó yàgàn  
 Ògèdè ẹ sunkú àti dẹ o

Kára má ni gbogbo wa ò  
 Kára dẹ wá sówó  
 Kára dẹ wá sómọ ò  
 Ká rí bá ti sé  
 Ká máa rí jẹ  
 Ká máa rí mọ ò...  
**Lílé:** Oba Olúwa májẹ tàwa ó gbé  
**Ègbè:** Òrìṣà má jẹ tàwa ó gbé  
**Lílé:** Éééé  
 Òkè àyà ni ẹ sá máa wò  
 Bóbìnrin dọkọ tí ò wí  
 Ẹ wòkè àyà ò  
**Ègbè:** Òkè àyà ni ẹ sá máa wò  
**Lílé:** Bóbìnrin dọkọ tí ò wí  
 Ẹ wòkè àyà ò  
**Ègbè:** Òkè àyà ni ẹ sá máa wò  
**Lílé:** Bóbìnrin dọkọ tí ò wí  
 Ẹ wòkè àyà ò  
**Ègbè:** Òkè àyà ni ẹ sá máa wò...  
**Lílé:** Ééé  
 Àrà ò bá dá ẹdààà  
 Èyí ò bá wí  
 Lẹ wí ò ní ò  
**Ègbè:** Àrà ò bá dá  
 Lẹ dá à nì o  
**Lílé:** Èyí ò bá jó  
 Lẹ jó ò ní  
**Ègbè:** Àrà ò bá dá  
 Lẹ dá à nì o  
**Lílé:** Eyi ò bá wí  
 Lẹ wí ò ní  
**Ègbè:** Àrà ò bá dá  
 Lẹ dá à nì o  
**Lílé:** Éèèè  
 Éèèè  
 Omọ Arórení  
 Ègbè mi ẹ bò mí wítíwítì ò  
 Ègbè mi ẹ bò mí wítítítì ò  
 Iká kan ò lè jẹ kóògùn jẹ  
**Ègbè:** Ègbè mi ẹ bò mí wítítítì ò  
**Lílé:** Iká kan ò lè fẹkùùkù lá o  
**Ègbè:** Ègbè mi ẹ bò mí wítítítì ò...  
**Ìṣàré:** Éèèè  
 Ìyamí Àríké dáraalẹ ò  
 Ikú pabírí, Àríké  
 Ikú pabìrì  
 Abìrì rọrun alákeji...  
 Àfẹni òbò ò bá bí  
 Nikú ò le ẹ pa...  
 Ìyá mi tí mọ bá ni o má jòkùnrun

Àríkẹ́  
Kó ọ má jẹkòlọ́...  
Ohun tókúú báa jẹ lájùlé ni ọ bá wọn je...

**Lílẹ̀:** Awo lọ  
N ò mà ráwo mọ ò

**Ègbè:** Awo lọ  
A ò mà ráwo mọ ò

**Lílẹ̀:** Àríkẹ́ awó lọ òòò  
N ò mà ráwo mọ ò

**Ègbè:** Awó lọ  
A ò ma ráwo mọ ò

**Ègbè:** Awo lọ  
A ò mà ráwo mọ ò

**Lílẹ̀:** Àríkẹ́ awó lọ òòò  
N ò mà ráwo mọ ò

**Ègbè:** Awó lọ  
A ò ma ráwo mọ ò

**Lílẹ̀:** Éèèè  
Àríkẹ́  
Ìyá Àjíkẹ́  
Gbogbo yín kẹ lọ ọ dide  
Bóko ò jìnnà ilá ò gbòdò kó ò

**Ègbè:** Gbogbo yín ẹ nàró dide òòò

**Lílẹ̀:** Bóko ò jìnnà ilá ò gbòdò kó ò

**Ègbè:** Gbogbo yín ẹ nàró dide òòò

**Lílẹ̀:** Bóko ò jìnnà ilá ò gbòdò kó ò

**Ègbè:** Gbogbo yín ẹ nàró dide òòò...

**Lílẹ̀:** Éèèè  
È má padà léyìn mi  
Èwe wẹwẹ  
È má padà léyìn mi ò  
Mo lékọ nílèèè

**Ègbè:** È ká re yàráa mi ò  
Èwe wẹwẹ  
È má padà léyìn mi ò

**Lílẹ̀:** Mo lékọ nílèèè  
È ká re yàráa mi ò

**Ègbè:** Èwe wẹwẹ  
È má padà léyìn mi ò

**Lílẹ̀:** È káre yàrá mi o  
È káre yàrá mi o

**Ègbè:** Èwe wẹwẹ ẹ o  
È ká re yàráa mi òòò

**Lílẹ̀:** È káre yàrá mi o  
È káre yàrá mi o

**Ègbè:** Èwe wẹwẹ ẹ o  
È ká re yàráa mi òòò...

(Orin tẹ sí iwájú, olùwádìí lọ bá àwọn olùsìn ní ojúbọ Alára-Igbó àti ti àwọn òrìṣà mìíràn tó wà ní inú ilé, níbi tí wọn ti n ẹ̀ ṣìn lọ léyìn tí wọn parí ti ojú oorí ní ìta)

**Ìwúre:** Nígba Tóóyìn wá wà nípò  
Má jẹ bàjẹ  
**Ohùn:** Àṣẹ wáá  
**Ìwúre:** Mo wá fi Tóyìn lé ẹ lówọ ò...  
Gbogbo owó tó jẹ  
Jẹ kó san án  
Jẹ kó san an  
Bẹ̀ẹ̀ ni kó rí  
**Ohùn:** Àṣẹ wáá  
**Ìwúre:** Kó ṣẹ bẹ̀ẹ̀...  
E pàdà àti Làádà  
Mée mómọ kan sódọ mọ o...  
**Orin:** Èke pabì ó dé ò  
Àyìnké pa tiè ó yàn  
**Orin:** Èke pabì ó dé ò  
Àyìnké pa tiè ó yàn o...  
**Lilé:** Èjẹ balẹ́ kára rò  
Ó dògún sòròsoro  
**Ègbè:** Èjẹ balẹ́ kara rò  
**Lilé:** Ó dògún sòròsoro  
**Ègbè:** Èjẹ balẹ́ kára rò ooo  
**Lilé:** Músò dá músò o  
E bá mi dá músò fAráagbóóó  
**Ègbè:** Músò ò  
E bá mi dá músò faráagbóóóó  
**Lilé:** Músòò  
Kí la ó máa fòní jú ò  
**Ègbè:** Ìnbà la ó máa fòní jú ò ìnbà ò  
**Lilé:** Kí la ó máa fòní jú ò  
**Ègbè:** Ìnbà, la ó máa fòní jú ò ìnbà ò  
**Lilé:** Ìnbà àgbà mo foribalẹ́  
Kí n má ṣawo ṣe ò  
**Ègbè:** Ìbà àgbà mo forí balẹ́  
Kí n má ṣawo ṣe  
**Lilé:** Èyin tó layé  
Mo forí balẹ́  
Kí n má ṣawo ṣe  
**Ègbè:** Àgbààgbà mo forí balẹ́  
Kí n má ṣawo ṣe  
**Lilé:** Aláraagbo mo forí balẹ́  
Kémi má ṣawo ṣe  
**Ègbè:** Àgbààgbà mo forí balẹ́  
Kémi má ṣawo ṣe  
**Lilé:** Olúwéré mo forí balẹ́  
Kémi má ṣawo ṣe  
**Ègbè:** Àgbààgbà mo forí balẹ́  
Kémi má ṣawo ṣe  
**Lilé:** Ìbejì mo forí balẹ́  
Kí n má ṣawo ṣe



**Ègbè:** Àgbààgbà mo forí balè  
 Kí n má sawo şe...  
**Lilé:** Músò ò  
 Àríké o ÷hun ayé pé o ÷e òòò  
 Ò ÷hun ayé pé o ÷e ò  
 Káyé má ÷e síò sòrò rẹ  
 O ÷hun ayé pé o ÷e  
**Ègbè:** Mo ÷hun ayé pé n ÷e ò  
 Káyé má ÷e síò sòrò mi  
 Mo ÷hun ayé pé n ÷e  
 Mo ÷hun ayé pé n ÷e  
 Òrò mí dọwọ ìyàà mi  
 Mo ÷hun ayé pé n ÷e...  
**Lilé:** Ta lẹ a gbójú lé ò  
 Ta lẹ a gbójú lé  
**Ègbè:** Atèlèni-má-gbèjaé ò  
 Ègbé mo gbójú lé  
**Lilé:** Ta lẹ a gbójú lé ò  
 Ta lẹ a gbójú lé  
**Ègbè:** Atèlèni-má-gbèjaé ò  
 Ègbé mo gbójú lé ...  
**Lilé:** N ó maa lọ ò  
 Bó bá dàárò  
 Ma tún wá ò  
**Ègbè:** Emi ò mà dágberé  
 A màmà dari dé ò

#### Èré nídiì Òrìṣà Ìbejì àti Ìbejì bíbọ

**Lilé:** Ìyá làwòko  
**Ègbè:** Táyélolú lo níjọ  
**Lilé:** Ìyá Làwòko  
**Ègbè:** Táyélolú lo níjọ  
**Lilé:** Táyélolú lo níjọ  
 Táyélolú lo níjọ  
 Ìyá Làwòko  
**Ègbè:** Táyélolú lo níjọ  
**Lilé:** Ìyá làwòkooo  
**Ègbè:** Táyélolú lo níjọ  
**Lilé àti**  
**Ègbè:** Ìyáàbejì  
 È jẹ ÷hun tí mo fẹ ó  
 Sepo fún Táyé  
 È bá wa sẹwà fúnbéjì ò  
 Ìyáàbejì  
 ÷hun tí mo fẹ ó  
 Sepo fún Táyé  
 È bá wa sẹwà fúnbejì òòò  
**Lilé àti**  
**Ègbè:** Epo n bẹ  
 Èwà n bẹ ò

|                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|--------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                    | <p>Àyà mi ò já<br/> Ó óó eee<br/> Àyà mi ò já láti bíbejì ò<br/> Epo n bẹ<br/> Èwà n bẹ òòò</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <b>Lilé àti</b>    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <b>Ègbè:</b>       | <p>Epo n bẹ<br/> Èwà n bẹ ò<br/> Àyà mi ò já<br/> Ó óó eee<br/> Àyà mi ò já láti bíbejì ò<br/> Epo n bẹ<br/> Èwà n bẹ òòò</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>Lilé àti</b>    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <b>Ègbè:</b>       | <p>Epo n bẹ<br/> Èwà n bẹ ò<br/> Àyà mi ò já<br/> Ó óó eee<br/> Àyà mi ò já láti bíbejì ò<br/> Epo n bẹ<br/> Èwà n bẹ òòò</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>Àrángbọ:</b>    | <p>Toò, Táyé ati Kèhìn, Èjìwùmí abíáyò, ẹ gbà mí bí mo ẹe rí o. Ìpè yin mo gbọ lójijipé àwọn ní ki n fi omi tútù, obì tútù, epo tútù bọ ìbejì. Mo sì wáà sáré, mọ sáré, mo lò ọ rà á gégé bí abiamọ. Wọn lótaa pọ fún mi sùgbón èyin lé lé gbà mi. Mo ti ko o wá ó, ẹ wá gbèjà mi. Ẹ gbèjà mi, ki n jẹrí, ki máa jẹrí ọtá báylí ni, ọtá ilé ni, ọtá ọde ni, ọtaalé ọkọ, ọtaalé baba, ẹ jẹ n borí wọn ni ò... Ẹ rí mi lómọ kékéé tẹẹ fi tòmí wá, ẹ wá gbámí lágbà...<br/> <b>Ohùn:</b> Ẹ gbọ bíya yín ẹe wí ò, iya yín ló n pè yín, má jẹẹ ó ríjà o, má jẹẹ ó rí wàhàlà ò...<br/> Ẹ gbèjà wa ò... (ó n da obì). Mo dúpẹ ò, mo dúpẹ ò...</p> |
| <b>Olùsin kan:</b> | Emi ni mo kóbì méjì silẹ o (Wọn da obì, ó sì dà)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>Àrángbọ:</b>    | <p>Mo dúpẹ o<br/> Táyélolú ìşẹ̀ẹ̀rẹ̀ wẹ̀wẹ̀<br/> Ìkò̀nkò̀sọ̀ aríjọ̀-şàna-ìyàwó<br/> Ọ̀kan mo ní n bí<br/> Èjì ló wọ̀lé tò mí<br/> Ọ̀bẹ̀-kìşì-bẹ̀-kẹ̀şẹ̀<br/> Ó wọ̀lé alákiísà<br/> Ó sọ ọ donígba-aşọ<br/> Ojú ni pókí<br/> Fún mi nírù n rójú şiré...<br/> Mo yíkàà ìyá o<br/> Nílẹ̀ ni mo wà o<br/> Nílẹ̀ ni mo wà o...</p>                                                                                                                                                                                                                                                                                                              |
| <b>Orin:</b>       | <p>Táyélolú lóun ó şokọ mi<br/> Ọmọkèhíndé lóun ó şokọ mi<br/> Oò sí ni n máa ródò lódrùn mọ o<br/> Táyélolú lóun ó şokọ mi</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <b>Ègbè:</b>       | <p>Táyélolú lóun şokọ mi<br/> Ọmọkèhíndé lóun ó şokọ mi</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |

Ó sí ni n máà ródò lóòrùn mọ o  
 Táyélolú lóun ó ọkọ mi  
**Lílé:** Táyélolú lóun ó ọkọ mi  
 Ọmọkẹhíndé lóun ó ọkọ mi  
 Oò sí ni n máà ródò lóòrùn mọ o  
 Táyélolú lóun ó ọkọ mi  
**Ègbè:** Táyélolú lóun ọkọ mi  
 Ọmọkẹhíndé lóun ó ọkọ mi  
 Ó sí ni n máà ródò lóòrùn mọ o  
 Táyélolú lóun ó ọkọ mi  
**Ohùn:** E gbèjà mi ò. Mi ò le dájà ara mi gbè o  
**Lílé:** Bótàá n perí wa lójúu odósìni  
**Ègbè:** Táyélolú gbèjà wa lójúu páálí  
**Lílé:** Bótàá n perí wa lójúu odósìni  
**Ègbè:** Táyélolú gbèjà wa lójúu páálí  
**Lílé:** Bótàá n perí wa lójúu odósìni  
**Ègbè:** Táyélolú gbèjà wa lójúu páálí  
**Lílé:** Àjànkoro dùgbèdùgbè o  
 Àjànkoro dùgbèdùgbè  
 A rúbọ  
 Ebo dà sé ò  
**Ègbè:** Àjànkoro dùgbèdùgbè  
**Lílé:** A rúbọ  
 Ebo dà sé ò  
**Ègbè:** Àjànkoro dùgbèdègbè  
**Lílé:** Ikú lọ owó bọ wá ò  
**Ègbè:** Àjànkoro dùgbèdùgbè

**APPENDIX III**  
**Sample of *orin kete* III**  
**Ní ibi iwúyè Olú of Igbóqrà (25/05/2019)**

- Ìsàré:** Ajísolá  
 Ọmọ Ọjètàdínlógún  
 Ẹni bínọ Ìrèsé  
 Olúwa rẹ á bórò so ni  
 Ọlélééééééé  
 Ẹni aléèkú dé.  
 Lèkúléku ò  
 Ẹni aléèkú dé
- Ègbè:** Ọlélé  
 Ẹni aléèkú dé
- Lílé:** Ẹni aléèkú dé ò  
 Léèkúléku ò  
 Ẹni aléèkú dé
- Ègbè:** Ọléléé  
 Ẹni aléèkú dé
- Lílé:** Ẹni àléèku dé o  
 Lèkuléku òòò  
 Ẹni a léé kú dé o
- Ègbè:** Ọléléé  
 Ẹni aléèkú dé
- Lílé:** Léèkúléku ò  
 Ẹni aléèkú dé
- Ègbè:** Ọléléé  
 Ẹni aléèkú dé...
- Lílé:** Ajísolá  
 Léèkúléku ò  
 Ẹni aléèkú dé
- Ègbè:** Ọléléé  
 Ẹni aléèkú dé
- Ohùn:** Eyin, olóyè, ẹ wá nàwó fóníketeee!
- Lílé:** Léèkúléku ò  
 Ẹni aléèkú dé
- Ègbè:** Ọléléé  
 Ẹni aléèkú dé
- Lílé:** Ọmọ Aşóróolú  
 Léèkúléku ò  
 Ẹni aléèkú dé
- Ègbè:** Ọléléé  
 Ẹni aléèkú dé...
- Lílé:** Gbogbo olóyè o  
 Léèkúléku ò  
 Ẹni aléèkú dé
- Ègbè:** Ọléléé  
 Ẹni aléèkú dé
- Lílé:** Ọmọ Aşóróolú  
 Léèkúléku ò

**Ègbè:** Èni aléèkú dé  
 Òléléé  
**Lilé:** Èni aléèkú dé  
 Léèkúléku ò  
**Ègbè:** Èni aléèkú dé  
 Òléléé  
**Lilé:** Èni aléèkú dé  
 Léèkúléku ò  
**Ègbè:** Èni aléèkú dé  
 Òléléé  
**Lilé:** Èni aléèkú dé  
 Léèkúléku ò  
**Ègbè:** Èni aléèkú dé  
 Òléléé  
**Lilé:** Èni aléèkú dé  
 Léèkúléku ò  
**Ègbè:** Èni aléèkú dé  
 Òléléé  
**Lilé:** Èni aléèkú dé  
 Léèkúléku ò  
**Ègbè:** Èni aléèkú dé  
 Òléléé  
**Lilé:** Èni aléèkú dé  
 Omọ Aṣóróolú  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ o  
**Lilé:** Wèrèwèrè ní ó rìn wọmi lọ o  
**Ègbè:** Èni tó pé o má réré ọba je  
**Lilé:** Wèrèwèrè ní o rìn wọmi lọ o  
**Ègbè:** Omọ Aṣóróolú  
**Lilé:** Èni tó pé o má réré ọba je  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ o  
**Lilé:** Wèrèwèrè ní ó rìn wọmi lọ o  
**Ègbè:** Èni tó pé o má réré ọba je  
**Lilé:** Wèrèwèrè ní o rìn wọmi lọ o  
**Ègbè:** Wèrèwèrè ní o rìn wọmi lọ o  
**Lilé:** Ni ó rìn wọmi lọ  
**Lilé:** Èni tó pé o má réré ọba je  
**Ègbè:** Wèrèwèrè ní o rìn wọmi lọ o  
**Lilé:** Èni tó pé o má réré ọba je  
**Ègbè:** Wèrèwèrè ní o rìn wọmi lọ o  
**Lilé:** Ìlùfemilóyè  
**Ègbè:** Èni tó pé o má réré ọba je  
**Lilé:** Wèrèwèrè ní o rìn wọmi lọ o...  
 Aṣóróolú máa bèrù èyàn  
 Aṣóróolú máa bèrù èyàn  
 Ayé ò fèni pèlú adé o  
 Aṣóróolú máa bèrù èyàn  
**Ègbè:** Aṣóróolú máa bèrù èyàn  
 Aṣóróolú máa bèrù èyàn

Ayé ò fẹni pẹlú adé o  
 Aṣóróolú máa bẹ̀rù èyàn...  
**Lílẹ̀:** Ḿáa bẹ̀rù èyàn  
 Èèrà ò fẹ̀ pòpórò dénu o  
 Aṣóróolú máa bẹ̀rù èyàn  
**Ègbè:** Ayé ò fẹni pẹlú adé o  
 Aṣóróolú máa bẹ̀rù èyàn  
**Lílẹ̀:** Ḿáa bẹ̀rù èyàn  
 Èèrà è é fẹ̀ pòpórò dénu o  
 Aṣóróolú máa bẹ̀rù èyàn  
**Ègbè:** Ayé ò fẹni pẹlú adé o  
 Aṣóróolú máa bẹ̀rù èyàn  
**Lílẹ̀:** Ḿáa bẹ̀rù èyàn  
 Èèrà è é fẹ̀ pòpórò dénu o  
 Aṣóróolú máa bẹ̀rù èyàn  
**Ègbè:** Ayé ò fẹni pẹlú adé o  
 Aṣóróolú máa bẹ̀rù èyàn  
**Lílẹ̀:** Ọba ò  
 Ọba aláṣe  
 Kí lẹ̀ n fọba pè?  
**Ègbè:** Ọba ò  
 Ọba aláṣe  
 Ọba  
**Lílẹ̀:** Kí lẹ̀ n fọba pè?  
**Ègbè:** Ọba ò  
 Ọba aláṣe  
 Ọba  
**Lílẹ̀:** Táyélolú òdò  
 Kí lẹ̀ n fọba pè?  
**Ègbè:** Ọba ò  
 Ọba aláṣe  
 Ọba  
**Lílẹ̀:** Ọba tó tó bí aró  
**Ègbè:** Ọba ò  
 Ọba aláṣe  
 Ọba  
**Lílẹ̀:** Ọbaa rẹ̀rẹ̀rẹ̀ bí osùn o  
**Ègbè:** Ọba ò  
 Ọba aláṣe  
 Ọba  
**Lílẹ̀:** Aṣoròólú o  
 Kí lẹ̀ n fọba pè o?  
**Ègbè:** Ọba aláṣe  
 Ọba  
**Lílẹ̀:** Kí lẹ̀ n fọba pè o?  
**Ègbè:** Ọba ò  
 Ọba aláṣe  
 Ọba  
**Lílẹ̀:** Èyín ara ilé o  
 Kí lẹ̀ n fọba pè o?

**Ègbè:**           Ọba o  
                   Ọba aláṣe  
                   Ọba  
**Lílé:**            È ọ wẹwẹ́wẹ́  
                   È ọ wẹwẹ́wẹ́  
                   È ọ  
                   Níbo ẹ gbọ́ba ka  
**Ègbè:**           È ọ wẹwẹ́wẹ́  
**Lílé:**           È ọ níbo ẹ gbọ́bà ká  
**Ègbè:**           È ọ wẹwẹ́wẹ́  
**Lílé:**           Ará ilé  
                   Níbo ẹ gbọ́ba ká  
**Ègbè:**           È ọ wẹwẹ́wẹ́  
**Lílé:**           Ọmọ́dé ilé  
                   Níbo ẹ gbọ́ba kà  
**Ègbè:**           È ọ wẹwẹ́wẹ́  
**Lílé:**           Níbo ẹ gbọ́lọ kà o  
**Ègbè:**           È ọ wẹwẹ́wẹ́  
**Lílé:**           È mími nàà koja ibẹ o  
**Ègbè:**           È ọ wẹwẹ́wẹ́  
**Ohùn:**          È sẹ́, ẹ sẹ́ o, ẹ sẹ́ o... È bá wa fi agbo sílẹ o...

**APPENDIX IV**  
**Sample of *orin agbè/ṣàkàrà I***  
**Ní Ilé Ajṣàkàrà Igbó-Ọrà (22/07/2018)**

(Yíyan agbè: èyí ni bí àwọn tó n lu agbè ṣe n yan agbè tí wọn yóó lù. Ara ìsèlù ni èyí wà)

- Ohùn Oríṣùríṣù:** Kò í yá o
- Oníjọ:** Ìlù tí ẹ n lù yí í ò daa! Ìlù è tí ì d́aa!
- Alágbè:** Ó kù díẹ̀ bàbá a
- Oníjọ:** Ó kù díẹ̀?
- Alágbè:** Ẹn-éèn...
- Alágbè:** Ìlù è tí ì d́aa  
 Àwun ò è ṣe tẹ̀mi
- Oníjọ:** Ìlù è tí ì d́aa  
 Ẹ jẹ́ kí ìlù ó lù d́aad́aa...
- Lílẹ̀:** A ó ṣorò o  
 A ó ṣorò ilé
- Ègbè:** Ọ̀ṣòòroṣòròòò
- Lílẹ̀:** A ó ṣoròó  
 A ó ṣorò ilé
- Ègbè:** Ọ̀ṣòòroṣòròòò
- Lílẹ̀:** A ó ṣoròó  
 A ó ṣorò ilé
- Ègbè:** Ọ̀ṣòòroṣòròòò
- Lílẹ̀:** A ó ṣoròó  
 A ó ṣorò ilé
- Ègbè:** Ọ̀ṣòòroṣòròòò
- Lílẹ̀:** A ó ṣoròó  
 A ó ṣorò ilé
- Ègbè:** Ọ̀ṣòòroṣòròòò
- Lílẹ̀:** A ó ṣoròó  
 A ó ṣorò ilé
- Ègbè:** Ọ̀ṣòòroṣòròòò
- Lílẹ̀:** Eléèere  
 Ọmọ ajáágbè ò
- Ègbè:** Eléèere  
 Ọmọ ajéágbè ò
- Lílẹ̀:** Eléèere  
 Ọmọ ajáágbè ò
- Lílẹ̀:** Eléèere  
 Ọmọ ajáágbè ò
- Ègbè:** Eléèere  
 Ọmọ ajéágbè ò
- Lílẹ̀:** Eléèere  
 Ọmọ ajáágbè ò
- Ègbè:** Eléèere



**Lilé:** Oṃọ ajéágbè ò  
 Eléèere  
**Ègbè:** Oṃọ ajaágbè ò  
 Eléèéré  
**Ègbè:** Oṃọ ajéágbè ò...  
 Eléèéré  
**Lilé:** Oṃọ ajéágbè ò  
 Agogo ń ró oooo  
 Àbí ò ró ooooo?  
 Kèngbè ooo  
**Ègbè:** Agogo ń ró ooo  
 Àbí ò ró ooooo?  
 Kèngbè ooo  
**Lilé:** Agogo ń ró oooo  
 Àbí ò ró ooooo?  
 Kèngbè ooo  
**Ègbè:** Agogo ń ró ooo  
 Àbí ò ró ooooo?  
 Kèngbè ooo  
**Lilé:** Agogo ń ró oooo  
 Àbí ò ró ooooo?  
 Kèngbè ooo  
**Ègbè:** Agogo ń ró ooo  
 Àbí ò ró ooooo?  
 Kèngbè ooo  
**Lilé:** Agogo ń ró oooo  
 Àbí ò ró ooooo?  
 Kèngbè ooo  
**Ègbè:** Agogo ń ró ooo  
 Àbí ò ró ooooo?  
 Kèngbè ooo...  
**Lilé:** Oníjọ yíí o  
**Ègbè:** Elégbè o  
**Lilé:** Orin lóníí o  
**Ègbè:** Elégbè o  
**Lilé:** Àwọ̀n èyà̀n mi ò gberin bí àtijọ̀ mó  
**Ègbè:** Àwọ̀n èyà̀n mi ò kọ̀rin bí àtijọ̀ mó  
**Lilé:** Oníjọ̀ yíí o  
**Ègbè:** Elégbè o  
**Lilé:** Orin lóníí o  
**Ègbè:** Elégbè o  
**Lilé:** Àwọ̀n èyà̀n mi ò gberin bí àtijọ̀ mó  
**Ègbè:** Àwọ̀n èyà̀n mi ò kọ̀rin bí àtijọ̀ mó  
**Lilé:** Şẹ́ ó le è dúró o èèè?

**Ègbè:** È ò le è dúró o èèè?  
**Lílé:** Şẹ ó le è dúró bẹ gbóhùn agbè o?  
**Ègbè:** È ò le dúró bẹ gbóhùn agbè o  
**Lílé:** Şẹ ó le è dúró bẹ gbóhùn agbè o?  
**Ègbè:** È ò le dúró bẹ gbóhùn agbè o  
**Lílé:** Şẹ ó le è dúró bẹ gbóhùn agbè o?  
**Ègbè:** È ò le dúró bẹ gbóhùn agbè o  
**Lílé:** Şẹ ó le è dúró bẹ gbóhùn agbè o?  
**Ègbè:** È ò le dúró bẹ gbóhùn agbè o  
**Lílé:** Şẹ ó le è dúró bẹ gbóhùn agbè o?  
**Ègbè:** È ò le dúró bẹ gbóhùn agbè o ...  
**Lílé:** Bẹ bá fiwájú jo tán  
È tún fẹyìn jó  
**Ègbè:** Kòkòrò lomo Ajòşàkàrà ó  
**Lílé:** Bẹ bá fiwájú jo tán  
È tún fẹyìn jó  
**Ègbè:** Kòkòrò lomo Ajòşàkàrà ó  
**Lílé:** Bẹ bá fiwájú jo tán  
È tún fẹyìn jó  
**Ègbè:** Kòkòrò lomo Ajòşàkàrà ó  
**Lílé:** Bẹ bá fiwájú jo tán  
È tún fẹyìn jó  
**Ègbè:** Kòkòrò lomo ajòşàkàrà ó  
**Lílé:** A ì í tà á ò  
A ì í tagbè láwìn  
**Ègbè:** Tòrótóró lowó  
**Lílé:** A ì í tà á ò  
A ì í tagbè láwìn  
**Ègbè:** Tòrótóró lowó  
**Lílé:** A ì í tà á ò  
A ì í tagbè láwìn  
**Ègbè:** Tòrótóró lowó  
**Lílé:** A ì í tà á ò  
A ì í tagbè láwìn  
**Ègbè:** Tòrótóró lowó  
**Lílé:** Àwa náà la kòwé sórin eré  
**Ègbè:** Àwa náà la kòwé sórin eré  
**Lílé:** Àwa náà la kòwé sórin eré  
**Ègbè:** Àwa náà la kòwé sórin eré  
**Lílé:** Àwa náà la kòwé sórin eré  
**Ègbè:** Àwa náà la kòwé sórin eré...  
**Lílé:** A gbé tilé wa dé  
**Ègbè:** Tilée wa  
**Lílé:** A gbé tilé wa dé  
**Ègbè:** Tilée wa



**Ègbè:** Ọ̀la Ajómáwọ̀lé  
**Lílé:** Níbo ẹ̀ gbé Rọ̀la?  
**Ègbè:** Ọ̀la Ajómáwọ̀lé  
**Lílé:** Níbo ẹ̀ gbé Rọ̀la?  
**Ègbè:** Ọ̀la Ajómáwọ̀lé  
**Lílé:** Níbo ẹ̀ gbé Rọ̀la?  
**Ègbè:** Ọ̀la Ajómáwọ̀lé  
**Lílé:** Níbo ẹ̀ gbé Rọ̀la?  
**Ègbè:** Ọ̀la Ajómáwọ̀lé...  
**Lílé:** À n̄ s̄aré aléré  
Wòn n̄ bẹ wá ọ̀wẹ̀ ò  
Ántorí ara wa  
**Ègbè:** À n̄ s̄aré aléré  
Wòn n̄ bẹ wá ọ̀wẹ̀ ò  
Ántorí ara wa  
**Lílé:** À n̄ jíjọ oníjọ  
Wòn n̄ bẹ wá ọ̀wẹ̀, ò  
Ántorí àra wa  
**Ègbè:** A n̄ jíjọ oníjọ  
Wòn n̄ bẹ wá ọ̀wẹ̀ o  
Ántorí ara wa  
**Lílé:** Ayá Ajóşàkàrá  
È kú ìgbádùn ò  
**Ègbè:** Aya Ajóşàkàrá  
È kú ìgbádùn ò  
**Lílé:** Ìyàwó Ajóşàkàrá  
È kú ìgbádùn  
**Ègbè:** Àyá Ajóşàkàrà  
È kún ìgbádùn o  
**Lílé:** Ìyàwó Ajóşàkàrá  
È kú ìgbádùn  
**Ègbè:** Àyà Ajóşàkàrà  
È kún ìgbádùn o  
**Lílé:** Ìyàwó Ajóşàkàrá  
È kú ìgbádùn  
**Ègbè:** Àyà Ajóşàkàrà  
È kún ìgbádùn o  
**Lílé:** Ìyàwó Ajóşàkàrá  
È kú ìgbádùn  
**Ègbè:** Àyà Ajóşàkàrà  
È kún ìgbádùn o...  
**Lílé:** Ìyàwó Ajóşàkàrá  
Ò gbòdò lálè ò  
**Ègbè:** Obìnrin Ajóşàkàrá  
Ò gbòdò lálè ò  
**Lílé:** Ìyàwó Ajóşàkàrá

**Ègbè:** Ò gbòdò lálè ò  
 Obìnrin Ajòṣàkàrà  
**Lílé:** Ò gbòdò lálè ò  
 Ìyàwó Ajòṣàkàrà  
**Ègbè:** Ò gbòdò lálè ò  
 Obìnrin Ajòṣàkàrà  
**Lílé:** Onílé ṣe wá pèlẹ́  
**Ègbè:** Pèlẹ́ ojú tó mọni  
**Lílé:** Kíníkíni  
**Ègbè:** Kò le poun ò mọni mó  
**Lílé:** Ojú tó mọn  
**Ègbè:** Kò poun ò mọni mó

Ìṣeré Kejì 22/7/2018

**Lílé:** Èni poun ó gbèṣe mí ṣe  
**Ègbè:** Wèrè wèrè ní ó rìn wọmi lọ  
**Lílé:** Èni poun ó gbèṣe mí ṣe  
**Ègbè:** Wèrè wèrè ní ó rìn wọmi lọ  
**Lílé:** Okùnrin poun ó gbàṣe ni ṣe  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ  
**Lílé:** Èni tó poun ó gbàṣe mi ṣe  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ  
**Lílé:** Èni tó poun ó gbàṣe mi ṣe  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ  
**Lílé:** Èni tó poun ó gbàṣe mi ṣe  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ  
**Lílé:** Bóbìnrin poun ó gbàṣe mi ṣe  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ  
**Lílé:** Èni ó gbàṣe mi ṣe  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ  
**Lílé:** Èni ó gbàṣe mi ṣe  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ  
**Lílé:** Èni ó gbàṣe mi ṣe  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ  
**Lílé:** Èni ó gbàṣe mi ṣe  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ...  
**Lílé:** Obìnrin tó poun ó gbàṣe mi ṣe  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ  
**Lílé:** Èni poun ó gbàṣe mi ṣe ò  
**Ègbè:** Wèrèwèrè ní ó rìn wọmi lọ  
**Lílé:** Èni ò lè rìn  
**Ègbè:** Ó padà sẹ̀yìn o  
**Lílé:** Ilé Ajómáwòlé là n lọ  
**Ègbè:** Èni ò lè rìn  
**Lílé:** Ó padà sẹ̀yìn o  
**Ègbè:** Ilé Ajómáwòlé là n lọ  
**Lílé:** Èni ò lè rìn  
**Ègbè:** Ó padà sẹ̀yìn o  
**Lílé:** Ilé Ajómáwòlé là n lọ

**Lilé:** Èni ò lè rìn  
Ó padà sèyìn o  
**Ègbè:** Ilé Ajómáwòlé là n lọ  
**Lilé:** Èni ò lè rìn  
Ó padà sèyìn o  
**Ègbè:** Ilé Ajómáwòlé là n lọ...  
**Lilé:** È tóyìn wò ò  
**Ègbè:** Ọrò mí ó dùn joyin lọ  
**Lilé:** È tóyìn wò ò  
**Ègbè:** Ọrò mí ó dùn joyin lọ  
**Lilé:** È tóyìn wò ò  
**Ègbè:** Ọrò mí ó dùn joyin lọ  
**Lilé:** È tóyìn wò ò  
**Ègbè:** Ọrò mí ó dùn joyin lọ  
**Lilé:** È tóyìn wò ò  
**Ègbè:** Ọrò mí ó dùn joyin lọ...  
**Lilé:** Ori ẹni ní í tẹlé ẹni  
Ori ẹni ní í tẹlé ẹni  
M fowọ di tẹmi mú  
**Ègbè:** Ori ẹni ní í tẹlé ẹni  
**Lilé:** Mo fowọ di tẹmi mú  
**Ègbè:** Ori ẹni ní tẹlé ẹni  
**Lilé:** Mo fowọ di tẹmi mú  
**Ègbè:** Ori ẹni ní tẹlé ẹni  
**Lilé:** Mo fowọ di tẹmi mú  
**Ègbè:** Ori ẹni ní tẹlé ẹni  
**Lilé:** Mo fowọ di tẹmi mú  
**Ègbè:** Ori ẹni ní tẹlé ẹni  
**Lilé:** Mo fowọ di tẹmi mú  
**Ègbè:** Ori ẹni ní tẹlé ẹni  
**Lilé:** Mo fowọ di tẹmi mú  
**Ègbè:** Ori ẹni ní tẹlé ẹni...  
**Lilé:** Mo riyí  
Mo ríjọ  
**Ègbè:** À hẹn  
Mo ríjọ  
**Lilé:** Èyí ẹlẹyọ o  
**Ègbè:** Oníjọ n jọ o  
**Lilé:** Oníjọ gbajọ wàyí  
Yẹwẹrẹ á gbọn ò  
**Ègbè:** Ééééèèèè  
Yẹwẹrẹ á gbọn ò  
**Lilé:** Oníjọ gbajọ wàyí  
Omọ ajagbé ò  
**Ègbè:** Ééèèè omọ ajagbé ò  
**Lilé:** Oníjọ gbajọ wàyí

**Ègbè:** Ọmọ ajágbè ò  
**Ègbè:** Èéèèè ọmọ ajágbè ò  
**Lílé:** Oníjọ gbajọ wáyí  
 Ọmọ ajágbè ò  
**Ègbè:** Èéèèè ọmọ ajágbè ò  
**Lílé:** Oníjọ gbajọ wáyí  
 Yẹwẹrẹ á gbọ̀n ò  
**Ègbè:** Èèèèèè  
 Yẹwẹrẹ á gbọ̀n ò  
**Lílé:** Oníjọ gbajọ wáyí  
 Ọmọ ajágbè ò  
**Ègbè:** Èèèèèè ọmọ ajágbè  
**Lílé:** Oníjọ gbajọ wáyí  
 Ọmọ ajágbè ò  
**Ègbè:** Èèèèèè  
 Ọmọ ajágbè ò  
**Lílé:** Oníjọ gbajọ wáyí  
 Ọmọ ajágbè ò  
**Ègbè:** Èèèèèè  
 Ọmọ ajágbè ò  
**Lílé:** Oníjọ gbajọ wáyí  
 Ọmọ ajágbè ò  
**Ègbè:** Èèèèèè  
 Ọmọ ajágbè ò

Ìşeré Kẹta 22/07/2018

**Lílé:** Agogo ń ró 0000  
 Àbí ò ró 00000?  
 Kèngbè 000  
**Ègbè:** Agogo ń ró 000  
 Àbí ò ró 00000?  
 Kèngbè 000  
**Lílé:** Agogo ń ró 0000  
 Àbí ò ró 00000?  
 Kèngbè 000  
**Ègbè:** Agogo ń ró 000  
 Àbí ò ró 00000?  
 Kèngbè 000  
**Lílé:** Agogo ń ró 0000  
 Àbí ò ró 00000?  
 Kèngbè 000  
**Ègbè:** Agogo ń ró 000  
 Àbí ò ró 00000?  
 Kèngbè 000  
**Lílé:** Agogo ń ró 0000  
 Àbí ò ró 00000?  
 Kèngbè 000  
**Ègbè:** Agogo ń ró 000  
 Àbí ò ró 00000?  
 Kèngbè 000

**Lílé:** Agogo ń ró oooo  
 Àbí ò ró ooooo?  
 Kèngbè ooo  
**Ègbè:** Agogo ń ró ooo  
 Àbí ò ró ooooo?  
 Kèngbè ooo...  
**Lílé:** Oba Olúwa má fiyà jẹ wá  
**Ègbè:** Àwa náà ò ní í fiyà jẹra wa  
**Lílé:** Oba Olúwa má fiyà jẹ wá  
**Ègbè:** Àwa náà ò ní í fiyà jẹra wa  
**Lílé:** Oba Olúwa má fiyà jẹ wá  
**Ègbè:** Àwa náà ò ní í fiyà jẹra wa  
**Lílé:** Oba Olórun máa fòṣin ta wá óó  
**Ègbè:** Àwa náà ò ní í fòṣin tara wa  
**Lílé:** Oba Olórun máa fòṣin ta wá óó  
**Ègbè:** Àwa náà ò ní í fòṣin tara wa  
**Lílé:** Oba Olórun má fiyà jẹ wá  
**Ègbè:** Àwa náà ò ní fiyà jẹra wa  
**Lílé:** Olórun má fòṣin ta wa  
**Ègbè:** Àwa náà ò ní í fòṣin tara wa  
**Lílé:** Olórun má fòṣin ta wa  
**Ègbè:** Àwa náà ò ní í fòṣin tara wa  
**Lílé:** Olórun má fiyà jẹ wá  
**Ègbè:** Àwa náà ò ní í fiyà jẹra wa  
**Lílé:** Olórun má fiyà jẹ wá  
**Ègbè:** Àwa náà ò ní í fiyà jẹra wa  
**Lílé:** Olórun má fiyà jẹ wá  
**Ègbè:** Àwa náà ò ní í fiyà jẹra wa  
**Lílé:** Èké gbowó  
 Kò gbàwé mọ  
**Ègbè:** Ọkẹ méjilá  
 Gèlè yayaaya  
**Lílé:** Èké gbowó  
 Kò gbàwé mọ  
**Ègbè:** Ọkẹ méjilá  
 Gèlè yayaaya  
**Lílé:** Èké gbowó  
 Kò gbàwé mọ  
**Ègbè:** Ọkẹ méjilá  
 Gèlè yayaaya  
**Lílé:** Èké gbowó  
 Kò gbàwé mọ  
**Ègbè:** Ọkẹ méjilá  
 Gèlè yayaaya...  
**Lílé:** Olórun máa fòṣin ta wá  
**Ègbè:** Àwa náà ò ní í fòṣin tara wa



**Lílé:** Oníjọ yíí o  
**Ègbè:** Elègbè o  
**Lílé:** Orin lóníí o  
**Ègbè:** Elègbè o  
**Lílé:** Àwọ̀n egbé mi ò gberin bí àtijọ̀ mọ̀  
**Ègbè:** Àwọ̀n èyà̀n mi ò gberin bí àtijọ̀ mọ̀  
**Lílé:** Àwọ̀n egbé mi ò gberin bí àtijọ̀ mọ̀  
**Ègbè:** Àwọ̀n èyà̀n mi ò gberin bí àtijọ̀ mọ̀  
**Lílé:** Òyànyáríyà ò  
 Ájọ̀sàkàrà yá dé ò  
 Ó ya déè!  
**Ègbè:** Òyànyáríyà ò  
 Ájọ̀sàkàrà yá dé ò  
**Lílé:** Ó ya déèèèèè  
**Ègbè:** Òyànyáríyà ò  
 Ájọ̀sàkàrà yá dé ò  
**Lílé:** Òyànyáríyà ò  
 Ájọ̀sàkàrà yá dé ò  
 Ó ya déè!  
**Ègbè:** Òyànyáríyà ò  
 Ájọ̀sàkàrà yá dé ò  
**Lílé:** Ó ya déèèèèè  
**Ègbè:** Òyànyáríyà ò  
 Ájọ̀sàkàrà yá dé ò  
**Lílé:** Àwá lọ̀ba o  
 Àwa lọ̀ba ni Là̀nlátẹ̀  
 Àwa lọ̀mọ̀ Arẹ̀wọ̀njẹ̀  
**Ègbè:** Àwá lọ̀ba  
 Àwá lọ̀ba ni Là̀nlátẹ̀  
 Àwa laya Arẹ̀wọ̀njẹ̀  
**Lílé:** Àwá lọ̀ba o  
 Àwa lọ̀ba ni Là̀nlátẹ̀  
 Àwa lọ̀mọ̀ Arẹ̀wọ̀njẹ̀  
**Ègbè:** Àwá lọ̀ba  
 Àwá lọ̀ba ni Là̀nlátẹ̀  
 Àwa laya Arẹ̀wọ̀njẹ̀...  
**Lílé:** Níbo ẹ̀ gbé Rọ̀lá  
**Ègbè:** Òla Ajómáwọ̀lé  
**Lílé:** Níbo ẹ̀ gbé Rọ̀lá  
**Ègbè:** Òla Ajómáwọ̀lé  
**Lílé:** Níbo ẹ̀ gbé Rọ̀lá  
**Ègbè:** Òla Ajómáwọ̀lé...  
**Lílé:** Ma yá ńde  
 Èrò̀dọ̀ jágbe ò̀dò̀  
**Ohùn**  
**obìnrin kan:** Àwa ò̀ mọ̀ ọ̀n nì ò̀  
**Lílé:** Ma yá ńde  
 Èrò̀dọ̀ jágbe ò̀dò̀  
**Ègbè:** Ma yá ńde  
 Èrò̀dọ̀ jágbe ò̀dò̀

**Lílẹ̀:** Ayéelé  
Èròò jágbè òòò

**Ègbè:** Ma yá ùde  
Èròò jágbè òòò

**Lílẹ̀:** Ayéelé  
Èròò jágbè òòò

**Ègbè:** Ma yá ùde  
Èròò jágbè òòò

**Lílẹ̀:** Ayéelé  
Èròò jágbè òòò

**Ègbè:** Oníjọ́  
Èròò jágbè òòò

**Ohùn kan:** Ẹ sọ agbè é lẹ̀, èyí ẹ̀ jọ́ tó...

**APPENDIX V**  
**Sample of *orin agbè/ṣàkàrà II***  
**Ilé Atakóró, Iluà (07/09/2018)**

- Lílé:** Oníjọ gbajọ  
Omele lówọ rẹ ṣàkàrà ó
- Ègbè:** Oníjọ gbajọ  
Omele lówọ ajọṣàkàrà
- Lílé:** Oníjọ gbajọ  
Omele lówọ ajọṣàkàrà
- Lílé:** Oníjọ gbajọ  
Omele lówọ rẹ ṣàkàrà ó
- Ègbè:** Oníjọ gbajọ  
Omele lówọ ajọṣàkàrà
- Lílé:** Èrò tó n lọ  
Èrò tó n bọ o  
È sùré ẹ wá wọmọọre  
Tó wà lójú agbo wa
- Ègbè:** Èrò tó n lọ  
Èrò tó n bọ o  
È sùré ẹ wa wọmọọre  
Tó wà lójú agbo wa
- Lílé:** Èrò tó n lọ  
Èrò tó n bọ o  
È sùré ẹ wá wọmọọ re  
Tó wà lójú agbo wa
- Ègbè:** Èrò tó n lọ  
Èrò tó n bọ o  
È sùré ẹ wa wọmọọre  
Tó wà lójú agbo wa
- Lílé:** Èrò tó n lọ  
Èrò tó n bọ o  
È sùré ẹ wá wọmọọ re  
Tó wà lójú agbo wa
- Ègbè:** Èrò tó n lọ  
Èrò tó n bọ o  
È sùré ẹ wa wọmọọre  
Tó wà lójú agbo wa...
- Lílé:** Arọbayọ  
Aláré Ọba
- Ègbè:** Arọbayọ  
Aláré Ọba làwa
- Lílé:** Arádeyọ  
Aláré Ọba làwa
- Ègbè:** Arádeyọ  
Aláré Ọba làwa
- Lílé:** Arádeyọ  
Aláré Ọba làwa
- Ègbè:** Arádeyọ  
Aláré Ọba làwa
- Lílé:** Arádeyọ

**Ègbè:** Aláré ọba  
 Arọbayọ  
 Aláré ọba làwa...  
**Lílẹ:** Àwá dé o  
 Ọmọṛe o  
 È wọléere  
 E tò wá sí o  
**Ègbè:** Àwa dé o  
 Ọmọṛe o  
 È wọlé e re  
 E tò wá sí o  
**Lílẹ:** Ọfé dé o  
 Èyeṛe o  
 È woléere  
 È fòfé sí o  
**Ègbè:** Ọfé dé o  
 Èyeṛe o  
 È woléere  
 È fòfé sí o  
**Lílẹ:** Àwà la dé  
 Àjèjì ò wọlú  
 Kónílẹ má mọ o  
**Ègbè:** Àwa la dé  
**Lílẹ:** Àjèjì ò wọlú  
 Kónílẹ má mọ o  
**Ègbè:** Àwa la dé...  
**Lílẹ:** Rírí dàrémo...  
**Ègbè:** Ọrọ yí dàrérémoṛé  
**Lílẹ:** Rírí dàrérémo...  
**Ègbè:** Ọrọ yí dàrérémoṛé  
**Lílẹ:** Rírí dàbádámọ...  
**Ègbè:** Ọrọ yí dàbádámọdá  
**Lílẹ:** Rírí dàbádámọ...  
**Ègbè:** Ọrọ yí dàbádámọdá  
**Lílẹ:** Láálá n yọ lókè o èè  
**Ègbè:** Lààlà n yọ lókè ó èè  
**Lílẹ:** Láálá n yọ lókè  
 Níbi a gbé n sawo lọ  
**Ègbè:** Lààlà n yọ lókè  
 Níbi a gbé n sawo lọ  
**Lílẹ:** Láálá n yọ lókè o èè  
**Ègbè:** Lààlà n yọ lókè ó èè  
**Lílẹ:** Láálá n yọ lókè o èè  
**Ègbè:** Lààlà n yọ lókè ó èè  
**Lílẹ:** Láálá n yọ lókè o èè  
**Ègbè:** Lààlà n yọ lókè ó èè  
**Lílẹ:** Láálá n yọ lókè o èè  
**Ègbè:** Lààlà n yọ lókè ó èè  
**Lílẹ:** Ọbẹ má bá wa lésẹ  
 Jé á kóre délé

**Ègbè:** Oba má bẹ wá lẹsẹ  
 Jẹ á kóre délé  
**Lílé:** Oḃẹ má bá wa lẹsẹ  
 Jẹ á kóre délé  
**Ègbè:** Oba má bẹ wá lẹsẹ  
 Jẹ á kóre délé  
**Lílé:** Oḃẹ má bá wa lẹsẹ  
 Jẹ á kóre délé  
**Ègbè:** Oba má bẹ wá lẹsẹ  
 Jẹ á kóre délé...  
**Lílé:** Àwa láláré ọmọ Ìlùà rè é  
**Ègbè:** Àwa lèniyàn ọmọ Ìlùà ré ò  
**Lílé:** Àwa láláré ọmọ Ìlùà rè é  
**Ègbè:** Àwa lèniyàn ọmọ Ìlùà ré ò  
**Lílé:** Àwa láláré ọmọ Ìlùà rè é  
**Ègbè:** Àwa lèniyàn ọmọ Ìlùà ré ò...  
**Lílé:** Ejo é jẹgbàdo  
 Mo rewé mi já  
 Ejò é jẹgbàdo  
 Mo rewé mi já  
 Ajá tí ó jẹ lílì o  
 Ènu rè ó sẹjẹ o  
**Ègbè:** Ejò é jẹgbàdo  
 Mo rewé mi já  
**Lílé:** Yanbíolú ndeè  
**Ègbè:** Ogun tó lọ  
**Lílé;** Yánbíolú ndeè  
**Ègbè:** Ogun tó lọ  
**Lílé;** Yánbíolú ndeè  
**Ègbè:** Ogun tó lọ  
**Lílé:** Olóbíírípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Olóbíírípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Olóbíírípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Olóbíírípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Olóbíírípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Olóbíírípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Olóbíírípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Gbélé rẹ gbélé rẹ  
 Èsù ọdarà gbélé rẹ ò  
 Máe bá wa ròde o  
**Ègbè:** Gbélé rẹ gbélé rẹ  
 Èsù ọdarà gbélé rẹ ò  
 Máe bá wa ròde o

**Lilé:** Gbélé rẹ gbélé rẹ  
Èsù ọ̀darà gbélé rẹ ọ̀  
**Ègbè:** Mác bá wa ròde o  
Gbélé rẹ gbélé rẹ  
Èsù ọ̀darà gbélé rẹ ọ̀  
Mác bá wa ròde o...  
**Lilé:** Ijọ̀ ìn bá jó lo jó  
**Ègbè:** Àrà ìn bá dá lo dá  
**Lilé:** Ijọ̀ ìn bá jó lo jó  
**Ègbè:** Àrà ìn bá dá lo dá  
**Àrángbó:** Bó o kán lápá  
N ó wọ̀ ọ̀ relé  
Bó o kan lẹ̀sẹ̀  
Mo mòdògùn rẹ̀  
Èyìn èkùlẹ̀ nìyáá rẹ̀ wà  
Ni wọ̀n sọ̀ pé olóore lọ̀  
**Lilé:** Ijọ̀ ìn bá jó lo jó  
**Ègbè:** Àrà ìn bá dá lo dá  
**Lilé:** Ijọ̀ ìn bá jó lo jó  
**Ègbè:** Àrà ìn bá dá lo dá...  
**Lilé:** Ọ̀gbón ìn bá dá lo dá  
**Ègbè:** Àrà ìn bá dá lo dá  
**Lilé:** Ijọ̀ ìn bá jó lo jó  
**Ègbè:** Àrà ìn bá dá lo dá...  
**Lilé:** Ewúré jẹ jẹ jẹ  
Ó wọ̀lé  
**Ègbè:** Jẹ jẹ jẹ  
**Lilé:** Àgùtàn jẹ jẹ jẹ  
Ó wọ̀lé  
**Ègbè:** Jẹ jẹ jẹ  
**Ègbè:** Àjẹẹwálẹ̀ beledè jẹ  
Kòlòkòlò senu wúyẹ̀  
Ta ló bá lónà tó ọ̀ kí o  
**Ègbè:** Ọ̀rò lẹ̀lẹ̀diyẹ̀ sọ̀ o  
**Lilé:** Lẹ̀lẹ̀diyẹ̀  
**Ègbè:** Ọ̀rò lẹ̀lẹ̀diyẹ̀ sọ̀ o  
**Lilé:** Lẹ̀lẹ̀diyẹ̀  
**Ègbè:** Ọ̀rò lẹ̀lẹ̀diyẹ̀ sọ̀ o  
**Lilé:** Lẹ̀lẹ̀diyẹ̀  
**Ègbè:** Ọ̀rò lẹ̀lẹ̀diyẹ̀ sọ̀ o  
**Lilé:** Lẹ̀lẹ̀diyẹ̀  
**Ègbè:** Ọ̀rò lẹ̀lẹ̀diyẹ̀ sọ̀ o  
**Lilé:** Lẹ̀lẹ̀diyẹ̀  
**Ègbè:** Ọ̀rò lẹ̀lẹ̀diyẹ̀ sọ̀ o  
**Lilé:** Lẹ̀lẹ̀diyẹ̀  
**Ègbè:** Ọ̀rò lẹ̀lẹ̀diyẹ̀ sọ̀ o  
**Lilé:** Gbárikogbárikò ọ̀  
**Ègbè:** Àlùgbárikò

**Lílé:** Àlùgbárikò  
**Ègbè:** Gbárikogbárikò ò  
**Lílé:** Ewé Olúyaya  
**Ègbè:** Èrò ojà yaya  
**Lílé:** Ewé Olúyaya  
**Ègbè:** Èrò ojà yaya  
**Lílé:** Ewé Olúferèjègè  
**Ègbè:** Èfúùfù gbe e ròkè fẹ  
**Lílé:** Ewé Olúferèjègè  
**Ègbè:** Èfúùfù gbe e ròkè fẹ  
**Lílé:** Ewé Olúferèjègè  
**Ègbè:** Èfúùfù gbe e ròkè fẹ  
**Lílé:** Lálálá n̄ yọ lókè o éèè  
**Ègbè:** Láálá n̄ yọ lókè o éèè  
**Lílé:** Láálá n̄ yọ lókè  
Níbi a gbé n̄ sawo lọ  
**Lílé:** Láálá n̄ yọ lókè o éè  
**Ègbè:** Lààlà n̄ yọ lókè ó éè  
**Lílé:** Láálá n̄ yọ lókè o éè  
**Ègbè:** Lààlà n̄ yọ lókè ó éè  
**Lílé:** Láálá n̄ yọ lókè o éè  
**Ègbè:** Lààlà n̄ yọ lókè ó éè  
**Lílé:** Láálá n̄ yọ lókè o éè  
**Ègbè:** Lààlà n̄ yọ lókè ó éè  
**Lílé:** Mo riyàwòò mi fírí  
**Ègbè:** Lègbé òsì mi ò  
**Lílé:** Mo riyàwòò mi fírí  
**Lílé:** Dókítà máa jẹ ò  
Gbogbo ẹ lóògùn o  
**Ègbè:** Àìsà máa jẹ ò  
Gbogbo ẹ lóògùn ò  
**Lílé:** Ewé sísà máa jẹ ò  
Gbogbo ẹ lóògùn ò  
**Ègbè:** Àìsà máa jẹ ò  
Gbogbo ẹ lóògùn ò  
**Lílé:** Ewé sísà máa jẹ ò  
Gbogbo ẹ lóògùn ò  
**Ègbè:** Àìsà máa jẹ ò  
Gbogbo ẹ lóògùn ò  
**Lílé:** Ijó lorò  
**Ègbè:** Ijó lorò ilé  
**Lílé:** Bí a bá bímọ lọ mọ ọn jó  
**Ègbè:** Ijó lorò ilé  
**Lílé:** Bí a bá bímọ lọ mọ ọn jó  
**Ègbè:** Ijó lorò ilé  
**Lílé:** Bí a bá bímọ lọ mọ ọn jó  
**Ègbè:** Ijó lorò ilé  
**Lílé:** Wéré tí mo gbọ ò  
Mo ẹe bójò ló ín kùù nì ò  
**Ègbè:** Òjò kọ o

**Lilé:** Molágbè ló n kù riri  
Wéré tí mo gbọ ọ  
Mo ẹe bójò ló ín kùù nì ò  
**Ègbè:** Òjò kọ o  
Molágbè ló n kù riri  
**Lilé:** Wéré tí mo gbọ ọ  
Mo ẹe bójò ló ín kùù nì ò  
**Ègbè:** Òjò kọ o  
Molágbè ló n kù riri  
**Lilé:** Biribiri bò wọn lójú o  
Ègbèrì ẹ  
**Lilé:** Biribiri bò wọn lójú o  
Ègbèrì ẹ  
**Ègbè:** Biribiri bò wọn lójú o  
Ègbèrì ẹ mò ò  
**Lilé:** Biribiri bò wọn lójú o  
Ègbèrì ẹ...  
**Ègbè:** Biribiri bò wọn lójú o  
Ègbèrì ẹ mò ò  
**Lilé:** Ó deléyọ-ẹyọ  
Èyọ màrìwò ò  
**Ègbè:** Èyọ-ẹyọ  
Èyọ màrìwò  
**Lilé:** Ó deléyọ-ẹyọ  
Èyọ màrìwò ò  
**Ègbè:** Èyọ-ẹyọ  
Èyọ màrìwò  
**Lilé:** Bógàn bá yọ nígbó  
Mo ẹe bí í ta wọn yọ  
**Ègbè:** Èyọ-ẹyọ  
Èyọ màrìwò  
**Lilé:** Ègbé mi bá wọn  
Yóó ta wọn yọ  
**Ègbè:** Èyọ-ẹyọ  
Èyọ màrìwò  
**Lilé:** Ómìsà máa jẹ o  
Gbogbo ẹ lòògùn  
**Ègbè:** Àìsà máa jẹ o  
Gbogbo ẹ lòògùn  
**Lilé:** Ómìsà máa jẹ o  
Gbogbo ẹ lòògùn  
**Ègbè:** Àìsà máa jẹ o  
Gbogbo ẹ lòògùn  
**Lilé:** Ewé sísà máa jẹ o  
Gbogbo ẹ lòògùn  
**Ègbè:** Àìsà máa jẹ o  
Gbogbo ẹ lòògùn  
**Lilé:** Ewé sísà máa jẹ o  
Gbogbo ẹ lòògùn  
**Ègbè:** Àìsà máa jẹ o



Gbogbo ẹ̀ lòògùn...  
**Lílẹ̀:** Ewé ewé máa jẹ̀  
 Ògùngùn ni mo sà ò  
**Ègbè:** Ewé ewé máa jẹ̀  
 Ògùngùn ni mo sà ò  
**Lílẹ̀:** Ewé ewé máa jẹ̀  
 Ògùngùn ni mo sà ò  
**Ègbè:** Ewé ewé máa jẹ̀  
 Ògùngùn ni mo sà ò  
**Lílẹ̀:** Ewé ewé máa jẹ̀  
 Ògùngùn ni mo sà ò  
**Ègbè:** Ewé ewé máa jẹ̀  
 Ògùngùn ni mo sà ò  
**Lílẹ̀:** Ewé ewé máa jẹ̀  
 Ògùngùn ni mo sà ò  
**Ègbè:** Ewé ewé máa jẹ̀  
 Ògùngùn ni mo sà ò...  
**Lílẹ̀:** Ejò é jẹ̀gbàdo  
 Mo réèwé mi já  
 Ejò é jẹ̀gbàdo  
 Mo réèwé mi já  
 Ajá tí ó jẹ̀ lílílí o  
 Ẹnu rẹ̀ ó sẹ̀jẹ̀ o  
**Ègbè:** Ejò é jẹ̀gbàdo  
 Mo réèwé mi já  
**Lílẹ̀:** Biribiri bò wón lójú o  
 Ògbèrì lẹ...  
**Ègbè:** Biribiri bò wón lójú o  
 Ògbèrì lẹ̀ mò ò  
**Lílẹ̀:** Ewé sísa máa jẹ̀ o  
 Gbogbo ẹ̀ lòògùn ò  
**Ègbè:** Àìsá máa jẹ̀ o  
 Gbogbo ẹ̀ lòògùn o  
**Lílẹ̀:** Ewé sísa máa jẹ̀ o  
 Gbogbo ẹ̀ lòògùn ò  
**Ègbè:** Àìsá máa jẹ̀ o  
 Gbogbo ẹ̀ lòògùn o  
**Lílẹ̀:** Ewé sísa máa jẹ̀ o  
 Gbogbo ẹ̀ lòògùn ò  
**Ègbè:** Àìsá máa jẹ̀ o  
 Gbogbo ẹ̀ lòògùn o  
**Lílẹ̀:** Ewé sísa máa jẹ̀ o  
 Gbogbo ẹ̀ lòògùn ò  
**Ègbè:** Àìsá máa jẹ̀ o  
 Gbogbo ẹ̀ lòògùn o  
**Lílẹ̀:** Ewé sísa máa jẹ̀ o  
 Gbogbo ẹ̀ lòògùn ò  
**Ègbè:** Àìsá máa jẹ̀ o  
 Gbogbo ẹ̀ lòògùn o  
**Lílẹ̀:** Ewé Olúfẹ̀rẹ̀jẹ̀gẹ̀

**Ègbè:** Èfúùfù gbe e ròkè fẹ  
**Lílé:** Ewé Olúferejègè  
**Ègbè:** Èfúùfù gbe e ròkè fẹ  
**Lílé:** Ewé Olúferejègè  
**Ègbè:** Èfúùfù gbe e ròkè fẹ  
**Lílé:** Ewé Olúferejègè  
**Ègbè:** Èfúùfù gbe e ròkè fẹ  
**Lílé:** Ewé Olúferejègè  
**Ègbè:** Èfúùfù gbe e ròkè fẹ  
**Lílé:** Ọlọfín gbà wá o  
Ka mà ferí sọlẹ ò  
**Ègbè:** Ọkè Ìlùà  
Ká mà ferí sọlẹ ò  
**Lílé:** Ọlọfín gbà wá o  
Ka mà şubú lulẹ ò  
**Ègbè:** Ọkè Ìlùà  
Tiwá ọwọ rẹ ò  
**Lílé:** Ọşóòşì gbà wá ò  
Ká ma derí kodò  
**Ègbè:** Ọkè Ìlùà  
Ó mà ọwọ rẹ ò  
**Lílé:** Ọlọfín gbà wá o  
Ka mà ferí sọlẹ ò  
**Ègbè:** Ọkè Ìlùà  
Tiwá ọwọ rẹ ò...  
**Lílé:** A ó para wa láyò  
**Ègbè:** Óléńlé  
**Lílé:** A ó para wa láyò  
**Ègbè:** Óléńlé  
**Lílé:** A ó para wa láyò  
**Ègbè:** Óléńlé  
**Lílé:** A ó fira wa léfẹ  
**Ègbè:** Óléńlé  
**Lílé:** A ó para wa láyò  
**Ègbè:** Óléńlé  
**Lílé:** A ó tara wa lófà  
**Ègbè:** Óléńlé  
**Lílé:** Bó bá dúdú  
Mo pupa  
**Ègbè:** Óléńlé  
**Lílé:** A ó para wa láyò  
**Ègbè:** Óléńlé  
**Lílé:** A ó para wa láyò  
**Ègbè:** Óléńlé  
**Lílé:** A ó para wa láyò  
**Ègbè:** Óléńlé  
**Lílé:** A ó para wa láyò  
**Ègbè:** Óléńlé  
**Lílé:** A ó para wa láyò  
**Ègbè:** Óléńlé



**APPENDIX VI**  
**Sample of *orin agbè/ṣàkàrà III***  
**Ààfin Ọba Onímia (08/09/2018)**

**Lílé:** Láálá n̄ yọ lókè o èè  
**Ègbè:** Lààlà n̄ yọ lókè o èè  
**Lílé:** Láálá n̄ yọ lókè o èè  
**Ègbè:** Lààlà n̄ yọ lókè o èè  
**Lílé:** Láálá n̄ yọ lókè o èè  
**Lílé:** Láálá n̄ yọ lókè o èè  
**Ègbè:** Lààlà n̄ yọ lókè o èè  
**Lílé:** Láálá n̄ yọ lókè  
Níbi a gbé n̄ ṣawo lọ  
**Ègbè:** Lààlà n̄ yọ lókè  
Níbi a gbé n̄ ṣawo lọ  
**Lílé:** Láálá n̄ yọ lókè o èè  
**Ègbè:** Láálá n̄ yọ lókè o èè  
**Lílé:** Láálá n̄ yọ lókè  
Níbi a gbé n̄ ṣawo lọ  
**Ègbè:** Lààlà n̄ yọ lókè  
Níbi a gbé n̄ ṣawo lọ  
**Lílé:** Láálá n̄ yọ lókè  
Níbi a gbé n̄ ṣawo lọ  
**Ègbè:** Lààlà n̄ yọ lókè  
Níbi a gbé n̄ ṣawo lọ  
**Lílé:** Láálá n̄ yọ lókè o èè  
**Ègbè:** Láálá n̄ yọ lókè o èè  
**Lílé:** Láálá n̄ yọ lókè  
Níbi a gbé n̄ ṣawo lọ  
**Ègbè:** Lààlà n̄ yọ lókè  
Níbi a gbé n̄ ṣawo lọ  
**Lílé:** Láálá n̄ yọ lókè  
Níbi a gbé n̄ ṣawo lọ  
**Ègbè:** Lààlà n̄ yọ lókè  
Níbi a gbé n̄ ṣawo lọ  
**Lílé:** Amúnimòyìnbó ò  
Amúnimòyìnbó  
**Ègbè:** Kèngbè mi  
Kèngbè mi ò  
Amúnimòyìnbó  
**Lílé:** Kèngbè mi  
Kèngbè mi ò  
Amúnimòyìnbó  
**Ègbè:** Kèngbè mi  
Kèngbè mi ò  
Amúnimòyìnbó  
**Lílé:** Aràà Mia la...

**Ègbè:** Ọmọ ọ̀n Mía là wa  
**Lílé:** Aráà Mía la...  
**Ègbè:** Ọmọ ọ̀n Mía làwa  
**Lílé:** Aráà Mía la...  
**Ègbè:** Ọmọ ọ̀n Mía là wa  
**Lílé:** Aráà Mía la...  
**Ègbè:** Ọmọ ọ̀n Mía làwa  
**Lílé:** Ọmọ ọ̀n Mía là...  
**Ègbè:** Èròò Mía làwa  
**Lílé:** Ọmọ ọ̀n Mía là...  
**Ègbè:** Èròò Mía làwa  
**Lílé:** Aráà Mía la...  
**Ègbè:** Ọmọ ọ̀n Mía là wa  
**Lílé:** Aráà Mía la...  
**Ègbè:** Ọmọ ọ̀n Mía làwa  
**Lílé:** Ọmọ ọ̀n Mía là...  
**Ègbè:** Èròò Mía làwa...  
**Lílé:** Kèngbè mi  
Kèngbè mi ò  
Amúnimòyìnbó  
**Ègbè:** Kèngbè mi  
Kèngbè mi ò  
Amúnimòyìnbó  
**Lílé:** Kèngbè mi  
Kèngbè mi ò  
Amúnimòyìnbó  
**Ègbè:** Kèngbè mi  
Kèngbè mi ò  
Amúnimòyìnbó  
**Lílé:** Kèngbè mi  
Kèngbè mi ò  
Amúnimòyìnbó  
**Ègbè:** Kèngbè mi  
Kèngbè mi ò  
Amúnimòyìnbó...  
**Lílé:** Báwá ti ñ ẹ láàfin rẹ é ò  
**Ègbè:** Bàà ti ñ ẹ láàfin rẹ o  
**Lílé:** Báwá ti ñ ẹ láàfin rẹ é ò  
**Ègbè:** Bàà ti ñ ẹ láàfin rẹ o  
**Lílé:** Báwá ti ñ ẹ láàfin rẹ é ò  
**Ègbè:** Bàà ti ñ ẹ láàfin rẹ o  
**Lílé:** Báwá ti ñ ẹ láàfin rẹ é ò  
**Ègbè:** Bàà ti ñ ẹ láàfin rẹ o  
**Lílé:** Báwá ti ñ ẹ láàfin rẹ é ò  
**Ègbè:** Bàà ti ñ ẹ láàfin rẹ o  
**Lílé:** Báwá ti ñ ẹ láàfin rẹ é ò  
**Ègbè:** Bàà ti ñ ẹ láàfin rẹ o...  
**Lílé:** Kèngbè mi  
Kèngbè mi ò  
Amúnimòyìnbó-Ilé

**Ègbè:** Kèngbè mi  
 Kèngbè ni ò  
 AmúnimỌ̀yọ-Ilé  
**Lílé:** Kèngbè mi  
 Kèngbè mi ò  
 AmúnimỌ̀yọ-Ilé  
**Ègbè:** Kèngbè mi  
 Kèngbè ni ò  
 AmúnimỌ̀yọ-Ilé  
**Lílé:** Kèngbè mi  
 Kèngbè mi ò  
 AmúnimỌ̀yọ-Ilé  
**Ègbè:** Kèngbè mi  
 Kèngbè ni ò  
 AmúnimỌ̀yọ-Ilé  
**Lílé:** Kèngbè mi  
 Kèngbè mi ò  
 AmúnimỌ̀yọ-Ilé  
**Ègbè:** Kèngbè mi  
 Kèngbè ni ò  
 AmúnimỌ̀yọ-Ilé...  
**Lílé:** Àwa laláré ó  
 Laláré ọ̀ba òòò  
 Àwa làbèrà  
 Aláré ọ̀ba là á ẹ̀  
**Ègbè:** Àwa làbèrè  
 Aláré ọ̀ba là á ẹ̀  
**Lílé:** Àwa làbèrà  
 Aláré ọ̀ba là á ẹ̀  
**Ègbè:** Àwa làbèrè  
 Aláré ọ̀ba là á ẹ̀  
**Lílé:** Là á mètá  
**Ègbè:** Kó lè ró bí agogo  
**Lílé:** Táyélolú là á mètá ò  
**Ègbè:** Kò lè ró bí agogo  
**Lílé:** Táyélolú là á mètá ò  
**Ègbè:** Kò le ró bí agogo  
**Lílé:** Eléjìrè là á mètá ò  
**Ègbè:** Kò le ró bí agogo  
**Lílé:** Là á mètá  
**Ègbè:** Kó lè ró bí agogo  
**Lílé:** Táyélolú là á mètá ò  
**Ègbè:** Kò le ró bí agogo  
**Lílé:** Eléjìrè là á mètá ò

**Ègbè:** Kò le ró bí agogo  
**Lílé:** È bá n gbé kèngbè mi rỌyọ  
**Ègbè:** Akérémoḅa  
**Lílé:** È bá n gbé kèngbè mi rỌyọ  
**Ègbè:** Akérémoḅa  
**Lílé:** Ma gbé kèngbè mi rỌyọ  
**Ègbè:** Akérémoḅa  
**Lílé:** N ó gbé kèngbè mi rỌyọ  
**Ègbè:** Akérémoḅa  
**Lílé:** Kèngbè mi  
Kèngbè mi ò  
**Ègbè:** AmúnimỌyọ-Ilé  
**Lílé:** Kèngbè mi  
Kèngbè mi ò  
**Ègbè:** AmúnimỌyọ-Ilé  
**Lílé:** Ewé Oluferejègè  
**Ègbè:** Èfúùfù gbe ròke fẹ  
**Lílé:** Ewé Oluferejègè  
**Ègbè:** Èfúùfù gbe ròke fẹ  
**Lílé:** Ewé Oluferejègè  
**Ègbè:** Èfúùfù gbe ròke fẹ  
**Lílé:** Ewé Oluferejègè  
**Ègbè:** Èfúùfù gbe ròke fẹ  
**Lílé:** Ewé Oluferejègè  
**Ègbè:** Èfúùfù gbe ròke fẹ  
**Lílé:** Wẹrẹ tí mo gbọ  
Mo ẹe bójò ló n kù o o  
**Ègbè:** Ọjò kọ o  
Alégbè ló n pariwo  
**Lílé:** Ọmọ ọn Mía là  
**Ègbè:** Èrò Mía làwa  
**Lílé:** Ọmọ ọn Mía là  
**Ègbè:** Èrò Mía làwa  
**Lílé:** Ọmọ ọn Mía là  
**Ègbè:** Èrò Mía làwa  
**Lílé:** Ọba ò pé a má ẹa  
**Ègbè:** Ọba ò pé a má ẹaré  
**Lílé:** Èniyàn gbóngbó kẹn  
**Ègbè:** Èniyàn gbóngbókẹngbó  
**Lílé:** Èniyàn gbóngbó kẹn  
**Ègbè:** Èniyàn gbóngbókẹngbó  
**Lílé:** Ọmọ ọn Ìmia la  
**Ègbè:** Èrò Mía làwa  
**Lílé:** Ọmọ ọn Ìmia la  
**Ègbè:** Èrò Mía làwa  
**Lílé:** Bínrẹ lolóri aládé  
Ìlẹkẹ ọba ní n bẹ lórùn rẹ ò  
Akínfẹmi Ọba ilú Ìmia  
**Ègbè:** Bínrẹ lolóri aládé  
Ìlẹkẹ ọba ní n bẹ lórùn rẹ ò

Akínfèmi Oba ilú Ìmia  
**Lílé:** Olóbìrípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Olóbìrípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Olóbìrípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Olóbìrípobírí  
**Ègbè:** Òní la ó malaré  
**Lílé:** Olóbìrípobírí  
**Ègbè:** Òní la ó malaré...  
**Lílé:** Ewé olúferègègè  
**Ègbè:** Èfúùfù gbe ròkè fẹ  
**Lílé:** Omele máa ró şàkàrà  
 Egungun yẹn keşè başo  
**Ègbè:** Omele máa ró şàkàrà  
 Egungun yẹn keşè başo  
**Lílé:** Omele máa ró şàkàrà  
 Egungun yẹn keşè başo  
**Ègbè:** Omele máa ró şàkàrà  
 Egungun yẹn keşè başo  
**Lílé:** Omele máa ró şàkàrà  
 Egungun ló keşè başo  
**Ègbè:** Omele máa ró şàkàrà  
 Egungun ló keşè başo  
**Lílé:** Omele máa ró şàkàrà  
 Egungun ló keşè başo  
**Ègbè:** Omele máa ró şàkàrà  
 Egungun ló keşè başo  
**Lílé:** Şèkèrè  
 Àgogo n lọ  
**Ègbè:** Şèkèrè  
 Şèkèrè  
 Àgogo n lọ  
**Lílé:** Şèkèrè  
 Àgogo n lọ  
 Şèkèrè  
**Ègbè:** Şèkèrè  
 Şèkèrè  
 Àgogo n lọ  
 Şèkèrè...  
**Lílé:** Ìyàwó agbè ò  
**Ègbè:** Bó şe dára lọ mò ọn jó  
**Lílé:** Ìyàwó agbè ò  
**Ègbè:** Bó şe dára lọ mò ọn jó  
**Lílé:** Ìyàwó agbè ò  
**Ègbè:** Bó şe dára lọ mò ọn jó...  
**Lílé:** Àşòò le tàkìtì ò



**Ègbè:** Ijó lọ mò ọn jó  
**Lílé:** Aṣoò le tàkìtì ò  
**Ègbè:** Ijó lọ mò ọn jó  
**Lílé:** Aṣoò le tàkìtì ò  
**Ègbè:** Ijó lọ mò ọn jó...  
**Lílé:** Ó yá Ìyàwó agbè ò  
**Ègbè:** Bó ẹ dára lọ mò ọn jó  
**Lílé:** Ìyàwó agbè ò  
**Ègbè:** Bó ẹ dára lọ mò ọn jó  
**Lílé:** Ewé Olúferejègè  
**Ègbè:** Èfúùfù gbe ròke ẹ  
**Lílé:** Là á mètá  
**Ègbè:** Kó lè ró bí agogo  
**Lílé:** Eléjìrẹ là á mètá ò  
**Ègbè:** Kó lè ró bí agogo  
**Lílé:** Eléjìrẹ là á mètá  
**Ègbè:** Kó lè ró bí agogo  
**Lílé:** Eléjìrẹ là á mètá  
**Ègbè:** Kó lè ró bí agogo  
**Lílé:** Bàba Bílì là á mètá ò  
**Ègbè:** Kó le ró bí agogo  
**Lílé:** Eléjìrẹ là á bí mètá o  
**Ègbè:** Kó lè ró bí agogo  
**Lílé:** Ẹ bá n gbé kengbe mi rỌyọ  
**Ègbè:** Akérémoḃa  
**Lílé:** Ẹ jẹ n gbé kèngbè mi rÈkó o  
**Ègbè:** Akérémoḃa  
**Lílé:** Ẹ jẹ n gbé kèngbè mi rỌyọ  
**Ègbè:** Akérémoḃa  
**Lílé:** Ẹ jẹ n gbé kèngbè mi rÈkó  
**Ègbè:** Akérémoḃa  
**Lílé:** Kèngbè mi  
Kèngbé mi ò  
**Ègbè:** Amúnisòyìnbó  
**Lílé:** Kèngbè mi  
Kèngbé mi ò  
**Ègbè:** Amúnisòyìnbó  
**Lílé:** Ẹ jẹ n gbé kèngbè mi rỌyọ  
**Ègbè:** Akérémoḃa  
**Lílé:** Ẹ jẹ n gbé kèngbè mi rỌyọ  
**Ègbè:** Akérémoḃa...  
**Lílé:** Kèngbè mi  
Kèngbé mi ò  
**Ègbè:** Amúnimòyìnbó  
**Lílé:** Kèngbè mi  
Kèngbé mi ò  
**Ègbè:** Amúnimòyìnbó  
**Lílé:** Bínṛẹ lolóri aláde  
Ìlẹkẹ ọba ní n bẹ lórùn ẹ ò  
Akínfẹmi Ọba ilú Ìmia

**Ègbè:** Bínṛẹ lolórí aláde  
Ìlèkẹ ọba ní n bẹ lórùn ẹ ọ  
Akínfẹmi Ọba ilú Ìmia...  
**Lílẹ:** Akínfẹmi, Akínfẹmi ọ  
**Ègbè:** Akínfẹmi ọ  
**Lílẹ:** Akínfẹmi, Akínfẹmi ọ  
**Ègbè:** Akínfẹmi ọ  
**Lílẹ:** Ìlúfẹmilóyẹ lọba  
**Ègbè:** Akínfẹmi ọ  
**Lílẹ:** Akínfẹmi, Akínfẹmi ọ  
**Ègbè:** Akínfẹmi ọ  
**Lílẹ:** Ọmọ ọn Mía lawá  
**Ègbè:** Èròò Mía lawá..  
**Lílẹ:** Ọba ọ pá á má ọa  
**Ègbè:** Ọba ọ pé á má ọaré...  
**Lílẹ:** Èniyàn gbón gbó kẹn  
**Ègbè:** Èniyàn gbón gbókẹngbó...  
**Lílẹ:** Ọmọ eléyí fò lókèlókè ọ  
**Ègbè:** Fò láálá  
**Lílẹ:** Ọmọ eléyí fò lókèlókè ọ  
**Ègbè:** Fò láálá  
**Lílẹ:** Ọmọ eléyí fò lókèlókè ọ  
**Ègbè:** Fò láálá  
**Lílẹ:** Ọmọ eléyí fò lókèlókè ọ  
**Ègbè:** Fò láálá...  
**Lílẹ:** À n báléré ọaré  
Wọn mà n bẹ wá lówẹ o  
Ántórí ara wa  
Ara wá ọ  
**Ègbè:** Ántórí ara wa  
**Lílẹ:** Ara wá ọ  
**Ègbè:** Ántórí ara wa  
**Lílẹ:** Ara wá ọ  
**Ègbè:** Ántórí ara wa...  
**Lílẹ:** À n báléré ọaré  
Wọn mà n bẹ wá lówẹ o  
Ántórí ara wa  
Ara wá ọ  
**Ègbè:** Ántórí ara wa...  
**Lílẹ:** Kookó ọde  
Èrùwà ọde  
Èyin olóde ọ  
E bùn wá lóde ọ  
**Ègbè:** Ká wa ó ríbi jó  
Kookó ọde  
Èrùwà ọde  
Èyin olóde ọ  
E bùn wá lóde ọ  
Ká wa ó ríbi jó...  
**Lílẹ:** Akínfẹmii baba wa ló lagbè

**Ègbè:** Tá a fi ní jọ  
**Lílé:** Akínfémii baba wa ló lagbè  
**Ègbè:** Tá a fi ní jọ...  
**Lílé:** Kábìèsí baba wa ló lagbè  
**Ègbè:** Tá a fi ní jọ  
**Lílé:** Akínfèmi baba wa ló lagbè  
**Ègbè:** Tá a fi ní jọ  
**Lílé:** Akínfèmi baba wa ló lagbè  
**Ègbè:** Tá a fi ní jọ...  
**Lílé:** Omele máa jọ şàkàrà  
Egúngún yèn keşè başo  
**Ègbè:** Omele máa jọ şàkàrà  
Egúngún yèn keşè başo  
**Ègbè:** Omele máa jọ şàkàrà  
Egúngún yèn keşè başo  
**Lílé:** Ìyàwó agbè ò  
**Ègbè:** Bó şe dára ló mò ọn jọ  
**Lílé:** Ó yá Ìyàwó agbè ò  
**Ègbè:** Bó şe dára ló mò ọn jọ...  
**Lílé:** Ma gbe kèngbè mi rỌyọ  
**Ègbè:** Akèrèmọba  
**Lílé:** N ó gbé kèngbè mi rỌyọ  
**Ègbè:** Akèrèmọba  
**Lílé:** Kèngbè mi  
Kèngbè mi ò  
**Ègbè:** Amúnimòyìn bó  
**Lílé:** Wọn ní gbé kèngbè mi rỌyọ  
**Ègbè:** Ákérèmọba  
**Lílé:** Wọn ní gbé kèngbe mi rỌyọ o  
**Lílé:** Kèngbè mi  
Kèngbè mi ò  
**Ègbè:** Amúnimòyìn bó  
**Lílé:** Omele máa ró şàkàrà  
Egúngún ló keşè başo  
**Ègbè:** Omele máa ró şàkàrà  
Egúngún ló keşè başo  
**Lílé:** Omele máa ró şàkàrà  
Egúngún ló keşè başo  
**Ègbè:** Omele máa ró şàkàrà  
Egúngún ló keşè başo...  
**Lílé:** Ọmọ ọn Mía lawá  
**Ègbè:** Èrò Mía lawá...  
**Lílé:** Ọba ò pé a má şe  
**Ègbè:** Ọba ò pé a má şeré  
**Lílé:** Ọba ò pé a má şe  
**Ègbè:** Ọba ò pé a má şeré  
**Lílé:** Èniyèn gbóngbó kẹn  
**Ègbè:** Èniyèn gbóngbókẹngbó  
**Lílé:** Èniyèn gbóngbó kẹn  
**Ègbè:** Èniyèn gbóngbókẹngbó

**Lílé:** Kábíyèsí baba àwa ló lagbè  
**Ègbè:** Tá a fi n jò  
**Lílé:** Òjéwuyì baba àwa ló lagbè  
**Ègbè:** Tá a fi n jò  
**Lílé:** Akínfèmi baba àwa ló lagbè  
**Ègbè:** Tá a fi n jò  
**Lílé:** Kábíyèsí baba àwa ló lagbè  
**Ègbè:** Tá a fi n jò..  
**Lílé:** Baba ó fèwù tọṛẹ  
Baba o fi lówàní tọṛẹ  
**Ègbè:** Baba ó fèwù tọṛẹ  
**Lílé:** Baba ó fi lówàní tọṛẹ  
**Ègbè:** Baba ó fèwù tọṛẹ  
**Lílé:** Baba ó fi lówàní tọṛẹ  
**Ègbè:** Baba ó fèwù tọṛẹ  
**Lílé:** Yóó fi lówàní tọṛẹ  
**Ègbè:** Baba ó fèwù tọṛẹ  
**Lílé:** Baba ó fi lówàní tọṛẹ  
**Ègbè:** Oba ó fèwù tọṛẹ  
**Lílé:** Baba ó fi lówàní tọṛẹ  
**Ègbè:** Baba ó fèwù tọṛẹ  
**Lílé:** Baba ó fi lówàní tọṛẹ  
**Ègbè:** Baba ó fèwù tọṛẹ  
**Lílé:** Èro tó n roko  
Èrò tó n rodò  
Èro tó n roko  
Èrò tó n rodò  
È sùré ẹ wá wọmọ wa  
Tó wà lójú agbo  
**Ègbè:** Èro tó n roko  
Èrò tó n rodò  
Èro tó n roko  
Èrò tó n rodò  
È sùré ẹ wá wọmọ wa  
Tó wà lójú agbo  
**Lílé:** Èro tó n roko  
Èrò tó n rodò  
Èro tó n roko  
Èrò tó n rodò  
È sùré ẹ wá wọmọ wa  
Tó wà lójú agbo  
**Ègbè:** Èro tó n roko  
Èrò tó n rodò  
Èro tó n roko  
Èrò tó n rodò  
È sùré ẹ wá wọmọ wa  
Tó wà lójú agbo  
**Lílé:** Àwa n lọ  
Ó digbà ó ẹ  
Ká má fikú yara wa

**Ègbè:**

Ká má fàrùn yara wa  
Àwa n lọ  
Ó digbà ó ẹ  
Ká má fikú yara wa  
Ká má fàrùn yara wa...

**APPENDIX VII**  
**EKA-ÈKÓ ÌMỌ ÈDÁ-ÈDÈ ÀTI ÈDÈ ILÈ ADÚLÁWỌ**  
**YUNIFÁSITÌ ÌBÀDÀN**  
**ÌBÀDÀN**

**ÀTÒJỌ ÌBÉÈRÈ**

**ÌWÚLÒ ÀTI BÓYÁ ORIN KETE LE PARUN TÀBÍ KÒ LE PARUN**

Olùdáhùn ìbèèrè mi òwón,

Orúkọ mi ni Luqman Abísólá KÍARÍBÈÈ, mo jẹ akẹkọ ìmọ-ìjìnnlẹ òyè Ph.D ní Eka-Èkọ Ìmọ Èdá-Èdè àti Èdè Ilẹ Adúláwọ, Yunifásitì Ìbàdàn. Lítíresọ Yorùbá (ewì alohùn) ni iwádíí mi jẹ mọ. Orin kete ní àárín àwọn ènìyàn Ìbàràpá àti Òke Ògùn ni mò n ẹ iwádíí lé lórí. Àfojúsùn àtòjọ ìbèèrè yìí ni láti bèèrè nípa bí orin kete ẹ wúlò fún dídékun iwà ìbàjẹ ní àwùjọ àti bóyá ó le parun tàbí kò le parun. Mò n lo àkókò yìí láti rò yín pé kí ẹ ràn mí lówó nínú iṣẹ iwádíí yìí nípa bíbá mi dáhùn àwọn ìbèèrè tí a kọ sí isàlẹ yìí dárádára bí ó ti tọ. Ẹ sa àmì yìí √ sí ibi tí ó yẹ, kí ẹ sì ṣàlàyé kíkún sí àwọn ibi tí a pèsè sílẹ fún àlàyé. Bí àyè tí a fi sílẹ kò bá tó, ẹ lè kọ sí èyìn iwé yìí síwájú sí i. Sùgbón, kí ẹ kọ **ìpín** àti **nónbà** ìbèèrè tí ẹ n dáhùn síbẹ kí ó hàn ketekete. Ẹ ẹ púpọ.

**ÌPÍN A: ÌRÒYÌN AJEMÁKÓPA ÀTI AJEMÁWÚJỌ AKÓPA**

Ẹ jòwọ yan idáhùn tó bá tònà nípa kíkọ àmì ( √ ) sí inú àwọn àkámọ tí a pèsè.

1. Ọkùnrin ni yín tàbí Obìnrin ?      A. Ọkùnrin ( )      B. Obìnrin ( )
2. Kíni ojọ orí yín?      A.    20-39 ( )      B. 40-59 ( )      D. 60-79      E. 80- sí òkè
3. Èsìn wo ni ẹ n sìn?      A. Èsìn àbáláyé ( )      B. Ìsílámù ( )      D. Kìrístèni ( )  
E. Òmíràn (ẹ sọ ní pàtó) .....
4. Ìpèlẹ èkọ wo ni ẹ kékọ dé ?      A. Ilẹ èkọ aláakòbèrè ( )      B. Ilẹ èkọ sẹkọndiri ( )      D. Ilẹ èkọ gíga ( )      E. Òmíràn (ẹ sọ ní pàtó).....
5. Iṣẹ wo ni ẹ n ẹ?      Iṣẹ .....
6. Ọmọ ilú wo ni yín? .....
7. Ilú wo ni ẹ n gbé? .....
8. Ẹ jòwọ, ó ti tó ọdún mélódó tí ẹ ti n gbé ilú náà?      A. 20-39 ( )      B. 40-59 ( )  
D. 60-79 ( )      E. 80- sí òkè ( )
9. Ilú wo ni ẹ ti gbé rí yàtò sí ilú tí ẹ n gbé lówólówó?  
.....
10. Ọdún mélódó ni ẹ fi gbé ibẹ?      A. 1-20 ( )      B. 21-40 ( )      D. 41-60 ( )  
E. 81- sí òkè ( )

## ÌPÍN B: ÌRÍRÍ OLÚDÁHÙN NÍPA ORIN KETE

Nínú ìpín yí, ẹ yan ìdáhùn tó tònà jùlọ sí ìbèèrè tí a bi yín. A fi àyè gba àlàyé sọkí fún ìbèèrè tí ó nílò àlàyé. Fún àwọn ìbèèrè tí kò nílò àlàyé, ẹ yan “Bèè ni” tàbí “Bèè kó” nípa sísa àmì √ sí iwájú ìdáhùn tí ó tònà jùlọ.

11. Njé ẹ ti gbọ nípa orin kete rí? A. Bèè ni ( ) B. Bèè kó ( )

12. Báwo ni ẹ se gbọ nípa rẹ?  
.....

13. Njé ẹ ti wòran eré orin kete rí? A. Bèè ni ( ) B. Bèè kó ( )

14. Bí ó bá jé bèè ni, níbo ni ẹ ti wò ó rí?  
.....

15. Njé ẹ ti kópa nínú ìşeré orin kete rí? A. Bèè ni ( ) B. Bèè kó ( )

16. Bí ó bá jé bèè ni, níbo ni ẹ ti kópa nínú rẹ?  
.....

17. Njé ìşeré orin kete tún şì n wáyé ní àwùjọ yín bí? A. Bèè ni ( ) B. Bèè kó ( )

18. Bí ó bá n wáyé, ìgbà wo ni ó wáyé gbèyìn?  
.....

19. Njé ìşeré orin kete le parun ní àwùjọ yín? A. Bèè ni ( ) B. Bèè kó ( )

20. Bí ó bá le parun, kí ni ó le fà á?

i. ....

ii. ....

iii. ....

iv. ....

v. ....

21. Njé ìşeré orin kete kò le parun ní àwùjọ yín? A. Bèè-ni B. Bèè-kó

22. Bí kò bá le parun, kí ni ó le fà á?

vi. ....

vii. ....

viii. ....

ix. ....

x. ....

## ÌPÍN D: ÌWÚLÒ ORIN KETE FÚN DÍDÉKUN ÌWÀ ÌBÀJÉ ÀWÚJỌ

Nínú ìpín yí, ẹ yan ìdáhùn tó tònà jùlọ sí ìbéèrè tí a bi yín. A fi àyè gba àlàyé sọkí fún ìbéèrè tí ó nílò àlàyé. Fún àwọn ìbéèrè tí kò nílò àlàyé, ẹ yan “Bẹ̀ẹ̀ ni” tàbí “Bẹ̀ẹ̀ kọ” nípa sísa àmì √ sí iwájú ìdáhùn tí ó tònà jùlọ.

23. Njẹ orin kete wúlò fún dídẹ̀kun ìwà ìbàjẹ ní àwùjọ? A. Bẹ̀ẹ̀ ni ( ) B. Bẹ̀ẹ̀ kọ ( )

24. Njẹ orin kete wúlò fún dídẹ̀kun ìwà ìbàjẹ àwùjọ láyé àtijọ? A. Bẹ̀ẹ̀ ni ( ) B. Bẹ̀ẹ̀ kọ ( )

25. Bí ó bá jẹ bẹ̀ẹ̀ ni, àpẹ̀rẹ̀ àwọn ìwà ìbàjẹ àwùjọ wo ni ẹ mò tí a lo orin kete láti dẹ̀kun?

xi. ....

xii. ....

xiii. ....

xiv. ....

xv. ....

26. Njẹ orin kete wúlò fún dídẹ̀kun ìwà ìbàjẹ àwùjọ lóde òní? A. Bẹ̀ẹ̀-ni ( )

B. Bẹ̀ẹ̀-kọ ( )

27. Bí ó bá jẹ bẹ̀ẹ̀ ni, àpẹ̀rẹ̀ àwọn ìwà ìbàjẹ àwùjọ wo ni ẹ mò tí a le lo orin kete láti dẹ̀kun lóde òní?

xvi. ....

xvii. ....

28. Nínú àwọn ìwà ìbàjẹ tí ẹ dárúkọ lókè, èwo ni a ti lo orin kete láti dẹ̀kun rí lóde òní?

xviii. ....

xix. ....

xx. ....

xxi. ....

xxii. ....

29. Orin kete le kú torí ọ̀lájú ọ̀de-òní tó ti gbòde? A. Bẹ̀ẹ̀ ni ( ) B. Bẹ̀ẹ̀ kọ ( )

30. Kí orin kete má baà kú, a nílò láti ẹ àwọn ohun wònyí:

xxiii. ....

xxiv. ....

xxv. ....

xxvi. ....

xxvii. ....



APPENDIX XIII

EKA-ÈKÓ ÌMÒ ÈDÁ-ÈDÈ ÀTI ÈDÈ ILÈ ADÚLÁWÒ  
YUNIFÁSITÌ ÌBÀDÀN  
ÌBÀDÀN

ÀTÒJỌ ÌBÉÈRÈ

ÌWÚLÒ ÀTI BÓYÁ ORIN AGBÈ LE PARUN TÀBÍ KÒ LE PARUN

Olùdáhùn ìbèèrè mi ọwón,

Orúkọ mi ni Luqman Abísólá KÍARÍBÈÈ, mo jẹ akẹkọọ ìmò-ìjìnnlẹ̀ ọyè Ph.D ní Eka-Èkó Ìmò Èdá-Èdè àti Èdè Ilẹ̀ Adúláwò, Yunifásitì Ìbàdàn. Lítírẹ̀şò Yorùbá (ewì alohùn) ni ìwádìí mi jẹ mọ. Orin agbè ní àárín àwọn èniyàn Ìbàràpá àti Òke Ògùn ni mò n ẹ ẹ ìwádìí lé lórí. Àfojúsùn àtòjọ ìbèèrè yí ni láti béèrè nípa bí orin agbè ẹ wúlò fún dídékun ìwà ìbàjẹ ní àwùjọ àti bóyá ó le parun tàbí kò le parun. Mò n lo àkókò yí láti rò yín pé kí ẹ ràn mí lówó nínú iṣẹ̀ ìwádìí yí nípa bíbá mi dáhùn àwọn ìbèèrè tí a kọ sí ìsàlẹ̀ yí dárádára bí ó ti tó. Ẹ sa àmì yí √ sí ibi tí ó yẹ, kí ẹ sì ṣàlàyé kíkún sí àwọn ibi tí a pèsè sílẹ̀ fún àlàyé. Bí àyè tí a fi sílẹ̀ kò bá tó, ẹ lè kọ sí èyìn ìwé yí síwájú sí i. Şùgbón, kí ẹ kọ **ìpín** àti **nónbà** ìbèèrè tí ẹ n dáhùn síbẹ̀ kí ó hàn ketekete. Ẹ ẹ́ púpọ̀.

**ÌPÍN A: ÌRÒYÌN AJEMÁKÓPA ÀTI AJEMÁWÙJỌ AKÓPA**

Ẹ jòwọ̀ yan ìdáhùn tó bá tònà nípa kíko àmì ( √ ) sí inú àwọn àkámọ̀ tí a pèsè.

1. Ọkùnrin ni yín tàbí Obìnrin ? A. Ọkùnrin ( ) B. Obìnrin ( )
2. Kíni ojó orí yín? A. 20-39 ( ) B. 40-59 ( ) D. 60-79  
E. 80- sí òkè ( )
3. Èsìn wo ni ẹ n sìn? A. Èsìn àbáláyé ( ) B. Ìsílámù ( ) D. Kìrístèni ( )  
E. Òmíràn (ẹ sọ ní pàtó) .....
4. Ìpèlẹ̀ ẹkọ̀ wo ni ẹ kẹkọ̀ dé ? A. Ilẹ̀ ẹkọ̀ alákoòbèrè ( ) B. Ilẹ̀ ẹkọ̀ sẹkọ̀ndiri ( ) D.  
Ilẹ̀ ẹkọ̀ gíga ( ) E. Òmíràn (ẹ sọ ní pàtó).....
5. Iṣẹ̀ wo ni ẹ n ẹ? Iṣẹ̀ .....
6. Omọ ilú wo ni yín? .....
7. Ilú wo ni ẹ n gbé? .....
8. Ẹ jòwọ̀, ó ti tó ọdún mélòó tí ẹ ti n gbé ilú náà? A. 20-39 ( ) B. 40-59 ( ) D. 60-  
79 ( ) E. 80- sí òkè ( )
9. Ilú wo ni ẹ ti gbé rí yàtò sí ilú tí ẹ n gbé lówólówó?  
.....
10. Ọdún mélòó ni ẹ fi gbé ibẹ̀? A. 1-20 ( ) B. 21-40 ( ) D. 41-60 ( )  
E. 81- sí òkè ( )

## ÌPÍN B: ÌRÍRÍ OLÚDÁHÙN NÍPA ORIN AGBÈ

Nínú ìpín yìí, ẹ yan ìdáhùn tó tònà jùlọ sí ìbéèrè tí a bi yín. A fi àyè gba àlàyé sọkí fún ìbéèrè tí ó nílò àlàyé. Fún àwọn ìbéèrè tí kò nílò àlàyé, ẹ yan “Bẹ̀ẹ̀ ni” tàbí “Bẹ̀ẹ̀ kọ” nípa sísa àmì √ sí iwájú ìdáhùn tí ó tònà jùlọ.

11. Njẹ ẹ ti gbọ nípa orin agbè rí? A. Bẹ̀ẹ̀ ni ( )      B. Bẹ̀ẹ̀ kọ ( )
12. Báwo ni ẹ se gbọ nípa rẹ?  
.....
13. Njẹ ẹ ti wòran eré orin agbè rí?      A. Bẹ̀ẹ̀ ni ( )      B. Bẹ̀ẹ̀ kọ ( )
14. Bí ó bá jẹ bẹ̀ẹ̀ ni, níbo ni ẹ ti wò ó rí?  
.....
15. Njẹ ẹ ti kópa nínú ìseré orin agbè rí? A. Bẹ̀ẹ̀ ni ( )      B. Bẹ̀ẹ̀ kọ ( )
16. Bí ó bá jẹ bẹ̀ẹ̀ ni, níbo ni ẹ ti kópa nínú rẹ?  
.....
17. Njẹ ìseré orin agbè tún sì n wáyé ní àwùjọ yín bí? A. Bẹ̀ẹ̀ ni ( )      B. Bẹ̀ẹ̀ kọ ( )
18. Bí ó bá n wáyé, ìgbà wo ni ó wáyé gbèyìn?  
.....
19. Njẹ ìseré orin agbè le parun ní àwùjọ yín? A. Bẹ̀ẹ̀ ni ( )      B. Bẹ̀ẹ̀ kọ ( )
20. Bí ó bá le parun, kí ni ó le fà á?
  - i. ....
  - ii. ....
  - iii. ....
21. Njẹ ìseré orin agbè kò le parun ní àwùjọ yín? A. Bẹ̀ẹ̀-ni      B. Bẹ̀ẹ̀-kọ
22. Bí kò bá le parun, kí ni ó le fà á?
  - iv. ....
  - v. ....
  - vi. ....
  - vii. ....
  - viii. ....

**ÌPÍN D: ÌWÚLÒ ORIN AGBÈ FÚN DÍDÉKUN ÌWÀ ÌBÀJÉ ÀWÚJỌ** Nínú ìpín yìí, ẹ yan ìdáhùn tó tònà jùlọ sí ìbéèrè tí a bi yín. A fi àyè gba àlàyé sọkí fún ìbéèrè tí ó nílò àlàyé. Fún àwọn ìbéèrè tí kò nílò àlàyé, ẹ yan “Bẹ̀ẹ̀ ní” tàbí “Bẹ̀ẹ̀ kọ” nípa sísa àmì √ sí iwájú ìdáhùn tí ó tònà jùlọ.

23. Njẹ orin agbè wúlò fún dídékun ìwà ìbàjé ní àwùjọ? A. Bẹ̀ẹ̀ ní ( )

B. Bẹ̀ẹ̀ kọ ( )

24. Njẹ orin agbè wúlò fún dídékun ìwà ìbàjé àwùjọ láyé àtijọ? A. Bẹ̀ẹ̀ ní ( )

B. Bẹ̀ẹ̀ kọ ( )

25. Bí ó bá jẹ bẹ̀ẹ̀ ní, àpẹ̀rẹ̀ àwọn ìwà ìbàjé àwùjọ wo ni ẹ mò tí a lo orin agbè láti dékun?

ix. ....

x. ....

xi. ....

xii. ....

xiii. ....

26. Njẹ orin agbè wúlò fún dídékun ìwà ìbàjé àwùjọ lóde òní? A. Bẹ̀ẹ̀-ni ( )

B. Bẹ̀ẹ̀-kọ ( )

27. Bí ó bá jẹ bẹ̀ẹ̀ ní, àpẹ̀rẹ̀ àwọn ìwà ìbàjé àwùjọ wo ni ẹ mò tí a le lo orin agbè láti dékun lóde òní?

xiv. ....

xv. ....

xvi. ....

xvii. ....

xviii. ....

28. Nínú àwọn ìwà ìbàjé tí ẹ dárúkọ lókè, èwo ni a ti lo orin agbè láti dékun rí lóde òní?

xix. ....

xx. ....

xxi. ....

xxii. ....

xxiii. ....

29. Orin agbè le kú torí ọlájú òde-òní tó ti gbòde? A. Bẹ̀ẹ̀ ní ( ) B. Bẹ̀ẹ̀ kọ ( )

30. Kí orin agbè má baà kú, a nílò láti ẹ àwọn ohun wònyí:

xxiv. ....  
xxv. ....  
xxvi. ....  
xxvii. ....  
xxviii. ....



10. How many years have you been living there? A. 1-20 ( ) B. 21-40 ( ) C. 41-60 ( ) D. 81- and above ( )

**SECTION B: EXPERIENCE OF THE RESPONDENTS ABOUT *ORIN KETE***

In this section, tick the correct answer to the question asked. A space is provided for the questions that need explanations. For the questions that do not need explanations, choose “Yes” or “No” by writing the sign  $\surd$  at the front of the most appropriate option.

11. Have you heard about *orin kete* before? A. Yes ( ) B. No ( )
12. How did you hear about it?  
 .....
13. Have watched the performance of *orin kete* before? A. Yes ( ) B. No ( )
14. If it is so, where did you watch it?  
 .....
15. Have you participated in the performance of *orin kete* before? A. Yes ( )  
 B. No ( )
16. If it is so, where did you perform in it?  
 .....
17. Is the performance of *orin kete* is still occurring in your community? A. Yes ( )  
 B. No ( )
18. If it is so when last did it occur?  
 .....
19. Can the performance of *orin kete* discontinue to exist in your community?  
 A. Yes ( ) B. No ( )
20. If it can discontinue existence, what can be the cause?  
 i. ....  
 ii. ....  
 iii. ....  
 iv. ....  
 v. ....
21. Would the performance of *orin kete* continue to exist in your community?  
 A. Yes ( ) B. No ( )
22. If it would continue to exist, what can cause it?  
 vi. ....  
 vii. ....

- viii. ....
- ix. ....
- x. ....

**SECTION C: THE RELEVANCE OF *ORIN KETE* IN CURBING ANTI-SOCIAL BEHAVIOURS**

In this section, tick the correct answer to the question asked. A space is provided for the questions that need explanations. For the questions that do not need explanations, choose “Yes” or “No” by writing the sign  $\surd$  at the front of the most appropriate option.

23. Is *orin kete* useful in curbing anti-social behaviours? A. Yes ( ) B. No ( )

24. Is *orin kete* useful in curbing anti-social behaviours in the olden days?

A. Yes ( ) B. No ( )

25. If it is so, what are the examples of the anti-social behaviours you know that *orin kete* has been used to curb?

- xi. ....
- xii. ....
- xiii. ....
- xiv. ....
- xv. ....

26. Is *orin kete* useful in curbing anti-social behaviours nowadays? A. Yes ( )

B. No ( )

27. If it is so, what are the examples of the anti-social behaviours you know that *orin kete* can be used to curb nowadays?

- xvi. ....
- xvii. ....
- xviii. ....
- xix. ....
- xx. ....

28. Which of the anti-social behaviours you mentioned above has been curbed before with the use of *orin kete*?

- xxi. ....
- xxii. ....
- xxiii. ....

xxiv. ....

xxv. ....

29. Performance of *orin kete* can discontinue as a result of modern civilisation?

A. Yes ( )    B. No ( )

30. For the performance of *orin kete* not to discontinue (to die), we need to take these actions:

xxvi. ....

xxvii. ....

xxviii. ....

xxix. ....

xxx. ....



## APPENDIX X

### DEPARTMENT OF LINGUISTICS AND AFRICAN LANGUAGES UNIVERSITY OF ÌBÀDÀN

#### QUESTIONNAIRE

##### THE RELEVANCE AND SUSTAINABILITY OF *ORIN AGBÈ*

My dear respondents,

My name is Luqman Abísólá KÍARÍBÈÉ, I am a Ph.D student of Department of Linguistics and African Languages, University of Ìbàdàn. My research is based on Yorùbá Literature (oral poetry). I am researching *orin agbè* among the people of Ìbàràpá and Òke Ògùn. The focus of the study is to ask about the relevance of *orin agbè* in curbing anti-social behaviours in society. Am using this period to plead with you to help me in this study by providing answers to the questions listed below properly. Write this sign √ to the appropriate place and supply detailed explanations to fill the spaces provided for it. If the space provided is not enough, you can further write at the back of this questionnaire. However, you should write along, the **section** and the **number** of the question clearly. Thank you.

#### SECTION A: DEMOGRAPHIC CHARACTERISTICS OF RESPONDENTS

Please select the right option by writing the sign ( √ ) in the provided bracket.

1. Male or female?      A. Male ( )      B. Female ( )
2. What is your age?      A. 20-39 ( )      B. 40-59 ( )      C. 60-79  
D. 80- sí òkè
3. What is your religion? A. African Traditional Religion ( ) B. Islam ( )  
C. Christianity ( ) D. Others (say exactly) .....
4. What is your level of education/educational qualification? A. Primary School ( )  
B. Secondary School ( ) C. Tertiary Institution ( ) D. Others (say exactly).....
5. What is your occupation? ..... occupation
6. You are a native of which town? .....
7. Where is your of residence? .....
8. How many years have you been living/staying in the town? A. 20-39 ( )  
B. 40-59 ( ) C. 60-79 ( ) D. 80- and above ( )
9. Which town are living in currently? .....
10. How many years have you been living there? A. 1-20 ( ) B. 21-40 ( ) C. 41-60  
( ) D. 81- and above ( )

**SECTION B: EXPERIENCE OF THE RESPONDENTS ABOUT *ORIN AGBÈ***

In this section, tick the correct answer to the question asked. A space is provided for the questions that need explanations. For the questions that do not need explanations, choose “Yes” or “No” by writing the sign  $\surd$  at the front of the most appropriate option.

- 11. Have you heard about *orin agbè* before? A. Yes ( ) B. No ( )
- 12. How did you hear about it?  
.....
- 13. Have watched the performance of *orin agbè* before? A. Yes ( ) B. No ( )
- 14. If it is so, where did you watch it?  
.....
- 15. Have you participated in the performance of *orin agbè* before? A. Yes ( )  
B. No ( )
- 16. If it is so, where did you perform in it?  
.....
- 17. Is the performance of *orin agbè* is still occurring in your community? A. Yes ( )  
B. No ( )
- 18. If it is so when last did it occur?  
.....
- 19. Can the performance of *orin agbè* discontinue to exist in your community?  
A. Yes ( ) B. No ( )
- 20. If it can discontinue existence, what can be the cause?
  - i. ....
  - ii. ....
  - iii. ....
  - iv. ....
  - v. ....
- 21. Would the performance of *orin agbè* continue to exist in your community?  
A. Yes ( ) B. No ( )
- 22. If it would continue to exist, what can cause it?
  - vi. ....
  - vii. ....
  - viii. ....
  - ix. ....
  - x. ....

**SECTION C: THE RELEVANCE OF *ORIN AGBÈ* IN CURBING ANTI-SOCIAL BEHAVIOURS**

In this section, tick the correct answer to the question asked. A space is provided for the questions that need explanations. For the questions that do not need explanations, choose “Yes” or “No” by writing the sign  $\surd$  at the front of the most appropriate option.

23. Is *orin agbè* useful in curbing anti-social behaviours? A. Yes ( ) B. No ( )

24. Is *orin agbè* useful in curbing anti-social behaviours in the olden days?

A. Yes ( ) B. No ( )

25. If it is so, what are the examples of the anti-social behaviours you know that *orin agbè* has been used to curb?

xi. ....

xii. ....

xiii. ....

xiv. ....

xv. ....

26. Is *orin agbè* useful in curbing anti-social behaviours nowadays? A. Yes ( )

B. No ( )

27. If it is so, what are the examples of the anti-social behaviours you know that *orin agbè* can be used to curb nowadays?

xvi. ....

xvii. ....

xviii. ....

xix. ....

xx. ....

28. Which of the anti-social behaviours you mentioned above has been curbed before with the use of *orin agbè*?

xxi. ....

xxii. ....

xxiii. ....

xxiv. ....

xxv. ....

29. Performance of *orin agbè* can discontinue as a result of modern civilisation?

A. Yes ( ) B. No ( )

30. For the performance of *orin agbè* not to discontinue (to die), we need to take these actions:

- xxvi. ....
- xxvii. ....
- xxviii. ....
- xxix. ....
- xxx. ....

**APPENDIX XI**

**TABLE OF COMPARATIVE PERFORMANCE SEMIOTICS OF *ORIN KETE*  
AND *ORIN AGBÈ***

| SN | <i>Orin Kete</i>                                                                                                                                                               |                                |                                                                                                                                                   | <i>Orin Agbè</i>                                                                                                                                                                      |                                       |                                                                                                                                                               |
|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | Performance Features                                                                                                                                                           | Signifier                      | Signified                                                                                                                                         | Performance Features                                                                                                                                                                  | Signifier                             | Signified                                                                                                                                                     |
| 01 | The genre is named after the main musical instrument ( <i>kete</i> )                                                                                                           | <i>Kete</i>                    | i. Water, life<br>ii. Metonym -mic iconic signifier of fertility and medicinal cure of barrenness                                                 | The genre is named after the main musical instrument ( <i>agbè</i> )                                                                                                                  | <i>Agbè</i>                           | i. Wine, merriment, preciousness<br>ii. Metonymic iconic signifier of social merriment                                                                        |
| 02 | The name of the genre ( <i>orin kete</i> )                                                                                                                                     | <i>Orin Kete</i>               | A plea for fertility and a manner of worshipping Alará-Igbó, Obátálá, Ìbejì, Ìròkò, Kórìkóto, etc.                                                | The name of the genre ( <i>orin agbè</i> )                                                                                                                                            | <i>Orin Agbè</i>                      | An index of royalty and supremacy of the Òyó Kingdom                                                                                                          |
| 03 | Status of the genre (religious genre)                                                                                                                                          | <i>Orin Kete</i>               | A plea and a manner of worship                                                                                                                    | Status of the genre (social genre)                                                                                                                                                    | <i>Orin Agbè</i>                      | An index royalty, the supremacy of Òyó Kingdom                                                                                                                |
| 04 | Performance Structure<br>i. prelude<br>a. _____<br>b. <i>ibà</i><br>c. <i>ìwúre ibèrè</i><br>d. <i>ìfira-èni-hàn-ibèrè</i><br>ii. body<br>iii. farewell/valedictory statements | i. _____<br><br>ii. <i>Ìbà</i> | i. _____<br><br>ii. A religio-cultural sign and a manner of worshipping Alará-Igbó, Obátálá, Ìbejì, Kórìkóto among other children related deities | Performance Structure<br>i. prelude<br>a. <i>isèlù</i><br>b. <i>ibà</i><br>c. <i>ìwúre ibèrè</i><br>d. <i>ìfira-èni-hàn-ibèrè</i><br>ii. body<br>iii. farewell/valedictory statements | i. <i>Ìsèlù</i><br><br>ii. <i>Ìbà</i> | i. A qualising of realising a good tune/melody of <i>agbè</i> instrumentation<br><br>ii. A socio-cultural sign of greeting, respect, and honour to the elders |
| 05 | Performance Space                                                                                                                                                              |                                |                                                                                                                                                   | Performance Space                                                                                                                                                                     |                                       |                                                                                                                                                               |

|    |                                                                                                         |                                                                                                     |                                                                                                                                                                                                                                                                                            |                                                                                                         |                                                                                   |                                                                                                                                     |
|----|---------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
|    | <p>i. generic arena</p> <p>ii. procession performance space</p> <p>iii. religious performance space</p> | <p>i. generic arena</p> <p>ii. procession performance space</p> <p>iii. <i>ojú egbé</i></p>         | <p>i. social interrelation-ship</p> <p>ii. signifying a procession to the performance space and also from the performance space (a sign of reason)</p> <p>iii. (a) a centre of the meeting of Alará-Igbó worshippers<br/>(b) a sign of sobriety and respect of the deity of Alará-Igbó</p> | <p>i. generic arena</p> <p>ii. procession performance space</p> <p>iii. religious performance space</p> | <p>i. generic arena</p> <p>ii. procession performance space</p> <p>iii. _____</p> | <p>i. social interrelation-ship</p> <p>ii. procession performance and the forward and backward dance movement</p> <p>iii. _____</p> |
| 06 | <p>Costumes</p> <p>i. informal/casual costume</p> <p>ii. official/formal or ceremonial importance</p>   | <p>i. <i>bùbá-şòkòtò; ìró-bùbá</i></p> <p>ii. <i>yèrì ajókete</i></p> <p>iii. <i>aşọ funfun</i></p> | <p>i. informal performance</p> <p>ii. a religious sign of humility to the deity of Alará-Igbó<br/>ii. an iconic representation of women's sexual parts in making humour and satire in the performance of <i>orin kete</i></p> <p>iii. symbolic signifier of purity and holiness</p>        | <p>Costumes</p> <p>i. informal/casual costume</p> <p>ii. official/formal or ceremonial importance</p>   | <p>i. <i>bùbá-şòkòtò; ìró-bùbá</i></p> <p>ii. <i>ìyàwó agbè</i> costume</p>       | <p>i. informal performance</p> <p>ii. social satire of women's sexual gesticulation</p>                                             |
| 07 | <p>Props</p> <p>i. <i>ariwaya/woroworo</i></p>                                                          | <p>i. <i>ariwaya/woroworo</i></p>                                                                   |                                                                                                                                                                                                                                                                                            | <p>Props</p> <p>i. _____</p>                                                                            | <p>i. _____</p>                                                                   | <p>i. _____</p>                                                                                                                     |

|    |                                                                                             |                                                                                   |                                                                                                                                            |                                                                                             |                                                             |                                                                                                                                                                                                                                                         |
|----|---------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|-------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | ii. <i>ìrùkèrè</i><br><br>iii. <i>ààjà</i>                                                  | ii. <i>ìrùkèrè</i><br><br>iii. <i>ààjà</i>                                        | i. a sign of communication<br>ii. performance commandment<br><br>iii. idiophonic symbol of communication between the performer and deities | ii. <i>ìrùkèrè</i><br><br>iii. _____                                                        | ii. <i>ìrùkèrè</i><br><br>iii. _____                        | ii. (a) symbol of royalty<br>(b) magical power of stickiness<br>iii. _____                                                                                                                                                                              |
| 08 | Musical Instruments<br><br>i. membranophones<br><br>ii. idiophones<br><br>iii. lamellophone | i. a. <i>bènḅé</i><br><br>b. <i>kete</i><br><br>ii. <i>ààjà</i><br><br>iii. _____ | i.a. iconic signification of <i>Ọbátálá</i><br><br>b. voice of <i>Àyàn</i><br><br>See no. 7 above<br><br>_____                             | Musical Instruments<br><br>i. membranophones<br><br>ii. idiophones<br><br>iii. lamellophone | i. _____<br><br>ii. <i>agbè</i><br><br>iii. <i>àgídìgbo</i> | i. _____<br><br>ii. The harshness of tune at the inception of the genre is a signification of the fierceness of the combative power of the user and the possibility of defeating enemies.<br>iii. a signifier of current innovation in <i>orin agbè</i> |
| 09 | Voice tempo<br>i. <i>èle/ iwéréndé</i><br><br>ii. <i>ègò/ìfàlè</i>                          | i. <i>èle</i><br><br>ii. <i>ègò/ìfàlè</i>                                         | i. social songs<br><br>ii. indexically signification of religious respect and honour                                                       | Voice tempo<br>i. <i>èle</i><br><br>ii. <i>wérò</i>                                         | i. <i>èle</i><br><br>ii. <i>wérò</i>                        | i. social songs<br><br>ii. an indexical signification of socio-cultural                                                                                                                                                                                 |

|    |                                                                                                                                                                        |                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                        |                                                                                                                                                |                                                                                                                                                                                                                                                       |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    |                                                                                                                                                                        |                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                        |                                                                                                                                                | respect and honour                                                                                                                                                                                                                                    |
| 10 | <p>Call for order</p> <p>i. a. call: <i>músò o</i></p> <p>b. response: <i>músò o</i></p><br><p>ii. a. call: <i>epo ò</i></p><br><p>b. <i>ẹwà</i></p>                   | <p>i. <i>músò</i></p><br><p>ii. a. <i>epo</i></p><br><p>b. <i>ẹwà</i></p>                                                                      | <p>i.a. a legisign metonymic symbol of happiness but also by extension a signifier of respect, praise and honour for Alará-Igbó</p> <p>b. a call to order</p> <p>ii. a. a legisign signification of order at the performance of Òrìṣà Ìbejì</p> <p>b. symbolic signification of Táíwò</p> <p>b. symbolic signification of Kẹ̀hìndé</p> | <p>Call for order</p> <hr/> <hr/> <hr/>                                                                                                                                | <hr/> <hr/> <hr/>                                                                                                                              | <hr/> <hr/> <hr/>                                                                                                                                                                                                                                     |
| 11 | <p>Voice modulation</p> <p>i. tonal counterpoint</p> <p>ii. tonal distortion</p> <p>iii. vowel lengthening</p> <p>iv. vibration of voice</p> <p>v. nasalised voice</p> | <p>i. tonal counterpoint</p> <p>ii. tonal distortion</p> <p>iii. vowel lengthening</p> <p>iv. vibration of voice</p> <p>v. nasalised voice</p> | <p>i. technical know-how of the use of tune by the vocalists</p> <p>ii. rhythmic tune of the song</p> <p>iii. primary voice aesthetics</p> <p>iv. a sign of the quality of good voicing capacity of the vocalists</p> <p>v. either dialectical or</p>                                                                                  | <p>Voice modulation</p> <p>i. tonal counterpoint</p> <p>ii. tonal distortion</p> <p>iii. vowel lengthening</p> <p>iv. vibration of voice</p> <p>v. nasalised voice</p> | <p>i. tonal counterpoint</p> <p>ii. tonal distortion</p> <p>iii. vowel lengthening</p> <p>iv. vibration of voice</p> <p>v. nasalised voice</p> | <p>i. technical know-how of the use of tune by the vocalists</p> <p>ii. rhythmic tune of the song</p> <p>iii. primary voice aesthetics</p> <p>iv. a sign of quality of the good voicing capacity of the vocalists</p> <p>v. either dialectical or</p> |



|    |                                                                                                              |                                                                                 |                                                                                                                                                                                                                                                                                                   |                                                                                                              |                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                |
|----|--------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | vi. guttural voicing<br><br>vii. humming                                                                     | _____<br><br>_____                                                              | aesthetic signification<br><br>_____                                                                                                                                                                                                                                                              | vi. guttural voicing<br><br>vii. humming                                                                     | vi. guttural voicing<br><br>vii. humming                                                | aesthetic signification<br>vi. an iconic signification of the deity of Orò<br>vii. a sign of attainment of a quality <i>agbè</i> rhythm, however, a qualisign                                                                                                                                                                                                                                                                  |
| 12 | Call and response<br>i. complementary<br><br>ii. monorefrain<br><br>iii. repetitive<br><br>iv. poetic combat | i. complementary<br><br>ii. monorefrain<br><br>iii. repetitive<br><br>iv. _____ | i. harmonious complementing the lead part is an indexical signification of proper planning and rehearsals that had preceded the performance.<br>ii. indexically signifies a repetitive call and response style<br>iii. semiotically emphasises the thematic contents of the call<br><br>iv. _____ | Call and response<br>i. complementary<br><br>ii. monorefrain<br><br>iii. repetitive<br><br>iv. poetic combat | i. complementary<br><br>ii. monorefrain<br><br>iii. repetitive<br><br>iv. poetic combat | i. harmonious complementing the lead part is an indexical signification of proper planning and rehearsals that had preceded the performance<br>ii. indexically signifies a repetitive call and response style<br>iii. semiotically emphasises the thematic contents of the call<br><br>iv. a. symbolic signification of rowdy nature of the performance<br>b. entertainment and encourage to performers to put in more efforts |

|    |                                                                                                                                                                                                                                                     |                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                    |                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 13 | <p>Thematic preoccupations</p> <p>i. homage</p> <p>ii. praise and description of status, position and worth of poetic characters</p> <p>iii. religious themes</p> <p>iv. women and children related issues</p> <p>v. socio-political discussion</p> | <p>i. homage</p> <p>ii.a. <i>aáyán</i></p> <p>b. <i>ìrẹ̀</i></p> <p>iii. <i>músò</i></p> <p>iv. <i>òròrò</i></p> <p>v. a. <i>èèrè</i></p> | <p>i. a religio-cultural sign of respect<br/>ii. worship</p> <p>ii. a. metaphorically signifying followers/ students</p> <p>b. metaphorically signifying master of <i>kete</i> performance</p> <p>iii. praise, excitement with <i>Alárágbó</i></p> <p>iv. a symbolic satirical signification of children's poor state of health</p> <p>v. metaphorically signifying king's subject</p> | <p>Thematic preoccupations</p> <p>i. homage</p> <p>ii. praise and description of status, position and worth of poetic characters</p> <p>iii. religious theme</p> <p>iv. women and children related issues</p> <p>v. socio-political discussion</p> | <p>i. homage</p> <p>ii. a. <i>àbẹ̀rà</i></p> <p>b. <i>ààfìn</i></p> <p>iii. _____</p> <p>iv. <i>ìyàwó agbè</i></p> <p>v. <i>àlùjẹ-<br/>renkújẹn</i></p> | <p>i. a socio-cultural sign of respect and honour<br/>ii. humility</p> <p>ii. a. qualisign of expensiveness of the performers</p> <p>b. socio-cultural symbol of central authority among Yorùbá people<br/>iii. _____</p> <p>iv. an iconic signification of fragility and perishability of fake body parts which many contemporary women/ celebrities and cross-gender men spend millions on to fix through plastic surgery</p> <p>v. anthropomorphic portrayal of the socio-</p> |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|    |                                                                   |                                                             |                                                                                                                                                                                                                     |                                                                                   |                                                                                                    |                                                                                                                                                                                                           |
|----|-------------------------------------------------------------------|-------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | vi. prayer, curses and jokes for satirical purposes               | b. <i>pòpórò</i>                                            | metaphorically signifying a king                                                                                                                                                                                    |                                                                                   |                                                                                                    | political imbalance of Nigeria during the regime of General Murtala Muhammed which eventually led to his death                                                                                            |
|    | vii. satirical theme                                              | vi. a. hoe<br><br>b. ridges<br><br>vii. <i>òkúndùn</i>      | vi.a. a metaphoric representation of the vocalist who cannot be queried by the ridge<br><br>b. a metaphoric representation of the vocalist's enemy who may want to query him<br><br>vii. high level of covetousness | vi.. prayer, curses and jokes for satirical purposes                              | vi. <i>oyin</i><br><br>vii.a. <i>ewúré</i><br><br>vii.b. <i>àgùntàn</i><br><br>vii. c <i>élédè</i> | vi. a. sweetness<br>b. well-being<br><br>vii.a. zoomorphic metaphor of good-social behaviours<br>vii.b zoomorphic metaphor of good-social behaviour<br>vii.c zoomorphic metaphor of anti-social behaviour |
| 14 | Instrumentation styles<br>i. leg-raising style of instrumentation | i. observed during dancing and playing a musical instrument | i. signification of being a master player                                                                                                                                                                           | Instrumentation styles<br>i. leg-raising style of <i>iyá agbè</i> instrumentation | i. leg-raising style of <i>iyá agbè</i> instrumentation                                            | i. a sign of technical know-how                                                                                                                                                                           |

|    |                                                                                                                                                                        |                                                                                                                                                                       |                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                               |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | <p>ii. _____</p> <p>iii. combining instrumentation with dancing,</p> <p>iv. _____</p> <p>v. directing the dancer using master musical instruments</p> <p>vi. _____</p> | <p>ii. _____</p> <p>iii. combining instrumentation with dancing,</p> <p>iv. _____</p> <p>v. directing the dancer using <i>ìyá ilù kete/bènbé</i></p> <p>vi. _____</p> | <p>ii. _____</p> <p>iii. signification of being a master player</p> <p>iv. _____</p> <p>v. an indexical signification of dance communication</p> <p>vi. _____</p> | <p>ii. squatting/kneeling style of <i>agbè</i> instrumentation</p> <p>iii. combining instrumentation with dancing,</p> <p>v. throwing up of <i>ìyá agbè</i></p> <p>v. directing the dancer using <i>ìyá agbè</i></p> <p>vi. interchanging the position of <i>ìyá agbè</i> during instrumentation</p> | <p>ii. squatting/kneeling style of <i>agbè</i> instrumentation</p> <p>iii. combining instrumentation with dancing,</p> <p>iv. throwing up and catching the <i>ìyá agbè</i> at regular intervals</p> <p>v. directing the dancer using <i>ìyá agbè</i></p> <p>vi. interchanging the position of <i>ìyá agbè</i> during instrumentation</p> | <p>ii. a standard of determining the best dancing style (a <i>cliché</i>)</p> <p>iii. a high skill in <i>agbè</i> instrumentation</p> <p>iv. a performance signification, usually translated into an appropriate sequence of dance punctuations by the dancer</p> <p>v. an indexical signification of dance communication</p> <p>vi. a qualisign of instrumentation skill</p> |
| 15 | <p>Dance styles</p> <p>i. <i>ilù jíjá/</i></p>                                                                                                                         | <p>i. <i>ilù jíjá</i></p>                                                                                                                                             | <p>i. a sign of quality of the technical know-how of the dancer</p>                                                                                               | <p>Dance styles</p> <p>i. <i>agbè jíjá</i></p>                                                                                                                                                                                                                                                       | <p>i. <i>agbè jíjá</i></p>                                                                                                                                                                                                                                                                                                               | <p>i. a. signifies the quality of the performers' dance skills and knowledge</p>                                                                                                                                                                                                                                                                                              |

|                                                  |                                                  |                                                                            |                                                  |                                                   |                                                                                                      |                              |
|--------------------------------------------------|--------------------------------------------------|----------------------------------------------------------------------------|--------------------------------------------------|---------------------------------------------------|------------------------------------------------------------------------------------------------------|------------------------------|
|                                                  |                                                  |                                                                            |                                                  |                                                   |                                                                                                      | b. the fitness of the dancer |
| ii. <i>ìyíkàá</i>                                | ii. <i>ìyíkàá</i>                                | ii. representamen that are made up of both the cultural and religious laws | ii. <i>ìdòbálè/ìyíkàá</i>                        | ii. <i>ìdòbálè/ìyíkàá</i>                         | ii. socio-culturally used to pay homage, a signification of respect                                  |                              |
| iii. _____                                       | iii. _____                                       | _____                                                                      | iii. <i>yopá-yosè/èlèyọ-èyọ</i>                  | iii. <i>yopá-yosè/èlèyọ-èyọ</i>                   | iii. stretching out movement of the hands and legs in different patterns of dancing <i>orin agbè</i> |                              |
| iv. shoulder dance-style                         | iv. shoulder dance-style                         | iv. signifies high level of dancing skills of the dancer                   | iv. shoulder dance-style                         | iv. when an instrumentalist dances shoulder style | iv. the signification of mastering <i>agbè's</i> rhythm                                              |                              |
| v. dancing and playing with a musical instrument | v. dancing and playing with a musical instrument | v. signification of being a master player                                  | v. dancing and playing with a musical instrument | v. dancing and playing with musical instrument    | v. qualisign of having a technical competence in handling <i>agbè</i>                                |                              |
| vi. _____                                        | _____                                            | _____                                                                      | vi. <i>fiwájújófèyìnjọ</i>                       | vi. <i>fiwájújófèyìnjọ</i>                        | vi. a qualisign that shows the dance perfect skills of the instrumentalists of <i>orin agbè</i>      |                              |
| vii. <i>bírípo</i>                               | vii. <i>ìyíkàá</i>                               | vii. total submission of the dancer to the deities of Alará-Igbó           | vii. <i>olóbù-rípo</i>                           | vii. <i>olóbù-rípo</i>                            | vii. a yardstick in rating the good dancer of <i>orin agbè</i>                                       |                              |
| viii. _____                                      | viii. _____                                      | _____                                                                      | viii. <i>fò-lálá</i>                             | viii. <i>fò-lálá</i>                              | viii. a representamen of physical                                                                    |                              |

|    |                                                                               |                                             |                                                                           |                                                                                                                                  |                                                                                         |                                                                                                                                                                                                                     |
|----|-------------------------------------------------------------------------------|---------------------------------------------|---------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | ix. open and close<br><br>x. _____                                            | ix. open and close<br><br>x. _____          | ix. a gesticulation of the state of women's sexual desire<br><br>x. _____ | ix. _____<br><br>x. <i>méta-méta-èlà/là-á-méta</i>                                                                               | ix. _____<br><br>x. <i>méta-méta-èlà/là-á-méta</i>                                      | reality (strength) involved in <i>agbè</i> acrobatics<br>ix. _____<br><br>x. a sinsign of physical fitness of the dancer                                                                                            |
| 16 | Acrobatic and magical displays<br>i. _____<br><br>ii. _____<br><br>iii. _____ | i. _____<br><br>ii. _____<br><br>iii. _____ | i. _____<br><br>ii. _____<br><br>iii. _____                               | Acrobatic and magical displays<br>i. <i>olóbìrípobírí</i><br><br>ii. lifting with the brooms<br><br>iii. lifting with the leaves | i. <i>olóbìrípobírí</i><br><br>ii. <i>òsùsù ọwọ</i><br><br>iii. <i>ewé olúfẹ-rejẹgẹ</i> | i. signifying homage to all and sundry present in the arena of the performance<br><br>ii. <i>òsùsù-ọwọ</i> (a bunch of brooms), also a social symbol of unity<br><br>iii. leaf used to prepare the charm of lifting |