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THE CONTENT AND FORM
OF
YORUBA IJALA
by
Solomon Adeboye Babalola

Thesis submitted for
the Degree of Ph.D.,
at the University of London.
November 1963

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C7 8 JAN 1964

PREFACE.

This thesis embodies the result of the author's own research, and it appears to him to be a pioneering work in the scholarly study of the subject.

The author is deeply grateful to his Supervisor, the Reverend E.C.Rowlands, M.B.E.,M.A.,for much valuable advice, especially about the literary presentation of the thesis, consequent upon his reading through the draft; to the Director of Programmes of the Nigerian Broadcasting Corporation,Lagos, for a supply of much-needed tape-recordings of ijala chants; to Messrs. Qladiipo Yemiitan, Adisa Balogun, Akinwande Qşin, Steve Rhodes, J.A.Ayqrinde, Fęla Şowande, and, last not the least, D.A.Adeniji, for useful information given at various times.

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the special duty leave which enabled the author to complete, without undue delay, his Ph.D. course at the School of Oriental and African Studies of the University of London.

A B S T R A C T

In the first part of the thesis, the author starts with a description of the social setting and the nature of Yoruba ijala. Then he makes a quick survey of the constituent elements of the content of Yoruba ijala, and, after expounding the characteristics of both the inner and the outer form of ijala [which lead him to conclude that ijala is a type of oral poetry with a metrical scheme] he records the standards by which ijala-composition and ijala-performance are respectively judged.

In the second part of the thesis, the author gives, with English translations and explanatory notes, representative examples of ijala, arranged in classes.

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CHAPTER I

THE CONTEXT OF SITUATION OF YORUBA IJALA CHANTS

Introductory Remarks:

Ijala is one of the genres of the spoken art of the Yoruba people of Western Nigeria. It is mostly found among the Ọyọ Yoruba, who live in Ọyọ and Ibadan Provinces and who are generally referred to as 'the Yoruba proper'. Many an Ègbà, Ijẹṣà, Ijẹbu, Èkítì or even Ifẹ man did not call himself 'Yoruba' until recently, for Yoruba or Yoba was a name reserved to the Ọyọ peoples.¹ It was this alternative name of theirs, Yoruba, "that was gradually extended to cover all peoples of the same stock who are now known as the Yoruba-speaking people, although the sub-groups have retained their respective identities. This change was brought about largely owing to the influence of the Anglican Mission which, although first based at Abẹokuta, was named 'Yoruba Mission' in 1842 in keeping with its aim to penetrate the hinterland into the famous kingdom of the

1. S. O. Biobaku: The Origin of the Yoruba, p. 6.
(1955 Lugard Lectures, Federal Information Service, Lagos.)

For a MAP OF YORUBALAND TODAY, showing the various sub-groups, see the map at the end of Daryll Forde's The Yoruba-Speaking Peoples of South-Western Nigeria, (International African Institute, London, 1951).

Yoruba with its capital at Eyeo or Qyq. The Anglican Mission evolved a written language and based it on Qyq speech and so provided a standard language which those who spoke other dialects learnt at school and in which they corresponded."¹

From Clapperton's Journal of Second Expedition into the Interior of Africa, 1829 and Lander's Clapperton's Last Expedition to Africa, published in 1830, there is ample evidence to confirm that originally the Qyq (Eyeo) people were synonymously called the Yoruba (Youriba, Yariba).

In writing a thesis on Yoruba ijala, therefore, one would appear to be fully justified in concentrating on the Qyq Yoruba among whom, in point of fact, ijala-chanting is most prevalent in present-day Yorubaland. There is comparatively little ijala-chanting among the other sub-groups of the Yoruba people. In this connection, the author may be allowed to report that some friends of his, who are among the leading Yoruba language enthusiasts in Nigeria today, on hearing that his research work was on ijala, had to ask him what was meant by 'ijala' just because they hailed from Egbas or Ijebu parts of Yorubaland where this particular genre of Yoruba spoken art is not

at all common.²

Ijala is a type of speech utterance, with rudimentary musical characteristics, rather than a species of song.³ It is a border-line type of spoken art in that it lies in an area of indeterminacy between what is quite clearly spoken art and what is properly the concern of the ethnomusicologist. It is uttered from memory in chanting style, but, like the Akan funeral dirge, it is essentially a type of verbal art.⁴ Later in this thesis, the author will attempt to justify his conclusion that ijala is a type of poetry. Meanwhile suffice it to say that ijala is a well-established mode of oral expression among the Yoruba people, most especially the Oyo Yoruba.

IJALA Artists:

The ijala-chanters are referred to as onijala and are well known as talented and trained verbal artists who entertain people at different kinds of social gathering.

2. Bakare Gbadamosi, an Osoybo man who is the author of 'ORIKI' (Mbari Publications, Ibadan, 1961), goes so far as to say: "Any Ijebu, Ijesa, or Ekiti man who takes to ijala-chanting is but trespassing; 'ijala' belongs to the Oyo Yoruba."

3. cf. J. Berry, Spoken Art in West Africa, p. 5. (S.O.A.S., 1960)

4. J. H. Nketia: Funeral Dirges of the Akan People, (Achimota, 1955)

Ijala is described as aré ọ̀ḍẹ (hunters' entertainment) and the ijala artists are called awọ̀n aláre-ọ̀ḍẹ (those who perform the hunters' entertainment). Alternatively, ijala is described as aré Ọ̀gún (the entertainment of the god Ọ̀gún) and the ijala performers are referred to as awọ̀n aláré Ọ̀gún (those who perform Ọ̀gún's entertainment). This emphasis on entertainment as the purpose of ijala appears in the evidence given by all the knowledgeable people interviewed by the author in the course of his field research. Hunters predominate among the worshippers of the god Ogun, and with this is connected the belief that Ogun in his earthly life was a hunter and that as a god he is the controller of all iron implements including guns, cutlasses and swords.⁵

The most important social gathering at which ijala chants are performed at great length is the meeting of hunters and others on the occasion of the annual celebration

5. More detailed accounts of Ọ̀gún and his worshippers can be found in several works, notably:

G. Parrinder, West African Religion, pp. 33-35, 65, 71. (Epworth Press, 1949)

G. Parrinder, Religion in an African City, pp. 25-27. (O.U.P., 1953)

E. B. Idowu, Olodumare, God in Yoruba Belief, pp. 85-89. (Longmans, 1962)

Nigeria Magazine, No. 49, pp. 118-137.

J. O. Lucas, The Religion of the Yorubas, pp. 106-109. (C.M.S. Press, Lagos, 1948)

of Ogun Festival in honour of the god Ogun. This is not to be wondered at, in view of what has been remarked above that ijala is often referred to as aré Ògún. Many differing legends are current among the Oyo Yoruba about why ijala is regarded as the entertainment of the god Ogun. The main point on which these legends agree is that the god Ogun is moved to shower blessings on his followers or his devotees whenever he hears ijala chants addressed to him.

LEGENDS LINKING IJALA WITH OGUN

LEGEND I:

One of these legends goes as follows:⁶ Ogun was originally a human being; it was after his death that he was deified. He was the first-born son of Oduduwa, the progenitor of the Yoruba. He was a very great hunter and warrior, brave and victorious in war from which he always returned home with much spoil. He was notorious for his hot temper which made him often quarrel with other people.

One day, some personal enemies of Ogun avenged themselves on him by afflicting him with a mysterious disease through the throwing of medicinal charms across the bush

6. This legend was narrated to me by an elderly hunter called Ogundiran Adeagbo, on a farm called Abà Qlode, fourteen miles from Ibadan.

path which he had to take from one town to another. Ogun, on contracting the disease, consulted a babalawo, a diviner, in order to know the cause of his affliction and the possible ways of obtaining a cure. The babalawo ordered Ogun to offer a sacrifice to the god of divination, Ifá, with the following items: two bush-fowls (àparò), twenty-two cowries, and one he-goat. Furthermore, the diviner ordered Ogun to embark on ijala-chanting from town to town in order to establish his reputation as an entertainer so that his enemies, enthralled by his chanting, would forgive and befriend him. Thus Ogun introduced ijala-chanting into the world, and just before he died, he commanded his children and his followers to carry on chanting ijala to him, if they desired to receive blessings from him as an oriṣa (a divinity).

LEGEND II:

Another of these legends is as follows:⁷ Ogun was one of Oduduwa's children. He was a native of Àpà near Ṣakí. He was a strong man and a lover of merry-making.

One day, Ogun went from Ṣaki to Ile Ifẹ in his

7. I heard this legend from Agboṣṣa Adeniji, an Ìwó man who is a Research Assistant on the staff of the Institute of African Studies of the University of Ifẹ, Nigeria.

capacity as Chief Alápà, in order to defend his kith and kin against an oppressive uncle called Qbatala. At Ile Ifẹ he was shut out at the town gate by Qbatala. Meanwhile Qranyan was engaged in single combat with the wicked Qbatala inside the town, and fortunately Qranyan succeeded in killing Qbatala and then threw the town gate open to Ogun.

Having stayed at Ile Ifẹ for a few months, Ogun decided to go and live in solitude on a hilltop near the town of Ìrè alternatively called Ilu Ina, Town of Fire (because the inhabitants worshipped fire as a god). One day, as Ogun was strolling through the town, he felt thirsty and desired to drink palm-wine, but to his surprise, none of the people to whom he spoke uttered a word in answer. Ogun did not know that traditional taboo, associated with a festival, had enjoined absolute silence on all the inhabitants of the town on that day. In annoyance, Ogun slaughtered as many of the people as refused to speak to him in answer to his request for information about how he might obtain some palm-wine to drink.

The following day, several people informed Ogun that a man called Àparò Dẹgbéahá had been responsible for the failure of the inhabitants of Ilu Ina to have ready some palm-wine for Ogun at the previous day's festival. The men, the informants alleged, had misled the people by assuring

them that Ogun would not come to the festival celebration. Ogun was furious to learn this and at once went out in search of the alleged culprit, Àparò, intending to kill him as soon as he could get hold of him. When Ogun saw Àparò, Àparò took fright and turned himself into a bird which flew to the top of a palm-tree nearby. Ogun ordered his followers to uproot the palm-tree, after he had applied a magical spell to prevent the bird Àparò from being able to fly away. When the palm had fallen down, Ogun ordered his men to strip off all its branches and to capture Àparò. The punishment thereupon meted out to Àparò was that hot embers were placed on the bird's head, as a result of which his head became bald. Àparò kept absolutely still and mute as he suffered this torture, but just before he died, he said, "It is not uncommon for a person to pass a whole day by a fireside".

Before returning to his residence that day, Ogun threatened that he would come to the town again on the following day and that, if the people of Ilu Ina could not provide him with palm-wine to drink, he would massacre them all. As it happened, Ogun was prevented by illness from visiting Ilu Ina on the following day. But on the third day, Ogun walked into the town, passing on his way by the palm-tree which he had ordered his men to uproot because of

Àparò. To his amazement, he observed that something like wine was dripping to the ground from the head of the fallen, branchless palm. He drew nearer and collected some of the wine-like liquid with his palms and drank it with relish as something equivalent to the blood of his dead enemy Àparò. It was a pleasant surprise for Ogun when he discovered that the dripping liquid tasted like the wine to which people were then already accustomed but which was tapped from a different species of palm, called egun Olúfón.

Ogun ordered one of his attendants to fetch him a small calabash to serve as a mug and with that he collected more and more of the palm-wine, and he and his henchmen drank their fill. It was when Ogun became elated with the palm-wine that he burst forth, chanting his own praise-names, oríkì, with a novel quality of voice, and he announced that, henceforth, his followers wishing to put him into a good mood must chant his praises like that, a manner to which he gave the name ìjálá in memory of how his serious quarrel (ìjàńlá)⁸ ultimately led to his inventing that type of chant. Moreover, Ogun thenceforth drank no other wine but palm-wine, whose mass-production for sale he gladly pioneered.

8. Many ijala artists hold, however, that the word ìjálá has no known etymology.

LEGEND III?

When Ogun arrived on earth from heaven, one of the first places he visited was Àrà where he found the people engaged in the act of offering a dog in sacrifice to Olodumare the Almighty. Ogun joined in the ceremony, waited till it was concluded and then went his way. Soon he came to a river on which he saw a man called Olódò punting a boat. The boatman refused to punt Ogun across the river because of Ogun's warlike bearing. Therefore Ogun stuck his sword into the bank of the river and addressed the punter in a chanting voice, saying words to the effect that without the punter's help he would cross the river by magical means:

“ Lànmírín níí s'awo ẹfón o.
 Làngànràn níí s'awo làbẹlàbẹ.
 Gbòngbò t'ó ta l'okè odò kinní,
 T'ó d'okè odò kejì, kìí f'ara kan omi.
 L'ó dífá fún Ògún Mọjà sán mọriwò 'jàmọ'dí,
 Tí ó d'akẹtẹ ní pópó,
 Tí yio mọp ra'wọ agada ibéjé ibéjé. ” 10

9. This legend was told to me by Abiṣṣa Ajala, an ijala artist who hails from Ilé Àgbò Kan in Ogbomọṣṣo.

/ /

11

Ògún Mòjà, ng a şàì ş'aré mi k'òru.

Ògún Mòjà. 10

Thereupon Ogun vanished, only to reappear across the deep river on the other bank in absolute disregard of the Olódò who subsequently spread about the news of Ogun's feat and of the special chanted utterance which had preceded it.

Wherever Ogun went after that incident he entertained the people with his peculiar chants, and soon he had a band of admiring followers who started imitating the way he chanted and so propagated aré Ògún (Ogun's entertainment), alternatively called ijala.

LEGEND IV:¹¹

Ijala-chanting began in this wise. One day, during

10. This incantatory utterance may be rendered as follows in English:

The lànmírín grass is the cult colleague of the palm-frond arrow.

The làngànràn grass is the cult colleague of the làbèlábè grass.

A root which grows from a tree on one bank of a river
And appears on the other bank does not pass through the river's water.

This is the clue for me Ògún Mòjà wearing aggression's palm-fronds round my waist,

Wearing a straw hat and standing at a distance.

Brandishing a two-edged cutlass dazzlingly.

I, Ògún Mòjà, will unfailingly perform my entertainment till nightfall,

I, Ògún Mòjà.

11. This legend was told me by Àmàó Ajómágberín Ògúnléyẹ, the Èlémòşó Chief of the Egúngún Cult in Ifón near Oşogbo.

the lifetime of Ogun, as he sat at leisure on a mat in the central corridor of his house, with his many children standing lazily about, he suddenly became furious and shouted at them, "You are a pack of good-for-nothings. You should be ashamed of yourselves standing idly there without doing anything to gladden me your father."

Then, turning in particular to his àrèmo (first-born son), he said, "Come on, you, give us a performance of some sort."

His first-born son then responded with a new-style chant whose first words were some of the praise-names of Ogun: Lákáaiye Oṣìn imolè. From that day onwards, Ogun laid claim to the use of the particular quality of voice which his arèmo had employed to chant his praises, and he gave the name ijala to that type of chant.

CHIEF OCCASIONS FOR IJALA-CHANTING

A. THE ANNUAL celebration of the Ogun festival.

PREPARATION:

This festival usually takes place during the dry season, between December and April, a time most favourable to game hunting to procure meat for the festival. Among the Oyo Yoruba, it is now uncommon for all the Ogun-worshippers in one town to act as one body to celebrate

the festival of the god at the same time. Instead, each of the various families concerned will decide on one particular day for their own celebration of the festival and will stick to their plan without any reference to the members of any other family. In this context, 'family' means 'group of blood relations' and not merely 'two parents and their children'. Since it is customary for a group of blood relations to live together in houses built side by side round an open space,¹² forming what is referred to as agboolé (family compound), the celebration of the annual festival in honour of Ogun is organized compound by compound.

The initiative in deciding on a date for the celebration of the Ogun festival in a compound is usually taken by the Baálé (i.e. the head of the compound). However, if there happens to be in the compound a person who holds an Oloode (Leader of the Hunters) chieftaincy title for the whole town, the Baálé will consult the chief before taking any

12. Detailed description of the Yoruba 'extended family' living in agboolé can be found in:

Johnson, The History of the Yorubas, pp. 98, 99.

(C.M.S. [Nigeria] Bookshops, 1921)

P. C. Lloyd, 'The Yoruba Lineage', Africa, Vol. XXV, pp. 235-251 (July 1955)

W. B. Schwab, 'Kinship and Lineage Among the Yoruba', Africa, Vol. XXV, pp. 352-374 (October 1955)

R. H. Stone, Six Years among the Yorubas, pp. 25-27 (1900).

steps to fix a date for the festival. The proposed date (usually two or three weeks ahead) is confirmed or altered at a meeting of all the adult inmates of the compound, according to the prognostication received from the religious ceremony of throwing split kolanuts¹³ before the symbol of Ogun in the open space of the compound. The kolanuts are traditionally thrown with the left hand by the Baálé or by the nearest Abògún, a head priest of the Ogun cult, in that part of the town. Each kolanut used must have either four or two lobes; a given set of kolanut lobes is thrown once only before Ogun, the throw being preceded by the thrower first putting the question to the god: Do you approve of our celebrating your festival on such and such a day?¹⁴ It is

13. Formula for making inferences from results of kolanuts' throw:

Sometimes the throw is restricted to the eight lobes of one four-lobe, whitish-type kolanut called ifin and one four-lobe reddish-type kolanut called ipa. The god is deemed to say 'Yes' when two ifin lobes and two ipa lobes finish 'face up' whilst the remaining four lobes finish 'face down'.
cf. E. B. Idowu, Olodumare, God in Yoruba Belief, pp. 135-137. (Longmans, 1962).

14. Other questions put to the god, in case of his giving a negative answer to this question, are:

What sacrifice do you want before you approve of such-and-such a day?

Do you want a dog? Or do you want roast beans? Do you want a snail? etc.

or,

Instead of such and such a day, do you approve of the day after it? the day before it? etc.

is] the date whose mention is followed by the phenomenon of half of the kolanut lobes finishing 'face down' and the other half finishing 'face up', that is regarded as approved by Ogun. 'Face down' lobes are those which come to rest on the ground on their inner surface. 'Face up' lobes are those which come to rest on the ground on their back or outer surface, whilst their inner surface is exposed to the sky.

After a day has been appointed for the festival, the family meeting turns its attention to the fixing of another day, say about a week prior to the festival, on which all the men of the compound will go together, with their weapons, to hunt animals in a forest for sacrifice to Ogun at the festival. If there are men for whom the day appointed for the hunt will be inconvenient, they are invited to say so and to promise to go hunting before the given date, at their own convenience, and to contribute their own quota to the bush meat for the sacrifice to Ogun.

The hunting expedition for the Ogun festival customarily starts in the morning at about ten o'clock and ends in the early afternoon, or in the evening, according to how quickly the hunters succeed in killing enough game for their purpose. There is usually a lot of ijala-chanting performed while the hunters are massing together in their compound preparatory to departure.

The hunters do not set out on the hunting expedition with anything like a target minimum of the total kill they must have before returning home. They regard whatever luck they have on the hunting trip as the doing of their god Ogun. It sometimes happens that such a hunting expedition ends at dusk without any animal having been killed, and a repeat of the hunt has to be arranged for another suitable day. But so long as at least one animal of the deer family has been killed by some member of the hunting party, a repeat of the hunt is not deemed to be necessary. In most cases such a special hunting expedition turns out to be very successful, with plenty of game killed for the festival, and with ijala artists among the hunters chanting ijala loudly and joyfully as they walk back home.

All the animals killed are regarded as the common property of the family for the worship of Ogun, and they are flayed, cut up, roasted and delivered to the Baálé or the *Ọlọ́ọdẹ* for custody and preservation till the festival day. During all this post-hunt activity, ijala chants are performed continuously by the ijala artists.

The Baale also organizes the supply of foodstuffs by the various members of the family for the festival feast. Sometimes a levy is imposed on every male adult in the family to raise money for procuring things that have to

be bought for the festival, especially palm-wine, and beef to increase the meat supply. It is not unusual for a special dog to be bought with part of the money as the sacrificial dog for the family as a whole. However, this does not prevent individual male adults from volunteering one dog each as their own offering to Ogun.

Late in the evening on the day preceding the day appointed for the festival, the whole family start keeping a festival-eve vigil in the open air within the family compound, usually not far from the emblems of Ogun erected there. The most common emblems are a piece of rock and a pèrègùn tree,¹⁵ or an akòko tree, or an iyeyè tree, long strands of palm-fronds being tied round the stem of the tree to mark the occasion.

The sole purpose of the vigil is to advertise to the neighbourhood that the inmates of that compound will perform the traditional act of worship to Ogun on the following day. Guests from other compounds are invariably present at the vigil and they are encouraged to feel at home and to join freely in the merriment.

15. Botanical names for these trees:
pèrègùn: *Dracaena Fragrans*
akòko: *Newboldia Laevis* (Bignoniaceae)
iyeyè: *Anacardiaceae* (Hog Plum Tree).

Every adult member of the compound is responsible for seeing to it that visitors who come to the celebration as his own guests are satisfactorily entertained with food indoors before they are given seats in the open air vigil assembly. All the bush meat previously kept by the Baale or the Oloode has by now been cooked as stew (early in the evening) and the stew pots are kept in a room together with all the various available comestibles for that evening. Certain parts of each animal - the head, the kidneys, the tail and the genitals - are reserved for sacrifice to Ogun and are not cooked for the festivities. They are roasted and deposited before Ogun's emblem in the open air, on the festival day. A man selected by the Baale acts as the supervisor of the distribution of food to inmates and visitors, and he bears the title olojuha. It is to him that requests are made for the provision of adequate food for every visitor or group of visitors.

Drinks are served only in the open air at the vigil assembly. Palm-wine, guinea-corn beer and maize beer are usually provided in seemingly inexhaustible quantities, and it is while the members of the family and their visitors are helping themselves to the drinks that ijala chants are performed by the ijala artists present.

Any of the ijala-chanters may set the ball rolling as soon as he feels like bursting forth in chant. The other

chanters then take their respective turns when they feel they must take over from the chanter just finishing, or unduly protracting, his performance. The chanting is interspersed with short periods of actual singing in which the audience join, the song (orin àdágbè) consisting of only two or three lines, one of which constitutes the refrain. Drums may be beaten to accompany the singing and those who wish to dance for a few moments are welcome to do so.

The merriment proceeds apace and continues till the small hours. The audience starts thinning out at about 1 a.m. and when the ijala artists notice that they are alone by themselves they decide to end their vigil and go indoors to snatch a few hours of sleep.

THE FESTIVAL PROPER:

On the morning of the festival day, at about seven o'clock, the whole family assemble in front of the emblem of Ogun. The first ceremony to be performed is that of offering kolanuts to the god. Every married man comes forward in his turn to offer to Ogun, on behalf of himself, his wife or wives, and his children, whole kolanuts in a small calabash. It is traditional to offer at least two kolanuts on behalf of every adult male or female. As the pater familias sets down before Ogun the small calabash containing his kolanuts, he says a few words of address in his ordinary tone of voice, words such as:

'Ògún, obì Abíónà rée o (Ogun, here are Abiona's kolanuts for you.)

K'o máa sọ ọ, k'o máa bojútó o. (Guard him, look after him.)

K'o jẹ k'ó s'ẹmíì. (Let him live on till this time next year.)'

The next ceremony is that of offering animal sacrifice to Ogun. The Ọlọdẹ steps forward and orders the men holding the different animals to come out and stand near him. The man carrying the live snail is ordered to set it down on the ground near the rock of 'Ogun. But the live pigeon is held up in its bearer's hands, whilst the live dog is held on a leash tied to a specially devised cudgel which is in turn tied to the dog's neck. Sometimes the dog's attendant holds the free end of the leash in his hands, and sometimes, the free end of the leash is fastened to the emblem tree of the god and the dog stands in full view of everyone.

The Ọlọdẹ then speaks in his natural voice in prayer to Ogun; the type of prayer is called iwúre and it consists solely of petitions for good things for the entire family; for example:

Ògún, obì ọdún gbogbo wa rée o. (Ogun, here are festival

kolanuts for you from all of us.)

Ògún, ìgbín ọdún gbogbo wa rée o. (Ogun, here is your

festival snail from all of us.)

Ògún, ẹiyẹlé ọdún gbogbo wa rée o. (Ogun, here is your
festival pigeon from all of us.)

Ògún, ajá ọdún gbogbo wa rée o. (Ogun, here is your festival
dog from all of us.)

Jẹ k'á lè mú t'ẹmíí wá. (Spare us so that we can do this
again next year.)

Má jẹ k'á kú, má jẹ k'á rùn. (Ward off death and sickness from
us.)

Má jẹ kí nkan ó ẹ wá. (Ward off accidents from us.)

Má jẹ kí nkan ó ẹ àbúrò lẹhín. (Ward off untoward incidents
from the young folk.)

Má jẹ kí nkan ó ẹ ẹgbón níwájú. (Ward off untoward incidents
from the elderly ones.)

Má jẹ kí nkan ó ẹ àwọn ọmọdé. (Ward off untoward incidents
from the children.)

Má jẹ kí nkan ó ẹ àwọn aboyún. (Ward off untoward incidents
from all the pregnant women.)

The Ọlọdẹ then picks up the kolanuts from one of the calabashes, splits them into lobes and throws the lobes on the ground before Ogun, once, twice, thrice, or more times, according to how quickly the lobes signify Ogun's approval of the offerings. As the author has explained earlier on, it is when two of the four lobes come to rest 'face down' while the other two come to rest 'face up' that the god's pleasure is assuredly indicated. The Ọlọdẹ throws all the

offered kolanuts in this way, but most of the kolanut lobes he subsequently picks up from the ground and returns into the calabashes, for they are later washed properly, distributed, and eaten by all the worshippers.

With a cutlass, the Ọlọ́dẹ cracks open the conical peak of the snail's shell and pours its slime on the Ogun rock before handing the snail to one of the cooks for culinary attention. The Ọlọ́dẹ then orders somebody to kill the pigeon by wrenching its head from its neck; that done, the Ọlọ́dẹ receives the bird and ~~drips~~ ^{drops} its blood on the Ogun rock before the bird is taken away to be cooked.

The next ceremony is that of offering the live dog in sacrifice to Ogun. The Ọlọ́dẹ orders the two persons in charge of the dog to bring the dog before him. This having been done, the person appointed by the Ọlọ́dẹ to behead the dog comes forward, holding the special cutlass in his hands. He takes the cutlass round the assembly, showing it to the elders, each of whom touches its handle and says:

Yio dara o. (It shall turn out well.)

Ògún yio sọ ọ lẹ o. (Ogun shall be with you as you do
your part.)

O ó lẹ, o ó bẹ o. (You shall succeed.)

Immediately after the executioner returns to the Ọlọ́dẹ's side, the two persons whose duty it is to hold the dog for the

beheading ceremony, do what they are expected to do. One of them pulls hard at the head of the cudgel while the other firmly grips and holds horizontally the hind-legs and the tail of the dog. In this way, the neck of the dog is stretched taut, horizontally, before the executioner. A solemn hush descends on the gathering as they wait for the dog to be beheaded. The expectation is that the executioner will cut through the dog's neck with one stroke of the cutlass. If the first stroke fails to sever the head from the body, the executioner must at his own expense procure a fresh dog for the sacrifice, to replace the first dog believed to have been rejected by Ogun.

If the executioner successfully cuts through the dog's neck at one stroke, the crowd immediately disperses indoors, exclaiming repeatedly as they move off, 'Ògún yèè! Ògún gbà!' meaning, 'Ogun, hail to thee! Ogun has accepted our sacrifice!' Several salutes are immediately fired to the sky by some of the hunters present in the midst of the crowd.

The Ọlọ́ọ́ḍe sprinkles the dog's blood on and around the Ogun rock, at whose foot now lies the dog's head, and he then drags the dog's carcass by the hind legs once right round the rock. The dog's carcass is then handed over to a group of men cooks whose duty is to cut up the body and cook it as stew, taking care to bring as sacrifice to the emblem of Ogun the cooked liver, neck and head. In some

families it is customary for the cooks to eat the fleshy part of the dog's head and then take only the skeleton of the head as sacrifice to the Ogun rock.

Nowadays, in many families, the dog's carcass is not cooked at all but is buried complete as it is, beside the Ogun rock. Often this is because many members of the family are now professed Christians or Moslems who view the Ogun festival as a mere formality.

The rest of the day is thereafter devoted to merry-making in that compound. The Baale's house is the headquarters for all the food and the drinks, and it is from there that male stewards carry food and drink to visitors seated in different houses all about the compound.

The Oloode's house is the traditional place where the ijala-chanters are accommodated as a group until there is enough shade in the open air near the Ogun emblem tree, when the Ogun-worshippers go outside and sit there. Ijala-chanting may begin before the ijala-chanters have had anything to eat or drink; if any one of them feels like chanting, he begins there and then and the others may follow suit in turn. But usually the ijala artists do not start performing until they have eaten to their satisfaction and have embarked on the drinking of palm-wine, corn beer and various other liquors. Nevertheless it should be mentioned that some ijala artists, a small minority, are total abstainers from alcoholic drinks.

B. FINAL FUNERAL OBSEQUIES for a hunter:

On the death of a hunter, the funeral celebration usually lasts for seven days but it is customary for the hunters' guild of the deceased to perform a farewell ceremony for him on the seventh day or on some other day convenient to his children, who are to bear the expenses of the ceremony. The ceremony consists of two parts, namely, ÌKÓPÀ and ÌŞÍPÀ; the former deals with the assembly of the paraphernalia while the latter deals with the disposal of the paraphernalia.

A day or two before the day appointed for these final funeral rites, the hunters usually go on a special hunting expedition in honour of the deceased, with a view to killing such game as will ensure the quiet repose of the dead. Their ambition on such a hunt will be to kill an ìgalà (bush buck or harnessed antelope) whose skin will then form a precious item among the paraphernalia for the ceremony. However, their failure to kill an ìgalà would not at all interfere with the performance of the ceremony.

The hunters assemble and are seated in the verandah or in the open air in front of the deceased's house at about 10 p.m.¹⁶ The aged hunters usually sit on

16. In some towns, notably Èdẹ, Oşogbo and Ikirun, this assembly of hunters begins at about 6 p.m. with a view to the ceremony being concluded by about 8 p.m. so that the usual 'evening market' session may be held.

mats spread on the bare ground, while the others sit on chairs or benches arranged in a horse-shoe formation. The hunters first do justice to the funeral banquet set before them by the deceased's children. They then start quaffing the palm-wine, corn beer and other liquors provided for the festivity, and it is while they are enjoying the drinks that ijala-chanting begins in earnest.

There is an ijala artist specially appointed to perform at full length all the chants traditionally associated with these obsequies, but if he defaults in his performance he may be ordered to hand over to another chanter who has indicated his superiority by drawing attention to the first artist's mistakes.

Ijala-chanting by sundry artists is a feature also of the isípà (the ceremony attending the disposal of the paraphernalia). As the crowd of hunters, mourners and well-wishers rise at cock-crow, or at dawn, and walk off from the compound to the outskirts of the town, following the carrier of the paraphernalia, ijala chants are rendered by all those who are inclined to chant, male as well as female. A band of dùndún drummers usually accompanies the mourners to the outskirts of the town, where they wait with the women while the hunters follow the carrier of the paraphernalia along a bush path to the site selected for the depositing of the paraphernalia.

This last stage of the ceremony does not include any

ijala-chanting. The traditional utterances are made in the normal speech voice and the conclusion of the ceremony is indicated by the hunters singing a song as they return to join the waiting crowd.

The return journey of the crowd to the compound of the deceased is characterized not only by singing, drumming and dancing, but also by the loud chanting of ijala by ijala artists in their midst. Some of these ijala-chanters may spend the rest of that morning in the house of the deceased, chanting ijala at great length and enjoying food and drink provided for them by the mourners.

C. TOWN PARADES BY OLÓGŨN BEGGARS:

In several towns of the Oyo Yoruba, there are families whose members believe that, every day, one of them who has been specifically named by the Ifa oracle, must, for the sake of winning for the family the favours of the god Ogun, pursue beggary as her occupation, must carry about a toothless¹⁷ python (ejò mọ́námọ́nà) as she goes begging from door to door, and must perform ijala chants. Such families are said to hail from the town of Mólámplà whose original inhabitants, according to a legend, were turned into snakes by Ogun after they had

17. The python is caught alive as a baby snake in its hole, reared at home, and fed with medicines calculated to prevent it from developing any teeth.

stolen his colourful robes. The carrying of a snake is interpreted as an act of honour to their supposed progenitors, while the performance of ijala chants is meant to appease Ogun.

The Ìyá Ológun (female Ológún beggar) usually holds a fan in her hand, bears her baby on her back, and lets the snake hang round her neck like a chain. Occasionally she allows the snake to relax in its compartment, a large and deep calabash having a tight lid. There the snake coils up and is fed with rats, èkuru,¹⁸ or fresh beef. Each day's outing for an Ológún beggar usually ends at even-tide.

Although women predominate in this carrying about of a python, there are a few male Ológún beggars to be found in Yoruba towns and villages. They are called Bábá Ológún and they lead a kind of life similar to that of the female Ológún beggars.

D. MEMORIAL FEAST IN HONOUR OF REVERED ANCESTORS:

Once a year the members of a family who live together in a compound and are Ogun-worshippers may decide to honour their revered ancestors with a feast and a sacrifice. Such a celebration is called ebo ìjoríwo and the actual religious ceremony takes place in the early hours of the morning in the central corridor of the baálé's house. The feast is eaten in the early afternoon and ijala-chanting thereafter dominates

18. 'èkuru' is a food made from black-eyed beans which are ground and boiled in leaves.

the merry-making when drinks are being served to all present at the family gathering.

When the general assembly has ended, each pater familias gathers his own wives and children round him in the central corridor of his own house, and he performs a short ceremony on the grave¹⁹ of his own father, after which they all eat their own feast. Again, as they drink palm-wine and other drinks, the ijala-artists in the company entertain them with ijala-chanting.

At this juncture, it seems proper to make mention of the fact that in every town or village the hunters' guild has a special masquerader called Layewu who symbolizes the spirits of all the departed hunters. The costume of this egúngún (masquerader) may be donned by an appointed hunter at any agreed time during the year, for a parade from house to house as part of a celebration involving festivities and ijala-chanting in honour of the revered ancestors.

E. ANNUAL CONFERENCE OF ALL HUNTER CHIEFS OF YORUBALAND:

About the year 1945, the Ọlọdẹ chiefs (head of the hunters) of all the towns in Yorubaland were invited by the late Mr. Akeredolu-Ale, an amateur hunter and an educated

19. It is customary for orisha-worshippers to bury their dead indoors, deep beneath the floor.

person, to attend a conference of hunter chiefs at Oṣodi near Lagos. Since then, the conference has been taking place every year in different towns. The agenda for the conference consists mainly of matters affecting the reputation of hunters and matters requiring a hunters' united front to achieve government support. Oath-swearing to ensure the rectitude of all hunters in their use of inherited medicinal charms is a regular item on the agenda, and the conference is regarded as most important by all the hunters' guilds throughout the length and breadth of Yorubaland.

The conference usually lasts for three days and each evening of the conference is devoted to feasting, drinking, dancing, and ijala-chanting. The ijala artists present vie with each other for pride of place, with the result that it is at these conferences that ijala performances par excellence are given.

In many towns and villages now, there is a flourishing egbē ode (hunters' guild) which holds meetings every fourteen days or so, in the house of their Ọlọdẹ (head of the hunters). At each of these meetings, ijala-chanting fills the air after the conclusion of the business session, both before and after the eating of food provided by the Ọlọdẹ.

F. OTHER FESTIVE OCCASIONS:

Whenever a hunter is celebrating a joyous occasion, such as starting a new farm, child-naming, house-warming, house-

roofing, thanksgiving, chieftaincy attainment or marriage, it is customary for him to invite his fellow-hunters to attend the celebration and enliven it with ijala chants so that the god Ogun who is everywhere, according to the belief of his devotees, may be pleased to shower blessings on the host and on all the participants in the celebration.

The oníjalá (ijala artists) are now held in esteem by the public as general entertainers or minstrels, and are invited by some people to perform at social gatherings that are not specifically for hunters or Ogun-worshippers. For example, a Moslem father may invite ijala-chanters to come and perform ijala chants in his house on the occasion of the (súná) naming ceremony for an infant child of his. Or a Christian chief may invite ijala artists to contribute to the entertainment given in his house on the occasion of his daughter's wedding. But it must be understood, however, that strict Moslems and Christians never invite ijala chanters to perform in their houses, because of the basic association of ijala chants with the worship of the god Ogun.

PUPILLAGE AMONG IJALA ARTISTS:

Every ijala artist begins chanting ijala as a pupil under a master ijala-chanter. Most ijala artists begin their pupillage in late childhood or in early adolescence, but there are some who have already become married men before starting to learn ijala-chanting. It is only those who have a

natural flair for ijala-chanting who successfully go through their period of apprenticeship. Failures are not uncommon among these apprentices. No ijala pupil-artist embarks on his course of training merely because he is ordered to do so by his father or his mother or some superior of his. It is generally assumed that compulsion will merely ensure the failure of a pupil learning ijala-chanting. Over and over again, the ijala artists interviewed by the author came out with the declaration: "Ijálá-sísun wù mí ni mo bá lq bá oníjálá kan pé k'ó kó mi". - "It was because I longed to be able to chant ijala beautifully that I voluntarily went to a master ijala-artist and requested him to take me on as a pupil of his".²⁰

Where a child is taught ijala-chanting by his father, it is the child who first shows interest in his father's ijala performances and thus encourages his father to give him the necessary tuition.

The first stage of pupillage is a period of just listening to the ijala chants performed by the teacher in

20. Ijala-chanting is rarely a full-time occupation for any of the artists. Although some members of the public spoil the reputation of ijala-chanters by calling them ònravè, òlẹ, kòníńkaníṣe, etc., meaning that they are lazy drones seeking an easy life, investigation reveals that, in actual fact, many an ijala artist takes to ijala chanting only as a hobby or a side-line, and that he is primarily a hunter, a farmer, a sawyer or a diviner-physician. From time to time while he is working on his farm or is plying his craft, an ijala artist will chant snatches of ijala to entertain himself and so speed up his work.

his own house as well as at every social gathering where he entertains people with ijala. The second stage is that of imitating the teacher word by word as he chants ijala. The pupil first imitates his teacher when he, the pupil, is on his own and thus he practises ijala-chanting. Subsequently, when he is at a social gathering as the àsomogbè or elégbè (pupil) of his master, he is able to repeat the words of his master's chant almost simultaneously and the sound of the ijala performance then resembles that of choral chanting. The third stage is when the master orders his pupil to give solo performances of ijala chants at social gatherings to which he has taken him. This is obviously a sort of promotion, for the pupil ceases to be merely an accompaniment to his master's chanting voice.

The length of the period of pupilship varies with the degree of industry and the level of intelligence of the pupil. On the average, a pupil who starts learning ijala-chanting at the age of six years or so, does not cease to accompany his master as a pupil until he is about eighteen years old.

There is no specific passing-out test and in fact many a pupil quits his teacher's company without taking any formal leave. What usually happens is that the apprentice-chanter, having tried successfully to entertain a few social gatherings with ijala chants in the absence of his master, develops such a strong sense of competence and self-reliance that he decides to break away from his master. The pupil usually fears that

his teacher will be unwilling to approve of his departure in view of his usefulness as an ijala artist, and therefore he thinks the best way out is for him to leave without notice.

However, some of the ijala artists interviewed told the author that, in their own case, their master having occasionally ordered them to deputize for him in performing ijala chants at social gatherings which indisposition prevented him from attending, was so moved by the favourable reports which subsequently reached him about his pupil's ijala-chanting display that he encouraged the pupil to regard himself thenceforth as a master ijala artist in his own right.

An account of pupillage among ijala artists would be incomplete without some mention of the tuition in medicinal charms which the master gives to his pupil for the purpose of ensuring a highly retentive memory for ijala chants.

To the question, "How are you able to remember the words of your ijala chants so very well that you often chant very fast without stuttering and apparently without making any mistakes?", the ijala artists interviewed were unanimous in their answer: "We find that, after numberless repetitions of a given chant, its words stick in our memory and it becomes very difficult for us to forget the chant, just as it is very difficult for a path to grow grass while it is daily trodden by the feet of men".

The ijala artists admit that untiring effort to memorize the words of each chant is the basic means of their

remembering their chants quickly and accurately. They then add that the use of memory-aiding medicinal charms called isòyè gives them self-confidence in their ijala performances. These isòyè medicinal charms are of various kinds: incantation (ofò), powdery drugs taken with the chanter's meals (àgúnmu), powdery drugs passed into the chanter's blood stream via incisions (gbéré) made in his skin with an indigenous barber's knife called "abẹ onígbàjámò".²¹

A number of ijala-chanters readily gave the author examples of incantations usually recited by them in normal speech voice to keep their memory retentive. Below are two examples of such incantations:

I

Akégógó l'ó b'agó.
 Ìkarùgbè l'ó b'epè òun àfòta.
 Arinkinkin l'ó dífá fún arinkinkin.
 L'ó dífá fún Olódùmarè ọmọ Àjànpondá.
 Àjànpondá nk'ọmọ ẹkùn lẹhìn Ogele.
 Ogele nk'ọmọ ẹkùn ní 'bà.
 Ọmọ erin kú, ó p'ọsọsọ dí 'nu.
 Àgbà ìmòdò kú na 'sẹ rẹ dí 'nà.

21. The favourite spots for making the incisions are the forehead, the crown of the head, and the approaches to the ears, these being regarded as major points of contact with the human brain.

Ògbó ìmòdò 'un níí jẹ 'nu mọhámọhá.

Aja l' "òtẹ tán, òtẹ ò tán"

Tí ó gba 'hun Olódùmarè l'agbàgbé.

L'ó dífá f'aparò ní 'jọ tí òl'ogun Mo-mú-rá.

"Mo mú rá! Mo mú jẹ!

"Mo mú rá!" l'aparò íké.²²

22. This incantation may be translated into English as follows

The father of the rat called 'àgó'

Was a setter of fixed string traps for rats. (a)

Ikarùgbẹ was the father of curses and prophecies.

Arinkinkin was the ~~diviner~~ who divined for a man whose

memory became very clear.

It was he who also divined for Olodumare son of Ajanpọnda.

Ajanpọnda seizes leopard's cubs from Ogele's care,

After Ogele has captured the cubs from their mother's lair. (b)

When a young elephant dies, it vomits forth, blocking its
mouth

With a previously swallowed bunch of ripe palm-fruits.

When an old bush pig dies, it stretches forth its legs

amazingly.

It is an aged bush pig whose mouth emits the sound 'mọhámọhá'
as the animal eats. (c)

The dog who was bent on stealing, irrecoverably, something
belonging to Olodumare

Kept on saying as he fled with the loot: "No more revolt but
some revolt to come".

This was the incident which the bush fowl had in mind

On the day it was going to a war later called Booty Galore.

"I have taken it! I have eaten it!

I have taken it!" so cries the brown bush-fowl. (d)

Notes:

(a) Understood: "Therefore such traps cannot catch the 'àgó' rat, and nobody can prevent me from remembering my ijala chants."

(b) Understood: "Therefore I shall be knowledgeable and will capture recollections of all the ijala chants I have studied."

(c) Understood: "Therefore I shall display excellently at this ijala performance."

(d) Understood: "Therefore I shall retain in my memory all that I have learnt."

II

Atólólá! Arìnlólá!

Òsùnlaùnlaùn!

B'òmọ ó la'ùn l'Otù Ifẹ,

Bab'òmọ níí kọ dáákọ.

Ọrúnmìlà, àpẹjà rẹ njà mí l'ojú.

O tó gégégé k'o wá fí'nú mí ẹ'òná.

K'o wá fí 'nú mí là 'ye.

È'í tí mo bá jà ngbàgbé ẹja l'ó ní ó já sí mí nínú.

Àtòrì l'ó ní ó tòrò sí mí n'kùn.

B'a bá d'erée 'ínú omi,

A la 'yè 'í méjì gbẹrẹngẹdẹ.

Bí afẹfẹ bá fẹ, inú ẹkan a là 'ye gbooo.

Gbogbo 'un tí mó bá gbàgbé k'ó là sí mí n' 'nú o.²³

23. Here is an English translation of the incantation:

You whose path of honour is very straight!

You who walk about in the midst of honour!

You whose voice sounds as clear as a bell whenever you speak!

In learning how to speak at our Cool Cradle called Ifẹ,

A child's first word is "Baba". (a)

Ọrúnmìlà (b), your war-name is troubling me.

It's high time you came and cleared my mind.

It's high time you came and enlightened my mind.

The fish I now eat will ensure my recollecting whatever I might have forgotten.

The àtòrì (c) cane will ensure there's order in my memory.

When we pour black-eyed beans into water,

Each bean soon splits into two, exposing a clear flat interior.

When the wind blows over an expanse of spear-grass-land,

It clearly parts the standing grass this way and that.

Whatever I may tend to forget let it occur to my mind effectively.

It would appear that the efficacy of these isoye incantations, as of the isoye medicines, is linked with the power of the suggestion they make in the user's mind, leading him to start his chanting performance with adequate self-confidence and without trepidation.

DIFFUSION OF IJALA CHANTS AMONG THE OYO YORUBA:

One of the most striking features of the ijala chants recorded by the author, from the mouths of ijala artists hailing from different parts of Yorubaland, is the recurrence of many chants here, there and everywhere, with identical or nearly identical wording and subject matter.

It is agreed by all the ijala-chanters interviewed by the author that the never-ceasing state of flux, in which the sub-groups of a people usually are, readily accounts for the transmission of a given chant from the place where it

Notes:

- (a) "Baba" = "Daddy".
- (b) Orunmila is one of the names for the Yoruba god of divination.
- (c) The botanical name for àtòrí is *Glyphaea Lateriflora* (Tiliaceae).

In this name 'àtòrí', as in some other name words in the incantation, there is a suggestive play on words. There is a verb 'tò' which means "to lie in good order", therefore the plant called 'àtòrí' is deemed potent in an incantation meant to ensure good order in the retention of knowledge in a learner's memory.

was first composed to every corner of Yorubaland. An analogy is rightly drawn between the manner in which information about the worship of a particular oriṣa has been diffused throughout Yorubaland and the manner in which these ijala chants, like popular songs, have spread all over Yorubaland.

Studied or spontaneous improvisation on traditional themes is what the ijala-chanters regard as their individual contribution to the repertoire of ijala chants. And like the cardinal ijala chants, these additions to the originals are quickly transmitted from one place to another, through travels undertaken by hunters, especially when visiting their friends.

CHAPTER TWO

THE RANGE OF SUBJECT MATTER.

"When the things in which the poet is interested, the things which he sees about him, are much the same as those of his audience, and that audience is a fairly general one, he will not be conscious of himself as an unusual person.....His poetry will be 'light'its subject matter will be the everyday social life of the period or the experiences of the poet as an ordinary human being....."¹

The subject matter of ijala chants may be fairly summarized as the everyday social life of the Yoruba people and the personal experiences of the ijala composer. Their themes may be conveniently classified into three main divisions: (1) salutes to particular lineages and distinguished persons, (2) salutes to particular animals and birds as well as to particular trees, bushes, shrubs, herbs or crops; (3) random observations on local surroundings, local customs, local incidents and local character-types. An expert ijala-chanter's repertoire consists of a large number of ijala chants whose themes have a cross-section featuring every one of these main divisions. The ijala chanter would readily chant, on request, a particular ijala on a prescribed theme or on a theme belonging to one or other of these divisions. But when performing at a social gathering, ijala-chanters are usually left to use

1. W.H. Auden, Introduction to the Oxford Book of Light Verse (O.U.P.) 1952).

their own discretion in their choice of ijala themes, and the usual outcome is that the transcript of, say, one hour of continuous ijala-chanting by an ijala artist on a particular occasion would appear as a string of ijala chants whose themes are varied and whose themes do not follow one another in any deliberate order. 'The wind bloweth where it listeth'.

(1) Salutes to Particular Lineages and Distinguished Persons.¹

This is by far the largest division of the subject matter of ijala chants. Transcripts of ijala chants performed by the leading ijala artists show that the vast majority of the utterances are devoted to these salutes to particular lineages and distinguished persons. Every ijala artist tends to give priority in his repertoire to the salute to his own lineage and the

1. For previous accounts of the place of oriki in Yoruba life, see H.V.Beier, Yoruba Poetry, pp.6-7 'The Poetry of Names' and pp.12-13 'Oriki'. See also Dr.Ajagbe Ogun Johnson (ed.), The History of the Yorubas, pp.85-87: 'The Oriki' and 'The Orile'.

salute¹ to himself as a man of note.

"Ìdílẹ̀ wa yàtò, sùgbón orílẹ̀ kannaa l'a ti wá".

(We belong to different families but to the same lineage.)

This is often said whenever two or more Yoruba people discover in their conversation that they share after all a common ancestry although they have wrongly been regarding each other as non-relatives. Such a discovery often comes about through one of them making a casual reference to the orilẹ (group origin i.e., group progenitor) claimed by the members of his family.

1. This salute is equivalent to a self-portrait. The ijala chanter chants about his own characteristic behaviour and his interesting experiences, about what he considers to be his past achievements and what he clings to as his principles of conduct.

For example, in a typical ijala chant in which the ijala artist speaks about himself, he portrays himself as a man who celebrates festivals in a grand fashion, a man whose drizzle of hospitality is like other people's downpour and who hails from a town called Qlamefun. He declares that he once used a cane to clear a path through the forest to a sacred grove. He mentions his most conspicuous physical defect, namely, his protruding teeth. He makes no secret of his shortcomings and he almost glories in his imperfections. He speaks of his achievements as a good huntsman skilled with bow and arrow in killing deer, antelopes and bush pigs. He reveals his pedigree, referring to his father, his mother, his grandfather and other forbears both by their personal names and by their attributive names.

In honour of each progenitor of the Yoruba people, there is a traditional verbal salute called oríkì orílẹ̀ which is capable of performance in more than one style of Yoruba spoken art.¹ When performed by ijala artists, these verbal salutes become ijala chants proclaiming information about particular lineages and ancestors. Even though some of these ancestors have been deified, for example Ògún and Šàngó, the verbal salutes to them are treated, in the context of Yoruba ijala, just like

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1. The main, distinguishes genres of Yoruba spoken art are the ivere Ifa of the diviner-priests; the ijala of the hunters; the ewi or esa or ogbere of the entertainer-masqueraders; the rara of the itinerant minstrels, the oriki iaantirere of the 'mothers' and 'grandmothers'; the ofo and ogede of the medicine-men. Each genre has its distinctive style of vocalisation or technique of vocal performance. Yoruba traditional poetry in general is best classified not so much by the themes but by the stylistic devices employed in recitals. There is a distinctive mode in which each genre should sound forth in performance and an experienced listener to recitals of the various types of Yoruba vocal art can name almost immediately, from the sound of the recital, the particular style of vocalisation being employed by a performing vocalizer of whose identity he is ignorant.

* The entertainer-masqueraders are known by several names, notably 'Lábala' and 'ológbuudu'

the other oríkì orílẹ̀ and are not reserved solely for the celebration of the festivals of the gods concerned. The salute to Ogun is, basically, part of the oríkì of the Ìrèmògún lineage whilst the salute to Sango is part of the oríkì of the Olúfẹ̀ lineage. The items of information usually given are (1) a multitude of alternative names¹ for the progenitor being saluted, (ii) narratives (ìtàn) of several incidents connected with the progenitor and doing him either credit or discredit, (iii) remarks about the progenitor's claims to distinction, about his favourite sayings and about his likes and dislikes.

In the Yoruba way of life, a great deal of importance is attached to these verbal salutes to ancestors (oríkì orílẹ̀). It is traditionally believed that the correct performance of oríkì in honour of a progenitor gladdens that progenitor in the world of the spirits and induces him to shower blessings on his offspring on earth. The reciting or chanting of the appropriate oríkì in honour of of the ancestors of a particular family causes the members of that family who hear the performance to feel very proud

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1. These names are not only surnames and forenames but also appellations that are briefly descriptive of the person's status, appearance and conduct, such as 'Husband of so-and-so', 'Wife of so-and-so', 'He who has this' 'She who owns that', 'Child of so-and-so', 'Citizen of such and such a town'.

of their pedigree,¹ and, if they are then away from home, they also feel exceedingly homesick. This is probably why ijala artists pay great attention to oríkì orílẹ̀ in their repertoires, for by chanting impressively these verbal salutes to the progenitors of and the distinguished persons in a family, an ijala artist easily prevails on the members of that family, as they listen to him, to give him, on the spot and without stint, gifts in cash or in kind.

Some of the author's informants claim that one of the most efficacious remedies for curing a man who is seriously ill is the inspired and inspiring chanting or recital of the oríkì² of the progenitors of the sick man's family. If an

1. Cf. Hans Woolf, Rara: A Yoruba Chant (page 49 Journal of African Languages, Part 1 of Volume 1, 1962, Macmillan)
2. A verbal salute to a distinguished personage who is still alive usually turns out to be a brief character-sketch of the person. For example, an ijala artist changing a salute to his own father speaks of him as an early riser, a man who easily overpowers his foes with magic drugs and medicinal charms, a man who has used a leper's staff for medicinal purposes and has wrestled successfully with an armed robber, rendering the felon's weapons useless. The chanter goes on to relate how one day his father went a-hunting but returned home with no animal killed. Instead, it was a bird that he had killed, a bird called òyò, having big bright eyes. Other feats performed by his father are mentioned in the chant: he once killed a snake and made a cutlass-sheath with its skin; he once killed a hedgehog and therefore prevented his wives from going home from the farm as previously planned, solely in order that they might cook the hedgehog's meat for his supper on the farm; such a first-rate marksman was he that he once shot dead a kólikólí bird (plantain-eater) in flight; he excels in horse-riding and is often called upon to circumcize infants in his neighbourhood.

ijala artist's baby is restless, crying incessantly, it is usual for the father to hold the baby in his arms, chant in its hearing the verbal salute to the progenitors of the family, and so lull the child to sleep or at least calm it down agreeably. The baby's mother can also achieve the same result by reciting or chanting the oríkì orílẹ̀ of the family. It is thought that the recital of the oríkì arouses in the child a strong feeling of solidarity with its blood relations and this leads it to be co-operative and not be troublesome. There are widely-publicized stories of many a mentally-ill person who has been cured through the repeated performance, in his hearing, of the oríkì of his lineage.

Although no two minstrels would give the oríkì of a particular progenitor in exactly the same words, yet there is a hard core of constantly recurring information in such oríkì, no matter by what expert minstrel it is performed.¹ It is sad to record that, nowadays, in their bid to outshine one another at social gatherings, some ijala artists shamelessly and deliberately corrupt the traditional texts

1. Cf. H. U. Beier Yoruba Poetry p. 9

"I once (asked) a hunter, an Egun gun worshipper and a Sango worshipper to sing in turn the same praisenames (oríkì) of the Onikoyi family".
(Words in brackets or underlined are mine - Author)

of these oríki orílẹ̀ chants.¹

The most important lineages among the Yoruba are notable for the length of their oriki and it is to the content of some typical ijala chants which contain these verbal salutes that we shall now turn our attention.

1. For example, a very well-known line in the verbal salute to the Olufẹ lineage is:
 "No traveller ever waited safely to greet people in Ifẹ."
 (A ii duro k'a ki wọn ni 'Fẹ Ọọni.)
 However there is an ijala chant in which the chanter says:
 "If you are told that no traveller ever waited safely
 to greet people in Ifẹ,
 Don't believe it, it is not true".
 (Ti niwọn ba pe nuroon ii duro ki wọn ni 'Fẹ Ọọni.
 Ma da won lohun o jare.)

Another oft-quoted traditional line in the same salute is:

- "Their faces always gave a wide berth (to the cicatrizer's knife)".
 But there is an ijala chant of salute to the Olufẹ lineage in which occur these lines:
 "One day, while its mother was not in the house,
 One of the infants of the Olufẹ was cicatrized".

(A) Salute to the Olufè Lineage:

In the ijala chants about Olufè, that is, the king of Ifè, the progenitor of the entire Yoruba stock, we find that the main points harped upon are as follows: The first Olufè was Òkànbí, a son of Oduduwa, and in his days he was the only person who wore white coral beads for personal adornment. The members of his family were the only persons allowed to use the water from a certain river which formed a lake behind the palace. They were all bare-cheeked, for the Olufè, ordered that none of his children was to be cicatrized on the face. It was a historic day in Ifè when the Olufè, about to proceed on a long journey, appointed as his regent one Àdímú who was a domestic servant in the palace but who was highly intelligent and was held in high repute for his knowledge about orisa worship. The sons of Oduduwa shed bitter tears of regret when this happened, for they had only themselves to blame, since they had failed to agree among themselves about who of them should be appointed regent by their father.

In ancient times, because human sacrifices were often performed by the people of Ifè, as an offering to their orisa, Ifè was a city dreaded by outsiders. Travellers who had to pass through the city always walked fast, in fear of being kidnapped as sacrificial victims by the Ifè people.

In the palace ~~at~~ Ife, in the earliest period of Yoruba history, there was a sacred spot for earth worship and on this spot was kept a unique drum called alukan-àlùkàn the head of which was made of human skin. This drum was beaten on one day only, in the year, namely, the day of Earth worship, and only the Olufe had the right to dance to the music of the drum. However, one day, after the death of Ọkanbi, Ọbàtálá, who was a brother of Ọkanbi, decided to usurp the throne. While Ọkanbi's children were protesting against this and conferring about what to do, Ọbatala produced a fait accompli by going to the spot for Earth worship and beating the sacred drum. On hearing the sound of the alukan-àlùkàn drum, Ọkanbi's children went to see who was beating it, and finding Ọbatala playing the drum and dancing to its music, they became panic-stricken and hurriedly fled from the palace and from Ife into exile.

(B) Salute to the Oníkòyí (or Olúkòyí) Lineage:

Ijala chants about Onikoyi contain much information relating to the earliest days of the town called Ìkòyí, near Ogbomoso. The real name of the founder of Ikoyi was Yanbrolu, a native of Kàbà Òkè town in the Nupe country. He was a skilful cloth-weaver and a brave warrior. Of his many wives, his favourite was a woman called Ègíí whose faithfulness and devotion endeared her to him.

Yanb-iolu gained the title 'Onikoyi' in this wise: One day, while Yanbiolu was hawking his cloths, which he carried on his head in a cone-shaped raffia basket (called ikò in Yoruba), he was seen by Ọrányàn, the Alaafin of Ọyọ, who was himself on a journey but was then resting on the wayside in the shade of a tree. Yanbiolu's appearance aroused the curiosity of the king who immediately ordered one of his servants to hail him. The servant shouted to Yanbiolu in Yoruba, "Oníkòyí!" meaning "You this man carrying an ikò!" Yanbiolu, unaccustomed to being called by such a name, just walked on; so the king's servant ran up to halt him. He made his excuses and turned back to pay his respects to the King. The upshot of this encounter was that the Laafin decided to take Yanbiolu into his service as his generalissimo and he conferred on him on the spot the title 'Onikoyi', with ownership rights over the land in the locality where the meeting had taken place.

Onikoyi had 1,460 warriors under his command and he established among them the custom of always referring to each other by nicknames which were common names of birds or animals, in order that their personal names might never be known to their enemies and that so they might be protected from any hostile magic spells. These warriors, called ẹ̀sọ, used to fight bravely to the bitter end rather than surrender or retreat. Every ẹ̀sọ had to avoid being hit on the back

by the enemy's arrows, for if he was so wounded and he lay in agony, any fellow ẹ̀ṣọ́ who came upon him would unhesitatingly adjudge him to be a coward who had tried to retreat, and would, instead of attending to his wound, butcher him on the spot with his sword.

Àròní (scarlet-breasted sun bird) was the nickname of the ẹ̀ṣọ́ selected by Onikoyi to be his chief physician as well as his consultant war chief. This Aroni always accompanied Onikoyi on his war expeditions and so, if you called at the house of Aroni in Ikoyi and you learnt that he was not in town, you could be sure that that meant Onikoyi was also out of town.

Onikoyi had a magic war drum, called kannangú, specially made for his band of warriors, to precipitate the retreat of their enemies. The drum-head was made of two layers of skin, the lower being human skin while the upper was the skin of an òkété (giant rat). Because of this use to which the okete was put among the ẹ̀ṣọ́ they were all forbidden by taboo to eat okete meat.

This prohibition was observed by the ẹ̀ṣọ́ for very many years until one occasion when the magic war drum proved a disappointment in battle. When the drum was beaten, it failed to instil fear into the enemy who dauntlessly advanced nearer and nearer instead of retreating. Onikoyi's warriors ultimately won the battle by sheer force of numbers,

striking down the enemy mercilessly, but, all the same, Onikoyi interpreted the drum's inefficiency to mean that the giant rat (òkété) had broken faith with him. Thereafter he decreed that his men could eat òkété meat whenever they wished.

When he felt that he would soon die, Onikoyi left Ikoyi and returned to his hometown, Kàbà Òkè, saying "I wish to sleep my last in my father's house."

His successors on the throne of Ikoyi also bore the title Onikoyi. One of these, Onikoyi Ìrìwànwójíwọ, is remembered because of his death in picturesque circumstances. He died on a battle-field, alone, amidst a cluster of tall èrùwà grass under three adjacent trees, namely, an òrì tree, an ògùnbèrè tree, and an ìgbá irú tree.¹ Apparently he had gone to rest in solitude there without informing any of his warriors. It was only after many days that his war chiefs, searching for him, found his corpse by chance in that secluded place. By then his dead body was rotting and several scavenger birds, notably vultures, ground hornbills and ravens, had started eating the corpse. The war chiefs drove away the birds, covered their lord's remains with branches cut from each of the three nearby trees,

1. òrì = Black Plum Tree; vitex Doniana (verbenaceae), 20-30 feet high.
ògùnbèrè = a tree with grows to about 15 feet and has tiny leaves.
ìgbá irú = igi irú = irùùgbá = African Locust Bean Tree (Parkia Filicoidea Leguminosae) 30-50 feet high

made an àkàsòòkú (a stretcher) with more branches from these trees, and carried the corpse home for a royal burial.

One of the best-known customs of the Ohikoyi lineage in bygone generations was their custom of never calling a basket 'agbòn' but always referring to a basket as 'jàjànpèrè'. The origin of this custom is believed to be associated with one occasion on which Olukoyi found a string of costly ivùn beads in a basket which he had left by the roadside near his farm. Thereupon Olukoyi decreed that the basket should be honoured by all his people with a more pompous name 'jàjànpèrè'. He did not coin the word jàjànpèrè but he authoritatively gave currency to it and rescued it from disuse.

(C) Salute to the Olú-Òjé Lineage:

The ijala chants which are verbal salutes to the Olu Oje lineage proclaim that the first person called Olú Òjé was one of the earliest Q̀̀onis (kings) at Ilé Ifè. He was given this additional title because he was fond of using a beautiful walking stick ^{made} of lead. His personal names were Q̀̀lárěfín Olúrefè.

He made a very good start as Q̀̀oni but quickly deteriorated and became so unpopular with his people that he was forced to abdicate. Most of the clashes he had with his chiefs arose from his ungovernable temper which earned him the nickname Q̀̀bańdí Eléruku, meaning 'Q̀̀ba of

stubborn disposition, whose face belches forth clouds of dust in fury'.

He went into exile with his wives and children and founded the town of Ìpetumodù near which he maintained a reserved area of forest (yemetu) to provide an unfailing supply of duikers for sacrifice to the earth god called Ilẹ̀ Ọ̀gèrẹ̀ or Odù. When his first-born son died at Ipetumodu, he decided to quite the town and so he appointed as the oba of that town one of his sons, called Ọ̀wónrán, who had distinguished himself and gained the title Ò̀npetu (~~K~~iller of Duikers) by capturing a live duiker in the forest. Then Olu Oje wandered off, with some of his wives and children, to found a new town at a spot indicated to him by the god of divination, Ifa. The spot was a place where pàkìtì ọ̀gbòngan reeds were growing in profusion. Very quickly some of his sons started a mat-weaving trade there, and that gave the name Ìpetu Ẹ̀lẹ̀nì (Ipetu of the Mat Weavers) to the town. It was a plague outbreak in which many of his children died that forced him to vacate that town and go elsewhere, with a live crocodile carrying a medicinal charm as his trusted guide. The Ifa oracle's order was that Olu Oje should found a new town only where he observed that the crocodile entered a river on the way and stayed in the water for seven consecutive days. It was this new town that he named Ọ̀jé and the nearby river

became known as Òjé River.¹ As the oḅa of the town, he bore the title 'Dlú Òjé'.

One of his descendants, who later became the oḅa of Oje and was popularly called Olu Oje Dẹdẹbíoró, died in such interesting circumstances that the manner of his death has been handed down from parents to the their children in the lineage ever since. He died in a savannah tract while hunting; he had gone alone into the bush to hunt with only his dog as his companion. When night fell and he had not yet returned to his palace, a search party went into the bush to look for him. Their all night search was long and arduous and it ended only when, in the forenoon of the following day, they were led, by the chattering of a school of weaver-birds on the branches of an igbairú tree and also by the twittering of many tiny iròré birds on a neighbouring irà tree² to look at the foot of each of these trees. There they found the oḅa's corpse, his dog vigilantly watching over it and also over a dead duiker which, apparently, the oḅa had killed in his hunt. The search party killed the dog, flayed it, and covered the oḅa's corpse with its skin as a ceremonial funeral act.

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1. The town of Oje is no longer extant; it is now only a forest near Ogbomoso; ~~but~~ there is still a River Oje near Ogbomoso.
 2. Irà = aságidi = *Bridelia Micrantha* (Euphorbiaceae) a tree 20-50 feet high.

The duiker's skin was also removed and spread on the oḡba's corpse. It was because the dog's carcass, having been taken home with the oḡba's corpse by the search party, was subsequently eaten by the deceased oḡba's children, that the oríkí phrase 'Ará Ajá' meaning 'Relation of the Dog' was applied to their lineage. And it was because of the presence of weaver-birds and ìròré birds on the trees under which Olu Oje's corpse was found that it became the custom of the Olu Oje families to abstain from eating either weaver birds or ìròré birds.

There was also another reason why the members of the Olu Oje lineage refrained from eating weaver birds. There is a story that on one occasion when superior enemy forces besieged Oje town, it was the chattering of weaver birds in the dean of night, when the enemy warriors disturbed their nest, which roused some watchmen in the Olu Oje's palace and which subsequently led to the discovery of the enemy and their defeat by Olu Oje in a surprise attack at dawn.

(D) Salute to the Arèsà Lineage:

The oríkí of the Arèsà Lineage, as found in ijala chants, dwells on the progenitors called Arèsà, two distinguished full brothers, the elder dark-skinned and the younger light-skinned, but both of equable temperament,

born and bred in the town called Àlò. The younger Aręsa became a wealthy man in due course and he founded a new town to which he gave the name Ìręsà, over which he ruled as an ọba wearing a beaded crown.

The elder Aręsa suffered a great deal of misfortune and although he also ruled over a town of his own (another Iręsa on the banks of the River Èkọrọ) as an ọba wearing a beaded crown, he was forced by his comparatively poor circumstances to hand over all his young children to his younger brother^{for} upbringing. During a war, the town of Iręsa belonging to the elder Aręsa fell into enemy hands and the inhabitants fled to Ogbomọşọ, where their ọba was allowed to retain his title 'Aręsa' though now as a mere subordinate Chief. With the return of peace, their old Iręsa town became a homestead where one member of the Aręsa family later set himself up as a chief bearing once again the title 'Aręsa'. Hence the Aręsas gained a reputation for being fond of bearing chieftaincy titles.

The Aręsas were also renowned for their tall stature and their strength and for their energetic work in palm-oil production, carried on in the oil-palm forests which abounded around their original hometown Àlọ. They always had an abundance of home-made palmoil in their store and

never needed to go to the market-place to buy. They were highly talented in the arts of singing, drumming and dancing, and they were knowledgeable in the performance of ceremonies pertaining to Ariṣa worship. The honour of their lineage was tarnished solely by the notoriety of their females, the Ariṣa princesses, because of their wantonness and lasciviousness.

(E) Salute to the Olówu Lineage:

The town called Òwu began as a village which derived its name from the cotton plant which grew luxuriantly there after a man called Ojokioro had sown the cotton seeds. Ojokioro was a hunter in the employ of Oḡkanbi, one of the sons of Oduduwa. Ojokioro took to wife a lame woman, one of the daughters of his master Oḡkanbi. It was expressly in order to encourage his wife to take to cotton-spinning as her occupation that Ojokioro cultivated cotton plants. Her firstborn child was a boy who was born feet first and was therefore given the customary name for such children 'Ige'. As this Ige grew up, many people referred to him as 'ḡmḡ iḡ olówũ', that is, 'child of the woman who makes cotton yarn'.

When Òwu village became a town, Ige, whose father had then died, was made the oḡba of Òwu with the title 'Olówu'. He had six wives and many children, of whom

the males outnumbered the females.

Among the most renowned of succeeding Olowu s were Olowu Akinjebi, Olowu Oyerokun, Olowu Oduru, Olowu Adedigba, Olowu Lagbedu, and Olowu Atooromola.

It was the hot-tempered Olowu Akinjebi who triggered off the Alligator Pepper War at Ejigbo Market, a war that led to severe famine.

Originally the offspring of the Olowu s were traditionally bare-cheeked, but during the reign of Olowu Lesi the practice began of cutting 'pélé Olowu' face-marks on the royal children's cheeks.¹ Olo . Lagbedu went a step further and added 'kéké' marks to the 'pélé'.² Later on, Olowu Atooromola introduced 'àbàjà' marks³ cut on the cheeks of his infants.

(F) Salute to the Ológbín Lineage:

The earliest progenitor of this pedigree was a man called Ológbòjò Ọw ọnrín Olúsàńín, employed by the Alaafin of Ọyọ specifically for the purpose of causing or preventing rain on the ọba's orders. The Alaafin made him the oba of Ògbín town with the title Ológbín. He had a conspicuous hump on his back, but this did not prevent his taking a

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- 1.) See Dr. Ajagbe Ogun JOHNSON, The History of the Yorubas
 - 2.) - pp.106-109 for a detailed description, with
 - 3.) illustrations, of Yoruba facial marks.

wife, one of the daughters of Olúgborí. The first child born to Ologbojo by this woman was a peculiar child because its legs and arms were all covered with a membrane. Afraid of it, the parents secretly dumped the yellow-skinned baby on the rubbish heap among discarded maize-cob sheaths and left it there to die. A swarm of black soldier ants soon covered the baby and kept gnawing at its flesh in many places, but the baby's cries went unheeded for several days. It was when the sheep tied to a stake on the rubbish heap was attacked by the ants and it started bleating that a woman called Ato, who happened to be visiting the rubbish heap to throw away some refuse, heard the baby's cry while out of curiosity she was investigating the cause of the sheep's noise. She quickly ran indoors to inform her husband, a man called Ògògó, who immediately hurried to the oba's palace with the news.

The oba, the guilty father of the abandoned child, at once ordered that his babalawos, diviners of the Ifa cult, should be summoned to his presence to advise him about the strange child on a rubbish heap. The diviners prophesied that the baby would enrich the oba if the oba arranged for it to be well looked after. So the baby was rescued from the ants on the rubbish heap, the ants were destroyed with fire, and the rescue party was about to set off for the oba's

palace when the baby spoke, saying "I thank you, Ogogo, for rescuing me. You are carrying me as a light burden in your arms now, but if you don't want me to become an oppressive burden for you, first of all see to it that a sacrifice is performed to all those demons that have kept me alive on this rubbish heap these seven days past. The sacrifice must consist of 800 loaves of bean pudding (òlèlè) and 800 loaves of solidified maize gruel (èko). Moreover, 800 men must assemble, each carrying an àtòrì cane decorated with spiral-shape carvings, to escort us to your house, Ogogo, where I shall grow up and not die prematurely. You Ogogo must disguise yourself from head to toe in colourful robes ."

All these commands of the extraordinary child were carried out to the letter. The huge crowd was led by a volunteer called Atòkùn, while the òba's representative brought up the rear. Before the procession moved off, Atòkùn made a speech in which he said it would be sheer ingratitude for them to leave out the sheep whose bleating had drawn attention to the wonder baby. Therefore the sheep was fetched, dressed up in motley clothing, and carried along by Atòkùn in the procession.

As the crowd surged forth towards Ogogo's house,

Ogogo seized whatever he fancied from the spectators along the route. When the procession reached its destination in Ogogo's house, Ile Sanin, the sheep was set free and it scampered away into the bush nearby. The wonder baby was placed alone in a room and left to its own devices.

A few days later, Ogogo was shocked to find in the room, instead of the baby, a full-grown monkey of the red species called Olúgbě. The baby had become a monkey! Immediately Ogogo went to tell the news to the oba Ologbojo Ologbin who ordered that the monkey should be brought to him. Subsequently, the monkey gave the oba secret tuition in magic and in medicinal charms and authorized him to inaugurate the egungun festival, in which appear masqueraders acting as dancers, acrobats and magicians. These masqueraders speak in a feigned voice like that of the red monkey.

One of the most famous feats of Ologbojo was performed before the Alaafin of Oyo when two distinguished magicians, Aláráńòrí and Olópondà, vied with Ologbojo for pride of place as the 'Chief Of Secrecy', that is, the Master of Magic. The Alaafin arranged a public display of skill for the three magicians. He first ordered Alaranori to tie a knot at one end of his dress and then let the knot

[redacted] yield something wonderful when it was untied. When Alaranori untied his knot, two hundred needles dropped down from it. When Oloponda untied his own knot, two hundred baby animals sprang out from it. But when Ologbojo had his turn, eight hundred toddling children came out, all dressed in masqueraders' costumes. Therefore the Alaafin declared Ologbojo to be the head of the magicians' cult.

(G) Salute to the Òpómúléro Lineage:

The Alaafin whose personal name was Gan-an-Ojise and who reigned in Old Oyo (Oyo Ile) was the first person to be called Òpó in recognition of his role as the pillar of his family after the death of his parents. He himself encouraged the use of this appellation 'Òpó' by having one hundred and twenty ornamented brass pillars erected round his palace to signify how firmly he was holding up the house of his father. Each pillar had his mother's face engraved on it, and, for the celebration of the festival called Bẹ̀rẹ̀, all these pillars were decorated with velvet wrappers. Occasionally, human sacrifices were made to these pillars, which were revered as sacred emblems.

Alaafin Opomulero had extensive farm plots planted solely with cotton, which yielded raw material for the production of loom-woven cloths of different patterns and

textures for use in his palace. He was fond of wearing gorgeous robes and he often made reference to the importance of clothing for the enhancement of the appearance of every human being.

(H) Salute to the Èlérin Lineage:

The first progenitor of the Èlérin lineage was one of the sons of Olú Òjé; he was given the obaship in the town of Èrín¹ and he bore the title Èlérin. One day, the Alaafin of Oyó gave Èlérin a puzzle to solve as a test of intelligence. The puzzle consisted of a gift of a male pony given to Èlérin by the Alaafin, with the instruction that Èlérin should take good care of the horse and let the Alaafin have a foal from it in a year's time. Èlérin was sadly perplexed, but when he got home and told his head wife, she laughed confidently and said the puzzle was easy to solve.

On the day appointed for the bringing of gifts to the Alaafin, Èlérin's wife asked her husband to dress her up as an oḃa. That done, she mounted the gift pony and rode off to Oyó. She prostrated herself like an oḃa rather unconvincingly before the Alaafin and said

1. Èrín is extant, though it is now only a village near Oṣogbo.

"Kabiyesi",¹ this is the foal of the horse you gave me last year. May you live long". "

The Alaafin saw through her disguise and asked her how it was possible for a stallion to produce a foal. She replied that it was a miracle. The Alaafin then asked her to return home in peace and tell her husband that since she was so clever, he (the husband) must be very clever indeed and would always have a place of honour in the Alaafin's Advisory Council whenever he cared to joinⁱⁿ its deliberations.

In the town of Èrìn, extraordinary incidents often occurred. One of the best-known stories of these relates to a mighty tree which crashed down across an important road leading from the town to the farms. The trunk of the tree proved very hard to cut through with axes. In fact, its branches soon turned into brass. As one person after another tried to hack through the tree with an axe, a voice of protest emanated from the tree and frightened away the axeman. It was only when a deaf man, incapable of hearing the tree's words of protest, undertook to cut

1. Kabiyesi = Your Majesty.

the tree that success was achieved. Inside the tree was found a new babe facially resembling the Èlẹrin, its fists were tightly clenched; it did not cry at all; it was absolutely silent.

The Èlẹrin, to whom the baby was taken, sought instructions from his diviners. A black cow was thereupon slaughtered as a sacrifice and as a result of this the baby's hands opened out naturally and it started crying at intervals as a normal baby. The babalawos named the child Àuṣṣná.

The inhabitants of Èrín were well known for their belligerent disposition and their bravery in warfare. Àuṣṣná grew up to become a renowned warrior, a war leader of careful strategy. On the other hand Èrín people were notorious for their laziness in times of peace when they lived on easy life, relying on slaves for doing their farm work and their domestic chores.

(I) Salute to the Ọlófà Lineage:¹

The first person to bear the title 'Ọlófà' as the

1. As the author has pointed out earlier, the lineages whose verbal salutes have been dealt with in this chapter are only the most important ones. There are many other lineages whose traditional oriki are also featured in ijala chants.

Although the Salute to the Onírè ~~Ọlófà~~ Irémogún Lineage is very important in the repertoires of ijala artists, it has been excluded from this chapter in view of what has been written about Ogun in the preceding chapter.

qba of Qfa town was a man called Olúsádé who was one of the warriors of Onikoyi. His firstborn son was called Qlálómí. His mother, a woman called Àbèké, was famous for her hospitality.

The Qlqfa's children in general were fond of wrestling with each other because many of them were quick-tempered and aggressive. At one time, a famous fight occurred at Qfa among members of the Qlqfa family. The cause of the fight was as follows: On the death of Qlqfa Olusade, the kingmakers of Qfa were of the opinion that his first-born son Qlálómi was but a sturdy fool and that he should not be appointed to succeed his father on the throne. Therefore, in the hope of putting Qlálómi out of the way, these kingmakers made a new law, namely, that candidates for the qbaship must engage in a wrestling contest with each other and with the kingmakers also. The winner of the wrestling contest would be made qba.

The wrestling match was held in private, on a farm plot full of soil heaps. The only 'spectators' were the heaps, the furrows, the trees, the crops and the reptiles on the farm. One by one Qlálómi defeated his younger brothers and the king-appointing chiefs: Àró, Qdòfin, Ejemu, Oósà, Qdògun and Qruntó. Ejemu was the last of all

to engage in wrestling with Qlalqmi. It was at sunset that Qlalqmi beat him in the match and thus established his claim to the throne of Qfa.

During the reign of Qlqfa Qlalqmi, a famous quarrel occurred among the children of a certain wealthy man who died leaving a legacy of ten sacks full of cowries. Each sack contained 20,000 cowries. The Qlqfa to whom the children went for a settlement of their quarrel ordered them to give all the money in charity to the three qbas of the rural district around Qfa.

These qbas also quarrelled among themselves when, after each had taken in turn, in the presence of the Qlqfa in the Qlqfa's palace, first three sackfuls of cowries, then 6,000 cowries, then 600 cowries, then fifty, then ten, then five, and finally one cowry, there remained two cowries. The Qlqfa assembled his sages to advise him on how to share the two cowries equitably among the three qbas. The unanimous recommendation of the counsellors was that the two cowries should be spent on the purchase of one pod of alligator pepper which should then be split into its three natural lobes one of which should then be given to each of the three qbas. This being done, there was an end to the quarrell of the qbas.

In ancient times, Qfa was notorious for its dusty

roads and for the stretches of sand in which not only did sandflies breed but also òkín birds happily laid their eggs.

The people of òfà were fond of drum music, the poor man's drum was the àká while the rich man's drum was the aro. The òlófà kept in his palace 1,400 drummers specializing in performing kósó drum music; he also had another 1,400 drummers whose speciality was bèmbé drum music and 3,200 other drummers solely for providing music by beating cymbals (kín-in-rín-iín-gín-dín).

(2) Salutes to Particular Animals or Birds.¹

An ijala chant whose burden is a verbal salute to a particular animal or bird usually gives a character-sketch

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1. H.U.Beier says on page 31 of his 'Yoruba Poetry'
'.....But the real ijala are songs about the animals and plants of the forest which (the hunters) know so well'.

The present author's informants have not supported this view. Perhaps Beier's use of the phrase 'the real ijala' is unfortunate. Whilst salutes to particular animals, birds, trees, crops, herbs etc., are a monopoly of the ijala genre of Yoruba spoken art, the ijala artists, as the author will further record later on in this thesis, regard the salutes to particular lineages as the most important stock-in-trade of an expert ijala-chanter.

of the said animal or bird.¹ Such a chant contains information about the physical appearance, the characteristic cry, the characteristic gait and the characteristic habits of the animal or bird. Whilst the working of the oríki varies slightly from artist to artist, the kernel of the subject matter of the oríki is the same in the repertoire of all the expert ijala chanters.

It must be noted, however, that some master ijala artists interviewed by the author declared that they gave no place of importance, in their own repertoires of ijala chants, to these salutes to particular animals or birds, because they regarded such salutes as being trivial and easy to compose after a careful study of the character traits of each animal or bird.

It is to those animals and birds which have aroused the great interest of the hunters and the farmers that ijala chants of salute of any considerable length, have been composed: the duiker, the elephant, the buffalo, the bushbuck, the lion, the baboon, the bushfowl, the woodcock, the domestic fowl, the parrot, the boa constrictor, the cobra and the viper.

Later in this thesis, the author will quote representative

1. Cf. F.S. Collier, 'Yoruba Hunters' Salutes', The Nigerian Field (April 1953)

examples of these ijala salutes to particular animals or birds. Meanwhile it will suffice to give a brief account of the subject matter of one or two of such salutes.

Salute to the Duiker:

Apart from 'etu', other appellations used by Yoruba hunters for this animal are Láarún, Òbèjé, Lájùnmòkè, Láàyìngbó. All these occur in those ijala chants that are verbal salutes to the animal. Its wealth of alternative names is a pointer to the high prestige it enjoys¹ among the hunters in general and

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1. The reason why Yoruba hunters venerate the duiker is elaborately given in a myth. In the days of Oduduwa, it was a duiker that was used for making the medicinal ~~charm~~ which caused land to spread over water.

The Earth-god priests inquired from the Earth-god what should be done in order that the earth might expand over water at Ile Ife to provide more stretches of solid ground. The Earth-god demanded a live duiker and explained that whenever the animal trod in the surrounding marshes would quickly become firm land. Indeed the duiker effected this miracle.

Thereafter, the god Oriṣanla decreed that the duiker was the appointed head of all the animals and told the duiker to come to him for certain medicine which would transform it into a huge animal. At that time the elephant was a tiny animal, smaller than the duiker. As it happened, the duiker sent the elephant on an errand to the god Oriṣanla to collect the promised medicine. Repeatedly the duiker warned the elephant not to taste of the medicine on the way. This stern warning merely aroused the elephant's curiosity and after collecting the medicine from the god the elephant tasted it on the way. As a result the elephant was transformed into a mighty creature whose appearance frightened the duiker so much that it ran away, paying no attention to the elephant's offer of the wonder-working medicine. As the duiker fled, it kept saying, "I don't want dignity", (Ng ò fé'yi). Thus, in place of the duiker, the elephant became the biggest animal in the forest.

among ijala-chanters in particular. It is the first animal to which an ijala artist would chant a salute if he is left to decide the order of precedence.

In the salute to the duiker, there is a flattering description of this smallish animal. It is referred to as an animal so big that the ~~mere~~ tiny remnants left over after it has been carved up are enough load for a porter, and its skin is wide enough for a baálè¹ and his wife to *lie* upon. Its flesh is hailed as being very tasty for human food and therefore, highly appreciated as a gift, especially among relatives-in-law. Its chest skin is considered very good for making a gbèdu drum-head. Its market price is always very high.

It habitually lives in the forest and frequents farm plots that are lying fallow. It is fleet of foot but when sleeping it is careless about self-protection, hiding its body in the bush but stretching its legs out onto the bush path. It usually moves about singly.

Salute to the Elephant.

Ijala chants about the elephant portray the animal in detail, dwelling on its mightiness, its awe-inspiring

1. Baálè = a head chief of slightly lower rank than an oba.

appearance, its heavy, sluggish gait, its trickiness and alertness, its habit of using its trunk to snap tree branches and uproot big trees in order to make a path for itself through the forest, and the high value of its tusks, its skin and its meat.

Salute to the Bushfowl:

The bushfowl is described as a bird which does great havoc to farmers' crops, especially to recently-planted maize grains. It frequents farm plots, but yet is a most elusive bird for the hunter to kill; it is so wary and alert that before it succumbs to a hunter the hunter will have fired a shower of bullets at it. Its cry sounds like the repeated utterance of the sentence 'Sòkò wa!' (Throw the pebble here!) Its meat is very tasty and is a popular favourite for the stew for a meal of pounded yam.

Salute to the Domestic Fowl:

The mother hen's chuckle sounds like the word 'Òkòkó' which is therefore an attributive name for the domestic fowl. This is a bird whose legs have been turned backwards from the knees downward. It has a prominent beak with which it picks up food and confidently arrests a sauntering cockroach. Because human beings like its flesh, its grave is usually the mouths of many people.

(2^b) Salutes to Particular Crops or Plants:

Ijala chants about a tree, a shrub, a herb, or a crop are collections of remarks about its significant features and its uses, with or without any tales of how it took root in Yorubaland and any tales associating it with a particular lineage.

For example, in the salute to the ìrókò¹ tree, the tree is described as a very valuable tree growing high and 'minting money'. Its hardwood timber is its most precious product and this why sawyers regard it as their friend. At Ìwéré and Òmù Àrán iroko trees are worshipped as gods, primarily because the people believe that the spirits in these trees can confer a tall stature on their devotees.

In the salute to the cassava plant, it is declared to be a most important foodcrop without which many a farmer would starve at certain seasons in the year. The cassava is the great stand-by of the Yoruba farmer who keeps up his spirits so long as there are mature cassava roots at his disposal on his farm. The cassava root provides several different types of food; it is a friend to beef, a close companion of green vegetables and a foodstuff that is always sticky in the pot when it is being prepared for a

1. Ìrókò Tree = African Teak = Chlorophora Excelsa (Moraceae) a tree 40-50 feet high.

meal. It is the praises of the cassava root that the bèmbé drum noises abroad by its characterisitic sounds. In a straw-sieve, during the production of cassava flour, the pounded pieces of cassava root make a noise which sounds like a woman's protest 'še'ún mi šá!' (Leave me alone, will you!) repeated several times.

In the salute to the black-eyed beans creeper it is said that the first home of the erée plant¹ in Yorubaland was the town of Òfà, where it was found growing abundantly on the very spot selected for the founding of the town. There were many bean-pods found on the creeper there and these were collected by the founder's wives and sold for 1,400 cowries. With this sum of money the women became wealthy traders, buying and selling many different articles of merchandise.

Ijala chants about the maize plant assert that Ìkirè was the town where the maize plant first grew profusely in Yorubaland. Indeed the maize plant originally lived at Ilé Ifè but when it decided to leave that town, it went in search of another place where conditions would satisfactorily favour its growth. It tried every town and village that it came across on its way: Mòro,

1. Erée = Black-eyed beans = *Vigna Unguiculata* (Papilionaceae)

Yàkooyó, Ìpetumodù, Aşípa, Gbòngán and others, but found them all wanting. It was at Ìkirè that it found ideal conditions to thrive in, and so Ikire became the first granary of the Yoruba people.

(3) Random Observations on Yoruba Life:

All the ijala artists interviewed by the author categorically stated that there was a clear line drawn between those ijala chants whose burden is oríkì and the ijala chants which have no central theme but are collections of sundry sayings rambling¹ on from one subject to another. There are several names given to this latter category of ijala chants: òkótòórò; ìgbàlódé; wùrùwèrè; èyò eré; régberègbe; ìpànjá aré Ògún; wérewèrè; àrékunndá; àwáwí; àfijò; àhesò; èfè; àfiwé; kílòkílò and iweùndere.²

Many ijala chants of this type are performed at social gatherings in between the long oríkì chants, or at the tail end of the proceedings when the relevant oríkì have apparently been exhausted. An attempt is made by the ijala artist to give priority to those sayings which are most suitable for the particular occasion at which he is

1. cf. H.U.Beier, 'Yoruba Poetry', p.31.

2. All these names suggest that ijala chants of this category are created impromptu, are relatively trivial and are essentially humorous.

performing, be it child-naming, house-warming, marriage, funeral, chieftaincy proclamation, or something else. Benediction tends to occupy a large part of the miscellanea of these ijala chants because benediction usually thrills the person to whom it is addressed and leads him to give a special gift of money to the performing ijala-chanter.

The main recurring subjects in this category of ijala chants are: (i) domestic incidents, especially those illustrating women's conduct; (ii) different character-types in the community; (iii) different diseases which afflict human beings; (iv) different types of wrong behaviour which bring suffering and regret in their trail; (v) local gossip, especially accounts of incidents from which a moral can be drawn and which may serve as a warning to the audience; (vi) benediction, that is, prophecies of good fortune for the ijala-chanter's listeners.

In the second part of this thesis, several representative samples of this category of ijala chants will be given. However, the author will exclude examples of those vulgar jokes which many an ijala artist, in order to excite laughter, nonchalantly resorts to, especially when he is tipsy and is unashamed to chant lewd remarks and indecent narratives. Such broad humour is not usually found in the

chants of elderly ijala-chanters, who employ euphemisms in their references to sexual organs and sexual life. The older chanters bring in references to sexual matters only in passing, during narratives of incidents of bygone days, and the reaction of the audience to the mention of these matters is serious and unself-conscious.

CHAPTER THREE

DICTION, STYLE AND LANGUAGE.

".....the somewhat unexpected comment is frequently made by students of West African literary forms that the language of both poetry and prose, like the characterization of the tales, is simple and straightforward".¹

"So we are driven back to the question, 'What is poetry?' - a question as impossible to answer as Pilate's 'What is truth?' "²

"When words are selected and arranged in such a way that their meaning either arouses, or is obviously intended to arouse, aesthetic imagination, the result may be described as poetic diction".³

"The question of whether or no I can call a given group of words 'poetry', is, in fact, immediately dependent on my own inner experiences".⁴

"The formal literary distinction is drawn between verse and prose; whereas that between poetry, poetic on the one hand and prosaic on the other is a spiritual one, not confined to literature".⁵

"When the things in which the poet is interested, the things which he sees about him, are much the same as those of his audience, and that audience is a fairly general one, he will not be conscious of himself as an unusual person, and his language will be straightforward and close to ordinary speech".⁶

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1. J. Berry, Spoken Art in West Africa, p.18. (School of Oriental and African Studies, University of London, 1961)
 2. C. Day Lewis, The Poet's Task, p.13. (O.U.P. 1951)
 3. Owen Barfield, Poetic Diction, p.41 (Faber, 1951)
 4. Ibid., p.42.
 5. Ibid., p.145
 6. W. H. Auden, Introduction to the Oxford Book of Light Verse (O.U.P. 1938).

(a) Vocabulary:

Much of the language of ijala chants is ordinary and straightforward, especially when the chants are a vehicle for random observations on Yoruba life. This will be amply evident in the representative examples of ijala chants which are set out in the second part of this thesis. Meanwhile it seems appropriate to give a short illustration of the ordinariness of the vocabulary of the chants.

È má mà jé á fi 'mú hàn tán f'obínrín¹.

Ní'bi ojú rẹ̀ ò tó, ẹ̀nu 'ẹ̀ tó 'bẹ̀.

Bí a ba p'ewurẹ̀.

Oju l'a ba fi ilẹ̀ f'obínrín

B'a ba p'aguntan kan bọ̀lọ̀jọ̀.

Oju l'a ba fi ilẹ̀ f'ebínrín.

Bí a ba p'eledirolọ̀tan aparọ̀,

Agogo ẹ̀nu muremure,

Orí ọ̀mọ̀ deregbe l'ọ̀bẹ̀, ²

Oju l'a ba fi ilẹ̀ f'obínrín.

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1. This is a Standard Yoruba version of the original text which is, as a matter of course, in the local dialect of the ijala-chanter concerned. In Oyo dialect, ijala-chanters render as 's' the 'ṣ' of Standard Yoruba and vice-versa. They say 'Mọ' instead of 'Mo' for the First Person Singular Pronoun, and 'mọ' instead of 'má' for the particle used for forming imperative-negative. Some pronounce 'j' as 'g' and some render 'butterfly' as 'balabálá' instead of the 'labalábá' of Standard Yoruba.
 2. This transcript is of an ijala chant performed by Akinloye Adisa Agbaraale of Iwo.

This ijala may be translated into English as follows:

Let us never tell a woman all our plans. 1
 A place her eyes cannot reach, her mouth can reach.
 When we kill a goat,
 We would be wise to give its eyes to our womenfolk. 2
 When we kill a fat, black sheep,
 We would be wise to give its eyes to our womenfolk.
 When we kill a domestic fowl, kindred to the bush
 fowl,
 Which has a splendid beak
 And whose head drifts listlessly in the soup,
 We would be wise to give its eyes to our womenfolk.

In the original, the words of this chant may baffle the average educated Yoruba man who tends to speak English most of the time nowadays, but for the ijala chanter's

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1. This is a figurative way of saying: 'From someone present at a meeting which she was not allowed to attend, she can with her mouth worm out information about what happened at the meeting'.
 2. This giving of the animal's eyes to the womenfolk is a sort of acted parable, the underlying idea being that a woman belongs to her husband 'in the eyes of the husband', that is, so long as he is alive and can see her with his eyes. But should he die today, in due course, she will become somebody else's wife.
 A parallel idiomatic expression involves the giving of the animal's back to our children, in keeping with the desired role of holding the fort to be played by a man's children behind his back, that is, after his death.

audience, the vocabulary is patently simple and direct.

There are, however, several types of difficult and uncommon words which are used in ijala chants and which the members of the audience may not understand if they rely solely on their workaday Yoruba vocabulary.

Type (i) Some Personal Names: Especially when they occur in their abbreviated forms, some personal names in ijala chants sound incomprehensible to the ordinary listener. The mere recognition that a word is a personal name is not usually satisfying enough to a Yoruba man, for, as a rule, Yoruba personal names have specific meanings. Therefore it is a puzzle for the average listener when he hears, in ijala chants names such as Lánlé, Àbátàn or Olúkósè. It is only by inquiring from the chanter or from some knowledgeable person that the ordinary listener would know that Lanle is the shortened form of Olámilé which means 'My honour has increased'; Àbátàn is a shortened version of Àbíbátàn which means 'One born in historic circumstances'; and Olúkósè is a pet name given to a person whose complexion is copper-red, like that of the abnormal maize cob grains called 'olúkósè'.

Type (ii) Some Attributive Names (Oríkì): Whereas a great many of these attributive names within ijala chants are extremely long, compound words - agglutinate words -

whose component parts are ordinary, straightforward words or particles, a great many others are unitary or multi-partite words whose meaning would be initially obscure to the ordinary listener. For example, it is easy to understand fully the meaning of an attributive name such as Òtamòkunkunkunbíoyin or Ògbóríègùnbáwònjódùndúnílé Ìlòrín, after one has broken it up into its constituents:

Òta-òmò - kunkunkun - bí - oyin

(He who stings - another person - severely and protractedly - like - a bee).

Ògbé - orí - ègùn - bá - wò - jó - dùndún - ní - Ilé Ìlòrín (He who stays - on - a watch platform - and joins - them - in dancing - to dùndún drum music - at - Ilòrín Town).

But on the other hand, a peculiar oriki phrase like 'Mere Ìwó ò jìnyàn ègò' (Well-behaved Ìwó does not dispute folly) would first of all sound like 'Mèèwòòjìniègò' to the uninstructed listener. Then, after the correct forms of the components have been revealed to the listener, he still finds that the word as a whole conveys no clear meaning to him. By asking the appropriate questions, he can obtain the information that 'Mere' is an archaic oriki word whose meaning is 'good child' (òmò rere) and that 'ìwó ò jìnyàn ègò' is a sentence meaning 'Ìwó citizens

are so deceptively humble that, when a stranger calls them fools, they don't protest'.

A phrase like 'omọ Àwísẹ̀ puzzles the ordinary listener because he cannot be sure straightaway whether Àwísẹ̀ is the name of a person or the name of a place or the name of a personified activity. It is only after making due inquiries that he will know that 'Àwísẹ̀' is the name of a personified activity and that the whole phrase is meant to convey the notion that the person so described was a blacksmith who responded to greetings by rapping his anvil repeatedly with his hammer.

A phrase like 'omọ Àpá Íşeri' sounds as 'omọ Àpáàşeri' and the ordinary listener is at a loss to decide its meaning. He remains in the dark until he learns that the phrase means 'citizen of Àpá village near Íşeri Town'. Similarly, an oriki such as 'Abìtìòkè' does not directly communicate its full form 'Abìòkè rìbìtì' (He who has a dome-shaped hill); this has to be ferreted from a knowledgeable informant.

Type (iii) Some names of animals or birds, e.g.

ìgàrè (the Black Colobus monkey);

òwòrú (a black snake, otherwise called 'sèbé', probably Orsini's viper);

Èhurù (a bird of the goose family);

ògbìngbìn (a certain heavy bird with a clumsy gait).

Some names of particular parts of an animal's

body e.g., kele idí (pelvis bone);

igèdì (a game animal's blood collected in a vessel, used as ingredient with palm-oil and pepper for a type of soup).

edan (a fattish neck featuring tiers or terraces)

Some names of plants, e.g.,

òbòbò (wild fig tree);

àkó (iron wood tree - *Brachystegia spicaeformis*);

òsúnşún (a type of plant with flexible stem commonly used for making rat-traps and handles for whirling bull-roarers);

làbèlábè (a type of broad-bladed grass commonly found on river-banks and mainly used as a medicinal herb).

òrúpa (a small tree which is regarded as sacred to the god Ogun and the dried branches of which make firewood; its fresh forked branches are much in demand for use in roofing houses).

Some names of hunters' paraphernalia, e.g.,

èşín (a long-bow arrow);

poolo (a leather scabbard);

Gbérí (a hunter's smock);

dígòó (a hunter's pair of shorts);

òdùn (a hunter's smock made of a special durable kind of cloth - a fabric woven with a blend of raffia fibre and cotton thread).

Type (iv) Some expressions containing elisions:

Often, in making transcripts of *igala* chants, one comes across an expression which initially makes no sense to the ear, but which, after due investigation has revealed the elisions involved, turns out to be easily comprehensible.

For example, 'rẹgbẹrin ẹṣín' at first puzzles one as to whether it stands for 'rà ẹgbẹrin ẹṣín' (bought eight hundred arrows) or 'rẹ ẹgbẹrin ẹṣín' (steeped eight hundred arrows in a drug) or 'rọ ẹgbẹrin ẹṣín' (forged eight hundred arrows). One has to rely on one's informants for the solution, namely, that the expression stands for 'rọ ẹgbẹrin ẹṣín'.

Again, for example, an expression like 'Kú Mọdẹ' at first sounds meaningless, but the clouds of obscurity quickly lift when it is pointed out to one that 'Kú' is a shortened form of 'O kú' which is a familiar form of greeting, and that 'Mọdẹ' stands for 'Ọmọ idẹ' which is recognizable as an oriki phrase 'Child of brass' i.e., 'Offspring of a sire rich in brass ornaments'.

Likewise incomprehensible at first, is a phrase which sounds as 'ọmọ Gúmúnre' and suggests a full form 'ọmọ Igún ire' (offspring of the vulture of good fortune) but is explained by the informants as representing 'ọmọ

Lágúnrere' with the 'gún' as a verb to the subject 'qlá' (Offspring of Qlágúnrere; Honour is well established) and not a shortened version of the noun 'igún' (vulture).

Type (v) Some Phonaesthetic Words not current in everyday speech: These are not very difficult to understand in their contexts on the basis of the general principle underlying phonaesthetic words where the sound suggests the meaning, but since they first sound to a listener as strange words, they constitute a specially interesting section of the vocabulary of ijala chants.

Here are a few examples:

- òpàràrà (an adjectival word descriptive of the explosive noise of hand-palms struck together);
- jèngbèrè (an adjectival word meaning 'puffed out, loose, ample' and used to describe items of clothing);
- hèrí (an adjectival word meaning 'large');
- dùùnpò (an adjectival word meaning 'massive large, outstanding, conspicuous');
- wèríwèrí (an adjectival word descriptive of the sound of a protracted chuckle);
- dèrègbè (an adjectival word descriptive of something lying listlessly, drifting);
- béléngé (an adjective meaning 'small, slim and delicate');
- sara-sara-sara (an adverbial word descriptive of the manner in which blood splashes from a sword or cutlass, inflicted wound);

- rakinrakin (an adverb meaning 'very high' and used to qualify the Yoruba verb for 'to fly': fò);
- nì-nì-nì- (an adverb meaning 'oppressively' used to qualify Yoruba verbs meaning 'to bear down upon');
- jígan (an adjective meaning 'early-rising, prompt, ever-ready');
- kánnámbúṣe (an adverb meaning 'in a manner involving a crash or a violent fall' and used to qualify the verb 'ṣe' when used to mean 'to deal with a person');
- mulukúmùlùkú (an adverb meaning 'in a manner featuring projections or prominences' and used to qualify the verb 'ṣẹ' (to bend),);
- dẹ̀rẹ̀dẹ̀rẹ̀ (an adjective meaning 'large and hanging down').

(b) Figures:

In ijala chants, almost every utterance is made in figurative language; words are so deflected from their literal or ordinary sense that the notions they convey are presented in a most compelling way. The language of ijala chants arouses the aesthetic imagination of the listener, not only by its rhythm and music, which will occupy our attention elsewhere later in this thesis, but also by its metaphorical language which 'marks the before unapprehended relations of things'.¹ It is this quality of ijala chants which I regard as the strongest indication that ijala^{is} poetry, since "the very essence of poetry is metaphorical language".²

1. Shelley, A Defence of Poetry, 1819. cf. Owen Barfield, op. cit.,

2. Ibid., (p.67)

(a) Similes: Vivid similes abound in ijala chants. Some of these are clichés which will be considered separately, below. There are two broad divisions into which these similes fall:

(i) Similes modifying verbs, e.g. in these sentences:
Kòtò 'pàkó dagòròò bí irù ẹsin.

(The occipital depression throws the head downwards like a horse's tail).

Òun ni ọmọ Ọtẹlẹbíògbíngbìn.

(He is the son of he-who-walks-like a certain heavily-treading bird called ọgbíngbìn.)

Ó tún aiyé rọ bí agogo.

(He reformed the state of affairs as a blacksmith makes a beautiful bell).

((ii) Similes modifying adjectives, e.g. in these phrases:

Ka-n-di bí owú. (heavy as an anvil.)

Tiẹmí bí irù ẹsin. (Plentiful like the hairs on a horse's tail).

(b) Metaphors:

One of the most striking aspects of the metaphorical language in ijala chants is the ascription of human characteristics, thoughts and emotions, to animals and birds. This will be much in evidence in the second part

of this thesis in the examples of those ijala chants which are verbal salutes to particular birds or animals. In passing, however, reference may be made to the woodcock (agbe), the touraco (àlùkò), and the guinea-fowl (ẹtù) which are described as 'gbajúmò láàrin ẹiyẹ, that is, 'persons of good repute among the birds'.

There are two main classes of metaphors in ijala chants: (i) nouns, and (ii) verbs. In both classes, ready-made words of everyday speech, assigned to definite objects or actions, are transferred poetically to other objects or actions.

(i) Noun Metaphors, such as those in the following sentences or phrases.

Mo dé bí ẹmí tí ídẹ́, elémilẹ̀ tǹ dáhùn agogo.

(I have come as usual, I, the drummer of the emele drum which responds to the agogo bell in a drum music band.)

Here the chanter calls himself 'an emele drummer' and into this small space of metaphor he compresses an enormous amount of meaning, the gist of which is that he is usually the ijala artist who performs first at a social gathering, while all the other ijala-chanters are hesitant and diffident.

Erin imú ọmọ ní.

(He is the elephant among the offspring.)

Mo lóyún ògèdè sí'mú.

(I was pregnant with incantation.)
(literally, I had a pregnancy of incantation)

Ẹiye méta mú d'emu ísìn Rèmògún.

(Three birds tapped palmwine in the service of Iremogun.) (i.e. three men known by nicknames which were basically birds names)

(ii) Verb Metaphors, such as those which figure in the following sentences:

Ma ró kàngo. (I would sound 'kàn-go'.)

"ro" normally means "to sound", in such a context, and it is used of an inanimate object. Here it is used figuratively of an ijala chanter by the chanter himself, in keeping with his basic metaphor in which he describes himself as an 'agogo bell' in a drum music band. He means that he normally chants in a rather low-pitched voice.

Ọwọ yóké. (The hand forms a hump.) 'yóké' ordinarily means 'develop a hump on the back'. Here it is used of a person's hand forming a hump as the fingers close on a morsel while the person is eating pounded yam with his hand.

(c) Allusions¹ and Epigrams:

Especially in oríkì orílẹ̀ (the verbal salutes to particular lineages and distinguishes persons) allusions

1. Cf. H. U. Beier, Yoruba Poetry, p. 10.

Much of Yoruba poetry speaks in very briefly allusions which are not understood by people who grew up outside the culture".

and epigrams figure recurrently in ijala chants. A short sentence or nominal phrase is used as a covert reference, the identification of what the words are really aimed at, usually a long story,¹ is left for the listener to make. Consequently, the style of such ijala chants becomes terse and epigrammatic.²

For a brief clarification, here two examples:

Labalábá kan'mí ẹtà, ó fò rakinrakin.

(The butterfly came upon the civet-cat's excrement and flew up to a great height.)

This sentence is chanted as part of the salute to Ogun, and it is an allusion to a story which runs thus: One day, during his wanderings in his lifetime, Ogun reached a town that he had never visited before. At the town gate, the tall gatekeeper on duty denied him entry. Ogun was immediately infuriated and he decided to teach the gatekeeper a lesson. So he walked back a little and then executed a magnificent high jump, landing on the shoulders of the standing gatekeeper. There Ogun sat astride the man's

1. Ibid., p.13.

"Oriki.....many of them are allusions to long stories and would.....require pages and pages of commentary."

2. cf. Hans Woolf on Yoruba ràrà chants. Op.cit.,

"The meaning of ràrà is private or semi-private, but the language is ordinary Yoruba, accessible to all".

neck and pressed down vigorously on him. The manner in which Ogun almost literally flew up to sit on the gatekeeper's shoulders resembled the manner in which butterflies, on finding a civet-cat's faeces, are said to fly up for joy, first of all, before they settle down for a feast.

Kòtò 'pàkó bi láàmbé léèrè 'bi pta bá lq.

(The occipital hollow asked the monkey whither the bullet had gone.) This epigram occurs in the salute to a chanter's father, and it is an allusion to an occasion when the man, while hunting in the forest in the company of several colleagues, fired at a monkey. The monkey was hit by the bullet but it jumped in agony upon the branches of an adjacent tree before dying there without falling to the ground. The man started searching for the monkey, and, at one stage, whereas his fellow-hunters had seen the dead animal, he was standing with his back (and, therefore, his occiput) turned to the very carcass he was looking for. The scene suggested the *igala* epigram; it was as if the man's occiput was then asking the dead monkey: "Hasn't that bullet killed you?"

(d) Metonymy:

This figure of speech is considerably used in *igala*

chants. For example, in the attributive name,

Fòpáyéèyéèsunṣujẹ

the component 'yéèyéè', although literally an onomatopoeic word signifying the noise made by the bull-roarer, is used to denote the bull-roarer itself.

And in the attributive name, Ajẹ̀ngbẹ̀rẹ̀òdùn, the component 'òdùn' which is literally a type of cloth made of raffia and cotton interwoven, is used to signify the gbẹ̀rí dress (a jumper) peculiar to Yoruba hunters.

(e) Parallels:

Analogues are used in ijala chants as yet another type of comparison rendering the language of ijala poetically figurative. Whilst many instances of parallels will appear in the ijala chants quoted and translated in the second part of this thesis, a few of the analogues may be cited at this juncture.

Àkò l'ó ṣ'ikejì òpó.
Olòdẹ l'ó ṣ'ikejì ọba.

(The scabbard is the close companion of the shed post.
The Chief Hunter is the first counsellor of the ọba.)

Ó l'ó di'jọ Ifá
T'ó ba pada lẹhin babalawo.
O di'jọ ọpẹlẹ ba pada lẹhin iṣegun;
O di'jọ Alawurabi ba pada lẹhin'Mọlẹ;
L'oun o to pada lẹhin'wọ erin Laaye.

(He said he would stop pursuing the elephant
Only on the day when Ifa would desert a babalawo;
Only on the day when the divining chain, ọpẹlẹ, would
desert a healer;
Only on the day when Allah would desert a Mahomedan;
Only on such a day would he turn back from the elephant
praisenamed Laaye.)

Here parallels are drawn between a hunter's resolute perseverance in pursuit of an elephant and the constancy of Ifa in the activities of an Ifa priest; the constancy of the divining chain òpèlè in the curative ministrations of a physician; the constancy of Allah in the religious acts of a Moslem.

(f) Hyperbole:

Rhetorical exaggeration occurs ubiquitously in ijala chants. For instance, in an ijala chant performed by Abidèmi Oósà Òfounşogelóore as a verbal salute to his father, there is a report of the extraordinary weight of a plantain-eater killed on one occasion by the respected sire.

Adúrópakólikólì n'Mpláaka.

Ẹn't'ọ r'apa ko lee ru'tan.

Ẹn't'ọ wa ru'tan bebe ọna l'ó wàà sùn.

(He who once killed a plantain-eater in flight at Molaaka.

The person who carried its wings couldn't carry its legs.¹

The person who carried its legs stopped by the roadside and slept off.²

In one of the sundry ijala comments on Yoruba etiquette, we find the epithets 'elégbèjeobínrin' used to describe

-
1. The underlying idea is that the wings were enough load for one carrier.
 2. The point implied is that the man slept off because he had been fatigued by the heavy load of plantain-eater's legs!

the head of a compound and 'elégbèjeàwo' applied to the eldest housewife in a compound. Literally the epithets mean 'having 1,400 wives' and 'having 1,400 earthenware utensils' respectively, but the connotation is essentially hyperbolical and humorous.

(g) Oxymoron:

Occasionally, the humorous turns of phrase in ijala chants are instances of the arresting coincidence, within one expression, of two terms that are ordinarily contradictory. For example, one of the attributive names of the god Ogun is:

Oníjàòòle (Fighter, you are not severe.)

an expression which is meant to placate the god or to incline his cruel heart to acts of mercy.

Again, one of the phrases in the oriki of a certain man is Ajóbíààrín elénàjójùólò (He who dances beautifully like a spun àgbààrín seed,¹ a spider dances better than you) which humorously implies that although his ancestors were famous dancers he himself could not execute any dance impressively.

1. àgbààrín = Dioclea Reflexa. Marbles vine (Papilionaceae)
N.B. the seeds are played with by children like marbles.

(h) Pairs or clusters of heteronyms, especially phonaesthetic words, often occur with humorous effect, eg., in the following excerpts:

Kújòyí.
 Ọmọ Ọ̀terinyìgbìrì - gbìrì - gbìrì.
 Ọmọ Ọ̀tẹ̀fonyìgbìrì - gbìrì.
 Ọmọ Ọ̀tẹ̀gbòngbòdànyìgbìrì.

Here the adverbs gbìrì-gbìrì-gbìrì, gbìrì-gbìrì and gbìrì appear in close proximity, similar in form and distinguished only by their tones.

(Kujoyi.

Son of He who once shot an elephant which consequently rolled over and over again to its death.
 Son of He who once shot a buffalo which rolled backwards over and over again
 Son of He who once stumbled on a tree's root stretching across the road and involuntarily whirled himself round and round.)

Ọmọ Ọ̀bọ̀lọ̀nkùbọ̀lọ̀nkù.
 Èkúté ilé bọ̀lọ̀nkù.
 Ó wáà s'ẹ̀nu bọ̀lọ̀nkù.

Here the epithets bọ̀lọ̀nkù, bọ̀lọ̀nkù and bọ̀lọ̀nkù, which are made up of the same consonants and vowels but differ in tone, have different shades of meaning; occurring close together as they do, they sound amusing.

(Son of The-Fat-One.

The house rat is fat and ugly.
 And its mouth is snouty.)

Pairs of such heteronyms can be found all over the ijala chants; for instance: bám-bám-kibá, bám-bám-kibà;

Réfúréfú, Rẹfùrẹfù; yalayala, yàlàyàlà; sòlò, sòló.

(c) Imagery:

In ijala chants, powerful images abound, describing objects as coloured by the poet's emotion. There are vivid pictures painted by the poet's imagination, reproducing fine shades of feeling and making us listeners see familiar things, through our imagination, as though we were seeing them for the first time. These images will be found in large numbers in the second part of this thesis in the representative selection of ijala chants. For the purposes of this chapter, one or two examples will suffice.

Qmọ 'ná àgbèdẹ balẹ tú yẹríyẹrí

(Blacksmith whose workshop fire repeatedly hits the anvil and scatters brilliant sparks around.)

Mo dú l'ojú
Mo dú l'ẹnu.
Mo ẹ'agbon ísàlẹ worìworì.

(My face is blackened.
My mouth is blackened.
My jaws are smudgily blackened.)

'Mọ 'waju ọlọkọ t'ó gún reẹrẹgé.
'Mọ 'waju ọlọkọ aẹjigbaraileke.
'Mọ 'waju ọlọkọ akanbẹbẹbẹkojuomi.

(Person who sits in front of the boatman and appears beautifully attired.
Person who sits in front of the boatman, wearing a long, costly string of beads.
Person who sits in front of the boatman, relaxing majestically on the water.)

Okùnrin gùgùrẹrẹ n'nú oko Àbátán.
 Oko laarin ọgẹde.
 Ọgẹde laarin 'nu oko.
 Ọgẹde pagbo y'oko ká -
 Ọkọ Afosatu.

(A hefty man notorious for lying in wait on Abatan's
 farm,
 A farm surrounded by banana trees;
 A farm all over which banana trees are growing;
 Yet banana trees form a ring right round the farm -
 Husband of Afosatu.)

(d) Repetition:

Repetition figures as a stylistic device in ijala
 chants, especially in the improvisations made by ijala
 artists on traditional themes. It appears that the main
 purpose of the repetition is to display the chanter's
 ability to remember accurately a promised list of names,
 incidents or types.

For example, in an ijala chant performed as a salute
 to Ogun, the god of war and of iron implements, the chanter
 makes this petition to the god:

Ògún, má bá m'jà.
 Ma bá m'ṣi'e.

(Ogun, don't fight against me.
 Don't play with me.)

This petition is repeated six times and each time it is
 followed by a brief report, in two utterances only, of
 an incident (a different incident in each case) in which
 Ogun wounded or killed somebody whom he said he was playing

with (i) a boy (omokùnrin), (ii) a girl (omobìnrin); (iii) a sheep (àgùntàn); (iv) a goat (ewùré); (v) a speckled pigeon (ẹiyẹlé) and (vi) a male dog (akọ ajá).

Other examples of repetition feature lists of animals or birds with particular characteristics such as having flossy tails, or being well-dressed or engaging in unprofitable work. Such a list would begin with a general statement, e.g.,

'There are five animals in the forest having flossy tails.' Then, each animal is named and the characteristic is repeated, e.g.,

The tree squirrel is in the forest.
It has a flossy tail.
The ground squirrel is in the forest.
It has a flossy tail.
The duiker is in the forest.
It has a flossy tail.
The civet-cat is in the forest.
It has a flossy tail.
The mongoose is in the forest.
It has a flossy tail.

One effect of this kind of repetition on the ijala-chanter's audience is that they are encouraged to participate in the chanting by repeating together with the chanter the quasi refrain.

At a social gathering, an ijala artist may burst into chanting after a colleague of his has concluded his promised list of five animals, and start with a general

statement such as:

There are twelve animals in the forest which have flossy tails. Thereafter, he names the twelve animals of that description, the audience repeat the recurring adjectival clause with him, and on the successful completion of the roll call he gains in prestige over the former chanter.

Other common lists featuring repetition in ijala chants are lists of diseases and the respective parts of the body which they attack; lists of similar things between the animal kingdom and the plant kingdom eg., a leper's ear and an òdúndún leaf; and lists of persons who successfully attempted a difficult task in vain but were followed by the hero who solved the problem.

Invariably, in the actual songs which are usually sung at intervals during ijala-chanting session, there are brief refrains which are repeated several times. For example:

Stanza: Nìsọ ní 'lé nyín. (Come on, take me to your home.)

Nìsọ ní 'lé nyín.

A kù ba ní irin k'á má mọ 'lé ẹnì.

(One must know the home of one's intimate friend.)

Refrain: Nìsọ ní 'lé nyín.

(Come on, take me to your home.)

(e) Digressions:

In performing ijala chants, ijala artists continually wander at will from their themes, apparently in order to provide the spice of variety, especially relief from a tragic theme; to create suspense, and/or to teach a moral. For example, in an ijala chant¹ which tells a long story about a hunter's tragic experiences on an elephant hunt, the chanter abandons the thread of his story after following it up to the point of the hunter's safe return home from the first trip before he set out again on the second trip which took him to his death. The digression takes the form of a commentary on women's fickleness linked with a character sketch of a barnyard fowl and with a moral that men should never reveal all their secrets to their wives. The listener's attention is temporarily distracted from the hunter's fate until the chanter picks up the thread of the story again, with

'Listen now to the rest of the story'.

In these ijala chants which are verbal salutes to distinguished persons, a common type of digression is the digression which takes place as soon as the name of a town

1. An ijala chant by Akinloyè Àdísá Agbáraálè of Ìwó, on the theme of Kujoyi's adventure with some elephants.

is mentioned in connection with the distinguished personage. Disregarding the theme of the chant which is a character portrait of the particular important man, the chanter wanders off and chants a salute to the town just mentioned, before he continues with his salute to the eminent person.

Another type of digression stems from the chanter's whim when he happens to focus his eyes on a particular member of the audience during his chanting performance. He may interpose impromptu a few utterances in salute to that person before returning to his proper theme.

Yet another type of digression is that which arises from a reference to an undesirable happening in the main theme of an ijala chant. Usually the ijala artist immediately departs from his main theme at that point and makes a digression consisting of a series of benedictory utterances as a prayer to God or to a particular orisha to keep far from 'us' that undesirable experience.

For example, in an ijala chant¹ whose burden is a collection of miscellaneous observations on Yoruba life, as soon as the chanter remarks that in a certain village a newly-wed wife pushed her husband into debt through her

1. An ijala chant by Abídèmi Oósà Òfounṣogelóore.

gluttony, he makes a digression of prayerful utterances petitioning the god Ogun and the Almighty, Ọlórún, to prevent 'us' from ever having such a wife.

(f) Poetic Clichés:

Ijala chants contain certain recurrent expressions which are undoubtedly drawn from what we may call a stock of poetic clichés which each ijala artist has in his repertoire and which he uses as a ready source of suitable words producing the necessary heightened language of poetry and making echoes of traditional authority sound forth from his ijala chants.

These clichés must be distinguished from the stock of ready quotations from classic ijala chants made frequently by every ijala artist of any distinction. As has been pointed out already in Chapter Two, the salutes to lineages, eminent persons, forest animals, birds, plants and crops, and even random observations on Yoruba life, are learnt by rote and handed down from masters to pupils from generation to generation. A large number of contemporary ijala chants is therefore mainly a series of quotations from ijala composed long, long ago.

The poetic clichés here referred to are stereotyped phrases or sentences employed here and there by an ijala artist, particularly in performing ijala chants of his

own original composition. From his stock of poetic clichés he brings in introductory and closing formulae to his own ijala. These constitute the first type of poetic clichés occurring as a feature of ijala chants.

(u) For example, the following utterances recur at the very beginning in many ijala chants rendered by different artists. These are introductory formulae:

Ìbà ni ng ó f'òjò^{ny} jú, orin èmi d'òla.
(Only chants of homage to my superiors shall I perform today.
Tomorrow I shall perform my entertaining chants.)

Atótó! Arére! A à gbòdò gbó wòmù ètè.
Paakoyi baba mọganna.
Bi ojo ba nrọ, ẹiyẹ oko a parọrọ.
Ẹiyẹkeiyẹ ma dun mọ, ẹiyẹ ogbingbin yio rin.
(Silence! Attention, please! All chattering must stop now.)

Paarakoyi is the master of the road makers.
When the rain is falling, all the birds on the farm keep silent.
Let no other bird whatsoever utter a sound now, the ogbingbin bird is about to sing.)

Mo dé wẹré bi eji alé.
Mo de waara bi eji owurọ.
Mo de gbẹrẹ-n-gbẹrẹ bi eji íyálẹta.

(Here I am, arriving on the scene quietly like evening showers.
Here I am, arriving noisily like morning rain.
Here I am, arriving leisurely like forenoon showers.)

Ng ó re'lé
(I shall now proceed to the house of (so and so).
i.e., I shall now chant a salute to the lineage of (so and so).)

K'a re 'lé.....
(Let us go to the house of (so and so).)

Bí a bá nre 'lé.....
(If we are going to the house of (so and so).)

Ọrọ kan tún mbe ní 'hà ibẹ.
Ogun atiri ni tun ise.
(There is something else I want to say on that
theme.
It is a hard saying).¹

(v) Closing formulae: There are also clichés for the concluding remarks by which an ijala artist indicates the end of his turn in the performance or shows the transition from one theme to another, within his own performance, or invites the next chanter to take over from him. Examples are:

Ẹyun-un téléngé l'ona ibẹun.
(That has gone away nicely along that road.)

Ẹ gbè m'l'ele.
(Take over from me in vigorous chant.)

Àbọ mi rée; ẹ gbà á l'enu mi, ẹ sọ ó d'orin.
(This is my homecoming; take it from my mouth and turn it into song.)

O jàre e!
I pray thee, have me excused!)

Ẹyun-un iyàná ọtọ.
(That is the end of that road.)

Mo sán'ko dí'nà ibẹun bí ígbà tí arúgbó wá sọ
'kú d'ígbà iyàn.
(I have abandoned that farmplot temporarily just as
when an aged person
Temporarily wards off death, only to welcome it
later when famine comes.)

1. Literally, 'It is a reluctant army'. The idiomatic meaning derives from the idea that is with reluctance that one utters a hard saying just as it is with reluctance that an army marches to war.

Mo gbé'yẹn tí gédéngbé ná.
(I there put that aside on its own for the time being.)

Afẹfẹ lẹlẹ nǹ s'onílù gbòdògí.
Kí gbòdògí k'o maa jo nişo.
Oun afẹfẹ l'ogba.
(The soft breeze is the drummer for the gbòdògí leaf.
Let the gbòdògí leaf dance on now.
It and the wind are equals.)¹

(w) Signature tunes: Some ijala chanters have, among their clichés, utterances which are equivalent to their signature tunes. For instance, Akinloyè Àdísá Agbáraálẹ usually begins his chanting performance by exclaiming:

Háà! É è e e e è!

On the other hand, a colleague of his, Abídèmí Oósà Òfounşogelóore, usually starts with

Mo gbé 'se èmi dẹ,
Ènu ní tii yọ 'ni.
(Here I am with my usual trouble-making.²
This leads one into calamity.)

(x) Acknowledgement: For making an acknowledgement that a particular chant which he had just performed was taught him by so-and-so, the cliché which an ijala artist invariably uses is:

-
1. In this allegorical utterance, the chanter makes use of 'the soft breeze' and 'the gbòdògí leaf' to represent respectively himself and his colleague whose turn it is to chant.
 2. This is meant to be a quotation of a habitual remark made by a good-for-nothing rascal.

Orin tẹmi kọ o, orin (ògá èmi) (òré èmi) ni.
Orin (Lagbaja).....
(This chant is not my original composition.
It is a song of (my master] (my friend)
A song of (so-and-so).....)

(y) Parentheses, asides, or 'lubricants': Furthermore, there are poetic clichés which figure as common parentheses, asides, or 'lubricants' in ijala chants. These are addressed to the audience as a whole or to some particular listener.

Máa gbọ 'rọ ẹmu èmi.
(Continue to listen to the words of my mouth.)

À ní ẹ gbọ ná, ẹ gbọ ná.
(I say, 'Do listen to me, listen to me'.)

Ng ńtún mbòwá ná, gbogbo, ng tún mbò.
(I shall soon finish, everybody, I shall soon finish.)

Ng mbò, ng ò í ẹ tán àn.
Imu ni ng nran, ng o tii kọrin.
(I shall soon finish, I haven't finished yet.
I have merely been speaking with a nasal twang.
I haven't done any singing at all.)

Ng mbòwá ná, ata ni ng ńlọ, ẹran n'mo ẹ fi i ẹ.
(I shall soon finish, I am now merely grinding the pepper with which I'm to cook the stew.)

Mo f'ẹyíini ẹ'òkèlẹ bù wéré
K'aiyá má ba dùn m'lọla ni.
(That is just a morsel quickly eaten by me.
To ward off all aches from my chest.
The meal proper is yet to come.)

Ẹsẹ tí ng mbá lọ ng ò í tii já a.
(The row of soil heaps that I have started weeding
I haven't yet finished with it.)

(z) 'I must correct you': Finally, among the poetic clichés which deserve mention, are those employed by ijala artists in criticizing each other's chanting performance or in defending themselves after being criticized.

When there are several ijala artists present at a social gathering, the performance of each chanter is keenly listened to by all the others, and if any of them thinks that the performer has committed a grave textual error at a particular point, the critic cuts in, in ijala-chanting voice, and makes his criticism, beginning with a cliché such as one of the following:

Irò l'o pà, irò l'o sù tà.
Alabari l'o ri l'o pe l'elégbo.
(You have told a lie, you are hawking loaves of lies.
You have mistaken a seller of abari for a seller of égbo.¹)

Máa gbọ o.
Bẹẹ kọ o.
Tori ọjọ mí, ọjọ ire.
(Listen to the correct version now.
Your version is wrong.
For the sake of the future, that it may be good.)

In self-defence, a criticized ijala-chanter would brazenly say:

Ojú irú ẹnì wònyí náà ní.
O s'ọjù emi paa kete àgbà ní ng ò yà dà.

-
1. àbàrí = a sort of pudding made from maize, plantain-flour and beans.
égbo = mashed boiled maize grains.

Mo kùrò l' ọmọdé àgbékórùnròko.
(It all happened in the presence of people of my age.)

I was an eye-witness of the incident;
Although I was not an elder then,
I was past the age of childhood.)

Alternatively the chanter may reply by pleading that the others should respect his integrity.

K'akátá ó má tò 'pó ọyà
K'ọyà ó má ẹ tò 'pó akátá.
K'onikaluku ó maa ba poro ọpó 'ẹ lẹ.
(Let not the civet-cat trespass on the cane rat's track.
Let the cane rat avoid trespassing on the civet-cat's path.
Let each animal follow the smooth-stretch of its own road.)

(g) Language.

1. Special grammatical features: The demands of rhythm (which will occupy our attention in the next chapter) seem to be responsible for certain grammatical features which occur in ijala (and in other forms of spoken art in Yoruba, e.g., proverbs and riddles) but not in normal spoken Yoruba of everyday conversation. There are two classes of these grammatical features:

(1) Grammatical usages which are aspects of the compressed language of ijala chants.¹

(i) Anomalous use of nominals or nominal groups without

1. Cf. Paragraph on Allusions and Epigrams, earlier on in this chapter.

|||

stabilizing verbs, as in the following quotations:

(a) Àtò yínkínníyínkínní-yínkínní orí ọmọ kìn-ín-rìn-jingín

Literally, this line of ijala means:

Semen of very tiny quantity, child's head of big size.

But the full meaning intended, and gathered by the discerning listener, is:

A very tiny quantity of semen (produces) a big baby.
i.e., He is a man abundantly blessed with children.

(b) Àjèjé ọgófà oyè.
(Single one six score chieftaincy titles.)
i.e. He alone had six score chieftaincy titles.

(c) Apá akítì kànnàkànnà.
(A monkey's arms a sling).
ie. He once killed a baboon and used the skin from one of its arms to make a sling.

(d) Adé orí olú.
(Crown on head chief.)
i.e. The crown on his head is non-pareil.

(ii) Significant absence of connectives¹, as in:

Ìrè ìí ẹ̀'lé Ògún. (Ire was not Ogun's home.)
Ẹ̀mu l' Ogun yà mu. ('Twas palm-oil Ogun called to drink.)

In normal speech, there would be a connective such as 'nìbẹ̀' ('there').

1. Cf. Hans Woolf on 'Rara' op.cit., p.44.

"In ràrà there is no connecting thread, and in fact, few if any connecting morphemes, This disconnectedness, a syntax of bits and pieces, so to speak, I should like to call 'disjointed discourse'."

Kò rí pa lóní. (He killed none today.)
 Òyò n' baba wa pa. ('twas a bird our father killed.)

Here a normal connective like 'şugbɔn' ('but') is omitted.

Tó jó, lè kàn, lè jà. (Who danced, could clash, could fight.)

In ordinary speech this would be: t'ó jó, t'ó sɪ lè kàn, t'ó sɪ tún lè jà. (Who danced and could clash and could also fight.)

Ẹ wáà wò erin fi'mò ló'lẹ. (Come, see, the elephant has planted palm-branches.) In ordinary folktale narrative, this would be: Ẹ wá wò erin b'ó ti fi'mò ló'lẹ. (Come and look at the elephant as he sticks palm-branches into the ground.)

(iii) Omission of some words normally included in the common speech versions of the relevant sentences:

e.g., in

Adiẹ gbé'lẹ, a y'òpìpì. (A fowl keeps to the ground, it loses its power of flight.) In common speech, this would be:

Ẹ'adiẹ bá gbé'lẹ, á y'òpìpì.
 (When a fowl stays always on the ground, it becomes a flightless variety.)

Etí dun'ni j'abẹ. (Ears hurt one more than the knife.)

(The operation of having one's ears holed involves more pain than that of having one's cheeks incised with the traditional facial marks.)

Èjẹ bala l'emu Ògún èmi. (Blood profuse in my Ogun's mouth.)

The common speech version of this would be: Èjẹ nse bala l'emu Ogun emi. (Blood profusely smears the mouth of my Ogun. (literally, Blood behaves smearingly at the mouth of my Ogun.)

Tòró l'orí inájà. (Bald is a hawker's head.)

This line from an ijala chant would be fully explicit in ordinary speech as

Tòró l'orí inájà íbo.

(Quickly does the hair on the crown of a hawker's head peel off.)

These three lines from an ijala chant:

Eni Imòdu fowòbà lailoyun (She whom Imodu has touched but who does not become pregnant.)

È má bá a jà. (Don't quarrel with her.)

Omọ l'ó tán n'nú olúwarẹ (Her supply of fertile ova has been exhausted.)

would be expressed in casual utterance as: Tí ẹ bá rí ẹni tí Imòdu fowòba lailoyun, ẹ má bá a jà; omọ l'ó tán n'nú olúwarẹ. (If you come across a woman whom Imòdu has cohabited with but who has not consequently become pregnant, don't blame her, she must have reached her menopause.)

Finally, in this extract from an ijala chant, the dotted lines show where "ó fí" and "ó ní" would be added, respectively, if the style were altered to that of ordinary

speech:

Ó gbé ẹgbàá jùnù. (He threw away two thousand cowries.)

.....F'ará mọ'ra. (Drew a relation to himself.)

.....Ara l'o ngbe'ni. (Relations support a man.)

Ẹgbàá ọ gbe'ni. (Two thousand cowries don't support a man.)

(He waived his claim to a debt of sixpence,

(and thus) endeared a relative to himself,

(saying); 'It is one's relations who can help one in trouble.

Sixpence doesn't help one in trouble'.)

(2) Departures from the logical dictates of Direct Speech rules:

Although these are an interesting feature of the style in the language of ijala, they are not peculiar to ijala diction. They occur also in folktales and even in ordinary conversation.

This is an example from a narrative ijala chant:

Ó ní, "Ìwó!"

O ní, "Gbà'ùn. Erin ngbe'ùn ílọ ọ."

(He said, "Save me. Elephant is carrying me away.)

The Yoruba pronoun used for the 'me' is really the Third Person Singular pronoun 'òun' instead of the usual First Person 'mi'. The reason behind the substitution of 'oun' for 'mi' is the desire of the raconteur to dissociate himself entirely from the uncomplimentary notion involved in the Direct Speech words being quoted, words of someone in trouble as the victim of an elephant.

If the Indirect Speech form of the report were used, this would be:

Ó ní kí Ìwó ó gbà òun nítorí pé Erin ágbé òun ló.

(He implored Ìwó to save him for Elephant was carrying him away.)

It would appear that the Direct Speech form fits better into the rhythm scheme of the chant, but in using it, the chanter introduces the Indirect Speech form of the pronoun referring to the speaker.

II. Special linguistic features:

(i) By and large, the phonetic features of ijala chanting are comparable to those of fast speech in Yoruba, with the frequent elision of one of any two adjacent vowels belonging to two separate words and the shortening of many a long syllable of slow-speech Yoruba.

For example, the 'kíí' of slow speech is represented by 'í' only, in fast speech Yoruba and in ijala-chanting. In this sense-group from ijala:

Ìrè í¹ se 'lé Ògún

alternatively rendered

Ìré se 'lé Ògún

we have a fast speech equivalent of slow speech on which the normal orthography is based

Ìrè kíí se ilé Ògún.

(Ire was not Ogun's hometown.)

Again, in the following quotation from an ijala

1. The ligature symbol indicates that these two syllables are pronounced with a tone glide suggestive of a diphthong.

chant:

Ẹn'ti a ò lè mu, (He whom we cannot overpower.)
A a yàgò fun ni (We give him a wide berth.)

the short syllable 'fun' takes the place of the long syllable 'fún u' of slow speech Yoruba (usually written as two short, separate syllables) just as it would do in fast speech Yoruba.

Of more interest than this, perhaps, in the ijala chants recorded by me, is the surprising absence of elision at some points where, in fast Yoruba speech, there would be elision. There is not enough evidence to support any assertion that these surprising instances of 'no elision' are due to the special demands of the rhythm of the chants. It seems they must be attributed to the whims and fancies of individual ijala artists, according to their choice of points of emphasis in meaning.

For example, in these three sense-groups:

Bi a ba p'ẹran ni panpa
Ẹhin ẹran l'a ba fún ọmọ ẹni jẹ
Oju ẹran l'a ba f'obinrin ẹni jẹ.
(When we slaughter an animal
We would be wise to give its back to our children
to eat.
We would be wise to give its eyes to our wives to
eat.)

There is no clear reason for the 'fún ọmọ' instead of the usual 'f'ọmọ' of fast speech Yoruba.

Or in this line:

Ní 'bí nwọ́n gbé nífi bẹrẹ kọ́ ilé

(Where bẹrẹ grass is used for thatching houses.)

There is no evident purpose served by 'kọ́ ilé' instead of the 'kọ́ 'lé' of everyday conversation.

The arbitrariness of the chanter, in eliding or not eliding one or the other of two contiguous vowels belonging to two separate words, appears very clearly in a portion of ijala such as this:

Baba onikalukú, (Every brave father,

Bi nwọ́n o k'ẹkun ní ọdún, (If he embarked on the annual

Nwọ́n a maa sá bí ojo bi ojo. (Would move stealthily like
a coward.

.....

Ará Ìjílẹ̀je. (Citizen of Ijileje.

Igba ti yio k'ẹkun l'ọdún, (When he embarked on the
annual leopard hunt.

(ii) Humour-motivated alteration of the usual tone sequences of particular words: It appears that such alterations are due not to any exigencies of the ijala-chanting technique¹ but to the chanters' desire to amuse their audience. Here are a few examples:

Ìjà kan, ìjà kàn, ti nwọ́n jà l'ọfà
('Kan' with the mid tone is the usual form of the word which is altered to 'kàn' when the phrase is repeated.)
(A certain fight, a certain fight, which was fought at Qfa)

1. Such alterations also figure in Yoruba riddles and folk-tales.

Mo rí' bá, mo rí' bà.
 ('rí' bá' is the usual full form of the underlined expressions, in slow speech; this is initially represented as 'rí' bá' by the chanter.)

(I now come to pay homage, I now come to pay homage.)

Ojú taal' ó tó diẹ níbè?
 ('Diẹ' and 'níbè' are the usual forms of the underlined words.)

(Who saw something of what happened there?)

È kúu láíláí, ẹ kú àtíjótíjọ
 È kúu láílàí, bí ogun àtíjọ
 (It is the same meaning that is intended in (láíláí, which is the usual form, and 'láílàí' which is unusual.)

(iii) Elongation of final particles:

For example, instead of the short syllable terminating each of the following sentences in everyday conversation, a long or very long phonetic syllable is sometimes substituted in ijala:

Orin èmi kọ o.
 Ìwọ ní ng nwá à.
 Mo gbé 'şe emi dé o.

In ijala, these may become:

Orin èmi kọ o-o-o-o-o.
 Ìwọ ní ng nwá à-à-à-à.
 Mo gbé 'şe emi dé é-è-è-è.

Some elongation also occurs frequently in the rendering of interjections and of nouns used vocatively, e.g.:

'É è e e e è!' instead of the 'Éè!' of ordinary speech.

'Atérèrèpàdéòwèèè!' instead of 'Atérèrèpàdéòwè!'

'Akérééé!' instead of 'Akéré!'

(v) Lengthening of other syllables that are usually short in everyday speech, e.g. in

L'òdún mèèta gbá-ń-kó

(For three long years)

('mèta' is the normal form of the Yoruba word for 'three')

Tí a bá wá ńre'lé Òòògún èmi.

(If we are on our way to the house of my Ogun.)

(Ògún is the usual form of this Proper Noun.)

CHAPTER FOUR.

THE CHARACTERISTIC FEATURES OF OUTER FORM.

"About certain aspects of form we are woefully ignorant. Especially is this true of the so-called poetry of the area. The position with regard to Yoruba poetry, as recently summarized by Ulli Beier, is entirely representative. Whereas Beier can recognize, or claims to recognize, many characteristic features of inner form.....outer form, on the other hand, he finds difficult to analyze in the absence of European-type metre and rhyme."¹

"The spells and incantations of the ancient Assyrians and Babylonians were composed in carmen-style with cadenced parallel lines or balanced often binary structures and forms of repetition of sounds and thoughts, figuring largely in them.. These stylistic features are also found in the fairy-tales, prayers, descriptions and traditions of the Baluba and Bayombe in Africa and of various peoples in the Pacific and other parts of the world".²

1. Ijala Rhythm:

The rhythm of ijala is a free rhythm. Ijala chants have no rigid metrical scheme but they do have a poetic language organized so as to create impressions and fulfil functions of poetic rhythm.

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1. J.Berry, op.cit., pp.23-24
 2. J.Gonda, "Stylistic Repetition in the Veda" (N.V.Noord-Hollandsche Uitgevers Maatschappij (Amsterdam) 1959) pages 28-29

The present writer is of the opinion that Ulli Beier is mistaken when he says "One cannot in fact speak of Yoruba metre. There is neither an important difference in the length of vowels nor a marked difference between stressed and unstressed syllables on which metre could be based. In writing down this poetry it is even difficult to decide what constitutes a line as there are in fact no regular lines".

The point that Beier¹ misses is that it is not difficult for an ijala-chanter's audience to distinguish the successive breath-groups of words (that is, stretches of utterances in between the breath pauses) which make up the ijala chants. As they have grown up within the indigenous Yoruba culture, and as the language of the ijala chant is their mother tongue as well as that of the chanter, they can easily recognize the breath pauses made by the chanter and can feel as units the utterances delimited by these pauses. Even when the ijala chanter, carried away, as he often is, by ecstasy or the desire to show dexterity, chants two or more normal breath-groups in one breath, the audience are not at a loss to know what the different utterances are and what they mean. Moreover, the chanter himself can, if requested,

1. Ulli Beier, op.cit., p.8.

give a slow rendering of a chant that he usually performs fast and in this way the normal breath-groups of words in the chant can be ascertained.

In writing down the words of ijala chants, therefore, one finds that there are regular utterance units demarcated by breath pauses and that the obviously correct procedure is to transcribe each of these units as one line of ijala verse.

It is the contention of the author that one can in fact speak of Yoruba metre.¹ There is a marked difference (perceptible to the native speaker of Yoruba) between the stressed and the unstressed syllables in every line and this is the principal feature of Yoruba metre. There is a metrical scheme in ijala chants, but it is a changeable scheme, and the resulting rhythm is free and irregular. Ijala chants have a clear pattern, based on the stress-points, which is discernible through the whole movement of the language material in the rendering of the chants, and that, surely, is metre.

Phoneticians² nowadays are usually chary of closely defining stress or resorting to a machine such as the

1. Cf. Benjamin Hrushovski, 'On Free Rhythms in Modern Poetry', Style in Language (Technology Press & Wiley, 1960)p.178.

Hrushovski, asserts that there is artful organization in what seems to be 'natural' utterance.

2. Cf. Peter Ladefoged, "Syllables and Stress", Miscellanea Phonetica III, University of Edinburgh, 1958 and J. Carnochan, S.O.A.S., London, personal communication.

oscilloscope for settling what syllables bear stress in isolated words or in connected speech. They rest content with the knowledge that the stress of an utterance is something that can be perceived as it gives prominence to some points in the flow of speech, and they agree that stress, recurring at more or less regular intervals, is what creates a feeling of rhythm in speech. Stress is sometimes taken as the articulatory and auditory counterpart of acoustic intensity alone.¹ But Daniel Jones has made the point with reference to English, that ".....much of what is commonly thought of as 'stress' is in reality 'prominence' effected by means other than stress by subtle degrees of vowel and consonant length and by intonation."² In his account of the rhythm of Yoruba ijala, the present writer's use of the term 'stress' is in the wider sense referred to in the above quotation from Daniel Jones.

On the subject of stress in Yoruba utterances, very little work has been done by linguists. The only article

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1. Cf. Alvar Nygvist, "Stress, Intonation, Accent, Prominence in Disyllabic Double-Stress Compound in Educated Southern English", Proceedings of the Fourth International Congress of Phonetic Sciences, Helsinki, 1961; pp. 710-714.
 2. D. Jones, "Outline of English Phonetics", 1957, 915.

on the phenomenon appears to be Professor Siertsema's article in Lingua 8, 1959, pp.385-402: 'Stress and Tone in Yoruba Word Composition'. Unfortunately many of the findings she records in this article are at odds with my own findings. It appears that she has been seriously handicapped in her investigation by the fact that she has had to rely on informants since Yoruba is not her mother tongue.

It is my opinion that although Dr.Siertsema is certainly right when she says that 'in Yoruba, both in isolated words and in the sentence, there are clearly-audible stresses', and that 'there is a definite tendency to connect stress with a higher tone', she wanders into error in her account of the Yoruba stress scheme. Her basic misconceptions are that, firstly, she ignores the role of consonants in the incidence of Yoruba stress, and secondly, she regards the stress found in Yoruba as yielding rhythms which are rigid and regular, such as iambic, trochaic and anapaestic. In this present study of Yoruba ijala, I have not attempted to give an exhaustive account of stress in Yoruba, but I have dealt with the subject in so far as it is necessary for an understanding of the rhythm of ijala.

The stress that can be heard in Yoruba is not inherent

in particular words or syllables but is a function of the rhythm-unit, whether this rhythm-unit is a sentence in itself or combines with one or more other rhythm-units to form a sentence. By the term 'rhythm-unit' I mean a sense-group characterized in speech by its rolling together off the speaker's tongue, as a distinct combination of words.¹ As a general rule, every rhythm-unit must have one stressed syllable; rhythm-units without stress do not occur and examples of rhythm-units with more than one stressed syllable are rare.² The stress may be either minimal, as in mater-of-fact, unemotional, unemphatic utterances, or emphatic. Where the stress is minimal, it always falls on the dominant syllable of the verb³ if there is one in the group. Where there is no verb other rules (see examples given below) govern the position of the stress.. Where there is emphatic stress,

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1. Cf. K.Pike, The Intonation of American English (Michigan State University, U.S.A., 1947) p.34.
 2. For examples of these exceptional instances, see page 17 below.
 3. Here and elsewhere in this thesis, the author uses terms relating to Yoruba grammar after the manner of the late Professor Ida Ward in her book "An Introduction to the Yoruba Language" (Heffers, Cambridge, 1952).

it is placed on a syllable of the emphasized word. Any part of speech can be emphasized in this way, regardless of the presence or absence of a verb.¹ In words of more

1. A few examples of stressed syllables in rhythm-units:

- (a) Nlẹ o! (Greetings to you!) The stressed syllable 'lẹ' is the dominant syllable in the verb 'nlẹ' which is a variant of 'pele' meaning 'be at ease', literally.
- (b) Ògún Eníràn | The stressed syllable 'ni' is the dominant syllable in the adjective 'Eniran' which is basically a noun, a title word, analyzable as 'Eni ti o ni ase ni Iran' where 'ni' is a verb meaning 'has' or 'possesses'.
- (c) | o le o. The stressed syllable 'le' is the verb in the clause; it is translated as 'are stern'.
- (d) Ògún Eníré ní j'ajá (Ogun of Ire eats dogs flesh). The stressed syllable 'ja' is the dominant syllable in the word 'aja' (dog) here emphatically mentioned in a series of varying sacrifices to the god of iron.
- (e) Enírèè ní j' àgbò. The stressed syllable 'ni' is the dominant syllable in the verb part of the clause.
- (That of Ire eats rams' flesh.)

than one syllable, the position of stress, if present, ^{is} ~~are~~ given below. This stress or prominence can be the result of a combination of various factors: (i) the make-up of the syllable: whether it has an initial consonant or not; (ii) the tone borne by the syllable - high, mid or low; (iii) the relative duration of the syllable; (iv) the relative degree of vocal force with which the syllable is uttered.

In order to illustrate some of the changes of stress position which can occur, I will now give some of the rules which govern the position of minimal stress, and, first of all, I will consider single-word rhythm-units such as those which are uttered in one-word answers to questions like 'Where are you going?' 'What have you bought?' 'Who is that?' 'What is this word?' as well as the calm, single-word commands and the interjections.

In matter-of-fact, unemotional Yoruba speech, the following rules govern the incidence of stress in single-word rhythm-units:

Rule 1: In a noun containing one high-tone syllable, the stress falls on that syllable. If the noun contains more than one high-tone syllable, the stress falls on the first of them.

e.g. Àmòkẹ́; bàràwẹ́; ójòwú; ìpàkọ́; pélé;
 kólékólé; fójúfójú; ọmọdé; aláarì; ológbò;
 gbúre.

But in Proper Nouns which are sentence-words, the stress falls on the first verb syllable.

e.g. Oyindà^áolá; B^áyk^áolá; M^áor^áín^áolá; Adélà^à;
Olúsún^ámáde; Owólab^í; Mojoyin; Egbé^ádá; Táiyéwò;
Dúróorík^ě.

Rule 2.

If none of the syllables of the noun bears the high tone, the stress falls on either the first or the second syllable.

(a) Stress on 1st syllable: The first syllable is always stressed (i) if it has a consonant initial; (ii) if the word begins with a long vowel; (iii) if both the 1st and the 2nd syllables bear the mid tone.

e.g. gbangba; g^hùnte; oògùn; òòkùn; ariwo;
om^o; omidan; kàro.

(b) Stress on 2nd syllable: In the absence of all the conditions mentioned for (a) above, the stress falls on the second syllable in the word.

e.g. ìpèk^un; ìgbèhⁱn; ìsⁱna; àgbagbà; ògbuf^ò;
am^òna; ej^ò; adⁱẹ; obⁱnrin.

Rule 3.

When a disyllabic word is a compound composed of a verb + a noun, the stress falls on the first syllable except when the first

syllable has low tone and the second syllable high tone.

e.g. pòsé; romú; retí; sòrò; puró; pagbo;
şarán; pàdí; şèké; rojó.

The same rule applies to the few disyllabic verbs which are not clearly compounds,

e.g. pàdé; pèlú; parí; gbàgbé; şègbé, and also to combinations of verb plus noun which are written with apostrophe showing elision, e.g. b'omi (take water); la'gi (split wood); p'àló (give a riddle); hè'gbín (pick snails)

A number of such combinations are actually often written as one word according to the context, e.g., p'àló and pàló; sòrò and s'òrò (speak); yínbon and yínbon (shoot); lálǎ and lálǎ (dream); kò'rin and kòrin (sing); şe're and şeré (play); ràn'wú and ràn-wú (spin thread).

These rules apply to single-word rhythm-units.

But when a given word is combined with one or more other words to form a larger rhythm-unit, the stress which was on the word when it was alone may now be on a different syllable or may even be entirely absent from it, for , as

I have already said, there is usually only one stress in a rhythm-unit. In these larger rhythm units, different sets of rules operate. e.g. In groups consisting of two nouns in genitive relationship, the final syllable of the first noun takes the stress except when this syllable is on the low tone or the mid tone and the initial syllable of the second noun has high tone, in which case the stress occurs on the first syllable of the second noun.

e.g., aya ɔba (wife to a king); ilẹ ìjọba: (the government's land); ogbón Sólómónì (Solomon's wisdom); ẹrù Péjù (Peju's load); àşẹ Séríkí (the Seriki's command). Pápá Lámtó (Lamto's field).

But in some cases, the stress occurs always on the second noun, e.g., ìwé owó (paper for money - receipt); oko ìrèké (farm for sugar-cane); orí adé (head destined for a crown); pápá pákí¹ (field for cassava). These groups correspond to English groups of two nouns in which the first noun only is stressed, e.g., cash-book, house-boy, cash-crop, work-shop, rail-road. With these groups we may compare combinations of noun + adjective, where the adjective always takes the stress, e.g., aya rere (a good wife); ewé gbòòrò (a broad leaf); ẹiyẹ pupa (yellow bird); ọkọ kékeré (small boat); bàtà dúdú (black

1. Professor Siertsema erroneously assumes that the first syllable of the first word 'pápá' is also stressed in this combination.

shoes).

Where emphasis is present, the stress position will often be different from that of minimal stress. For example, the one-word rhythm-unit: 'Bèmbé'. (A bembe drum.) uttered in answer to a question such as 'What is that?' has minimal stress. But the same word in the rhythm-unit: 'Bèmbé?' (A bembe drum?), uttered as an expression of the speaker's surprise and annoyance at someone producing a bembe drum when a different type of drum had been asked for, has emphatic stress in a position different from that of minimal stress. The same emphatic stress would be used in the longer rhythm-unit: 'Bèmbé l'àgbà ilù' (The bembe is the chief of drums: not agere or some other drum as suggested by someone else.)

The rhythm-unit: 'Àṣàrí' has minimal stress; it is an unemotional mention of the name 'Aṣari' in answer to a question such as 'What is your name?' But when someone is hailing a person called Aṣari, the single-word rhythm-unit becomes 'Àṣàrí!' with emphatic stress in a position different from that of minimal stress. Again, the sentence-word 'Akindárà' (a person's name) when uttered as a matter-of-fact, one-word rhythm-unit: 'Akindárà'. (Hero performs a feat.) has minimal stress which falls on the verb 'dàrà'. But when a person bearing the name 'Akindárà' is being hailed, the name takes emphatic stress which falls

on the first syllable and the rhythm-unit becomes:

'Akindára'.

In answer to the question 'What kind of man is he?' we may have the rhythm-unit: 'Ọkùnrin gídìgbà'. (A hefty man) with minimal stress. But this noun + adjective group when uttered as a nickname for somebody may become 'Ọkùnrin gídìgbà' with emphatic stress on the adjective in a position different from that of minimal stress.

In reprimanding a noisy youngster, an elderly person may calmly say to him: 'Pa'mu'ẹ mọ'. (Shut your mouth) with minimal stress on the syllable 'pa' which is the first half of the verb 'pamọ' in the sentence. But if the youngster later resumes his noise-making, the elderly person may say to him firmly and emphatically though without anger, 'Pa' mu'ẹ mọ!' (You shut your mouth'.) with the emphatic stress falling on the second half of the verb 'pamọ'. In warning a crowd of people to make way, one may quietly say 'ẹ bílà'. (Make way) with minimal stress which falls on the first syllable of the verb 'bílà'. But if the quiet order given is 'ẹ bílà n' bẹun o'. (Make way overthere.), the minimal stress shifts to the second syllable of the verb: 'ẹ bílà n' bẹun o'. Yet when this sentence is shouted as an angry command, the emphatic stress may fall on the first

syllable of the verb: 'È bílà n' bẹ̀un o!' or on the pronoun 'È': 'È bílà n' bẹ̀un o!'

I now give here one example of how a sequence of several words, including verbs, ~~may~~ bear no stress in Yoruba speech. This example is from Siertsema's article: 'Àgùntàn t'ó bá b'ájá rìn, á jẹ́ 'gbě'. (A sheep which goes about with a dog will eat excrement.) Siertsema is mistaken about the number of stresses in this proverbial sentence when it is uttered fast as in everyday conversation. She marks the following as the stressed syllables:.....
...gùn.....; bá; rìn; 'gbě. In actual fact there are only two stressed syllables in the sentence, one in each of the two rhythm-units, as indicated below:

Àgùntàn t'ó bá b'ájá rìn/ á jẹ́ 'gbě.

The stress is a group stress; therefore, many a word is now without the stress that it has when it occurs alone as a rhythm-unit. The stress on 'gbě' is emphatic; it falls on the same syllable as would minimal stress and it is indicated by increased breath force.¹

1. More examples of rhythm-units in Yoruba, with their stresses marked, are given in Appendix D at the end of this thesis. The rules given above in this chapter, about stress in Yoruba, have been carefully checked against these examples.

In ijala chants, the stress heard is largely emphatic. The stress recurs at more or less regular intervals and thus creates the rhythm but it is essentially a rhythm of sense, not a rhythm of strict numbers. It is a free rhythm sustained by the fact that perceptibility is more important than constant numbers. The more or less regular intervals at which stress occurs in the chants are perceived not in terms of syllable-time¹ but in terms of syntactic groups coinciding with rhythm-units.

As already mentioned there is usually only one stress-point in one rhythm-unit. This necessarily means that there is a great number of unstressed syllables, a circumstance which corresponds agreeably with the usually fast rate of ijala-chanting. Each line in ijala chants consists of one, two, three, four or five rhythm-units usually parallel or partially parallel.² Therefore, in

1. Yoruba is a tonal language in which syllables are of approximately equal length (every long vowel counting as two syllables); so that, for example, a sentence of ten syllables tends to be twice as long in duration as a sentence of five syllables.

2. For example, the rhythm-units in the following line of ijala are parallel to each other in meaning:

Arọni gbe'le/gbe'gbẹ/gb'oko/gbe'ju/ gb'ẹgi.

(The scarlet-breasted sun bird who lives at home/
lives in the bush/lives on the farm/lives in the
woodland savannah/lives in the dense forest.)

On the other hand, the rhythm-units in the following ijala line are only partially parallel in meaning:

Eni duro/ ẹ ma ku iduro o.

(You who are standing/I greet you in your standing posture).

any given line of ijala, there are usually as many ^{stresses} / as there are rhythm-units, one stress to one unit, and so it is convenient to describe ijala lines as unitary, binary, ternary, quaternary or quinary in structure.

The rhythm-units are not necessarily equal in syllabic length,¹ but the rhythmic impressions persists through their equality or near equality in number of stresses, and ~~through~~ the setting up of a definite lilt by the roughly regular intervals between the accented syllables.

It is important to emphasize the feature of parallelism conspicuous among the rhythm-units. Balancement is a prominent feature of the arrangement of the rhythm-units within a line (internal parallelism). In this connection one is reminded of the forms of Hebrew poetry.²

-
1. N.B. There are no diphthongs in Yoruba. The convention in counting the number of syllables, in a word or in an utterance, is to regard every long phonetic syllable as two short syllables.

Cf. B. Siertsema, 'Long Vowels in a Tone Language'. *Lingua* VIII, pp. 42-64.

In Yoruba, the syllabic structure is as follows:

a short vowel: V

a syllabic nasal: N

consonant plus vowel: CV

Note: CVV is taken as two syllables.

CVVV is taken as three syllables

- and so on.

2. Cf. W. O. E. Oesterley, The Psalms, (S.P.C.K., 1959) pp. 20-33.

-The rhythm resulting from these parallel balancements is antiphonal rhythm,¹ the impression conveyed to the ear is that of balance rather than of progression, the regular patterned movement of a minuet rather than the full tide flow of a symphony.

It is the sense-groups that are at the same time the rhythm-segments² and it is these that balance one

-
1. Cf. C.M. Bowra, Primitive Song (Weidenfeld and Nicolson, 1962) p.85.

"These lines have at least their own rhythm..... by some balance or harmony or equipoise".

"But some peoples.....construct their lines on recognizably metrical principles. They stress certain syllables, and this gives to the line something like the repetitive element which is the basis of metre. They tend to build a line in two halves, and though in singing they run them closely together, they keep them in action by balancing quick and slow beats".

p.276.

"Moreover, because the words have to be rhythmical, they call for other distinctions which do not necessarily belong to rhythm, notably in the choice and balance of sounds by their tonal qualities. Once words have begun to be accommodated to music; they display qualities which might not be expected of them in their ordinary duties, and have not only lilt and balance, but tone and quality".

2. Although the reference here is to what I have hitherto termed 'rhythm-units', I prefer to use this new term 'rhythm-segments' for them in their new context of being sections within the metrically-organized movement of ijala lines.

another. the logical element is primary in the system of Yoruba rhythm; the thought dominates the poetic structure. The metrical unit, i.e., the rhythm-segment, always coincides with the logical unit i.e., the sense-group. A rhythm-segment may consists of two, three or more words, yet a single word may sometimes have the metrical value of two rhythm-segments according to the weight of its meaning. When two or more rhythm-segments make up one full line, the logical basis is still present, the breaks in the rhythm corresponding to breaks in the thought. The name caesura may appropriately be used for indicating a break in rhythm within a single line.

It would appear then that the proper way to 'scan' ijala poetry is by enumerating the rhythm-segments of each line. The smallest number of segments is, of course, one, and the simplest metre is one in which each line contains only one rhythm-segment which balances, and is parallel or partially parallel to, the single rhythm-segment of the line immediately preceding or immediately succeeding it.

It is, however, very seldom that an ijala-composer casts all the lines of a particular chant in the unitary mould. The usual form taken by an ijala chant is a combination of unitary lines with binary, ternary, quaternary or quinary lines. Variety and and flexibility

rather than uniformity and rigidity seem to be the end usually sought by the ijala-composer. In fact there is an overwhelming preponderance of unitary and binary lines in the ijala chants tape-recorded and transcribed by the author for the purpose of this thesis. Of the 1,122 lines in a random selection of ijala chants performed by different ijala artists from different parts of Oyo Yoruba provinces, the author found 545 to be unitary and 465 binary, whilst there were only 80 ternary, 27 quaternary and 5 quinary lines.

Before proceeding to an examination of different types of rhythm-segments and different types of ijala lines, there is one other important point which ought to be made about the scansion of ijala lines. When a knowledgeable person reads a given line of ijala and then scans it, his answer may be slightly different from what it would be when he first of all hears the line chanted by a particular ijala artist. Slight differences between the nuances of meaning involved in the various possible renderings of the given line of ijala would account for the possible variations in the position of the stress-point.

For example, the following is a line of ijala:

Pátápátá l'eégún í-dàşo í-b'orí.

Whereas everybody will regard this as a unitary line

consisting of just one rhythm-unit, someone may put the stress on the syllable 'Pá'; someone else may put the stress on the syllable 'l'eé'; whilst yet another person may make '...şq' the only stressed syllable.

In the examples which follow, the stressed syllables are marked in accordance with how a particular ijala-chanter rendered the chants concerned, on a particular occasion.

Varying lengths of unitary lines or of individual rhythm-segments in general:

The following different types of rhythm-segments, with regard to syllabic length, are to be found in ijala chants:

- (i) Short, 1-4 syllables only, e.g.,¹

Wá!

(1) Come!

-
1. (a) In giving examples of ijala rhythm-segments or ijala lines, some slight departures from standard Yoruba orthography will be made in order to bring out clearly the parallel balancements. My variations are designed to shew the syllabic structure as clearly as possible. Therefore, there are instances in which very long syllables are written with three vowels (or more) e.g., Ogun modédeeee'.

(b) The syllables underlined in red ink are the stressed syllables as heard repeatedly in the particular tape-recording of the relevant ijala which is used for this thesis.

(c) The figures in brackets indicate the respective totals of syllables per rhythm-segment.

(d) The short vertical line indicates a caesura.

(e) In the second part of this thesis, illustrative typical examples of ijala lines are provided in large numbers.

<u>Nlẹ</u> o o'.	(4) I greet you!
<u>Ori</u> ya mi.	(4) I felt happy.
<u>Afode</u> 	(3) Only a hunter.....
..... t'ọ t'ode	(4)who is worth his salt.
<u>Bi</u> ọ w'odo.	(4) When he is about to step into a river.
<u>Ariwo</u> .	(3) Noise.
<u>Iba</u> .	(2) Homage.

(ii) Medium, 5-8 syllables, e.g.,

<u>Ara</u> 'ẹ l'ọ t'anjẹ	(6) He's deceiving himself.
<u>Agidi</u> ọmọ	(5) A headstrong child.....
<u>Eeyan</u> kuundi	(6) A stumpy man.....
ẹ wa wo bilisi ẹran.	(8) Come and see a devilish animal.

(iii) Long, 9 or more syllables, e.g.,

<u>A ní</u> kòtò òkú ò <u>gb'</u>	(10) She would say that a grave is not meant for two.
<u>Iwọsi</u> oko ẹgàn kò	(10) Hardships on a forest farm are unlimited.
<u>ní</u> wọn.	
<u>Ẹgbà</u> o <u>nii</u> gba t'ọw	(12) Waste shall not take away your possessions.
ẹnyin danu.	
<u>Arapola</u> ẹsagbejienu	(9) He-who-has-a-slab-of-flesh-sheltering-his-mouth.
<u>Eeyan</u> t'ọ ba wa	(13) Whoever kills an Igbonna parrot.
<u>podidere</u> Ẹgbonna	
<u>Ba a</u> ba ẹsogun ẹran	(11) And having ceremoniously taken the news of the animal's death to the hut.
ọ̀n <u>d'</u> aba.	

Varying positions of the stress-point in the rhythmic segment.

(i) At the start, e.g. in:

<u>Ògún</u> Ùnkòlàa	(6) Ogun of the circumcisers.
<u>Too</u> bi ẹni b'aro	(10) I pay homage to you twice.
mejii.	
<u>T'emi</u> ba nlọ	(5) If I am passing.....
<u>Qrọ</u> o dun	(4) It is a bitter tale.....
<u>Nwon</u> tun pe mi.	(4) They again called me.....
<u>Ni</u> 'jọ ọku erin.	(6) On the day of the elephant's death.

(ii) In the middle, e.g. in:

- Oun ní jẹ 'gbín (5) He eats snails.
 ApooşamapOgun. (7) He who sings oriş'a's praises
 but neglects Ogun.
 Ogun l'o p'óko oju (9) Ogun killed the husband and
 una. packed his corpse into the fire.
 Irino l'alo. (5) Four hundred on the first lap.
|re m leyin (7)break my backbone.
 in kalẹ.
|olowo ni omo (10) The rich man is the buyer of
 rira oja many goods.
|omo Ataoreşon. (7) Offspring of He-who-shoots-and-
 kills-a-buffalo.

(iii) At the end, e.g. in:

- Ogun unmi nle! (6) Hail to you, my Ogun!
 Ogunmodedeeee! (7) Ogunmodede!
 B'eran ba ku. (4) When animal dies.
|nre'le awon (9)going to the house of your
 baba ree. father.
|ti nti 're 'è (7)who thrusts himself back onto
ona. the road.

Occasional occurrence of two stresses in one rhythm-segment,
e.g. in:

- Igba ti ng o tun (7) When news reached me again.
gbo.
 I'a a wa ta moriwo (8) Then we would tie palm fronds
ya. round it.
 Paa mo wa a de fun (9) In my very person I have come.
 funrami.....
 Omode kekeke. (6) Little children.
 Bb ti ri naa kuku (9) That is how it comes about.....
nu un.....
ti fila awe fi (12)that my friend's cap gets
 şonu loju ona. lost on the way.

VARIETY IN BINARY LINES:

The following types of binary lines are conspicuous
 in ijala chants:

Type (i): With isosyllabic or nearly isosyllabic segments, e.g.,

Ògún Eníràn | o le oo. (5) (4)

(Ogun of Iran, you are severe.)

Nwón ní túukú | f'oko àna ànmi je. (5) (7)

(They said bush pigs had eaten the crops on my relation's farm.)

Ọmọ àdórín ẹsọ | tó tí 'lé e Yánbiolú lẹ. (8) (9)

(Offspring of those seventy warriors who were quartered in Yanbiolu's house.)

Ewúré f'orí 'lẹ | ó pá l'óókún. (6) (5)

(The goat is not bald on the head but its knees are bald.)

Type (ii) : With segments of obviously unequal syllabic length, the first segment being longer than (and often double) the second, e.g.,

Nwón l' ẹkírì nj' ewé | ọbọbọ. (7) (3)

(They said bush goats fed on wild fig leaves.)

Nwón tún l' ẹtu ubẹ | ọ mọ 'ni. (6) (3)

(They also said that the duikers there don't know men as foes.)

Ó dà bí ng gb'ẹrù n' lẹ lóla | kí ng máa lẹ. (10) (5)

(I feel like packing up my things and setting out tomorrow.)

Ará Agbón Mọpó | nhé o! (6) (3)

(Citizen of Igbón Mopo, hail to you!)

Abawótóbaálẹ́sùn-ùn | tomọtomọ. (10) (4)

(She whose skin suffices as a mat for a baale and his children to sleep on.)

Abìjànǎ́ǎ́páǎ́ǎ́rù | tantantan.
(10) (4)

(She whose carcass snippets of flesh overburden a porter tremendously.)

Type (iii): With segments of obviously unequal syllabic length, the first segment being shorter than (and usually half) the second, e.g.

Tokodé | rounmúbòègàn.
(3) (6)

(He who returns home from the farm and brings gifts from the forest.)

Àṣàrí | ọmọ Ajíbéfón.
(3) (6)

(Aṣari, offspring of Ajibefon.)

Mo dú'ó | mo kí wọn ní 'Fẹ Ọ̀Ọ̀ni.
(3) (8)

(I stopped and greeted them in Ifẹ where reigns the Ọ̀Ọ̀ni.)

Erin Láǎǎǎbú | erin abikúnlèpelemọmọ.

(Elephant praisenamed He-who-uses-his-hand-as-a-trumpet, Elephant called He-who-remains-mountainous-even-when-seated.)

Type (iv): With short distance (1-4 syllables) between the two stress-points, e.g.,

Ọ̀gún Eníré ní j' ajá | Eníréè ní j' àgbò.

(Ogun of Iré feeds on dogs, that of Ìrè feeds on rams.)

Emi ọmọ Mọbílólá | mo ti mò béè.

(I, offspring of Mọbilọla, I know that.)

Ọ̀gún mo fi ọ bọ pára | ọ la pára.

(Ogun, I put you into the eaves thatch, you split the thatch.)

Nwọn l'ẹtu níj' ewé e | gbégbé e.

(They said the duikers fed on gbégbé leaves.)

Mọ 'jà Ìlálá'mẹ ẹrù ọfàà.

(Son of a fighter at Ilala, offspring of warriors carrying many arrows.)

Type (v): With medium distance (5-8 syllables)

between the two stress-points, e.g.,

Ní tẹmí|Ajugudunírin.

(As for me, He-who-has-tons-and-tons-of-iron.)

Ó dá m'lójú|mo ti gbà báàun.

(I am sure of that, I accept it.)

Onífèlèngún un kéjìkéjì|baba Kíkélomọ.

(He whose gun kills two animals simultaneously, father of Kikẹlomọ.)

Gbogbo ẹgbé ẹmí|ẹ mọọ gbó o o.

(All of you my comrades, listen to me.)

Ìrùkẹrẹ ní tí 'dí|omọ Ọrúnmílà.

(A whisk always rests against the buttocks of a priest of Ọrunmila.)

Mo f'èenì ẹ'òkèlè bù wéré|k'áiyà mọ ba dùn m'lolá ni.

(I have quickly eaten that as a morsel just to ward off all aches from my chest.)

Omọ Àjààwẹyìn|tó mọ'lé Oníkòyí wù mí.

(Intrepid fighter with a liking for the 'Backward never look' motto of Onikoyi's warriors.)

Type (vi): With long distance (9 or more syllables)

between the two stress points, e.g.,

'Ọkọ kú ng bọ ọ kú'|ó sí ní ẹẹ lódò ọkùnrin ni.

('Husband, when thou diest I will die' she is still eating well in her husband's house.)

Táwènú sá ní mọ́ sán wò 'gbé | mé dèè f' aṣọ kan nú ara .

(I fled into the bush with only a towel round my waist, I had no clothing on my body.)

Èmọ mbẹ́ l'ókun Àjára | n'binwón gbé np'ọkọ ní 'baba'.

(There are wonders on Ajara coast where women call their husbands (father'))

Abuké ńké 'gi náà l'Èrìn ipá | ǵi ní 'Ì-ín-ín'.

(As the hunchback was hacking the tree at Erin, the tree groaned 'I-in-in.)

VARIETY IN TERNARY LINES:

Type (i): With isosyllabic or nearly isosyllabic segments, e.g.,

Ọḍẹ tọ́ t' ọḍẹ | ní l'èran- an | lọjú unáá.

(A competent hunter has bush meat in front of his domestic fire.)

Kò sí alágbèḍẹ | ng ọ́ tẹrú gódógbó | saájú lọ nú oko.

(Without a blacksmith's services, I won't push a small slave ahead of me as I go to the farm.)

Láarún | ńlẹ o | ọ̀dù arò!

(Duiker, hail to you, the sorrowing one!)

Èranko mélòó | ní mbẹ n' nú ungbó | tí jẹ́ onírù yètu?

(How many animals are there in the forest having flossy tails?)

Type (ii) With obviously unequal segments in the following pattern:

Major

Minor

Minor

1	2	3
---	---	---

e.g.,

Èmi l'èèyàn⁽⁵⁾ | tcyibó mí torí 'è é wòran⁽¹⁰⁾ | omọ Baba l'Èripa. ⁽⁷⁾

(I am the person whose performance the European comes to watch, son of Father at Èripa.)

Kò s'e'í⁽³⁾ | tí ó ru mótòò⁽⁶⁾ | pesèdà. ⁽³⁾

(There is none who would carry a motor-car and move one step.)

Ebi l'ọ pa mí⁽⁵⁾ | n'mọ yà sí'dí òroo wa⁽⁹⁾ | l'Ọláiṃẹgun-un. ⁽⁶⁾

(I felt hungry, so I made for the foot of our òro tree at Ọlaimẹgun.)

Type (iv): With obviously unequal segments in the following pattern:

Major	Major	Minor
1	2	3

e.g.,

Pàá mo wá à dé fúnràmi⁽⁹⁾ | Ààtándá Abójòsúpè⁽⁶⁾ | Arẹmọbíejí. ⁽⁶⁾

(In my very person I have come, Atanda He-whose-face-is-usually-cloudy-like-the-sky-before-a-storm, He-who-fatigues-his-opponent-like-a-person-soaked-and-exhausted by rain.)

Òun ò sí kúkú mòókọ⁽⁹⁾ | tí bàbá àun ọ sò'un⁽⁸⁾ | níí sọ 'ni. ⁽⁴⁾

(and he knew not the new name his father would give him as his custom was.)

bá wọn jẹ. ⁽⁵⁾ | Kọ ọ mọ mọ j'ekòl'óó⁽⁸⁾ | 'un nwọn bá nje l'alèdé ọrun⁽¹⁰⁾ | ni ọ

(Do not eat earthworms; whatever they eat in the halls of heaven join them in eating it.)

Type (v): With obviously unequal segments in the following pattern:

Major	Minor	Major
1	2	3

e.g.,

Èmi Són-n-de ọmọ Aláodé | Pongbón ní ẹboro | ìrìn
gbẹrẹ bí ẹnì ẹgbẹ dun.

(I, Sunday, offspring of Alaode He-who-walks-crookedly-in-the-streets, with a slow gait like that of a person having a pain in the side.)

Àrà n' baba àmi Ìṣòlá | ìwọ ló bù'rín bù'rín | ló sí
fọhun ogun yanmuyanmu.

(My father, Iṣola, you were a hero; you walked some distance forward and then spoke in a defiant tone of voice.)

Type (vi): With obviously unequal segments arranged in this pattern:

Minor	Minor	Major
1	2	3

e.g.,

Òré ẹ Wúraólá | móq gbó'rò ẹnu ùnmí | Alòbẹẹ́ínù ọkọ
Ajikẹ.

(Friend to Wuraola, listen to what I am saying, You who loudly announce the loss of a knife, husband of Ajikẹ.)

È é gbe'rin | àbẹ ẹ gbe'rin | ọmọ Ajíbóògùnsòrò?
 (4) (5) (9)
 (You will sing the refrain, or won't you sing the refrain, of the song by He-who-converses-first-thing-at-dawn-with-medicinal-charms.)

B'ó bá fi'nú gbe | a f'èyìn gbe | a ní 'Yésòòòbeè!
 (After pushing it with his stomach, he pushes it with his hack, saying 'Yesooobee!')

Type (vii): With obviously unequal segments arranged in the following pattern:

Minor	Major	Major
1	2	3

e.g.,

Ọmọba ọrò | tí h'ẹsin l'ọnà mú gùn | ỌỌba dimudamu
lori ẹsin.

(A fairy of a prince who mounted whichever horse he found on the road, King resplendent on horseback.)

Ó ní ẹtu | tí oun wá re 'nú ugbó | ẹtu ù un rèéé.
 (4) (8) (7)
 (He said that that was the duiker he had gone into the bush to hunt.)

VARIETY IN QUATERNARY LINES:

Type (i): With isosyllabic or nearly isosyllabic segments, e.g.,

Akínoró | nléé | Akindára | Atàlààgbẹ.
 (4) (3) (4) (5)
 (Akinoro, hail to you! Akindara, you who frequent the farm-plot's edges.)

Móo júbà orin inni | kí ng tó mọọ kọ'rin ọdẹ | 'm'
AAjagbe lori iti | 'm' Asagbigbolẹrukale.

(I hereby pay the homage due before embarking on my hunter's chants, I, offspring of He-who-shoots-down-a-woodcock-from-its-perch, I, offspring of He-who-beheads-an-agbigbo-bird-with-one-shot.)

Ng bá bedun dé 'Jiré | ma moun edun nla se | Igèfé
Olundu | Apatẹ Erelu omo.

(I should have gone with the colobus monkey to Ejire to see what he would do there, Igefe the Silent One, Seller of small commodities displayed on raffia trays, Paramount Titleholder among children.)

Ejika èjì | l'ó i gbèkùn wá'lé | omo ekùn-ùn | tí gbé 'bà
soro.

(With his two shoulders be brought home a leopard, he, offspring of the leopard that lies in wait to do havoc.)

Type (ii): With obviously unequal segments arranged in the following pattern:

Minor	Minor	Major	Minor
1	2	3	4

e.g.,

Ajanlápá | omo Qsunbunmi | Lápálápá n' mwón npe Módedé
omo Qsunbunmi.

(Ajanlapa, offspring of Qsunbunmi, there are praise poems for every member of his body, Modede, offspring of Qsunbunmi.)

Níbití a r'eiye | tá à r'okò sọ sí eiye | ibi tí eranko
nla gbé f' eyin | lee | ibuusan ni.

(Where you saw many birds but found no stone to throw at the birds; where huge beasts crouched and bared their teeth ready to bite you.)

Ìbànújé ò jìnnà|s'èni tí ò l'ówó l'ówó|èniyàn ò ní
tí'nu ẹwọn dé k'ara rẹ ọ mọ huko.

(Sadness is not far from a person who is penniless, a convict just discharged from the prison is bound to appear hirsute.)

Type (iii): With obviously unequal segments arranged in this pattern:

Major	Minor	Minor	Major
1	2	3	4

e.g.,

Ìgbín mbẹ n'nú agìnyàneèrùn|n'semu wínkín-wínkín-wínkín|
omọ Ọyáwinkin|Ọyá tí'le Ira wa akukuutagbe.

(A snail in a brown-ants-hill keeps muttering from inside its shell, offspring of Ọyáwinkin, Ọyá came from Ira where outside shallow calabashes were in vogue as boats.)

Mọ fún mí ní atókùn|é è m'awo|Àláo dé|Olówó nií mọ
rira ọjà.

(Don't give me an escort who is ignorant of the cult secrets, it's me Alao speaking, Only-the-rich-man-knows where-best-to-buy-merchandise.)

Type (iv): With obviously unequal segments in the following pattern:

Major	Minor	Minor	Major
1	2-	3	4

e.g.,

Om' èìndín gba 'lé Oníkòyí|om' èìndín gb'òde|ààşè
mèindinlogun|l' Olufẹ ẹ kan.

(Person to whom belonged the 116 interior doors in Onikoyi's house, and 116 exterior doors, whereas only 16 doors were to be found in the Olufẹ's palace.)

Type (v): With clearly disparate segments in the following pattern:

Minor	Minor	Major	Major
1	2	3	4

e.g.,

Ìmòrán kan ìmòrán kan | re 'lé rée m'édùn wá | k'ó tó
dè igi y'agogo ode | ejigbara alèkè òun mokun l' Erin.

(A conceited wise man went home to fetch an axe; before he returned, the tree had changed into a brass bell with a long chain, kinsman to a rope, at Erin.)

Òkùnrin gídìgbà | ní 'gbó ò Jẹbú | Atóónà lórógùn | ode
atapa rin yè-n-ku.

(A hefty man in a forest in Ijẹbuland, strong enough to stand cudgel strokes, a disabled hunter involuntarily walking on tiptoe and swaying from side to side.)

Type (vi): With unequal segments following each other in this pattern:

Minor	Major	Minor	Major
1	2	3	4

e.g.,

Nwón ní | Iṣé ẹ kín n' ìwò ó ṣe? | Qmọ | Qmọ ní ode l' òun ó
ṣe.

(They asked, 'What work do you wish to do?' The child, the child replied that he would like to be a hunter.)

L' oníṣèkèrè | bá ti gb'obínrin 'è lẹ o | l' ó bá powórọjọ |
poṣe sararararara.

(A ṣẹkẹrẹ drummer had enticed away his wife, so he wrung his hands and uttered a loud, protracted tut-tut-tut.)

VARIETY IN QUINARY LINES:

Type (i): With isosyllabic or nearly isosyllabic segments. eg.,

Erin ńlọ₍₄₎ | ó ńlọ₍₄₎ | ó ńlọ₍₄₎ | ó ńlọ₍₄₎ | ó tún déé₍₄₎.

(Elephant went on, and on, and on, and on, until he again reached)

Un l' àwọn àgbààgbà | tí nwọn wá mò 'tàn | tí nwọn.
tí gbọ arọba | wá gbọokan lẹwọ wọn | ní nwọn fí r' ata are.

(Therefore the elders, who were versed in tradition and had heard many case stories, took the single cowry from them and bought with it one pod of alligator pepper.)

Type (ii): With segments of obviously unequal syllabic length arranged in the following pattern:

Major Minor Minor Minor Major

1	2	3	4	5
---	---	---	---	---

e.g.,

Kòò sí 'bì tí ng ò dé | mo dé dé dé | mo d'ápá ajá | mo
d'esè adire | mo de 'bì adire okokó.

(There's no place I didn't visit; I travelled far and wide, I reached the dog's wing, I visited the cock's feet, I went to where the chuckling hens are.)

Type (iii) With segments of unequal length arranged to form this pattern:

Major Minor Minor Minor Minor

1	2	3	4	5
---	---	---	---	---

e.g.,

Àròní gbé 'lé₍₅₎ | gbé 'gbě₍₂₎ | gb'oko₍₁₎ | gbé 'jù₍₄₎ | gbé 'gí₍₂₎.

(Aròni elf who lives at home, in the bush, on the farm, in the parkland, in the rain forest.)

The Rhythm of Casual Yoruba Speech.

There is a manifest difference between the rhythm of casual Yoruba speech and the rhythm of Yoruba ijala. In ordinary Yoruba conversation, a narrative or exhortation, although the distribution of stresses tends to be one stress per rhythm-unit, these sense-groups are not balanced. The rhythm is symphonic, the effect is one of progression rather than of balance.

For example, here is a passage¹ of expository composition transcribed from a tape-recording of a hunter's account

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1. The passage has been punctuated here without any commas but with a full stop at every breath pause. The stress points are shown in red. Again, there is a departure from standard Yoruba orthography in this transcript.

of a typical elephant hunt.¹

Tá a bá múra tá à hlo ògbé erin. A á mógèdè ló'ó.
A á mú èwà lóó. A á mú'su lóó. A á ti múra. A á sí
ti kì obìnrin wa ní'lò pé: 'Ìgbé l'à nlo íí o. Kí nwón
ó mó shè'sekúse o.' A á bá mọp lọ. Bá a bá dé ojúonà.
Bá a bá rí ẹran tó kọ'bè. Tó bá kọ'bè hóró kan. Erin
ní á wá ni. A jẹ pé Olúugbó ó fi tọrọ fún a ni. Tó bá
kọbè méta. A jẹ pẹran ó jà nu un. L'a á bá padà ẹyin.
Tá a bá sí d'odò erin. Látì fún u ní'bón. Ọgbón

-
1. The narrator was Ogundiran Adeagbo, a hunter at Aba Ọlọdẹ, a hamlet 14 miles south of Ibadan.

The passage may be translated into English as follows:

When we are ready to go on a elephant hunt, we would take with us some plantains, we would take some beans, we would take some yam. We would have applied the necessary charms, and we would warn our wives saying: 'We are now leaving home for the forest, don't engage in any sexual immorality'. Then we would set out. On reaching the forest track, if we find that an elephant is inviting us; that means that the Paramount Demon of the forest will give the elephant to us. If the animal has made three heaps, it means the beast will stage a fight. So we would retrace our steps.

On approaching the elephant, in order to take a good shot at him, the tactic we adopt is that when we see the beast, it will appear too huge, and we would apply a blinding medicinal charm against it. Even when we are within inches of him, he wouldn't see us. That's how we would be able to shoot it. And the beast would swagger involuntarily and then collapse, and then we would return home to proclaim news of the elephant's death.

tá à dá ni pé nígbà a bá rí ẹran. Ẹran ó ti tóbi
jù. A á sì lò ìsújú fún u. T'a á fi ḡḡḡ rẹ. Kò ní
rí 'ni. L'a á fi tá n'bon. Ẹran ó sì rọ lọ. Yó sì rẹ
wó. L'a bá kókè rẹ wá'lé.

And here is an excerpt from a folk-tale narrative.¹

Ó wá di ọjó kan. Kínniún ọba gbogbo àwọn ẹranko
pàṣẹ pé: Kí gbogbo ẹranko igbó gé etí i wọn. Kí nwọn
ó sì fi se ilù. Ó ní tó bá d'ọjó mẹta. Kí gbogbo wọn
péjọ ní ààfin oun. Kí nwọn ó sì gbé ilù wọn wá. Ọba
pàṣẹ taaní jẹ ré àṣẹ naa? K'á tó ṣẹjú pé. Gbogbo ilẹ̀
ti kún fún oríṣiríṣi etí: Etí tó félé. Etí tó nípon.
Etí kékeré. Etí nlá. Etí kúkuru. Etí gigun. Etí dúdu.
Etí pupa. Etí tó ṣe kàlààkínní. Àti onírúurú etí tí kò
ṣe é júwe. Ló kún'lẹ̀ ní'lù àwọn ẹranko l'ọjó tá à nwi
yí. Gbogbo ẹranko bèrẹ̀ sí sáré se ilù. Èkùn ló kọ se ilù
tirẹ̀ tán. Ó sì sáré lọ gbé e pamọ̀ sí lẹ̀ e rẹ. K'ènikèni
ó má baà jí i lọ.

1. This passage is quoted from Ọrọ̀ Málàgì by Oluḡemí
(O.U.P., 1945).

Below is an English translation of it:

Now, one day, Lion, the king of all the animals issued a command, saying that all the animals of the forest should cut off their ears and use the leather to make a drum. He said that on the fourth day they should all assemble in his palace, each bringing his drum. The king had issued a decree; who dared go against the order? In a trice, there was a large collection of various ears: Thin ears, thick ears, small ears, large ears, short ears, long ears. Black ears, red ears, spotted ears, and all sorts of ears begging description. These littered the floors in the town of the animals on that particular day. All the animals started making their drums. The leopard was the first to complete the construction of his drum. And he hurriedly went and hid it in his house. Lest someone should steal it away.

II. Tonal Assonance and Tonal Contrast:

In his brief article entitled 'Tone in Yoruba Poetry' published in Odu No.2, E.L. Laṣebikan begins with the statement:¹ 'Tone is of the essence of Yoruba poetry'. Though without using these very terms, 'tonal assonance' and 'tonal contrast', Mr.Laṣebikan makes a brief reference to these features of Yoruba poetry in general.

In ijala chants, both these features are clearly noticeable. A great deal of the musical effect produced in ijala chants derives from the device of tonal assonance intuitively employed, inter alia, by the ijala composers, for achieving their desire to please the ears of their audience. Specific short patterns of syllabic tones are repeated at irregular intervals. Although there is no expectancy, the very fact of tone-sequence recurrence itself constitutes an element of law and order in the chant.

Types of tone sequences which are repeated: These are predominantly pairs or trios in which appear a variety of combinations of the distinctive tones of the Yoruba language. Here is a list of the main patterns:²

High + mid : / .

1. Odu - Journal of Yoruba and Related Studies - (Western Nigeria Ministry of Education, 1957 ff.)

2. Legend:

/ represents the high tone.
 • represents the mid tone.
 \ represents the low tone.

high + high	:	//
high + low	:	/ \
low + mid	:	\ .
low + low	:	\ \
low + high	:	\ /
mid + mid	:	. .
mid + high	:	. /
mid + low	:	. \
High + mid + mid	:	/ . .
low + mid + mid	:	\ . .
low + low + low	:	\ \ \
high + high + high	:	/ / /
mid + mid + mid	:	. . .

Tonal assonance at breath pauses and at rhythm-breaks:

The most striking occurrences of tonal assonance are at line-ends and just before the caesuras. Perhaps this it not be wondered at since it is at the pauses (periodic pauses and internal pauses) that the sense impression made by the tone-sequence repetition can best sink into the listener's ears.

In the second part of this thesis, the representative examples of ijala chants set out there will provide ample illustration of tonal assonance in ijala. For the purpose of this chapter, we must content ourselves with a demonstration

of tonal assonance in one or two short ijala chants to be quoted presently.

Tonal assonance at other positions in ijala chants:

It is not only at pauses that the discerning listener can perceive tonal assonance in ijala chants. In the repetition of some significant words and in the identicalness of tone sequences associated with some crucial words in the chant, one can notice tonal assonance.

Tonal contrast at segment -ends in ijala chants:

Tonal contrast is an inherent commonplace feature of Yoruba, as of any other tone language, inasmuch as there are a large number of words differentiated by tone alone. However, what we are concerned with in this section is the strikingly prevalent occurrence of tonal contrast between the tones at the ends of any two consecutive rhythm-segments in ijala chants. This continual tonal contrast makes a strong impression on the listener's ears because it is a contrast associated with rhythm-breaks and with breath pauses; at these positions it draws much attention to itself. The effect of the tonal contrast seems to be to increase the richness of the music of the ijala lines by adding to the element of variety in successive rhythm-segments.

This tonal contrast does not appear in any fixed pattern and the ijala composer seems to be content with

merely seeing to it that, as far as possible, the tone at each segment-end is different from the tone at both the preceding and the succeeding segment-ends.

Brief illustration:

Ijala Excerpt (i)¹

Mbí l'a bí'şu.

/.

Mó ikókóró.

//

Mbí l'a bí'pě

(//)

M'agbàdo.

/.

Àtẹsẹbí n' Ìgè.

//

È'á tó gbé'bí kọ'rùn.

/\

Un náà ní jẹ Àiná.

(//)

Mbí l'a bí Şàngó | ní Dàda.

(//)

/.

Olówóorí.

./

Àwúru Dàda.

/.

Gbèngù ọşọ.

(//)

Ọmọ Mọjálà.

./

Taani ọ mọ pé | bíbí l'a bí 'jààláà mi mọ mi?

(//)

/.

1. English translation:

The yam tuber was created.

Side by side with its diminutive companion.

Cob quills were created.

Side by side with the maize plant.

A child born feet foremost is Ige.

The one carrying its placenta on its neck.

He is called Aina.

It was from birth that Şango had knotty hair curls.

He-who-carries-coins-on-his-head.

Awuru Dada.

Rich in ornaments.

Offspring of Mọjálà.

Who knows not that my ijala skill was mine from birth?

In this short ijala excerpt, the tone-sequences at segment-ends are indicated on the right-hand side and the occurrence of tonal assonance is indicated by the identical marking given to a tone-sequence pattern wherever it appears. The tone-sequence pattern low + low, which occurs only once at a segment-end, is however repeated in 'Gbèngù' and in 'jààlàà', whilst the tone-sequence pattern high + high, which also occurs only once at a segment-end, is re-echoed in 'Mbí', 'ìkókóró', 'Àwúró' and 'bíbí'.

The occurrence of tonal contrast at segment-ends can be seen clearly when one assembles in a row all the tones figuring at these positions: mid, high, high, mid, low, low, high, high, mid, high, mid, high, low, high, mid. Here, in fifteen segment-ends, there are only three instances of two consecutive rhythm-segments ending on the same tone.

Ijala Excerpt (ii).¹

O se é!	
Yeru Òkín Qlófà Mojò.	./x
Qlalomí mi ní <u>ó</u> làrè mo dijú ng tó <u>la</u> 'su.	(//), ./x
Qkan o gbodo jukan <u>l'</u> Qfa.	./x, /.
B'okan jukan <u>bokan</u> jukan nwon ni oba <u>ní</u> kó won róro.	./x, (//), /.
Qba o <u>ko</u> iran anmi ri ni lee <u>La</u> lomí.	./x, ./x
Ija <u>pèureu</u> abe owu ti nwon ja <u>l'</u> Qfa.	(//), (//), ./x
Loju u <u>Lalomi</u> soju uru uwa ii <u>náà</u> ni.	./x, /.

1. English translation:

Thank you!

Citizen of town with sandy street frequented by òkín birds.

King of Qfa, the Handsome One.

My dear Qlalomis is the successful cutter in the traditional blindfold longitudinal slicing of sacrificial yam tuber.

Both slices must be of equal size at Qfa.

Cont'd...

O ɕ'ojú ebè l'Qfà. (V̇V̇) / \
 O ɕ'uju u poro 'nú cko. / . .
 O ɕ'uju agbelẹyàràrá. (V̇V̇)
 Ó ɕ'uju u laporubukánuoko | ti jẹ àgùn-mòná l'Qfà. / . . , . \ x

Tonal assonance at segment-ends is indicated here by the method used for Ijala Excerpt (i). Again, it is worth noting that the tone sequence pattern low + low, which occurs only once at a segment-end, is repeated in the 'jù 'kàn' of line 4, 'ìjà' of line 7, and 'àgùn-mòná' of line 12. Similarly, the tone-sequence pattern high + low occurring only once at a segment-end is repeated in 'Qlófà, 'náà', 'l'Qfà' and 'agbélé.....'.

The list of tones which occur at segment-ends is as follows and it clearly shows that tonal contrast is prevalent between successive pairs: high, high, low, mid, mid, low, low, high, mid, high, high, high, high, low, mid, mid, low, mid, high, mid, low. Here there are only seven instances of two consecutive rhythm-segments ending on the same tone, out of a total of twenty-one segments.

Continuation of footnote.....

If one slice was bigger than the other,
 If one slice was bigger than the other,
 It is said that the king would imprison and starve
 the unsuccessful cutter and his relatives.
 The king at no time imprisoned any of my realtions
 in Qlalomi's lineage.
 The protracted fight under cotton plants which was
 fought at Qfa.
 Was in the presence of Qlalomi and people of my age.
 Soil heaps on the farm witnessed it.
 The furrows on the farm witnessed it.
 The black-eyed-bean plants witnessed it,
 The groundnut plants witnessed it and likewise the
 maize plants at Qfa.

Chapter V.

CRITERIA FOR RATING IJALA COMPOSITION AND PERFORMANCE.

The main intention of this chapter is to describe the artistic features which informed critics praise in those renditions of ijala chants that are adjudged technically perfect and imaginatively and stylistically creative. Copious evidence will be given in support of testimonies to the virtuosity and acknowledged merit of the skilled ijala artist. The traditional stylistic devices employed by first-rate ijala-chanters in their ijala performances will be described and explained.

I. THE RATING OF IJALA COMPOSITION

1

All the knowledgeable people interviewed on this point by the author are unanimous in asserting that àfikún (additament) is the general term for all original compositions of ijala chant pieces made by particular individuals as distinct from the anonymous traditional chants handed down orally from generation to generation. They also say that every àfikún piece in an ijala performance is judged on its merits with reference to only two criteria, namely, the amount

-
1. These include master ijala-artists currently in practice, people of long experience in listening to ijala chants, and retired, aged ijala-chanters.

of wisdom conveyed by the piece and the degree of approximation between the sound of the piece and the sound of traditional ijala. These are the only two criteria for rating an ijala composition; there is no consideration at all, in the process of appraisal, of whether or not the new ijala piece has been well chanted by the composer, that being regarded as a separate matter, a matter of performance technique.

(a) The amount of wisdom in the ijala piece: In applying this criterion to a new ijala piece, the critics would consider how accurate or inaccurate are the observations on Yoruba life, how humorous are the remarks, and how far the diction of the piece consists of idiomatic expressions, words peculiar to hunters and metaphorical turns of phrase, rather than ordinary words of everyday speech. Great acclaim is usually given to historical narratives about particular towns (ìtàn ìlú) as well as to real-life stories illustrating the efficacy of a quoted incantation (ògèdè).

Exclamations of disapproval usually greet any ijala additament whose burden is a series of utterances gilding the lily of a traditional ijala chant. If an ijala artist chooses to display originality by improvising on a traditional ijala chant which is a salute to a distinguished progenitor or to a particular lineage, his ijala composition interlarding

the ancient text is frowned upon and condemned as a corruption of the original. The ijala artists believe that the oríkì orílẹ̀ texts should be preserved undisturbed as they have been for generations and should be handed down intact by each succeeding generation.

For example, an ijala composer will be sadly disappointed if he seeks enhanced prestige by elaborating any one of the traditional descriptive phrases for Olukoyi, such as:

Olúkòyí ọmọ ẹkùn Kàbà Òkè.

(Olukoyi offspring of the leopard at Kaba-on-the-hill.)

It is labour lost for an ijala-chanter to expand this on his own initiative with a long interpolation transforming the original into:

Olúkòyí ọmọ ẹkùn Kàbà Òkè.

Olúkòyí ọmọ ẹkùn Kàbà Ìsàlẹ̀.

Olúkòyí ọmọ ẹkùn Kàbà Lótũn.

Olúkòyí ọmọ ẹkùn Kàbà Láàrin.

Olúkòyí ọmọ ẹkùn Kàbà Lósi.

Olúkòyí ọmọ ẹkùn Kàbà Lónà-gbogbo.²

(Olúkòyí offspring of the leopard at Kaba-on-the-hill.

Olukoyi offspring of the leopard at Kaba-in-the-valley.

2. This example was produced for the author by an informant, Agboṣṣa Adeniji of Iwo, a man of long experience in listening to ijala performances.

Olukoyi offspring of the leopard at Kaba-on-the-right.
 Olukoyi offspring of the leopard at Kaba-in-the-middle.
 Olukoyi offspring of the leopard at Kaba-on-the-left.
 Olukoyi offspring of the leopard at Kaba-on-all-sides.)

Such improvisation is regarded as the great noise of an empty barrel, the effusion of a shallow-minded ijala artist who makes light of the adage that quality is more important than quantity and who erroneously thinks that the merit of his ijala consists solely in its length.

There are some set formulae couched in ijala style, which are used to administer a reprimand to the offending ijala composer. The corrector might say, for instance:

Bí o kó 'yò sí 'şu 'kọ.

Yio dùn mòmọ.

Bí o kó 'yọ s' ewùrà.

Adùn a dùn.

Bí o kó 'yọ s' okũta òkúrú.

Kò ní le dùn l' ẹnù 'ẹ.

Ọmọ ẹlẹgbẹ ọdẹ kii ş' ẹwà.³

-
3. This means: If you add salt to boiled tough yam,
 It will be very savoury.
 If you add salt to boiled water yam,
 It will be very sweet.
 If you add salt to fire gravel,
 It can never taste sweet,
 O fellow-hunter, for it isn't boiled beans.
 Stripped of its vivid metaphor, this means: 'No amount of excellent chanting technique can render acceptable your improvised ijala lines which are a corruption of the traditional genuine text.'

Or he might burst out in chant as follows:

Ọ kú 'mọdé yíí tò ọ, ọmọ ẹlẹgbé ọdẹ.

Ẹni a wí 'un náà l'ọ kì bàrà.

Ẹni a wí 'un náà l'ọ kì béré.

Ẹni a wí 'un náà l'ọ kì l'ọ sì pa.

Bẹẹ kọ o o o o , o ti m'omii kún u.

Ọpọ ọrọ íí k' / agbọn.

È'í t' èèyàn ti nsọ lát'èsín.

Òfífo ní ọ bá a.⁴

(b) The sound of the ijala piece: The rhythm-segments and the lines of the best improvised ijala pieces are so constructed that, when intoned, they sound more like singing than reciting and they yield the traditional tonal contrasts at successive segment-ends and the characteristic antiphonal rhythm of ijala.⁵

Some of the author's informants provided, off-hand, several examples of stylistically and/or structurally bad àfikún ìjálá (improvised ijala) lines together with passable substitutes that could serve as corrections.

4. English rendering:

Well tried, you young fellow, member of the hunters' guild.
The set oriki you have chanted cursorily.
The set oriki you have chanted snatchily.
The set oriki you have chanted and thereby killed the man.
That is wrong, you have made interpolations.
A multitude of words can never fill a basket.
Even after a whole year of talking into a basket,
We still find the basket empty.

5. See Chapter IV of this thesis.

Example I

Unsatisfactory breath-groups
first uttered by the
composer.

Kíl'Onígbàgbó wá lọ sí' lé e
babalá wo?

Kíni Lásunáde tilè nwálódò
adáunse?

Lásùn|ìyàwó Àinlá.

Èn'tí ọ bá gbà ohun | t'Ọlórún
dá mọ ọ,

Òfurufú nkan | l'olúarẹ ó mọp
lé kiri.

Gbogbo owó tí ọ bá fi mọp |
ş'òwò obì rẹ jééjéé.

Adáunse ti gbà á lówọ ọ rẹ.

Acceptable breath-groups later
substituted by the composer.

Emi n'Ìgbàgbó wá lọ 'lé e
Yémwò?

Emi ni Lásunáde lọ rée mú |
lódò adáunse?

Èn'tí ọ bá gbà kàdàrà,
Lásùn aya Àinlá,

Olúarẹ yìọ gbà kooro.

Gbogbo owó tí ọ bá mọp fi
ròbí.

Ó bọ sódò adáunse.

6. English translation:

For what on earth did a Christian go to consult an
Ifa priest?

What was Lasunade seeking from the magic diviner?

A person who is not contented with his God-ordained
fortunes,

Lasun, wife of Ainla,

Will assuredly become penniless.

All the money you should have invested in your Kola trade
Has now passed into the magic diviner's coffers.

Example II⁷Draft

Ẹ dákun ẹ jòwọ | ẹ ẹ sẹ sùúrù

Bàbá Dayọ.

Ng ó ṣàlàyé gbogbo rẹ | yio sì
yé nyín.

Ng ó sọ kúlẹkúlẹ rẹ fún nyín.

Nwọn lẹ ẹ wá m'dé 'lé lánǎ.

Mo ní rẹtí pé | kò sí 'un búburú
kankan.

Ng ọ sí n'lé ni.

Lóòtọlọòtọ ni o | k'á sọ t'Ọlọun.

Kíí ẹ p'awọn t'ó ní ng ọ sí n'lé
ńpurọ.

Mo kọ fẹrẹ lọ s'adúgbò kan ni.

Àwòrò Ògún adúgbò wa ni mo bá lọ.

Ibi a gbé ńkọ'rin Ògún | l'ó ní kí
ng sin 'un kálọ sode.

Ẹ jòwọ ẹ mọ binu.

Ẹ agbà mi l'ẹ jẹ?

Final Version

Ṣá ẹ sùúrù.

Adébóyè Babalọlá.

Ng ọ là gbogbo rẹ yio yé ọ.

Ng ọ yanjú gbogbo rẹ dé
'lẹ kẹdẹrẹ.

Ilé nyín ti rí? | Kà sí ñkankan?

Lánǎ nwọn ló o wá mi dé'lé |
ọ ọ bá mi n'lé.

Adébóyè.

Ẹni tí ọ sí n'lé | a à le è bá a.

Èyàń ó mọ gb'ẹsẹ | lówọ
Olódùmarè.

Èmi náà r'orí oko adúgbò kan ni.

Mo bá 'Láwòrò Ògún lọ | sọnà
anbikan.

Ibi a gbé ńkọrin ni.

Kò s'eyí t'ó bí Lálúpọn n'nú.

Aládùn Ẹrùnmú ni.

7. English translation: Will you please bear with me?

Adeboye Babalọla.

I will thoroughly explain the whole matter to your satisfaction

I will give you all the details very clearly.

I hope all is well.

I am told that you came to the house yesterday to look for me.

But you did not find me.

Adeboye.

[continued at the foot of next page]

The general principle governing the alterations made in the draft is that the construction of each ijala sentence should be different, at least slightly different, from that of its ordinary-speech counterpart. And it appears that parallel balancements, idiomatic figurative expressions, and contrasting successive segment-end tones are the contrived results of the correction of the draft.

(c) Is the new ijala piece a product of quick inspiration or of long and hard creative work? This is not an additional criterion for rating ijala composition but it is a relevant point.

All the informants agree that a pupil ijala-chanter necessarily does a great deal of strenuous 'home work' before he successfully produces, for inclusion in his repertoire at actual performances, original ijala pieces of his own composition. To this fact, Professor C.M.Bowra bears indirect testimony in his book on Primitive Song, when he says, inter alia:

"Selection and energy go into the composition of primitive songs or poems.....(for) their makers are moved by a truly creative desire to make the most of something which presses urgently on them and demands to be fixed in memorable words." 8

[continued from previous page]

7. If a person is not at home, we can't find him at home. Let us not commit a sin of wrongful accusation which the Almighty hates. I went on a visit to a neighbouring rural district, In the company of the Chief Priest of Ogun in our area, Who invited me to accompany him while we were giving a chanting performance. No matter what is infuriating Laluppon, It usually turns out to be a pleasure for Erunmu.
8. Op.cit., p. 56.

It is important to say emphatically that the ijala composer does not start making a new ijala piece after a process of logical reasoning and conclusion. It is spontaneously, while he is alone at work on his farm, or while he is on the long walk from his hometown or village along forest paths to his distant farm, that the ijala-chanter bursts into utterances which are the beginning of new ijala compositions. This happens often when an unexpected and surprising event has taken place in the ijala-chanter's society, generating in the artist troubling emotions which seek a vent of one type or another.

Intuitively, the ijala artist rejects one word or phrase and substitutes another as he composes his new chant. The varied and often violent emotions which, at the overflowing stage, inspire the chant, are subjected to discipline and made to conform to an ideal of shapeliness and harmony of words. This is true even when the dominant emotion in the artist is the feeling of creativeness accompanying his instinctive desire to construct a new ijala piece to please his fellows and make them wish to hear his chant again and again.

The more experience an ijala artist has, the less strenuous for him becomes the task of composing a new ijala piece and the greater the part played by inspiration in his composition of new ijala chants (often impromptu). The author's informants said this repeatedly in various ways:

"No hunter can validly claim the authorship of an ijala piece which he is the first to chant. The god Ogun is the source and author of all ijala chants; every ijala artist is merely Ogun's mouthpiece."⁹

"Certainly there are new ijala chants created by expert ijala-chanters from time to time. The process of composition is intuitive and inspirational; it springs from the innate talents of the artist. The spirit, the genie (àlùjànnú) of ijala-chanting teaches a master chanter new ijala pieces to chant. The god Ogun himself is ever present with a master chanter to teach him new ijala." ("Dájúdájú ìjálá tuntun mọ́ọ́ nájáde láti ìgbà dé ìgbà. Àfinúrò, àfọkànrò ni; şùgbọ́n tí 'jálá bá ti d'ẹran ara f'ọde míràn, wúyẹ n'ìjálá tuntun yíó kàn sọ sí i ní 'yè. Àlùjànnú ìjálá l'ó mọ́ọ́ ní ìjálá tuntun s'ẹnu irú àwọn ọde bẹẹ. Ògún pàápàá mbẹ lódò oníjálá bẹẹ nígbogbo láti mọ́ọ́ kọ ọ ní ìjálá sí i.")¹⁰

"It is often through inspiration that ijala artists compose new ijala chants. They receive tuition from the god Ogun in dreams or trances." ("Ní 'gbà púpọ́ l'ó jẹ pé ẹmí ní ní ìjálá tuntun s'ẹnu ọde. Ògún mọ́ọ́ nyo sí wa lójú alá

9. Adediran Ogunmọla, an ijala-chanter from Oñdó,
"Ọde kankan ko le danna pe oun l'oun da ijala kankan sile. Ogun l'o ni gbogbo ijala; gbogbo awa onijala kan nse enu fun u ni."

10. Ogundiran Adeagbo, an ijala-chanter from Ibadan.

tàbí nígbàt'a bá ñşìrànrànrán, a sí kọ wa ní 'jǎlá tuntun.")¹¹

"An ijala-chanter, whose meat and drink ijala-chanting already is, will not spend any considerable time on the composition of his new ijala pieces. New ijala lines will just spring up in his mind as occasion requires." ("Oníjǎlá tí 'jǎlá-kíké bá ti di bárákú fún kò ní şèşè pé pé pé mọ lórí wíwá ìjǎlá tuntun. Ìjǎlá tuntun yio kàn mọ sọ sí i l'ọkàn l'akókò t'ó bá fẹ sun ìjǎlá ni.")¹²

"The medicinal charms called isòyè which we use in order to have a highly retentive memory are also efficacious as aids in our spontaneous composition of brand new ijala chants." ("Àwọn oògùn isòyè tí a mọ ńlò ká ba lè mọ rántí ìjǎlá t'a ti kọ dáadáa, àwọn náà ní tún ńmú k'á lè tètè gbé ìjǎlá tuntun jáde.")¹³

II. THE RATING OF IJALA-CHANTING PERFORMANCE.

In every village and in every area or neighbourhood within a town, there usually exists a concensus of opinion that E is the best ijala performer, that next to him comes A, and next is J or P, and so on.

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11. Agboṣṣa Adeniji, an educated man of long experience in listening to ijala performances all over Oyo Yoruba provinces. Cf. C.M.Bowra, Primitive Song, (Weidenfeld & Nicolson) p. 39. - London, 1962.
 12. Akanwo Oḡeniyi, an ijala-chanter from Oḡeomu.
 13. Salawu Adigun, an ijala-chanter from Ibadan. Cf. Chapter I of this thesis.

Whereas some of the author's informants have been unable to describe in detail the distinguishing technical characteristics of the best ijala-chanting performances, fortunately, a considerable number of them have been satisfactorily articulate on this matter.

Criterion (a): Extent and variety of repertoire.

The general criterion on which all are firmly agreed is that the best ijala-chanter, at a social gathering where several master ijala-artists perform in turn, is the one whose repertoire is the most extensive and accurate, the best balanced in themes (containing just enough amusing ijala pieces now and then to be an effective spice in the main dish of oríkì orílẹ̀ poems), and the best chanted.

The decision that the accurately rendered repertoire of a particular ijala artist is more extensive than that of any of his colleagues is based on his consistently proved ability to beat all the other ijala-chanters, at social gatherings, in answering, in ijala tune, the searching questions they put to him about the subject-matter of any of the numerous oríkì orílẹ̀, and in his putting to them, in ijala tune, questions which completely baffle them in the course of his pointing out errors in their respective chants.

Usually the members of the audience do not voice out, on the spot, their opinions about the relative merits of the performing ijala artists. But later on, in private

conversation on the subject of who is who in ijala-chanting in the area, each person speaks out his mind and thus the reputation of the best ijala artists is established. The opinions of aged, retired ijala-chanters carry very great weight in these assessments, because of their long experience and their being the least likely to give prejudiced judgements.

Occasionally, however, when there are many partisan supporters among the audience, shouts of "Ìwọ l'ò tayọ!" (You are the best!) "O mókè!" (You have excelled!), and similar remarks, are raised by them in announcing their judgement of the informal ijala-chanting competition. But as one might expect, the judgement of the elders present at the competition will not necessarily agree with that of these uninhibited enthusiasts.

It will be pertinent, at this juncture, to give you one or two examples of challenge and counter-challenge issued by ijala artists, in the course of which the more competent ijala artist shines forth.

Example I.

Qdẹ Kinni:

Ng ó re 'lé Ọfà Mọká ọmọ Ayééjìn

Ọmọ eléwé ilá ọ́gbà'mọ ìjà Ìlálá ọmọ ẹrù ọfà

Qdẹ Keji:

Máa gbọ o o o, nítorí ọjọ míì ọjọ ire.

Ifá kò m'ẹbọ ní 'hà ibẹun.

Ifá já'ko jẹ.

Tí o bá ńlọ sí'lé Ọlọfà.

Má ẹe gb'ọ̀nà ilé Ẹlẹ̀rìn Ọlọ o o.*

Ọ̀nà ilé Onikoyi ni o má sì gbà.

Torí ọ̀tò ni Tọ́lú.

Ọ̀tò ni Tọ́lú.

Ọ̀tò ni Tọ́lùúwò.

Ọ̀tò ni Akintọ́lú.

Tí o bá ńlọ sí'lé Ọfà Mọ́ká ọmọ Ayèéjìn.

Máa wí pé: Yẹrú ọ́kín Ọlọfà Mọ́jọ.

Ọlálọ́mí mi nì ó là're mo dijú ng tó la'su.

Ọ́kan ò gbọ́dọ̀ jù 'kàn l'Ọfà.

.....

.....

(First Hunter:

I will sing the praises of Ọfà Mọ́ká offspring,
of Ayeejin.

Offspring of a town where okro vegetables
abound with their uniformly-
sized leaves.

Offspring of a warrior at Ilàlá.

Offspring of He-who-carried-a-load-of-arrows-
to-the-war.

(Second Hunter:

Listen to me attentively for the sake of
the future.

That it may be good for you.

You have erred on your journey.

The oracle cannot support you on that route.

If your destination is the house of Ọlọfà

14. This means that the Second Hunter is criticizing the First Hunter for having mixed up, with the salute to Qlofa, a phrase from the salute to Elerin and a phrase from the salute to Onikoyi. The offending phrase is 'qmq eleweila dogba'; it has no place at all in the salute to Qlofa.

Bíi bámiì l'o mb'orin lq.

Baba Abíriyan-ún l'ó bí Abíriyan-ún.

Baba Abìriyan-ùn l'ó bí Abìriyan-ùn sílẹ̀.

Ng ò mọ'bi baba Abíriyan-ún kú sí.

Ng ò sì mọ'bi baba Abìriyan-ùn gbé sùn.

Ìrè ií ẹ̀lé Ògún.

Ẹmu l'Ògún yà mu.

Ebí ẹ́kí n'lé Baba Mògún-kò-rọ́'kin.

Ní'jọ Ògún ó tẹ̀lẹ̀ ní'lé Ìrè.

Ó ńrékọ́já lq ni.

.....

.....

(First Hunter:

Ìrè was the hometown of Ogun.

He who was well known as a blacksmith.

Ejitọla who melted rejected iron implements

And with the molten iron *forged* new tools.

My dear Ìrè, a town having a multitude of
blacksmith's workshops.

Second Hunter:

I beg to differ; that is not correct.

You have deviated from the path of accuracy.

Abíriyan-ún was begotten by Abíriyan-ún's father.

Abìriyan-ùn was begotten by Abìriyan-ùn's father.

15

I know not where Abiríyan-ún's father was buried.

Nor do I know where Abiríyan-ún's father departed
this life.

Ire was not Ogun's hometown.

Ogun only called there to drink palm-wine.

Surely Saki was the hometown of Mogunkorokin's
father.

The first occasion on which Ogun walked the
streets of Ire

Was when he was passing through the town.)

.....)

16

Criterion (b): Chanting ability.

(i) Voice production: The ijala-chanters who are judged to be outstanding in accordance with traditional standards are those whose chanting performance comes very close to melodious singing. Each of them has a good voice and he knows how to use it. The following types of voice have been noted: tenor; baritone; contralto or male falsetto.

There is an audible ring in the voice of the skilled ijala-chanter and this is apparently produced through the artist's habitual diversion of the vocal sound waves to his

-
15. This means: 'You and I have different fathers. I don't know who taught you this particular oriki. The fault may be his, not yours. What I know is that the correct version of the poem is as follows.....'
16. The points made in this section will be best appreciated by listening to tape recordings of ijala chants.
17. For example, the following ijala artists are judged to be outstanding in the technique of ijala-chanting: Abiona Ajala of Ogbomoso; Olagoke Ajao of Ibadan; Monianuola Oyawale of Ibadan; Adeniran Adejori of Gbongan.

nasal cavities where the volume of sound is increased by resonance. One of the author's informants, a practising¹⁸ ijala artist of acknowledged merit, categorically declared that one of the traditional precepts given to ijala-chanting pupils is 'Imú l'à í-rán kọ 'rin òfúdan.' (We make full use of the nasal cavities in ijala-chanting.) The fewer the vocal faults in an ijala artist's rendering of ijala chants, the higher the rating of his skill in performance, and the greater his chances of being widely acclaimed as a sweet-voiced chanter (oníjálá olóhùndídùn). Over and over again, the author's informants told him: 'Ohùn ìjálá gbòdò súnmọ orin-kíkọ; t'ó bá súnmọ ọrọ-sísọ, a jẹ pé ohun aláré náà kò dùn ni.' (The sound of an ijala-chanting performance must approach good singing; otherwise we must conclude that the chanter hasn't a sweet voice.) Breathy tone, guttural tone, metallic vocal quality and gruffness are regarded as faults in ijala-chanting performances, just as they are in singing.

The voice must not be forced, the vocal organ must not be overworked; the ijala-chanter should perform with a relaxed effort. Although the vocal cords are naturally stretched tight before we can either speak or sing, nevertheless those who chant ijala with obviously constricted

18. Moninnuola Oyawale, Ilé Kowéè, Ibadan.

vocal cords are rated as poor ijala artists. Of the good Ijala chanter it is said: 'Ara bíbalẹ̀ l'ó fí ñsun íjálá; íjálá rẹ̀ súnmọ̀ orin; ó ñfà á gùn, ó sì ñkù ú rì-rì-rì-rì; ó tí dẹ̀ ọ̀nà ọ̀fun rẹ̀ sílẹ̀; hòrò imú rẹ̀ sí là sílẹ̀; ọ̀nà méjì l'ó tí ñsọ̀rọ̀; b'ọ̀rọ̀ tí ñjádẹ̀ l'ẹ̀nu rẹ̀ nàà ní ó ñjádẹ̀ ní hòrò imú rẹ̀.' (He feels at ease as he chants ijala; his ijala is close to singing; he lingers on the final syllables at phrase-ends, and he deliberately shakes his voice in the suspensory pauses; his throat is relaxed and his nasal cavities are wide open; sound emanates freely from two sources in him, namely, his mouth and his nostrils.)

The rendering of ijala chants in the manner of recitation is regarded as a fault to be avoided. The skilled ijala artist aims at a song-like effect despite the irregular rhythm of his chants. Disjointed phrasing and halting delivery are disapproved. Poetical continuity and fluency of performance are the things that are lauded. And this is why the point is repeatedly made that the good ijala chanter habitually controls his breathing action so well that he is capable of effortlessly singing sustained notes and whole sentences as units of musical phrasing.

(11) The Ijala chant melody: As in traditional Yoruba chanting and singing generally, the ijala chant melody follows the speech contour. The frame of the melody is provided by the frame of the speech tones of the words. The rhythm of the ijala tune follows the rhythm of the word-groups, and the relative duration of

the notes of the ijala tune, by and large, reflects the relative duration of the syllables in speech. Song-like regularity of pulse is absent from the chanting.

In the performance of ijala chants one can often hear certain embellishments which may be described in European musical terms as vibrato or tremolo. These are deliberately brought into play by the ijala artists. But in this connection we may note that what sounds as glissando is merely one of the inherent characteristics of Yoruba speech, the tone glide which occurs over single syllables in words like 'náà', 'máa', 'fùú' etc.

Criterion (c): The ijala artist's use of drum music in an ijala-chanting session:

The best ijala performers make use of drum music whenever they are chanting on an important occasion. It is the special type of drum music called ìlù ọḍẹ (hunters' drum music) that is employed, and this is produced on the appropriate set of drums by a band of drummers. The ijala chanter refers to the leader of the band as 'onílù mi' (my drummer) or 'onílù orin mi' (drummer to my chants). The ijala artist has a choice of appropriate types of drums; dùndún or àdàmò or aféré or àgèrè.¹⁹ The distinctive drum music for the execution of dances by the devotees of the

19. See articles by Oba Alaiyeluwa Adetoyeṣe Laoye Kinni, The Timi of Ọḍẹ, on the subject of Yoruba drum music, published in Ọḍḍ No. 7 (1959)

god Ogun, particularly the hunters, is that of the àgèrè drum. Even when a dùndún or àdámò band is employed by the ijala artist, it is the hunters' special music that is usually produced on the drums, the dominant strain sounding something like "gbọn ta kí ta, gbọn ta kí ta, ìrididán, òi dón, òi dón, gbọn-un, gbọn-un; Yáa wáà bú; iwọ gbóná dan? iwọ tutù dan? o ò lè b'Ologbojò sẹ; ìran l'ọ wá wò." ²⁰

Before the ijala artist starts chanting, his drummer performs in order to urge him on or to inspire him to give unrivalled ijala entertainment at that meeting. An initial solo performance ²¹ is very common; in this the drummer renders in the talking drum language the ijala artist's principal oríkì phrases, thus cheering him tremendously and putting him in great form for the ijala-chanting.

At intervals during the ijala artist's chanting turn, ²² the chanter starts a short lively song having a refrain. While the audience are singing this refrain, the drummer plays drum music as an accompaniment. Even though the singing

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20. This verbal imitation of the musical strain is based on what the different drum beats might be saying in the talking-drum language. Here, after a series of onomatopoeic words, we have 'Yaa wa bu u etc.' which is a sequence of five sentences meaning "Come quickly to take your own share. Is the poisonous drug hot indeed? Or is it cold? You cannot beat Ologbojo in this contest. You're no better than one of the spectators."
21. This solo performance is sometimes interrupted by a flutist blowing shrill notes, representing the ijala artist's oriki, from a short flute called ekútú, made from a bushbuck's horn.
22. See Chapter I and Chapter III of this thesis.

interlude is usually short, some members of the audience, and sometimes the ijala-chanters themselves, quickly seize the opportunity to dance to the drum music and the singing. This is one reason why the ordinary members of the audience tend to prefer the ijala performance of an ijala artist who is assisted by a drummer and his band rather than that of a chanter who has no drummer.

Having thus given what he believes to be a balanced account of the background of Yoruba ijala, the author here closes the first part of his thesis and turns to the task of setting out, in the second part, representative examples of ijala chants in original texts with English translations.

Chapter VI.

REPRESENTATIVE EXAMPLES OF IJALA CHANTS WHICH ARE VERBAL SALUTES TO PARTICULAR LINEAGES

Caveat:

The ijāla texts presented here are simply examples of chants of their type on the stated themes. They have been obtained on one occasion from an individual, typical ijala-chanter.* The text of each salute here is by no means exhaustive. On another occasion, the same ijala-chanter may add more to this text, or fall short of it, according to his ability to recollect the salute on that occasion. And if the author had obtained the texts from some other typical ijala-chanter, slight differences might appear both in the wording and in the length of each piece, depending on how detailed or extensive is the tuition already received by the artist in these salutes and on how far the artist was in good physical and mental condition to remember accurately all the lines of the required chants.

The ijala texts in this part of the thesis are set out in the ordinary Yoruba orthography. This means that, occasionally, sounds audible in the chant are not represented by letters, e.g., occasional intervening glides between words

* Adigun Alogunlofun, a master ijala-artist born and bred in Ile Ajolodo in Ibadan.

audible in speech are not represented in these transcripts though they have been represented in the examples quoted in Chapters IV and V. Furthermore there are instances where the vowel heard in the chant is represented in the transcript by a different vowel, e.g., the 'I' in 'Olu Igbo' of the transcript represents a 'U' sound in the chant as it is heard: 'OluUgbo'.

The English Translation lines of the ijala are not numbered consecutively in their own right but solely in accordance with the need to show a clear correspondence between them and the lines of the original Yoruba text.

There are explanatory notes after the texts, in each chapter. *Every line on which there is an explanatory note has been marked with an asterisk.

SALUTE TO THE OLUFÈ LINEAGE

1. We used not to wait, standing,
2. To greet people at Ifẹ whose king was styled Qqni.
3. We used not to wait and stoop
4. To greet people at Ifẹ whose king was styled Oore.
5. We used not to wait and prostrate ourselves
To greet people at Ifẹ whose inhabitants were reptilian
creatures.
6. I waited, standing, to greet people at Ifẹ whose king
was styled Qqni.
7. I waited and stooped to greet people at Ifẹ whose king
was styled Oore.
8. I waited and prostrated myself to greet people at Ifẹ
whose inhabitants were reptilian creatures.
9. Offspring of the millipede.
10. Offspring of the earthworm.
11. Offspring of the Wagtail by the city gate.
12. Offspring of He-who-owned-the-lateral-root-across-the-path
Which-fixed-itself-firmly-in-the-earth-as-if-with-a-magic
staple.
13. Offspring of He-who-had-an-exhibition-ground-for-cowards'
corpses.
14. Abu does not eat ògúnşèrè.
15. Come with me to my house.
16. Come and eat kapok-tree leaves.
17. Offspring of He-who-had-an-exhibition-ground-for-cowards'
corpses.

ORÍKÌ ÌRAN OLÚFÈ

- * A ìí dúró o.
- * K'á kí 'ọ̀n ní 'Fẹ̀ Ọ̀nì.
- A ìí bẹ̀rẹ̀.
- * K'á kí 'ọ̀n ní 'Fẹ̀ Oòrẹ̀.
- * 5 A ìí dọ̀dọ̀bálẹ̀ k'á kí 'ọ̀n ní 'Fẹ̀ Lẹ̀mbẹ̀bẹ̀.
- Mo dúró mo kí 'ọ̀n ní 'Fẹ̀ Ọ̀nì.
- Mo bẹ̀rẹ̀ mo kí 'ọ̀n ní 'Fẹ̀ Oòrẹ̀.
- Mo dọ̀dọ̀bálẹ̀ kí 'ọ̀n ní 'Fẹ̀ Lẹ̀mbẹ̀bẹ̀.
- * Ọ̀mọ ọ̀ọ̀kùn.
- * 10 Ọ̀mọ ekòlọ̀.
- * Ọ̀mọ Ológoşẹ̀ ọ̀nà ilódè.
- * Ọ̀mọ Onígbòngbò-ọ̀nà-t'ó-de'ra-'ẹ̀-l'ábà-pinpin.
- * Ọ̀mọ Anítẹ́ọ́jo.
- * Àbú ìí j'ògúnşẹ̀rẹ̀.
- 15 K'á lọ ilé.
- Kí o lọ rẹ́e j'ẹ̀gungun.
- Ọ̀mọ Anítẹ́ọ́jo

18. Traveller bound for Ado but found on the road to Akeyo.
19. I will wash only my head, not the whole of my body with soap.
20. I have washed only my neck, not the whole of my body with a sponge.
21. It is from the backyard of Adelawẹ's house that a certain stream takes its source.
22. Your crowns are numberless.
23. The King's crowns are massive crowns.
24. It was Oruru's crown that was taken and given to the Alaafin,
25. Oruru, offspring of Those-~~whe~~-ate-saltless-meals-insipidly.
26. The Olufe, also called the Qqni.
27. A personage dreaded everywhere in our land.
28. Ifa-ade.
29. Yelere.
30. Ifa-ade, offspring of a cult-head wizard who beats out oriki phrases,
From a talking drum, in the eminent cult of witches and wizards,
It And who actively dances with other devotees to the igbìn drum music,
From the town to the orisa's sacred grove.
31. From indoors I heard the sound of the igbìn drum.
32. Balufonade, I also heard the sound of the igbìn drum outdoors.
33. I went out to see the display.
34. Outdoors I found no drummers.
35. I found no dancers.
36. An albino saw me.

* Èrò Àdó l'ọ̀nà Akẹ̀yọ̀.

* Orí ng ó wẹ ng ò wẹ'sẹ.

* 20 Ọ̀rùn n'mo wẹ ng ò wẹ kà̀nìnkà̀nìn.

* È̀ìnkùlẹ̀ Adélawẹ l'omi tééré ti í-wá.

Adé rẹ ò ní 'ye.

Adé òlálá l'adé ọ̀ba.

* Adé Ọ̀rùrú l'a gbà f'Áláfín -

* 25 Ọ̀rùrú ọ̀m 'Ajàtéyàngìyàngì.

Olúfẹ Ọ̀nì

È̀rù jẹ̀jẹ ní gbogbo 'lẹ̀kílẹ̀.

* Ifá-adé.

* Yélẹ̀re.

* 30 Ifá adé ọ̀mọ̀ akẹ̀iyẹ̀ tí ndájà lórí igi wọ̀mù mo bá 'ọ̀n jó
'gbìn lọ 'bòòsà.

* Mo gbọ̀ kinjìn n'lé.

* Balúfọ̀nadé mo gbọ̀ kinjìn l'óde.

* Mo lọ rẹ́e wòran.

Mo d'óde ng ò bá onílù.

35 Èmi ò bá oníjó.

Àfín rí mi.

37. The ablino beat me.
38. The cripple stretched his long arm.
39. And slapped me on the mouth.
40. I quickly turned round and returned to our house.
41. I got home and found eight visitors.
42. I offered them food.
43. They said they would not eat.
44. I offered them drinks.
45. They said they did not wish to drink.
46. I went to the market to look for a palm-oil-seller.
47. I found no palm-oil to buy.
48. I went to the market to look for a bean-cakes-seller.
49. I found no bean-cakes to buy.
50. Those which I found in the market
51. Had been, it seemed, fried in palm-kernel oil.
52. The whole house was full of prophets' voices.
53. Mogbo blessed with profit-making luck in business
Carry on with your trade in palm-kernel-oil.
54. I will carry on with my trade in palm-kernel-oil.
55. Who would trade in palm-kernel-oil.
56. And not appear bright-eyed, hale and hearty,
Offspring of Adikun, a slave from Ilawẹ?
57. So much for this lineage.
58. Such is the oriki of the Olufẹ lineage.

Àfín nà mí.

Arọ ẹ'ọwọ gbọgbọ.

Ó 'i gbá m' l'ẹnu.

* 40 Mo yí bírí mo padà ẹhìn mo re 'lé wa.

* Mo dé 'lé mo bá 'lejò méjọ.

Mo ní nwọn ó jẹ.

Nwọn l'awọn ò jẹ.

Mo ní nwọn ó mu.

45 Nwọn l'awọn ò mu.

Mo w'élépo d'ọjà.

Ng ò r'ẹpo bẹ.

Mo wá 'lákàrà d'ọjà.

* Ng ò r'akàrà yàn.

* 50 Èyí tí mo bá l'ọjà.

Bí àdì l'ó rí.

* Gbogbo 'lé nýán dandan.

Mògbó ịsòwòjèrè, 'wọ ẹ'òwò àdì.

K'emi ẹ'òwò àdì.

55 Taaní ó ẹ'òwò àdì,

* Tí ò ní ẹ'ojú rèderède, èrò Adíkún ẹrú Ìlawẹ?

Àwọn eléyiini báun ni.

Olúfẹ náà ní jẹ báun.

EXPLANATORY NOTES

1. 1. A: 'We' i.e. Ọyọ people.
ìí dúró: i.e., while passing through Ile Ifẹ on their way to some other place.
- 2-5. The idea is that there were three distinct towns called Ifẹ in the olden days.
4. Oòrè: today, it is the king of Ọtùn in the Ekiti part of Yorubaland who is styled 'Oòrè'. An alternative explanation of 'Ifẹ Oòrè' is 'Ifẹ of the spirits of the underworld' on the basis of the word 'oòrè' which means 'spirit': oòrè rẹ ti lọ = he is dead; his spirit is gone.
5. Lẹmbẹbẹ: from the verb 'lẹbẹbẹ' meaning 'to lie prostrate'.
- 9-10. òòkùn, ekòlò : reptilian creatures.
11. Ológoşé ọ̀nà ìlódè: probably a reference to a look-out who was stationed near the Ifẹ city gate and was nicknamed 'The Wagtail'.
12. Onígbòngbò-ọ̀nà etc: probably a reference to an Olufẹ (King of Ifẹ) who forbade the uprooting of a certain tree by the roadside.
13. ojo: cowards: In war time, all able-bodied male adults were conscripted. Deserters were regarded as cowards and executed in the Olufẹ's palace.
14. Àbú: He-who-is-often-abused: i.e., a slave. A nickname for the first Olufẹ who was a slave; it is now applied

to every son or daughter of the royal lineage at Ile Ifẹ. ògúnṣèrè: the reference is to the leaves of the 'ògún-ṣèrè' tree, a tree whose leaves are broad and shaped like hands with outspread fingers, they are used by some people as the major ingredient for a type of vegetable soup.

18. Àdó : another name for Ìbíní (Benin City).

Akẹ̀yò: the reference is to the land of the Ọ̀yọ, the people having 'ẹ̀yò' facial marks synonymously called 'gòmbó'.

19-20. A reference to the reputation that the royal family in Ile Ifẹ had for preferring to use medicinal charms in water to wash all misfortune from every member once and for all, rather than to use medicinal charms in bath soap for daily use in bathing with a sponge in order to ensure freedom from ill.

21. Adélawẹ: one of the Olufẹs. The name's components are Adé-ní-àwẹ; 'awe' is a large clay vessel used as a water-container in an 'oriṣa' shrine. The name means: The crown is sacred; the crown has an àwẹ like an oriṣa's shrine.

24. Òrùrú: better known as Mọ́lúfónadé Òrèèlú (a name meaning - a light-skinned man popular all over the town) and praisenamed 'ọmọ Kẹ́lawẹ' (i.e. offspring of the god Oriṣaala). He was the firstborn child of Ọ̀kànbí who

himself was Oduduwa's firstborn son.

The story is told that, on the death of Qkanbi, out of his legacy distributed by divination, Mplúfónadé's lot consisted of all the crowns of their deceased father while Qranyan's share was the entire landed property. It was one of the crowns that Qranyan playfully snatched from Mplufónade's head and placed on his own head, saying, 'You have enough and to spare. I will take this away.' Mplufónade was annoyed but because of the entreaty by the other members of the family, he allowed Qranyan to depart with the crown to Qyó Ilé where he (Qranyan) was the reigning king (Alaafin).

25. àtẹ́: saltless food: worshippers of the god Oriṣaala were forbidden by the god to eat salt.
28. One of the Olufẹs.
29. An oríkì for him. The 'oriki' means 'One-who-is-as-pretty-as-a-picture-or-a-carving': Yě-ni-ère (literally: this one is a carved image).
30. akeiye: akọ ẹiyẹ. This is the code title ('male bird') for the head of a sorcery cult.
ìgbìn: this is a special type of drum, sacred to the god Oriṣaala or Qbatala.
wòmù: the sound of the concluding portion of the dominant strain in the ìgbìn drum music.

31. kinjìn: the sound of the initial portion of the dominant strain of the 'ìgbìn' drum music.
32. Balúfónadé: another name for Mólúfónadé. See the note on 1.24 above.
- 33-40. This is a reference to the traditional boarding of disabled or defective persons in the Oriṣaala shrine in the king's palace at Ile Ifẹ.
- Cf. Dr. O. Johnson, The History of the Yorubas, p.27: "albinos, dwarfs, the lame, hunchbacks, and all deformed persons generally are regarded as sacred to this god" (Oriṣaala the god of creation).
- The 'ìgbìn' drums were being beaten by the albino and the cripple, whereas the inquirer was expecting to see able-bodied professional drummers. Hence their annoyance with him and their assault on him.
- 41-49. This is an allusion to witchcraft and wizardry practised by the Olufẹs and their relations. It is believed that witches and wizards drink a lot of palm-oil and eat plenty of bean cakes.
50. èyí tí: those which: i.e., the bean cakes looked black, as if they had been fried in palm-kernel-oil.
52. ńyán dandan: literally, 'were yawning compulsorily', but idiomatically, 'were pronouncing prophetic statements'. Cf. Yio ṣẹlẹ dandan = It shall surely happen.

56. Àdíkún: Mọlúfónadé's mother was known by the name Àdíkún. She was brought to Ile Ifẹ as a slave from the town of Ìlawẹ near Ìkòlẹ Ekiti, having been given as a gift to Ọkànbí by the King of Ìlawẹ, the Onílawẹ. Ọkanbi allocated her to service duties in the Oriṣaala shrine in his palace, although she was also one of his wives.

There is a story that one of the children born to Ọkanbi by Adikun was Èṣù and that the reason why palm-kernel-oil is said to be disliked by the god Èṣù is that Adikun traded in palm-kernel-oil which was originally called 'yánkò' in those days but which got a synonym 'àdí' from Adikun's name. Therefore, to avoid rudely calling his own mother's personal name, Esu entirely refrained from palm-kernel-oil.

SALUTE TO THE ONIKOYI LINEAGE

1. Olugbon Agbe, man of war resorting to theft on the
left-hand side,
Offspring of a titled woman in the society of circumcisers.
2. The elephant grass does not grow in the forest but in
the farm clearings.
Man of war carrying sheaves of arrows.
3. Gunyandemi, an elderly man tilling his farm.
4. Rokademi, offspring of Eruuku.
5. Who ever fought a war for the Eṣṣo in their absence?
6. Offspring of He-who-owned-one-unique-arrow, Ogiriolu.
7. Man of war carrying large numbers of arrows.
8. Plenty of agony-inflicting power.
9. The Scarlet-breasted Sun Bird which lives in houses
having palm-frond roofs.
10. As well as in houses having broad leaf roofs.
11. As long as the Sun Bird remains a migrant bird,
Olukoyi would not cease to wander about a-warring.
12. Iyeke Igede, offspring of Gbon-n-kaa.
13. When you were surprised by the enemy in an open forest
tract,
14. You changed yourselves into forest trees.
15. When you were surprised by the enemy in a savannah tract,
16. You changed yourselves into savannah grass.
17. And when you were surprised by the enemy in a tract
full of disused ant-hills,
18. You transformed yourselves into ant-hill mushrooms.
19. You are known as people who sometimes stay at home,
20. Sometimes live in the open forest,

ORÍKÌ ÌRAN ONÍKÒYÍ

* Olúgbón Àgbé ọmọ olè l'ósi ọmọ erelú abẹ.

Èrùwà gb'oko má sùn 'gbé ọmọ ẹrù ọfà.

* Gún-'yán-dè-mí ọmọ 'Gbà-r'oko -

* Ro-'kà-dè-mí ọmọ Èrúukù.

* 5 Taani ja'gun'ilẹ d'ẹsọ?

* Ọmọ ọlọfà kan, Ògíríolú.

Ọmọ apó titi.

* Èbiri titi.

* Àròni gbé 'lé imọ.

10 Gbé 'lé eléwe.

Àròni ọ gbé 'lé, Olúkòyí ọ simi ogun lílọ.

* Ìyeke Ìgèdẹ ọmọ Gbòn-n-kàà.

* Ogun l'ó ká nyin mọ 'gbó.

L'ẹ d'ará igbó.

15 Ogun ká nyin m'ọdàn.

Ẹ d'èrò ọdàn.

Ogun ká nyin mọ mọkítì.

Ẹ d'olú eesun.

Ẹ nj'ọmọ gbé 'lé.

20 Ọmọ gbé 'gbě.

21. Sometimes live in 'transition woodland' tracts,
22. Sometimes live in the streets,
23. Sometimes live on the farm,
24. Sometimes live at Aawę.
25. Sometimes live at Aagba,
26. Sometimes at Kqbai,
27. Sometimes at Ogbomqşq,
28. Sometimes at Ile Ifon,
29. And sometimes at Kuta.
30. Men of war carrying sheaves of arrows.
It is usual for a family to have only one place of refuge.
31. The water-lettuce is what prevents the bird's feet from
touching the pool's water.
32. The squirrels' favourite creeper is what keeps troubling
the waters of the River Qba.
33. Were there no water-lettuce plants preventing the bird's
feet from the pool's water,
34. Were there no creepers disturbing the waters of the
River Qba,
35. Where would we now find slaves for sacrifices to the Qba?
36. To the Qşun?
37. And to the Ajagun?
38. All the seven orişa-groves at Ire,
39. Which are situated at the end of a cul-de-sac,
40. They don't eat pounded yam.
41. They don't eat maize gruel.
42. As each new day dawns,

- * Ọmọ gbé 'jù.
Gbé 'gboro.
Gb'óri oko.
- * Gb 'Aáwé.
- * 25 Gb 'Aágba.
- * Gbé Kòbàì.
Gb' 'Ogbòmòşó.
- * Gbé 'Lé Ifón.
- * Gbé ti Kúta.
- * 30 Òkè kan l'à í-lé 'ni í-tì sí, ọmọ ẹrù ọfà!
* Ojú-oró ni ò jẹ 'sẹ ẹiyẹ ó tó 'mi.
Ìtàkùn ọkéré ò j 'omi Ọbà ó tòrò.
Ojú-oró ì-bá jẹ 'sẹ ẹiyẹ ó tó 'mi.
Ìtàkùn ọkéré ì-bá j'omi Ọbà ó tòrò.
- * 35 'Bo l'à bá r'óun mú B'Ọbà?
Mú b'Ọşun?
Mú b'ajagun?
'Bòòşà méjèje Ìrè.
Tí mbẹ ní 'pẹkun òpópó.
- 40 Nwọn ìí j'iyán.
Nwọn ìí j'ẹkọ.
T'ójúmọ mọ.

43. They send a message requesting war.
44. To the King.
45. The King turned down the request.
46. The King did not embark on any war.
47. The oriṣas remained on the same spot.
48. They did not budge an inch.
49. The King ordered that the current year should be devoted
to the preparation of magical concoctions,
50. And the following year should be spent on the preparation
of medicinal charms to ward off all
enemy missiles from their warriors.
51. It mattered not if 'twas three years thence.
52. They would be ready to wage war.
53. The King had the requisite courage and skill for war.
54. As soon as war is declared, war which strikes trepida-
tion and astonishment into the
ordinary citizen,
You don your warriors' dress,
55. To wage the war and bring home many slaves,
You men of war resorting to theft which we sometimes
call 'tefeteṣe',
56. Persons engaging in war in daylight hours but burglary
at night.
Having to wage war so often and so long, you cannot
help dabbling a little in burglary.
57. So they waged war on the right-hand side,
58. And they burgled on the left-hand side.
59. They used not to steal yam tubers or maize grains.
60. But if a villainous kidnapper had a beautiful baby girl
by his side,
61. They would steal it.
62. One carried affectionately in turn by many people at Igbon
Man of war resorting to theft on the left-hand side,
offspring of a titled woman in the
society of circumcisers.
63. Such is the oriki of the Olukoyi lineage.

Ogun n' nwọn í-tọrọ.

Lọwọ Qba.

* 45 Qba kọ.

Qba ò sí 'gun.

Oòsà ò sí 'kọ.

Nwọn ò pẹsẹdà.

* Qba ní á f'ọdún ní k'àgbo.

50 F'ẹmíi s' oògùn ọwọ.

B'ó s'ọdún méta òní.

Ogun yá.

Ogun mbe lọwọ Qba.

* Jẹní ọbẹbẹ ogun l'ẹ rí l'ẹ bẹ 'abẹ aṣọ.

55 Àjàkẹrúwọlú ọmọ olè tí jẹ tẹrètẹrẹ.

Ọmọ ogun lósán, ọmọ olè lóru, ogun ò lè pọ tó bá yíí
ki ẹ mọ f'ọmọ ole diẹ kun u.

* Ni 'ọn bá njagun lẹtun

Ni 'ọn bá njalè lósi

* Nwọn íí jí 'su, nwọn íí j'agbàdo.

* 60 Bí sànmọmí tẹ 'mọ ilẹ t'ó j'obínrin t'ó dǎa

Nwọn ó gbé e lọ.

Àgbégbàń'Gbón, ọmọ olè lósi, ọmọ erelú abẹ.

Àwọn Olúkòyí ní í-jẹ báun.

EXPLANATORY NOTES

1. Olúgbón: this is the title of the king of Igbón, a small town near Kabba. Onikoyi is said to be a native of Igbón.

Àgbé: this is the totem of the Onikoyi lineage. Cf. Dr. O. Johnson, op.cit., p.86.

Erelú abẹ: the reference is to Onikoyi's mother.

omọ olẹ: the word is used here not in the sense of 'a child', or 'an offspring', but to mean 'person associated with.....' or better, 'man of war resorting to.....'

A very clear example of this usage of the word is in the sentence: 'Mo là iṣu náà sí méjì omọ ògbèrèngèdè' which means, literally, 'I split the yam-tuber longitudinally into two parts omọ broadly exposed', but idiomatically, 'I split the yam-tuber longitudinally into two parts with the yam's interior broadly exposed.' Here the action of splitting is thought of as being associated with the broad exposure of the yam-tuber's interior.

Onikoyi was Field Marshal to the Alaafin and his warriors were notorious for their acts of plunder.

3. Gúnyándemí: this nickname means 'Prepare pounded yam for me against my return.' Tradition says that this nickname was given to a certain Onikoyi (King of Ikoyi Town) because he was an indefatigable farmer who would

merely say what lunch should be prepared for him and would hasten to the farm without proper breakfast.

4. Rokàdèmi: a nickname for an Èṣṣo's son. The Èṣṣos were the warriors in the service of Onikoyi. This means 'Prepare okà for me against my return.' Okà is a Yoruba dish prepared by kneading yam flour in boiling water in a pot. Èrúùkù: the nickname of an Èṣṣó; it is the Yoruba name for a certain bird.
5. The answer is 'No one; the Èṣṣo themselves always fought their wars.'
6. Ògírí Olú: the nickname of another Onikoyi; it means 'The alert king'.
8. èbirì: poison applied to arrows and causing agony to the victim.
9. Àròní: the nickname for one of the Èṣṣos, it is the Yoruba name for The Scarlet-Breasted Sun Bird. This Èṣṣó was the physician of Onikoyi.
11. This is a reference to Aròni's activity in continually roving about in Yorubaland, seeking new peoples to owe allegiance to Onikoyi after their subjugation in war.
12. Ìyeke Ìgèdé: the nickname of one of the Onikoyis. Gbòn-n-káà: one of the Esos.
13. nyín: this pronoun 'you' refers to Onikoyi and his warriors.

21. ijù: 'transition woodland'. Cf. Buchanan and Pugh, Land and People in Nigeria (U.L.P.1955), p.35.
24. Aáwé: a small town very close to Qyq.
25. Aágba: now a village near Írágbijí.
26. Kòbàì: now a village about 20 miles north of Qyq.
28. Ilé Ifón: a small town near Oşogbo.
29. Kúta: now a large village near the town of Ìwó.
30. The inference is that by having many places of refuge, the Èşós were a nuisance to their enemies.
- 31-35. This is an indirect way of saying that the Alaafin (King of Ọyó) restrained Onikoyi from carrying out a proposed massacre of the inhabitants of certain towns. In retrospect, this is seen as a blessing, creating in those towns a reservoir of slaves for human sacrifices to the gods.
45. The King would never agree to rush into a war of aggression, there must be due preparation. The name of the Onikoyi of this allusion is Adegunşola.
49. àgbo: magical concoctions to be added by the warriors to their bath water to render themselves invulnerable to enemy arrows.
54. Jèní ọ̀bẹ̀bẹ̀: oriki of war; cf. the noun 'jìnnìjìnnì' meaning 'panic' and the verb 'bẹ' in the context 'bẹ yoyo' meaning 'to be bright-coloured'. Yoruba warriors

traditionally wore 'aṣọ iná' (flame-red attire) 'ẹwù ẹjẹ' (blood-red clothes) for war. Hence, war is called 'òbẹbẹ' (he-who-causes-fright-through-the-bright-red-clothing-of-the-warriors).

57. 'on: nwon: they. The change from the Second Person Plural 'ẹ' to the Third Person Plural is for variety in style.
59. In other words, Onikoyi's warriors were kidnappers par excellence.
60. Àgbégbàń'Gbón: probably the full form of the 'Àgbé' of 1.1.

SALUTE TO THE OLUOJE LINEAGE

1. Citizen of Oje, offspring of ancestors featuring two sets of triplets.
2. Offspring of Those-who-killed-a-dog-to-use-its-skin.
3. Darling child, offspring of triplets, forbidden by taboo to eat weaver-birds.
4. Offspring of Layimese who was invited to assume a chieftaincy title.
5. Offspring of the stubborn sire unyielding as okro leaves to potash substitute.
6. Offspring of A-dweller-in-a-glass-house-fond-of-throwing-stones.
7. Surly sire who disregards the entreaties of his suppliants.
8. When a woman nurses camouflaged jealousy,
9. We must conclude that she has thereby ruined her life,
10. Let him rain abuses on me, He-who-has-many-defects-on-his-body.
11. Quiet, easy-going man of blessed memory, having oceans of liquor in his house, setting bounds to quarrels in his household.
12. Offspring of He-who-killed-a-dog-near-the-fireplace.
13. Offspring of He-who-killed-a-slave-at-the-entrance-to-the-compound.
14. The dog's carcass was dripping fat onto the fire,
15. While the slave was writhing in pain.
16. I would not eat the dog of the slave
17. Who was gagged with a peg.
18. It is true that Fijabi was father to Oyewusi,
19. And that Oyewusi was a son of Fijabiade.
20. He belonged to the Oje Onpetu lineage.
21. It was from Ogbomq̣q̣ that his father hailed.
22. He belonged to the Oje Onpetu lineage.

ORÍKÌ ÌRAN OLÚÒJÉ

- * Ará Òjé, ọmọ okò méjì.
- * Ọmọ Apajáfúnwọnráwọ.
- Èlà ọmọ òkò, ng ò gbọdọ j'ẹran ẹgà.
- * Ọmọ Láyimesé àpèjoyè.
- * 5 Ará Wọn-in Ìlasà-ò-gb'aró.
- * Ọmọ Búnibúni Abèébúwùntìwùnti
- * Òṣónú ilé, baba ò gbààlọ.
- * Obínrin j'owú ọrẹrẹ.
- * À l'ó b'ìṣe 'ẹ jẹ.
- 10 Jẹ nwọn ó máa bú mi, Abèébúwùntìwùnti.
- * Òmìnì-ùn-t'ó-kú Arótíwẹ Aṣààlà ìjà.
- Ọmọ Apajábiná.
- Ọmọ Apoluwọsátètèkàn.
- * Ọmọ Ajánkán-mi-ná.
- * 15 Ọmọ Oluwọ-ńjòwèrè-pàtà.
- * Èmi ò ní j'ajá oluwọ.
- T'ó jẹ 'kere l'ẹnu.
- Bẹẹ ni Fìjàbí n' baba Oyěwùsì
- Oyěwùsì ọmọ Fìjàbíadé.
- * 20 Ará Òjé l'Onpetu ni
- * Ògbómẹṣọ n'baba wọn ti ṣẹ tẹlẹ.
- Ará Òjé l'Onpetu ni.

23. Offspring of He-who-prepared-poisonous-drugs-and-applied-these-to-warriors'-arrows.
24. Offspring of He-who-forged-warriors'-arrows-without-steeping-them-in-poisonous-drugs.
25. Person who saw agbigbo birds which stealthily reached and ate the sacrificial palm-nuts in the sacred grove.
26. If the offered liquor was good, at Oje,
27. Their father would accept and drink it.
28. If the offered liquor was bad, at Oje,
29. Their father would accept and drink it.
30. Offspring of He-who-often-said: 'It's only in a miser's house that liquor turns sour after keeping too long.'
31. Offspring of He-who-daily-drank good liquor gourdfuls poured into one calabash basin where it would whirl round in eddies...
32. Pestles are vertically raised and vertically thrust into mortars
In pounding exercises.
33. A tributary flows into a river at right angles.
34. People waded up the river in the forest of Onpetu.
35. A dog whose dress was tight-fitting all around.
36. Egi leaves pieced together to form a toro robe in the bush.
37. He who wades upstream or downstream excessively,
38. If he persists, he will one day encounter Olueri, the King of the Rivers' Waters.
39. Quiet easy-going man of blessed memory,
Having oceans of liquor in his house and setting bounds to quarrels in his household.
40. Such is the oriki of the Olu Oje lineage.
41. To continue with the salute to the Olu Oje Onpetu lineage.
42. Offspring of Layimese who was invited to assume a chieftaincy title,
Because of a chieftaincy title, he went to Oje.

Qmọ Ẹ-'oró-rọ-ikú.

Qmọ Àìṣoró-rọ-ikú.

* 25 Qmọ Àgbìgbò-sún-gèrègèrè-jẹ'yin ibòrìṣà.

* Ọtí dǎa l'Ọjě.

Baba àwọn ó gb'ọtí mu.

Kò dǎa l'Ọjě

Baba àwọn ó gb'ọtí mu.

* 30 Qmọ ọtí gbé 'lé ahun í-kan.

Qmọ ọtí igbájẹ a-pòòyì-ràn-in-ràn-in.

* Lòoró ni nwọn í-f'qmọ odó f'odó.

Òoró ni nwọn í-f'qmọ odò f'odò.

* Òoró ni nwọn í-tọ-dò l'Ọ̀npetu.

* 35 Ajá abasọkóle.

* Tòrò qmọ abà l'ọ̀nà ègì.

Ẹn'tí bá ntọ 'dò l'atọ̀jù.

* Tí kò bá ṣiwọ a b'Ólúẹ̀rì pàdé n'jọ kan

Òmìnì-t'ó-kú Arọ̀tíwẹ̀ Aṣààlàìjà.

40 Àwọn Olú Ọ̀jé ní í-jé báun.

Tí nwọn bá tún nọ' Olú Ọ̀jé l'Ọ̀npetu.

Qmọ Láyimesé Àpẹjoyẹ, 'torí oyẹ l'a r'Ọ̀jé.

43. In order to be crowned King, he had to go to the River
Yemetu.
44. He was duly crowned,
45. And duly proclaimed a paramount Chief.
46. Consequently he gained more honour.
47. Saturated with glory,
48. Dressed in flaming robes,
49. Clothed in gaudy attire,
50. He returned home
51. Frequent traveller on the dusty road which led to Qyo land.
52. Person familiar with three rocks on the road to Lalamese.
53. One of them obstructs me on my return journey.
54. Another urges me to go quietly along.
55. The third asks me, in view of my foolishness
56. And my alleged ignorance of the way,
57. Why I have come to Lalamese Town.
58. My father was a man of great honour,
59. Honour almost as huge as a hill.
60. Oje climbed the hill of success.
61. They rejoiced and rejoiced.
62. On the day that Olayimese.
63. Would climb onto the mortar of death,
64. They would say a terrible loss had afflicted them.
65. Our grievous loss is the cause of our repeated sighs.
The demise of the quiet easy-going man of blessed memory.
Who had oceans of liquor in his house and who set bounds
to quarrels in his household.
66. This salute is that of the Olu Oje kith and kin.

* 'Torí adé l'a lẹ rée d'odò pópó Yemetu.

A r'adé gbé b'orí.

45 A sì tún r'oyè jẹ.

A tún r'ọlá ẹ.

Jìngbìnjìngbìn

Ṣòpòṣòpò.

Ṣòmbẹṣòmbẹ.

* 50 Òun l'a bọ 'á 'lé

Qmọ elérubu ìí já ọ̀nà Èyọ.

* Qmọ òkúta méta ọ̀nà Lálámesé.

Ọkan ní ñkọ m'íl'ẹ̀sẹ l'abọ.

Ọkan ńṣe mí ng rọra ng rọra.

55 Ọkan ńṣe 'gbà ng ọ gbọ̀n.

* Nígbà ng ọ mọ 'nà.

Kí n' mo wá d'ode Ìlálálámesé.

Ọláńlá l'ó bí mi.

Èyí t'ó b'òkè ẹ.

60 Ọjé g'or'ókè.

Nwọn a yọ tíí.

Ní 'jọ Ọláyimesé.

T'ó bá g'orí odó.

Nwọn a ní ńṣe l'ó ẹ.

65 ńṣe l'ó ẹ l'à ńpòsé Òmìnì t'ó kú Arótíwẹ Aṣààlàijá.

T'àwọn Olú Ọjé l'èyiini.

EXPLANATORY NOTES

1. Oje: the first Olu Oje (King of Oje) was the founder of a town which he named Oje, apparently in order to give publicity to his own nickname during his time at Ile Ife. Then, he was called 'Olu Oje' because of his habit of using a walking stick made of lead.

He also gave the name Oje to the river which flowed past the site of the town.

Òkò: the third of triplets is traditionally named 'èta òkò'; thus the set of triplets is referred to as 'òkò'.

2. This is a reference to the story of how the dead body of Olu Oje was dressed up for its journey, from the thicket where the warrior died, to his home in the town where he was buried. His dog was killed and flayed and its skin, together with the skin of the duiker killed by Olu Oje just before his death, was used in wrapping up the corpse. Leaves from the adjacent trees were also used to decorate the dead body.
4. This is a reference to the nickname given to one of Olu Oje's three sons, the one who failed the duiker-hunt test, missing the duiker entirely. Láyimesé = Ọla-yí-mo-sé = My honour has suffered a reverse because I have missed (the duiker).

The winner of the contest was given the title Onpetu

(Killer of the duiker) and he was made king over a town (Ipetu). To prevent Layimese from sulking, the King-makers invited him to accept a chieftaincy title even though he did not merit it.

5. Wón-in ìlasà etc: the nicknames of Olu Oje.

ìlasà ò gb'aró: the reference here is to aró àbàjẹ, a makeshift resorted to by farmers when they run short of potash and common salt on the farm. It is the filtrate of suspension of wood ashes in hot water.

Okro leaves do not respond to this potash substitute; they remain hard and unyielding, unpleasant in the soup.

6. Olu Oje had many bodily defects and was consequently an easy target for abusive remarks. Yet he himself was fond of abusing other people, knowing full well that they would not dare to utter abusive words against him.

7. One of the nicknames for Olu Oje was 'Ọba-ńdí Eléruku' which means 'Sullen king whose face was continually covered with dust clouds of anger'.

- 8-9. One of the favourite sayings of Olu Oje.

11. aṣààlàìjà: Olu Oje enumerated, in warnings issued to his wives, the various subjects about which he did not want members of his household to quarrel at all.

- 14-15. omo etc: mere ornament, apparently.

16. ajá: the dog of l. 12 above belonged to the slave (oluwò) of l.13. The idea is that Olu Oje did not kill the dog

for its flesh but solely on some point of discipline.

20. Ònpetu: See the note on 1.4 above. Onpetu was the favourite son of Olu Oje and so his name was often linked with his father's in the lineage's nomenclature.
21. won: literally 'their': Plural of Respect used by a junior in referring to a senior.
23. ikú: literally 'death': a metaphorical term for 'arrow'.
25. àgbìgbò: a certain big-headed bird; it is said that the first sacred grove marked out by Olu Oje near the town of Oje was full of agbigbo birds.
- 26-30. The first Onpetu was a heavy drinker.
- 32-34. This is an allusion to the legend that it was in obedience to an injunction from the Ifa oracle that Olu Oje quit the town called Ipetu Olúfòsán and waded up a certain river (later called Oje) until he reached the specified site for his new town. This legend differs slightly from the legend referred to in Chapter II of this thesis.
35. aso: literally 'dress'; a figurative reference to the dog's skin. The reference is to Olu Oje's faithful dog found watching over his corpse in the bush but ceremonially killed and flayed for the funeral rites of the king.
36. ègi: this is a leafy creeper.

tòrò: this is a long robe like a caftan. The reference is to how a tòrò robe made of 'ègì' leaves was improvised for the corpse of Olu Oje to cover it for the journey from the bush into the town.

38. Olú Èrì: it is said that Olu Oje beheld this spirit of the waters one day, during one of his frequent wading trips in the River Oje.

43. Traditionally, the coronation of every Onpetu was performed in a special grove on the banks of Yemetu stream.

50. Èyò: a metonym; 'facial marks' to represent 'Oyo people distinguished by traditional facial scars.'

52-56. òkúta méta; etc: this is an allusion to three rocks forming a triangle at a junction of three roads leading respectively from the towns of the three sons of Olu Oje: Èlérín, Olókò and Ònpetu each of whom was a king. It is said that the three brothers were wont to hold periodic meetings at this junction, each sitting on a rock with his back turned to the others. There is also a legend that one day a benighted traveller stumbled on one of these three rocks and to his amazement a voice from one of the other rocks sympathised with him while a voice from the third rock reprimanded him.

63. odó: 'mortar of death'. The reference is to the Yoruba custom of shaving and washing a corpse on a mortar placed face downwards before the burial rite.

SALUTE TO THE AŖESA LINEAGE

1. Offspring of Bariqla, citizen of Iręsa.
2. The cattle egret is the principal bird in the towns
beside the sea,
The bird which paints itself white.
3. The touraco is the principal bird of the lagoon.
4. The scarlet-bellied parrot is the principal bird in
the savanna.
5. I-alone-stated-my-case is the offspring of One-person-
is-entirely-in-the-right.
6. Bariqla, offspring of the king who had both palm-oil
and honey in abundance.
The-oil-palm-is-the-foundation-of-wealth, Mõđę of Iręsa.
7. In the community of the Mõđę, it was a common sight to
see people sitting
Beside their oil-palm-trees,
8. Or lying prostrate beside their palm-oil vessels.
9. Or seated, cutting out midribs from oil-palm branches.
10. Let fried palm-oil
11. Melt all over my mouth.
12. Let both the ordinary and the thick brown palm-oil
13. Taste very sweet as they mix
14. Down my gullet way.
15. Palm-oil-seller, don't show off to me with your oil.
16. I slept last night behind a palm-oil tank.
17. While I slept behind the palm-oil tank yesterday,
18. All the palm-oil sellers were looking for me.
19. You are a Mõđę.
20. I also am a Mõđę.
21. Moşo keeping the flag of the family flying.

ORÍKÌ ÌRAN ARÈSÀ

* Ọmọ Bariqlá ará Ìrẹsà.

* Elédě l'ẹiyẹ ilú òkun èyí tí í-kẹfun
Arẹrẹkosùn l'ẹiyẹ ọsà.
Omìrìnnírín l'ẹiyẹ Ìrámòrí.

5 Mo-dá'yii-wí-l'ẹjọ l'ọmọ Ẹnikanjàre

* Bariqlá ọmọ ọba Alépolóyín Ọpenìpìlẹqrò Mọẹ Ìrẹsà
Mo jókó t'ọpẹ l' adágún Mọẹ.
Mo dọdọbálẹ t'eẹbà lọrùn
Mo jókó k'ọ̀wá.

10 Pákúnsinrín epo.

* K'ó máa yọ ká m'l'ẹnu.
Àt'ìkẹtẹ àt'epo.
K'ó máa dùn yùngbà.
Lónà ọfun mi.

15 Elépo, má yánràn epo sí mi.

Ẹhìn àtà ni mo sùn.
Ẹhìn àtà tí mo sùn lát' àná.
Gbogbo elépo ní nńwá mi kiri.
Mọẹ ni ọ.

20 Mọẹ l'ẹmi náà.

* Moşó àró.

22. Mọdẹ of Irẹsa.
23. Bariqla
24. Ina-abo.
25. Only slaves stayed at work on the farm till nightfall
In the Mọdẹ community.
26. Not all slaves stayed at work on the farm till nightfall
In the town of Ede Adẹ.
27. Slaves who stayed at work on the farm till nightfall,
In the town of Ede Adẹ,
28. Were endearingly called Mọdẹ by your father.
29. Not all iwọfa stayed at work on the farm till nightfall.
In the town of Ede Adẹ,
30. Iwọfa who stayed at work on the farm till nightfall
In the town of Ede Adẹ,
31. Were endearingly called Mọdẹ by your father.
32. You should say to me, 'Well done!' you offspring of
Ina-sun.
33. Bariqla.
34. Owolabade.
35. You would compliment me on my hard work on your father's
farm,
Your father who was unopposed as a candidate to the
throne of Irẹsa.
36. A goat died in the king's household at Irẹsa.
37. I helped bury it, I took away the carcass and buried it.
38. I knew what your father used to do with animals which
died diseased.

Mọdẹ Ìrẹsà.

Bariqlá.

* Ìnà-àbo.

* 25 Qmọ ẹrú pẹ 'ko ní Mọdẹ.

* Ẹrú ií pẹ 'ko l'Edè Adẹ.

Ẹrú t'ó pẹ 'ko l' Edè Adẹ.

* Mọdẹ n' baba nyín kí wọn.

* 30 Ìwọfà t'ó pẹ 'ko l' Edè Adẹ.

Mọdẹ n' baba nyín kí wọn.

O pé mo kú, Ìnà-sùn.

Bariqlá.

Owólabádé.

35. O pé mo kú iṣẹ oge í-ṣe l' oko baba rẹ Pẹ̀n̄lẹ̀tù
l'a fi i j'oye Arẹsa.

Ewúré kú n'lé ará Ìrẹsà.

Mo bá wọn sin í, mo gb'òkú 'ẹ sin.

* Mo mọ 'un baba nyín i-f'ẹran wọn í-ṣe.

39. A sheep died in the king's household at Iręsa.
40. I helped bury it, I took away the carcass and buried it.
I knew what your father used to do with animals which
41. I died diseased.
41. When a horse died in the king's household at Iręsa,
42. Many of us with bows and arrows quickly gathered together.
43. We intended to cut out, ceremoniously, the horse's tail
from the carcass.
44. We got back home.
45. I was asked which one would bestow good luck on me,
46. The ifa cult or the horse's tail.
47. Both the ifa cult and the horse's tail.
48. Would bestow good luck on me.
49. In the king's household at Iręsa
50. Cutter of palm branches,
51. Offspring of He-whom-people-get-to-know-and-thereafter
cling to him.
52. Outstanding in civil life.
53. Outstanding in the war.
54. The elephant moves off, big as Ogogo's hut.
55. The elephant tears off tree branches with his noble arm.
56. I am a squirrel.
57. I can prepare palm-oil from palm-nuts,
58. On the farms of the Mọdẹ lineage.
59. I am skilled at washing.
60. I can produce palm-oil by washing palm-nuts in Ađẹ
palm forests.

Àgùntàn kú n'lé ará Irẹ̀sà.

40 Mo bá 'òn sin í, mo gb' òkú 'ẹ̀ sin, mo mọ 'un baba
nyin i-f'ẹ̀ran wọm i-ṣe.

Ẹ̀sin wáà wó n'lé ará Irẹ̀sà.

* A k' 'apó l' 'apó.

A a lọ rée sí 'rù ẹ̀sin.

A darí dé 'nú ilé.

* 45 Nwọ̀n npe 'kin ni yio gbè mí.

'Àbí 'rù ẹ̀sin.

Àt' ikin àt'irù.

'Un ni yio gbè mí.

N'lé ará Irẹ̀sà.

50 Sámọ̀.

Ọmọ Àmọ̀dó.

Kere n'lé.

Kere l'ógun.

* Erin sí 'bà Ogògó.

55 Erin f'apá ọlá ya 'gi.

Ọ̀kẹ̀ré ni mí.

Mo lè fọ 'po.

L'ádágún Mọ̀dẹ̀.

Ọ̀fọ̀fọ̀.

60 Mo lè fọ 'yin l'Adẹ̀.

61. In the course of my vast experience in cutting
down palm-nut bunches from oil-
palm trees,
62. I visited the town called Ileetan.
63. I was offered many light-complexioned maidens there
to take to wife.
64. Ede, Møde, Moşo, keeping the family flag flying, Møde
of Iresa.
65. This is the salute for Alaasa, a king as handsome as
a carved ivory die.
Quiet, patient king, the only king in Alø Woodland
Expanse.

Mo kọ 'yìn títí.

Mo rè 'lú ìléètán.

Ọmọ pupa n'nwón fí n'wá mi kírí

Èdè Ọdẹ Ọsọ Àró, Ọdẹ Ìrẹsà.

- * 65 Aláasà ní jẹ báun ọba ọba arúmúbien gbékin Aròminí
 ọba o pe Meji ní 'Ju Alọ.

EXPLANATORY NOTES

1. There are two extant towns known as Iręsa near Ogbomọṣọ.
2. elédě: commonly called 'lékéléké'.
ílú òkun: towns by the sea.
- 2-6. The point of these parallels is that everyone has his home somewhere. Bariqla's home was Iręsa.
6. Mọḍe: a common appellation for all male kinsfolk of the Aręsa lineage. It is usually explained to mean 'qmq idę' i.e. a person having plenty of brass (money).
11. mi, mo etc: 'Me' 'I' etc. The chanter here identifies himself with the lineage to which he is chanting this salute.
21. Mosó: a common appellation for all female offspring of the Aręsa lineage. It is usually explained to mean 'qmq oṣó' i.e. offspring of the god of wealth (Oṣó = Oriṣaala).
24. One of the wives of the first Aręsa was a Nupe woman whose name was 'Ìná àbo' (meaning 'Mother, you are welcome').
25. Qmq: here used in the sense of 'person associated with.... (a certain custom or incident)'. It seems best to leave it out of the English translation here.
26. Èdè Adẹ: = Èdè Adẹgún = Èdè Adígún = the first Aręsa. Iręsa Town is sometimes called by his name.
28. baba nyín: the king of Iręsa. The use of 'nyín' (your) indicates that the composer of the salute, or the chanter

on this particular occasion, does not regard himself as a member of the Aręsa lineage.

30. İnà-sùn: another common appellation for the members of the Aręsa lineage.

o: this pronoun stands for any member of the audience.

mo : this pronoun is used by the chanter to refer to himself as he for the moment identifies himself as one of the servants working for the king of Iręsa.

38. The flesh of any animal that died naturally was taboo to the Aręsa kinsfolk.

42. irù ęşin: such a tail was subsequently hung up on the wall of the palace shrine as an emblem of the orişà of Iręsa, called Yàlùmò Àríşògún.

45. ikin: See the note on l. 65 below.

54. Ògògó: He was a tall Nupe man said to be the first to wear a masquerader's costume for public display. The idea implied here is that since Ogogo was a tall man, his hut must have been relatively very high. Hence the simile for describing the elephant 'bí abà Ògògó' - 'like Ogogo's hut'.

65. Aláasà: alternative name for the Aręsa; the name means 'Owner of the River Aasà'; the river flowed past Iręsa Town.

ikin: carved ivory balls used as dice for divination by the priests of the god Ifa.

SALUTE TO THE OLOWU LINEAGE

1. Offspring of Larṓwṓn, offspring of Ajibṓsin, offspring
of Epe-ṓ-ja.
2. Offspring of Lagun-a-re in Owu Town.
3. Offspring of Ṕfunrojṓepo.
4. Owu whose citizens were skilled in matchet fights,
Owu at one time ruled by Oyerokun and at another time
by Gbemṓṓ,
At one time by Pakopii and at another by our father,
Afṓkṓlaja.
5. The first wealthy person in their lineage had twenty slaves.
6. People said the man had no wealth worth talking about.
7. The second wealthy person.
8. Had forty iwofa men.
9. People said the man had no wealth worth talking about.
10. Nowadays, a person who is regarded as a poor man among them
11. Is he who has six hundred wives.
12. If you shouted an abusive phrase into their compound,
It would quickly be thrown back at you.
13. If there weren't twenty slaves at home then,
14. There would be forty sons or daughters.
15. Offspring of Odudu.
16. Offspring of Ṕdṓṓṓ.
17. Offspring of Ṕṓṓṓ.
18. Offspring of Oniroko, offspring of Alabiyamṓ.
19. Offspring of Adelangba, the glossy-skinned man.
20. Our father did something wonderful one day.

ORÍKÌ ÌRAN OLÓWU

- * Ọmọ Lárọwọn ọmọ Ajíbọsìn ọmọ Èpè-ò-jà.
- * Ọmọ Lágún-á-rè n'lé Òwu.
- * Ọmọ Èfunrójọpo.
- * Òwu Mọjàèlè t' Oyèrókùn ti Gbémsọ ti Pákopíì ti baba Afọkọlaja.
- 5 Ẹni kọ là n'lé wọn ogún ẹrú l'ó ní.
Nwọn níp'eléyiini ò ní ònkankan.
Ẹni ó là ní ẹlẹẹkejì.
- * Eléyiini l' 'ogójì iwọfà
Nwọn pé 'léyiini ò ní ònkankan.
- 10 Ẹni ó jẹ bíi táláka tí ò l'owó lówọ árárá.
Eléyiini l'ó l'ẹgbẹta aya.
- * À bá sọ 'kò ijà sí 'lé wọn kò balẹ.
Kò b' 'ogún ẹrú.
À b' 'ojì ọmọ.
- * 15 Ọmọ Òdùdù.
Ọmọ Ọdẹdẹ.
Ọmọ Ọgẹgẹ.
- * Ọmọ Oníròkò ọmọ Alábiyamọ.
Ọmọ Adélangba Abẹgbéyọyọyọ.
- 20 Bab' Olówu ẹe 'là-ń-làjú

21. He took six men with him to the oriṣa grove.
22. Towards dusk,
23. He returned home with only one of them.
24. People wondered what Lagbami Iregun
25. Had done with the other five.
26. I know what he did with the other five.
27. Father killed the civil ones.
28. He killed the mannerless ones.
29. He killed the offending ones.
30. He killed the innocent ones.
31. He killed the drummer.
32. He killed the onward-dancing persons.
33. He then walked some distance forward,
34. Caught hold of the bata-drummer
And dashed him to the ground amidst the crowd of people.
35. Offspring of Larogun, offspring of He-who-was-begged-
before-he took a chieftaincy title.
36. For the inhabitants of Ake belong to the Ègba stock.
37. The inhabitants of Owu belong to the Ègba stock.
38. The people of Qwẹ Mojala are also Ègba.
39. And likewise the people of Qwẹ Imolu.
40. The inhabitants of Itoku, offspring of Aṣekọlagbeni, are
also Ègba.
41. No one ever reaches the area beyond Igbeṭi.
42. And fails to find delinquent youth.
43. If you don't find delinquent children,

- * Ó k'èni méfà rè 'bòòsà.
 Ó d'iròlẹ̀ dẹ̀dẹ̀dẹ̀.
 Ó mú 'kan soṣo bọ̀ wá 'lé.
 Nwọ̀n l'á à mọ 'un Lágbàmi Ìrẹ̀gún.
- 25 Ó fi márún 'ẹ̀ ẹ̀.
 Mo mọ 'un t'ó fi márún 'ẹ̀ ẹ̀.
 Baba wọ̀n pa kíkí.
 Ó pa síṣẹ̀.
- 30 Ó p'àiṣẹ̀.
 Ó p'onílù.
 Ó p'àrínjọ.
 Ó bùrìn-bùrìn
 Ó tún ṣ'oníbàtá 'ẹ̀ kannambuṣẹ̀ lójú agbo.
- * 35 Ọmọ Lárógún ọmọ Àbẹ̀bẹ̀joyẹ
 'Torí Ègbá l'Aké.
 Ègbá l' Òwu.
- * Ègbá l'ará Ọwẹ̀ Mọ̀jàlà
 Ègbá l'ará Ọwẹ̀ Ìmólú.
- 40 Ègbá l'ará Ìtokù ọmọ Aṣekólagbeni
- * Enia ò d'ẹ̀hìn Ìgbẹ̀tì.
 K'ó fẹ 'mọ̀ òle kù.
 B' 'o ò b' 'omọ́dé wọ̀n

44. You will find delinquent adolescents.
45. They will appear with kéké traditional scars on their faces.
46. Offspring of Atẹnigboye.
47. Offspring of Abọrọgboye.
48. Offspring of He-who-receives-,with-both-hands-spread-out-side-by-side,
A-chieftaincy-title-in-Owu-Town.
Offspring of Aşọlagbọrẹ.
49. Offspring of Oluse-ndẹ-ki Ajiri, offspring of Pooye.
50. Offspring of Alabi offspring of Ajinlaiye.
51. Offspring of Ajinlọrun.
52. Offspring of He-who in the dead of night carries an abiku child
To Ibara Forest of the awo-ọpa cult.
53. Every member of the Ọsun Akẹsan cult is exempted from paying ferry tolls.
54. Who then will demand ferry toll money from Owu kinsfolk?
55. A boatman who demands payment of ferry toll from an Owu kinsman
Invariably gets drowned in the river and is carried away.
56. Offspring of He-who was fond of saying:
'On entering the room of a wifeless man a goat vigorously wags its tail in anticipation.
57. What food has the wifeless man had to eat, leaving some remnant for the goat?'
58. Offspring of He-who had a very spacious area in front of his house.
59. The day I die,
60. Carry my remains to Owu.
61. Bury me in the wide palace courtyard.
62. Offspring of those who, in their old age, became bald-headed like vultures.

'Wọ a bá 'gbà wọn.

45 Nwọn a sá kéké wẹnẹnẹnẹnẹnẹnẹ.

* Qmọ Aténigboyè.

* Qmọ Abòrògboyè.

Qmọ ~~Arọwóméwèwág~~ boyèl 'Owu

Qmọ Aşolágbọrẹ

* Qmọ Olúsè-ndè-kí Àjírí qmọ Póóyè.

* 50 Qmọ Àlàbí qmọ Àjìnláiyé

* Qmọ Àjìnlórùn.

* Qmọ Aláàjìn t'ó jìn dùndùndùn tí í-gbé àbíkú re
'gbo Ibara re 'gbo ọpa

* A íí gb' owó odò ní 'lé Ọşùn Àkèsán.

Taani yio wá gb'owó odò lówó Ọwu?

55 Ọtùkọ t'ó bá l'oun ó gb'owó odò lówó Ọwu Ẹri a gb'
oluwarẹ lẹ.

* Qmọ ewúré wọ 'lé àpọn jù 'rù fé fé fé fé.

* Kíl 'àpọn rí jẹ tẹlẹ tí yio kù d'qmọ ẹranko?

Qmọ olójúde gbagada àgbáàgbátán.

Ní 'jọ ng bá kú.

60 Ẹ rù mí r' Ọwu.

Ẹ sin mi lójú gbaaragba.

Qmọ Àgbódigún.

63. Offspring of those who, in their old age, became white-haired like white hawks.
64. Offspring of He-who-owned-one-extraordinary-ram.
Which grew to such a great old age that it became an institution at Işerimole.
65. Offspring of Larqwon, offspring of Ajibosin, offspring of Epe-q-ja.
66. Offspring of Adeyeye.
67. Offspring of Adeyemi.
68. Offspring of Adeyemo.
69. Offspring of Adegoroye.
70. Offspring of Adegoriite, offspring of those who used to wear double strings of beads.
71. Offspring of Qgan-an, offspring of Elephants' Tusks.
72. Offspring of him of whom 'twas often said:
'Any woman sleeping at night in the central corridor of the house
73. Should be vigilant about her person.
74. Our sire Lagbemdo may come home from his forest farm at any time.
75. He won't hesitate to try and touch the woman.'
76. Offspring of He-wh-played-rough-with-an-orisa-priestess-in-a potters' field.
77. Offspring of He-who-was-so-rich-that-he-had-a-mighty-mouldy-hoard of cowry coins.
78. Offspring of He-who-often-grumbled-o'er-his-mouldy-cowries' hoard.
79. All this is in salute to the offspring of Ajibosin, the offspring of Ibowa.
80. Offspring of Lagunare in Owu, offspring of Efunrojope.
81. Offspring of Atenigboye, offspring of Aborogboye.
82. Offspring of He-who-received-with-both-hands-spread-out-side-by-side
A chieftaincy-title-in-Owu Town
83. Offspring of Ousendeki of Igbala Town whose father had six wives.
84. All the six became pregnant.

Qmọ Àgbódòsìn.

* Qmọ Alágbòkan-gírìṣà-t'ó-gbó-gbó-gbó-t'ó d'óká- d'erè
ni'le Iṣerimole.

65 Qmọ Láròwón, qmọ Ajíbòsìn, qmọ Èpè-ò-jà.

Qmọ Adéyeyè.

Qmọ Adéyemí.

Qmọ Adéyẹmọ.

Qmọ Adégoróyè.

70 Qmọ Adégoríitẹ, qmọ Èjìgbàrà ilẹkẹ.

* Qmọ Ògán-àn, qmọ Ehín Erin.

Qmọ èrò t'ó sùn l'òdèdè.

K'ó má ṣàfara idí.

Baba Lágbémdó yio t'oko ẹgàn í-bọ.

75 Yio fi gán-àn-gán-àn gán a lóru.

Qmọ Adáwóolójètẹgiri-níg'gbó-ẹbu, qmọ Adáwóolòòṣàtẹlẹ.

Qmọ owó ilé ò jẹ á bèèrè owó ẹfun.

Qmọ owó kẹfun à nsọ.

* Tí a bá np'qmọ Ajíbòsìn, qmọ Ìbòwọ.

* 80 Qmọ Lágúnàrè ní Òwu, qmọ Ẹfunrójọpo.

Qmọ Aténígboyè, 'm 'Abòrògboyè.

* Qmọ Arátẹwómẹwẹwágboyèl'Ówu.

Qmọ Olúsẹ-ndẹ-kí òde Ìgbálá, baba wón l'aya mẹfà.

Mẹfẹfà l'ó lóyún o.

85. People said, 'Probably the Olowu applied some magical
concoction to his genitals.'
86. He-who-~~never~~-suffered-disgrace, He-whose-toes-were-long-
Like-the-longest-bead-type-in-a-string.
87. Small pebbles were the main symbolic items made use of
At the foundation ceremony of Ibadan Town.
88. One new hoe was the main symbolic item made use of
At the foundation ceremony of Owu.
89. Offspring of He-who-owned-a-new-hoe-and-a-fine-matchet
sacred to the orisa.
90. Offspring of He-who-owned-a-sacred-new-hoe-which-he-used-
to-hold-
In-escorting-the-orisa-to-Morere.
91. The slave carries the royal staff, a stranger knows not
our secrets.
92. To continue with this salute to people hailing from
Owu Town.
93. The agbadagi traditional marks clearly distinguish Owu
sons and daughters.
94. On the birth of a new child at Owu, someone asked 'Male
or female?'
95. Of both male and female, is either likely to be pleasant
to bring up at Owu?
96. To pronounce the word 'owó', your mouth invariably puffs
out.
97. To pronounce the word 'òwò', your mouth invariably puffs
out.
98. And to pronounce the word 'òdèréekókò' your mouth invar-
iably puffs out,
In Owu Town
99. Once ruled by Laberinjo, offspring of Lamolu,
Offspring of He-who-was-entreated-before-he-accepted-the-
Chieftaincy-title.
100. Such is the oriki of the Olowu lineage.

- 85 Nwón ní ó jọ'un p' Olówu rẹ 'kó 'ẹ l' agbo ni.
 Atótímátí, ọmọ ẹsẹ bí ègbè ilẹkẹ.
 Òkúta wéré l'a fi ẹ'ádé Ibàdàn.
 Ẹé ọkọ tuntun l'a fi ẹ'ádé Òwu?
- * Ọmọ ọlọkọ-tuntun-àdà-òòsà-rébété.
- 90 Ọmọ ọlọkọ-tuntun-òòsà dé Mòrèrẹ.
 Mọsa l'ó l'ọpá, Mowé ò m'ẹsẹ.
 Bí 'ọn bá ńlọ 'lé òréré Òwu.
- * Àgbàdàgí ọ jẹ á t'ọmọ Òwu mọ.
 A bí 'mọ l'Owu, à l' 'Akọ mb' 'abo?'
- * 95 Àt'akọ àt 'abo, èèwo ni yio dàgbà tí yio ẹe í-sín
 ninu Owu?
- * Ẹnu l'à í-wú p' owó.
 Ẹnu l'à í-wú p' òwò.
- * Ẹnu l'à k-wú p' odèréekókò ní 'lé Òwu
- * Tí Lábérinjọ, ọmọ Lámolú, ọmọ Àbẹbẹjoyè.
- 100 Olówu l'èyiini.

EXPLANATORY NOTES

1. Láròwón: a name meaning Ọlá-rò-wón; Honour buttresses them right round.

Ajíbòsìn: a name meaning Ẹni-tí-ó-jí-bá-òsìn; He who wakes up daily and finds many slaves in the house.

Èpè-ò-jà: an attributive name meaning 'The god of curses does not strike (unless someone propitiates it and gives it an order to strike at a particular person or group of persons).'

2. Lágúnàrè: a name meaning Ọlá-gún-nìşó, Our honour is pretty and progressive.

3. Efunrójoepo: a name meaning 'The god Orishaala has settled down in our house like palm-oil on the ground.'

4. Mọjaèlè: Mọ-ìjà-èlè; èlè=àdà=cutlass or matchet.

Oyèròkùn: a name meaning Oyè-rí-okùn-gbé-jó i.e., The Chief now has his special string of beads to finger as he dances.

Gbémsọ: shortened form of Ọlágbémisọ, a name meaning 'Honour has lifted me up and thrown me forward.'

Pákopíì: a nickname meaning 'Alert and vigorous'.

Afòkòlàjà: an attributive name meaning 'He who used a spear to stop two persons exchanging blows'.

8. ìwọfà: these were not slaves but freeborn citizens temporarily under obligation, by reason of money borrowed, to do some work every week on their creditor's farm in

lieu of payment of interest.

To have many ìwòfà men is a sign of wealth.

12. òkò ìjà: literally 'stone of hostility', a figurative expression for 'an abusive word or phrase'.

kò balẹ̀: literally 'it would not land', meaning 'there would be someone in the compound to send you a fitting retort'.

15. Òdùdù: a nickname meaning 'A stumpy man'.

Ọdẹdẹ: a nickname meaning 'A hefty man'.

Ọgẹgẹ: a name for the god of the soil (Ilẹ̀). There was one Olowu called Ọgẹgẹ because of his keenness on farming.

18. Onírókò: the spirit dwelling in the iroko tree.

Alábiyamo: the iroko spirit was worshipped by some people in the belief that it could give them children; hence this attributive name 'Having women seeking children among its devotees'.

21. òrìṣà: Yoruba gods or divinities.

35. Lárogún: a name meaning Ọlá-rogún; Honour has settled permanently with us.

38. Ọwẹ Mọjàlà: probably a corruption of 'Ará Ọwu, ọmọ Àjàlá'. There was one Olowu by name Àjàlá'.n.

Ọwẹ Ìmólú: probably from 'Ará Ọwu ọmọ Ìmólúkàn'. There was one Olówu by name Ìmólúkàn.

41. Aṣekólagbeni: attributive name, meaning 'He who conducts himself in such a way that honour dogs his steps.'
46. Aténígboyè: an oriki, meaning 'He who spreads a mat in order to receive a Chieftaincy title.'
47. Abòrògboyè: another oriki, meaning 'He who performs sacrifices to the oriṣa of Owu in order to gain a Chieftaincy title.'
- Aṣolágbore: He who receives gifts with dignity.
49. Olúsèndèkí: an attributive name, meaning 'A prominent man attractive by his light complexion'.
- Àjírí: a title borne by one of the wives of the king; her duty is to open the door of the king's bedroom at dawn; thus she is the first person whom the king sees every day (À-jí-rí).
- Póoyè: probably a corruption of 'Ọlá-pò-sí-oyè'; Honour abounds in chieftaincy.
50. Àjìnláiyé: a name, meaning 'He-who-is-endowed-with-many-gifts-on-earth.'
51. Àjìnlórun: a name, meaning 'He who is endowed with many gifts in heaven.'
52. (awo)opa (cult): a secret society of ancestor-worshippers.
53. Ọ̀sùn: Ọ̀sùgbó cult of the Ogboni.
56. The point of this favourite saying of the Olowu is that bachelorhood is inferior to fatherhood as regards prosperity.

57. àgbáàgbátán: 'which cannot be completely swept at one go'.
64. Işerimole: a small town near Şakí.
71. Ògàn-àn: Ògàn: ehín ògàn = teeth protruding like a cock's dew claws; a reference to the elephant's tusks. It is said that one Olowu, by name Akinjòbi, once ordered all the able-bodied men in Owu to go on a hunting expedition to capture a live elephant which he needed for a special sacrifice. The expedition was ultimately successful but it suffered many casualties.
79. Ìbòwó: Ìbòwóplá: 'The handshake of honour'.
80. Efunrójopepo: See the note on 1.3 above.
83.gboyè:.....gbà oyè; in the ceremony at Owu, the newly-installed chief would with both hands receive new robes from the principal officiant.
- okó tuntun: a sacred hoe kept in the onsa shrine; it is used by the priests to convey malignant medicinal charms to road-junctions, etc., in the dead of night.
89. àdá òrìṣà: a sacred sickle-like knife with a jingle-bell fixed to its handle at the very bottom; it is used by the priests to cut up birds or animals sacrificed to the orìṣa.
93. àgbàdàgí these are three longish parallel horizontal lines on the forehead.

95. This is a reference to the belligerent conduct of the Owu people among the Yoruba in the eighteenth and nineteenth centuries.

96-8. owó (money); òwò (trade); òdèréekókò (laughing dove):

The inference is that Owu people are genuine offspring of Laberinjò. [As sure as one's mouth puffs out to pronounce 'owó' etc. . . .]

98. Lábérinjò: Ọlá-mi-bá-erin-dógba; 'My honour is as huge as an elephant'.

99. Lámolú: Ọlá-mi-mú-olú; 'My honour beats that of everybody else'; 'My honour wins top prize.'

SALUTE TO THE OLOGBIN
LINEAGE

1. Cult-head of Ogbin Town, member of Ogbojo community.
2. Cult-head of Ogbin Town, member of Ogbojo community.
- I belong to the Ṣsa Ogbin lineage and therefore I don
the masquerader's costume.
3. I waggle my buttocks when dancing, I stand erect in the
costume which fits me perfectly,
Or I carry with both hands the train of a senior masquerader
4. On my bare head I have often carried the costume-topping
images to the egúngún grove.
5. Cult-head of Ogbin Town, citizen of Ogbolukẹ.
6. Qmọbọsade, offspring of He-who-had-a-massive-hump.
7. Offspring of him to whom people said:
'Your hump is not wanted by the goddess Qya, else we
should give you to Qya.'
8. 'Your hump is not pleasing to the oriṣa; else we should
offer you to the oriṣa in the sacred
pot.'
9. 'Your hump has become a hump treated as an ornament.
Qmọbọsade, offspring of He-who-had-abefitting-hump.'
10. Cult-head of Ogbin Town, member of Ogbojo community.
11. The Alaafin of Qyọ.
12. Sent a messenger with a message
13. To the people of Ogbojo community.
14. He ordered them to bring him eight hundred masqueraders.
15. The first time we went to the King's palace at Qyọ,
16. We could make costumes for only two hundred masqueraders
to take along to the King.
17. The Alaafin said, 'Bless me!
18. 'Am I to believe that there are no more masqueraders in
the courts of heaven?'

ORÍKÌ ÌRAN OLÓGBÌN

- * Èsà Ògbín ará Ògbojò.
Èsà Ògbín ará Ògbojò.
- * Èsà Ògbín tí mo gb' agò mo tà 'dí réké mo dúró rẹ́gí
ni abẹ aṣọ mo m'owọ bẹbẹ mo fi k'aṣọ
mọ 'ra.
Àtàrí ràn-in ni mo fi r' agò lọ igbàlẹ.
- * 5 Èsà Ògbín ará òde Ògbólúkẹ.
- * Qmọbọsádé 'm 'oníkẹ bọlumo
Qmọ gùkán rẹ kò jọ t'Ọya k'á fi gbé ọ f'Ọya.
Gùkán ẹhìn rẹ kò jọ t'òòṣà k'á gbé ọ f'òòṣà l'awẹ.
- * Iké rẹ di 'ké àmúṣẹyẹ, Qmọbọsádé 'mọ oníkẹ ire.
- 10 Èsà Ògbín ará Ògbojò.
- * Aláàfin Ọyọ.
L'ó rànṣẹ wá o.
Sínú ilé ará Ògbojò.
O ní nwọn ó k' ẹgbẹrin eégún wá f'oun.
- * 15 Àkọkọ t'a lọ Ọyọ l' aàfin.
Igb 'eégún pére l'a rí mú lọ.
Aláàfin l' 'Ayàyà-ayòyó!
'Ó jọ'un bí kò s' eégún l' ode ọrun mọ ndan?'

19. When we were ready to go to Qyq a second time,
20. We could make costumes for only two hundred masqueraders
to take along to the King.
21. The Alaafin said, 'Bless me!
22. 'So it appears there are no more masqueraders in the
courts of heaven?'
23. When we set out for Qyq the third time,
24. We could make costumes for only two hundred masqueraders
to take along to the King.
25. The Alaafin said, 'Bless me!
26. 'Must I take it then that there are no more masqueraders
in the courts of heaven?'
27. When we decided to go to Qyq the fourth time,
28. We could prepare only two hundred masqueraders to take
along to the King.
29. The Alaafin said, 'Hurrah!
30. 'Now I know that there is an endless supply of masqueraders
in the courts of heaven.'
31. In front of the Ologbin,
32. There were two hundred masqueraders.
33. Behind the Ologbin,
34. There were two hundred masqueraders.
35. On the right hand of the Ologbin,
36. There were two hundred masqueraders.
37. On the left hand of the Ologbin,
38. There were two hundred masqueraders.
39. "You cannot accommodate the goddess Qya in your house.
40. "You have lodged her outdoors.
41. "The area in front of your palace is not spacious enough.
42. "Where will you accommodate eight hundred masqueraders?

A á lẹ Ọyọ ẹlẹ̀ẹ̀kejì.

20 Igb' eégún pére l'a rí mú lẹ.

Aláàfin l' 'Ayàyà]ayòyó!

'Ó jọ 'un bí kò s' eégún l'ode ọrun mọ ndan?

A á lẹ Ọyọ ẹlẹ̀ẹ̀kẹta

Igb' eégún pére l'a rí mú lẹ.

25 Aláàfin l' 'Ayàyà]ayòyó!

'Ó jọ 'un bí kò s' eégún l'ode ọrun mọ ndan?

A á lẹ Ọyọ ẹlẹ̀ẹ̀kẹrin.

Igb' eégún pére l'a rí mú lẹ.

* Aláàfin l' 'Ayàyà-ayòyó!

30 'Eégún mbẹ l'ode ọrun

* Iwájú Ológbín ìju.

Igb' eégún l'ó mbẹ n' bẹ.

Èhìn Ológbín ìju.

Igb' eégún l'ó mbẹ n' bẹ.

35 Apá ọtún Ológbín ìju.

Igb' eégún l'ó mbẹ n' bẹ.

Apá ọ̀sì Ológbín ìju.

Igb' eégún l'ó mbẹ n' bẹ.

Ilé rẹ ọ gb' Ọya.

40 Gb' Ọya bọ 'óde.

Óde rẹ kò gbà 'nià.

N'bo l'o ó k' ẹgbẹrin eégún sí?

43. "Bring them to my house,
44. "That they may enrich me.
45. "That they may bless me with children.
46. "Cult-head of Ogbin Town.
47. "Member of the Ogbojo community.
48. "Citizen of Ogbolukẹ Town.
49. "Qmọbọsade.
50. "Offspring of He-who-had-a-befitting-hump."
51. With my right knee,
52. I folded masquerader's costume trousers, many pairs of
them.
53. With my left knee,
54. I folded masqueraders' costume trousers, many pairs of
them.
55. Ologbojo's mother was a woman called Aina.
56. It was Mọlamọla who begat Òge.
57. It was Mọlade who begat the first masquerader as a child.
58. It was from the backyard of Qyọ citizens.
That the egúngún cult spread to Ibaḍan Town.
59. Akee apple trees with outspread branches.
60. Abounded in Ijan Town,
61. Where masqueraders were born as children.
62. A certain magnificent ìrókò tree
63. Flourished at one end of Awoye Town.
64. Young àràbà trees.
65. Abounded in the town of Spongbé also called Spongbe,
66. Especially in the market-place of the town,

Máa kó o bọ wá 'lé èmi.

Ng máa lówó.

45 Ng máa bímq.

Èsà Ògbín.

Ará Ògbojò.

Ará òde Ògbólúkẹ.

Qmqbósádé.

50 Qmq Oníkẹ-ire.

Mo m' 'orúnkún mi òtún.

Mo ká idán irẹrẹ irẹrẹ.

Mo m' 'orúnkún mi òsì.

Mo fi ká idán irẹrẹ irẹrẹ.

55 Àiná n'ìyá Ológbojò í-jẹ.

* Mólámqlà l'ó b' Òge.

Móládél'ó b' eégún un l'qmq.

Èìnkùlé ará Ọyọ l'eégún ti sẹ wá 'lé Ìbàdàn.

Işin rẹrẹ.

60 Ó mbẹ l' 'ode Ìjan.

Ní 'bi nwọn gbé bí wọn l'qmq.

Ìrókò kan rarià.

* Ó mbẹ ní 'pẹkun Àwòyè.

* Qmq àràbà.

65 Ó kún Squngbé Squngbè

L'qjà Squngbé.

67. Spungbe, whose king was styled Olukan.
68. The offspring of a woman have become a royal lineage.
69. No woman was ever made a King.
70. For if a woman should become the ruler,
71. The affairs of the town would go awry.
72. Ilesanmi.
73. Is the chieftaincy title reserved for women.
74. May God prosper us in our homes.
75. This is a salute to my beloved citizen of Isolo Town,
member of Ogbojo Community.
76. It was forbidden to call out the name 'Ologbin mple'.
77. It was forbidden to call the name 'Ologbinmposa'.
78. It was forbidden to call the name 'Ologbin-arępa'
The name of the Ologbin who was as black as a cloth dyed
black.
79. If anyone dared to call the name 'Ologbinmple',
80. It is said that such a person was driven away from the
town.
81. If anyone dared to call the name 'Ologbinmposa',
82. It is said, such a person was forced to flee from the town
83. If anyone dared to call the name 'Ologbin-arępa',
84. It is said, such a person was executed and cut in pieces.
85. It was at Ogbinmple that they were born,
And there they quickly became rich in liquor and food,
Cult-head of Ogbin Town, member of Ogbojo community.
86. Citizen of Ogbolukę, Qmqbqsade, offspring of He-who-made-
a-massive-hump,
87. A person as firmly rooted in the mysteries of the
egungun cult,
As a stake that is firmly driven into the ground.

Squngbé Olúkan.

Òbòdiran.

Òbò ò joyè.

70 Òbò t'ó joyè

Ni í-bà 'lú jẹ.

* Ilésanmí.

L'obínrin yio máa jẹ.

Qba k'ó jẹ 'lé ẹni ó san 'ni.

75 T'èrò Ìṣòlò mi, Ògbín ará Ògbojò.

A ìí p' Ológbínmòlé.

A ìí p' Ológbínmòsá.

A ìí p' Ológbín-arẹpa dudu janjanjan bi aró ẹ
 ẹn't'ó bá p' Ologbínmòlé.
 i-rẹ 'şo.

* 80 Nwọn a ní ílé ni nwọn í-lé wọn í-lọ.

Ẹn' t'ó bá p' Ológbínmòsá.

Nwọn a ni sísá ni nwọn í-sá lo.

Ẹn' t'ó ba p' Ológbín-arẹpa.

* Nwọn a ní ńrẹ n'nwọn í-rẹ wọn í-pa.

85 L' Ogbínmòlé ni nwọn bí wọn sí, ni nwọn yára l'otí,
 ni nwọn yara l'ounjẹ Ẹsa Ogbin ara
 Ogbojo.

Ará òde Ogbólúkẹ, Ọmọbọsádé, ọmọ Oníkẹ-bólumọ

* Èèkàn ti 'bi gbòòrò bọ'lẹ tí ńbẹ l'ọnà t'ìgbàlẹ.

88. The evening rain has led a woman into adultery.
89. The evening rain has made a woman negligent of her duties.
90. She would say, 'It prevented me from washing my husband's
dirty clothes, my husband, Cult-head of
Ogbin Town, member of the Ogbojo
community.'
91. Qlòpponda said the headship of the egúngún cult was his
by right.
92. Èsa Ogbin also said the headship of the egúngún cult was
his by right.
93. Qlòjòwòn likewise said the headship of the egúngún cult
was his by right.
94. A serious quarrel ensued among them.
95. They therefore went together to the Alaafin of Qyọ.
96. The Alaafin of Qyọ.
97. Ordered that Qlòpponda's masquerader-costume should be
knotted up.
98. And on the seventh day he should return to the king.
99. After thus ordering Qlòpponda to have his costume tied up
in a knot,
100. The King gave an identical order to Èsa Ogbin,
Commanding him to have his costume tied up in a knot.
101. Qlòjòwòn was likewise to have his costume tied up in a knot
102. And all three of them should return to the King on the
seventh day.
103. Qlòpponda had his costume tied up in a knot.
104. Èsa Ogbin had his costume tied up in a knot.
105. Qlòjòwòn had his costume tied up in a knot.
106. They duly reassembled before King Abiọdun, the Alaafin.
107. King Abiọdun He-who-brought-peace-to-the-land.
108. The king ordered Qlòpponda to dance to the drum music
being performed.
109. Qlòpponda started to dance.

Òjò àṣáálẹ̀ ti m'òbìnrin ṣèsẹ.

* Òjò àṣáálẹ̀ ti m'òbìnrin d' ọ̀dàlẹ̀.

90 A ní, 'Kò jẹ ng r'aàyẹ fọ 'ṣọ ọkọ mi, Èsà Ògbín ará
Ogbojo.

* Ọlọppọ̀ndà l'òun l'òun l'eégún.

Èsà Ògbín l'òun l'òun l'eégún.

Ọlọjọwọ̀n l'òun l'òun l'eégún.

Nwọ̀n wá f'ìjà bà á o.

95 Ó di' wájú Aláàfin Ọ̀yọ́.

Aláàfin Ọ̀yọ́.

* Ó ní k' Ọlọppọ̀ndà ó ta kókó aṣọ.

T'ó bá di 'jọ méje òní k'ó máa bọ wá bá 'un.

Ó ní k' Ọlọppọ̀ndà ó ta kókó aṣọ.

100 Èsà Ògbín, k'ó ta kókó aṣọ.

Ọlọjọwọ̀n, k'ó ta kókó aṣọ.

Kí nwọ̀n ó máa bọ ní 'jọ méje òní.

Ọlọppọ̀ndà ta kókó aṣọ.

Èsà Ògbín ta kókó aṣọ.

105 Ọlọjọwọ̀n ta kókó aṣọ.

Ó di 'wájú Abíọ̀dún Ọ̀ba Aláàfin.

Abíọ̀dún Ọ̀ba Asòlú̀dẹ̀rẹ̀.

Nwọ̀n ní Ọlọppọ̀ndà k'ó máa já 'jó.

Ọlọppọ̀ndà bọ sí 'jó.

110. He danced energetically to the drum beats.
111. He danced energetically to the drum beats.
112. Then the king ordered him to expose the interior of
his costume.
113. So he exposed widely the interior of his costume.
114. The costume was seen to contain water.
115. The king declared Qloponda to have no valid claim
To the headship of the egúngún cult.
116. The king next ordered More,
117. Dealer-in-velvet, to dance to the drum music.
118. Dealer-in-velvet started to dance.
119. He danced energetically to the drum beats.
120. He danced energetically to the drum beats.
121. Then the king ordered him to expose widely the interior
of his costume.
122. Dealer-in-velvet.
123. He exposed the interior of the costume.
124. The costume was seen to have two hundred tiny needles
all along the edges.
125. The king said, 'Dealer-in-velvet,
126. You are best able to sew velvet robes.'
127. Our sire
128. Was declared entitled to the egúngún cult headship.
129. Cult-head of Ogbin Town, member of Ogbojo community.
130. 'Come and execute your dance.'
131. Cult-head of Ogbin Town, member of Ogbojo community,
132. Started to dance.
133. He danced energetically to the drum beats.

110 Ó já ijó.

Ó já ijó.

* nwọn ní k'ó sí 'jú agò sílẹ̀.

Ó wá sí 'jú agò sílẹ̀ gbuguḁu.

* Omi l'a bá n'nú aṣọ.

115 nwọn ní Ọlópọ̀ndà k'ó l'eégún.

Nwọn ní, 'Mọ̀rẹ̀.

* 'Èrò àrán, mǎa já 'jó.'

Èrò àrán bó sí 'jó.

Ó nǎa ijó.

120 Ó já ijó.

Nwọn ní k'ó sí ojú agò sílẹ̀ gbuguḁu.

Aláráń.

Ó sí ojú agò sílẹ̀.

L'a bá igba abéré wẹ̀rẹ̀wẹ̀ létí aṣọ.

125 nwọn ní, 'Aláráń.

Àrán n'iwọ̀ lẹ̀ rán.'

Baba wa.

'Un l'ó l'awo.

'Èsà Ọ̀gbín ará Ọ̀gbojò.

130 'Wá já 'jó.'

Èsà Ọ̀gbín ará Ọ̀gbojò.

O bó sí 'jó.

Ó já ijó.

134. He danced energetically to the drum beats.
135. The king then ordered him to expose widely the interior
of his costume.
136. So he exposed widely the interior of his costume.
137. Immediately he exposed the interior of his costume,
138. The costume was seen to contain two hundred tiny
masqueraders.
139. The king proclaimed that Ologbojo
140. Must be recognized by all as the head of the egúngún cult
141. Lagbayi, offspring of the foremost carver in Are,
142. Then came forward and started dancing.
143. He danced and danced to the drum music.
144. He danced energetically to the drum beats.
145. The king ordered him to expose the interior of his
costume.
146. So he exposed widely the interior of his costume.
147. The costume was seen to contain myriad flat pieces of
wooden carvings.
148. The king declared that wooden carvings were the specialit
Of the offspring of the Foremost Carver.
149. Our sire was the undisputed head of the egúngún cult.
150. Cult-head of Ogbin Town,
151. Citizen of Ogboluke Town, Mobosade, offspring of He-who-
had-a-massive-hump.
152. Pits and small enclosures,
153. Sixteen there were in the backyard of Ogbin.
154. In them all he engaged in occultist activities.
155. Cult-head of Ogbin Town, member of Ogbojo community.

Ó já ijó.

135 Nwọn ní k'ó sí ojú agò sílẹ̀ gbugudu.

L'ó bá sí ojú agò sílẹ̀ gbugudu.

Wàrà t'ó sí ojú agò sílẹ̀.

Igb 'eégún wẹrẹwẹ l'a bá n'nú aṣọ.

Nwọn ní Ológbojò.

140 'Un l'ó l'eégún.

Làgbàyi ọmọ ọnà l'Arè.

* Wá bọ sí 'jó.

Ó wá bọ sí 'jó.

Ó já ijó.

145 Nwọn ní k'ó sí ojú agò sílẹ̀.

Ó wá sí ojú agò sílẹ̀ gbugudu.

'Un l'a wá bá igi pẹlẹbẹ pẹlẹbẹ létí aṣọ.

Nwọn ní 'gi l'ọmọ Olórí Ọlọ̀nà ngbẹ.

Baba wa l'ó l'awo.

150 Èsà Ògbín ará Ògbojò.

Ará ọ̀de Ògbólúkẹ́ 'Mọ̀bọ̀sáde ọmọ Oníkẹ-bọ̀lumọ.

Àti kòtò àti kọ̀rọ.

* Mèìndínlógún ní mbẹ l'ẹ̀kùlé Ògbín.

Gbogbo 'ẹ l'ó gbé nṣ'awo.

155 Èsà Ògbín ará Ògbojò.

EXPLANATORY NOTES

1. Èsà: title for the king of Ògbín, the Ológbín. The title is his, in his capacity as the very first head of the egungun cult.
- Ògbojò: a political grouping in which the chief towns were Ògbín, Ìgbórí, Mòlé, and Sọungbé.
3. mo: 'I' - the chanter identifies himself with the lineage being saluted.
5. Ògbólúkẹ: the name of a market which gradually became a town, it was established by an Alaafin of Ọyọ by name Ògbólúkẹ.
6. Ọmọbósádé: a name meaning 'This child has joined the family of a reigning king'. [Literally, 'This child has landed inside the crown.'] His father was Ọwọnrín Olúsànyín, the first Ológbòjò, a hunch-back.
9. Iké ire: It is said that since the first Ológbín was a hunchback, it became traditional for the kingmakers of Ògbín Town to consider only hunchbacked persons as candidates for the throne.
11. Aláàfin: Alaafin ABIQDUN, See pp. 181-188 of Dr. Johnson's 'History of the Yorubas.'
15. a: The change from the Third Person Plural to the First Person Plural suggests that the composer or the chanter of the oriki is identifying himself with the lineage.
29. ayàyà-ayòwó: This exclamation is here used in its

straightforward sense without the irony of the usage in lines 17, 21 and 25 above. Hence the difference in English translation: 'Bless me!' for irony; 'Hurrah!' for sincere delight.

31. i.e. in the final array of 800 masqueraders in the palace yard of the king at Oyo. Ológbín ìju = Ológbín Òjuguduláşq = Ológbín wearing voluminous masquerader-costumes.
56. Mólámolà: an orişa.
63. Àwòyè: supposed to be the same as Iwoye Town.
64. àràbà: Ceiba Pentandra (Bombaceae) = the White Silk Cotton Tree.
72. Ilésanmí: this means 'I am better off at home'; it is a title given to a woman who is the elder sister of a reigning king.
80. The final syllable of 'Ológbínmòlé' is the verb 'lé' meaning 'to drive away'.
The final syllable of 'Ológbínmòsá' is the verb 'sá' which means 'to flee'.
The final syllable of 'Ológbín-arępa' is the verb 'pa' which means 'to kill'.
84. Cf. the legend told in Chapter II of this thesis about the birth of the first Ologbojo.
- 87-89. Allusions to domestic incidents in the lineage history of the Ologbin kinsfolk.
91. i.e. when the legacy left by the first Ologbin was to be divided among his children.

97. kókó aṣọ: the knot was to be tied behind his back by a special messenger appointed by the King.
112. ojú agò: the 'face' of the costume is in the back part of the attire which is thrown over the head from the waist where the trousers end.
114. omi l'a bá: Ọlọpọnda had transformed himself into water.
117. Èrò àrán: oriki for Ọlọjọwọn.
142. Làgbàyi: an uninvited competitor on the occasion;
153. Ògbín: i.e., Ologbin.

Chapter VII
REPRESENTATIVE EXAMPLES OF
IJALA CHANTS WHICH ARE VERBAL
SALUTES TO DISTINGUISHED PERSONAGES.

As has already been pointed out in Chapter II of this thesis, there is usually much in common between an ijala chant which is a verbal salute to the lineage of a particular person and an ijala chant which is a verbal salute to that particular person as a distinguished individual. In the latter, after an initial catalogue of the person's character traits and specific achievements, there is almost invariably a tracing of the person's origin to his particular lineage, and this leads to large quotations from the verbal salute to the lineage of the said person.

Some of the examples given in this chapter are verbal salutes by the chanter himself for the purpose of self-identification.

Examples 1, 3, 4, 5, 8, 10 and 11 were transcribed from tape recordings of ijala performances by Akinloyè Agbáraálè who hails from Ìwó.

Examples 2 and 5A are from ijala performances given by Abídèmi Oósà who also is an Ìwó man.

Examples 6 and 7 are culled from transcripts of ijala chants rendered by Gbàdàmósí Afídiéḷégě who was born and bred in Ibadan.

Example 9 is an excerpt from ijala chanted by
Gbàdàmósí Sèédù Qlábérinjò of Ọfà.

I WILL CHANT A SALUTE TO MM OGUN.

1. I will chant a salute to my Ogun.
2. Edan, the largest lump of raw iron metal, grass by the riverside, husband of Ayoni.
3. Gashes of cutlass-inflicted wounds,
4. With blood spouting forth here and there. O Ogun!
5. Ire was not Ogun's hometown.
6. Ogun merely called there to drink palm-wine.
7. Of course Saki was the home town of Father Ogun who never forged palm-buts.
8. In Ile Ira, the favourite sacrifice acceptable to Ogun is a dog.
9. At Ire, the favourite sacrifice received by Ogun is a ram.
10. Around the mouth of my Ogun much blood appears, smearing it
11. Ogun, King of Ire, my master.
12. When he was thrust into the thatch eaves of a house,
13. He wrecked the inner surface of the eaves.
14. O Ogun!
15. When he was slid into a scabbard, He sent the scabbard asunder like a piece of cloth.
16. Ogun.
17. When he was passing through a forest,
18. The forest resounded with a mighty noise.
19. When Ogun was passing through a savannah tract, the savannah echoed with loud reports of him.
20. Ogun, wearer of a crown that's nonpareil.
21. When he was passing through a town, A huge throng of people gave him tumultuous applause.

NG Ó RE 'LÉ ÒGÚN MI.

- * Ng ó re'lé Ògún mi.
- * Èdan, olú irin, koríko l' 'odò, ọkọ Àyọní.
Mọọ ọgbé.
Èjẹ ó sî ta sara, sara, Ògún ò!
- 5 Ìrè kii ẹ 'lé Ògún.
Èmu l'Ògún yà mu.
Şebí Şakí ni'lé Baba, Ògúnkòrọkin.
Onírá ni í-j-ajá.
T'Oníré ni í-j'àgbò.
- 10 Èjẹ bala l'enu Ògún mi
Ògún Oníré, ọkọ mi.
A kí í' párá.
Ó ba párá jẹ.
Ògún ò!
- 15 A kí í s'akò, a f'akò ya gberegedẹ bí aşo.
Ògún .
Ó nílọ ní 'gbó .
Ariwo gba'gbó.
Ògún nílọ l'òdàn, òkíkí gb'òdàn.
- 20 Adé orí olú .
Ó nílọ ní'gboro, ibòòsí gb'òde kankankan.

22. May it please you to give me your patronage,
23. O Deliverer.
24. May it please you to deliver me.
25. Because you gave Lagunju your patronage.
26. He was crowned King in Ede.
27. Because you gave Abaasi your patronage, He became the
Baale of Ibadan.
28. Because you smiled on Aderemi, He was crowned Ooni of Ife.
29. You gave your kind support to the King of Iwo, Iwo the
Beautiful, Iwo whose humble people
don't mind being called unwise.
30. Iwo, where the lantana camara shrub grows profusely, with
it many long branches, and whose
citizens eat a lot of roast bush meat
31. Iwo whose humble people don't mind being called unwise.
32. As for me, I am satisfied with the degree of dignity already
achieved by Iwo people.
33. I greet you, Mope, a vigilant guard, heir to your father.
34. Palm fruits in plenty at Alope your place of origin.
35. I, Ajeje, of six score titles, am the chanter now
performing here.
36. I will chant a salute to my Ogun.
37. A butterfly chances upon a civet cat's excrement and flies
high up into the air.
38. The god who once jumped upon a town gatekeeper's head and
pressed him down with tremendous
violence.
39. Tomorrow also I will chant a salute to my Ogun.
40. Your support,
41. Your support,
42. O friend of mine,

Ígbè ní o gbè mí

Èlà

Ílà ní o là mí.

25 Bí o ti gbe Lágúnjú.

Qba l'ó jẹ l'Èdẹ.

O gb' Àbáàsì t'ó jẹ Baálẹ ní'lé Ibàdàn.

Bí o ti gb'Adérẹmí t'ó j'Olúfẹ QỌni.

30 Íwó ẹlẹwọ̀n-rọ̀rọ̀, ọmọ adánáyanran.

Ìwó kò jiyàn ẹgò.

Èyí t'ará Ìwó ti jẹ 'm' ọrọ̀ tó n'tèmi.

Kú, Mọdẹ, Mọşó Àrólé dé.

Ẹyín ní'lé Àlọ

35 Àjẹjẹ nşeré lówó, t'ogófà oyè.

Ng ó re'lé Ògún mí.

Labalábá kan 'mí ẹtà, ó fò rakinrakin.

Òòşà t'ó g'orí oníbodè t'ó há nì-nì-nì.

Ng ó re'lé Ògún lóla.

40 Ègbè.

Ègbè.

Àwé o.

43. Your support is what I want.
44. I don't want your hostility.
45. Ogun.
46. King of Ire, my master.
47. I don't want you to play with me, And I don't want
you to fight against me.
48. It is your support I want.
49. Eḍan, king-size lump of raw iron metal, grass by the
river-side, my master.
50. Ire was not Ogun's hometown.
51. Ogun merely called to drink palm-wine.
52. I will chant a salute to my father.
53. Blacksmith whose workshop fire hits the anvil and
scatters brilliant sparks around.
54. I will chant a salute to my father.
55. Ejijengna, Aro Iṣokun.
56. The butterfly which flew across the ocean.
57. The executioner who worked near Epe.
58. Citizen of Eedu Town.
59. "My face is blackened.
60. "My mouth is blackened.
61. "My jaws are smudgily blackened."
62. Which place is said to be the hometown of Ogun-who-never-
forged palm-nuts?
63. There were three birds
64. Which tapped palm-wine for the consumption of Ireni, a son
of Ogun, The blacksmith who, as he
spoke, lightly struck his hammer
repeatedly against his anvil.

Tíre ni ng n'wá à.

Ng ò wá 'jà rẹ.

45 Ògún.

Oníre, ọkọ mi.

Ng ò wá 'ré rẹ, ng ò wá 'jà rẹ o.

Ègbè rẹ n'mò n'wá.

Èdan, olú irin, koríko l'ódò, ọkọ mi.

50 Ìrè kii şe'lé Ògún.

Èmu l'Ògún yà mu.

Ng ó re 'lé àwọn baba mi.

Ọmọ iná àgbèdẹ balẹ tú yèríyèrí.

Ng ó re'lé àwọn baba mi.

* 55 Ejijéngná, Àró Ìṣòkun.

Labalábá erémi.

* Àwòrò tí mbẹ l'ónà t'Èpẹ.

Ará ilú Èèdú.

* 'Mo dú l'ójú.

60 Mo dú l'emu.

* Mo ṣ'àgbòn isàlẹ woríworí.'

Níbo ni nwọn pe'lé Ògúnkòròkin?

* Èiyẹ mètá.

Ni í-d'emu í-sìn 'Rèmògún ọmọ Àwísẹ.

65. I will chant a salute to your smith,
66. You aged man of Okomoye.
67. I will postpone it.
68. Lend me your ears. The vulture on the head of the ako
palm.
69 Tapped palm-wine from the tree.
70. And the palm-wine it gave to you, Ogun.
71. The hornbill living bear the top of the baobab tree,
72. Produced wine by tapping the tree,
73. And the wine it gave to you, Ogun.
74. The bush fowl francolin eluding many a shot from the
hunter's gun,
75. Whose flesh is our favourite meat for eating pounded yam
Whose chest is broad and pulpy as
a fruit,
76. Today he would say, "Onire, come and drink some wine
with me".
77. Tomorrow, again he would say, "Onire come and drink some
wine with me".
78. This was how it came about that Ogun
79 Settled down at Ire, the town of Ireni, a son of Ogun,
The blacksmith who, as he spoke,
lightly tapped his anvil with his
hammer repeatedly.
80. Saki was the hometown of Father Ogun who never forged
palm-nuts.
81. Will you please now chant a vigorous follow-up?

- 65 Ng ó yà s'agbèdẹ.
 * Arúgbó Okomoye.
 Ng ó lẹ l'ọ̀nà ibẹ̀un.
 Ẹ ẹ rí i? Igún orí àkó.
 Ẹmu ní í-dá.
- 70 Ẹmu l'àwọ̀n í-lò.
 Àkàlámàgbò ọ̀rùn ọ̀ṣẹ.
 Ẹmu ní í-dá.
 Ẹmu l'àwọ̀n í-lò.
 Ráàrẹ̀, ọ̀mọ afẹ̀tùṣòfò.
- 75 Ikú iyán, ọ̀mọ awàláiyàdididi.
 * Lóní, 'Onírẹ̀, wá m'ẹmu'
 Lọ́la ñkọ? 'Onírẹ̀, wá m'ẹmu'
 Ní Ògún.
 L'ó fí jókó sí'lé Ìrẹ̀mògún ọ̀mọ Àwísẹ̀.
- 80 Ẹ́kí ní'lé Baba, Ògúnkòrọ̀kin.
 * Ẹ gbẹ̀ m'í'léle.

EXPLANATORY NOTES.

1. Literally 'I will betake myself to the house of my Ogun'
 2. Edan: The reference here is to edan Ogun, one of those emblems of Ogun that are restricted to the innermost part of the Ogun shrine. The edan Ogun is a rare, big lump of iron obtained from the 'roasting' fire to which the iron ore with all its impurities has been subjected. The 'edan Ogun' is usually placed on a specially carved stone plinthe in the Ogun shrine (Ilé Ògún). It is the emblem usually employed by devotees of the god Ogun for oath-taking among themselves.
- 22-24 ngbè = gbígbè.
 nlà = lílà.
37. The allusion is to one of the episodes of Ogun's life. One day, arriving at the gates of a town that he had never visited before, Ogun sought from the gatekeeper permission to enter. To his surprise, the gatekeeper refused to let him in. Thereupon, Ogun walked back a few steps and then did a record high-jump, landing himself astride the neck of the gatekeeper whom he now pressed down tormentingly.
- The great height to which Ogun jumped on this occasion is here likened to the great height to which butterflies fly when they come upon a civet-cat's excrement.
55. Ejiléngná: a name meaning 'Rain allowed me to attend the market'.

Àró Ìsòkun: i.e., Foremost among the far-travelled persons going beyond the seas. It is traditionally believed that in his lifetime, before he was deified, Ogun was a globe-trotter.

57. Èpè: a town to the north of Šakí.

àwòrò: here used in the sense of 'execution'. Cf. the executioner employed by the Orò cult.

59-61 This is supposed to be a favourite saying of Ogun, to warn his concubines not to visit him in his smithy where his appearance is least attractive.

63. The reference is to three of the Èşø warriors who ran palm-wine errands for Ogun. The Èşø nicknames were birds' names.

66. Okomoye: According to a legend, Ogun spent his very last days in the town of Okomoye.

76 Onìrè: the title of the King of Ìrè, one of Ogun's titles. See 11 above.

79. Ìrèmògún: 'Ìrè' is the basic name of the town, an abbreviated form of 'Ìrèní' which is a name in the series. Òní, Òla, Òtúnla, Ìrèní, Orún etc., 'mògún' is a suffix, a contraction of 'òmò Ògún' (son of Ogun).

Ìrèní, one of the numerous sons of Ogun, was the founder of the town named after him.

81. This line is addressed to the chanter's colleague.

A SALUTE TO MY OGUN.

1. Now I will chant a salute to my Ogun.
- 2 O belligerent One, you are not cruel.
3. The Ejemu, foremost chief of Iwona Town.
4. He who smartly accoutres himself and goes to the fight.
5. A butterfly chances upon a civet cat's excrement and flies
high up into the air.
6. Ogun, don't fight against me.
7. Don't play with me.
8. Just be to me a giver of good luck.
9. You said you were playing with a child.
10. I saw much blood flowing from the girl's private parts.
11. Ogun, don't fight against me.
12. Don't play with me.
13. You said you were playing with a boy.
14. I saw much blood flowing from the boy's private parts.
15. Ogun, don't fight against me.
16. Don't play with me.
17. You were playing with a pigeon.
18. The pigeon's head was torn from its neck.
19. Ogun, don't fight against me.
20. Don't play with me.
21. You were playing with a sheep.
22. The sheep was slaughtered with a knife.
23. Ogun, don't fight against me.
24. Don't play with me.

BÍ A BÁ WÁ NRE 'LÉ ÒGÚN MI.

- 5 Bí a bá wá nre 'lé Ògún mi.
- * Oníja, o o le.
 - * Eḡemu Olúwọ́nran.
- A-dì-gìrì-gìrì-re 'bi- ija.
- * 5 Labalábá kan 'mí ẹ̀tà, ó fò rakinrakin.
- Ògún, má ba m'jà.
- Má ba m'şiré.
- Ègbè ní o ẹ̀ fún mi.
- * O ní ò mb'òmọ́dé şiré.
- 10 Mo r'ẹ̀jẹ̀ l'ògú-itò ọ̀mọ̀bínrín yẹ̀lẹ̀yẹ̀lẹ̀.
- Ògún, má ba m'jà.
- Má ba m'şiré
- O ní ò mb'òkúnrín şiré.
- Mo r'ẹ̀jẹ̀ l'òjú-itò rẹ̀ yẹ̀lẹ̀yẹ̀lẹ̀.
- 15 Ògún, má ba m'jà.
- Má ba m'şiré.
- Ò mb'ẹ̀iyẹ̀lé şiré.
- Nwọ́n fà á l'òrùn tu.
- Ògún, má ba m'jà.
- 20 Má ba m'şiré.
- Ò mb'agùntàn şiré.
- Nwọ́n mà dúmbú rẹ̀ o,
- Ògún, má ba m'ja.
- Má ba m'şiré.

25. You were playing with a male dog.
26. The male dog was beheaded.
27. Ogun, don't fight against me.
28. Don't play with me.
29. O Belligerent One, you are not cruel.
30. The Ejemu, foremost chief of Iwonoran Town.
31. He who smartly accoutres himself and goes to the fight.
32. A butterfly chances upon a civet cat's excrement and
flies high up into the air.
33. There were initially sixteen chiefs.
34. In the town called Ilagbode, of these the paramount chief
was Ejitola,
35. Ejitola Ireni, sone of Ogun, The blacksmith who, as he
speaks, lightly strikes his hammer
upon his anvil repeatedly.
36. Son of He who smashes up an iron implement and forges it
afresh into new form.
37. Son of He who dances, as if to the emele drum music, while
holding the hollow bamboo poles use
for blowing air upon the coal ember
fire in his smithy. He who swells
out like a toad as he operates the
smithy's bellows.
38. I will chant a salute to my Ogun.
39. O Belligerent One, you are gentle, the Ejemu, foremost
chief of Iwonoran. He who smartly
accoutres himself and goes to the
fight.
40. Some people said Ogun was a failure as a hunter.
41. Ogun therefore killed a man and packed the corpse into a
domestic fire.
42. Then he killed the man's wife and packed here corpse behind
the fire-place.

25 Ò mb' akọjá ẹ́sírẹ́.

Nwọ́n bẹ́ akọjá ní orí.

Ògún, má ba m'jà.

Má ba m'ẹ́sírẹ́.

Oníjà, o ò le.

30 Ẹ́jẹmu Olúwọ́nrán.

A-dì-gírì-gírì-re'bi-ìjà.

Labalábá kan'mí ẹ̀tá, ó fò rakinrakin.

Ìjòyẹ mèìndínlógún.

Ní kọ́ m̀bẹ́ n'lé Ìlágbẹ̀dẹ́ Ẹ́jítọ́lá l'olórí wọ́n.

35 Ẹ́jítọ́lá Ìrẹ̀mògún Ọ̀mọ́ Àwísẹ́, Ìrẹ̀mògún Ọ̀mọ́ Àyọ́yọ́.

Ọ̀mọ́ Àwórin kí o wá tún 'rin rọ

Ọ̀mọ́ mo jó emele lórí ọ́parun, mo ràn bọ̀nùnbọ̀nùn l'okè ẹ̀wírí.

Tí ng bá nre'lé Ògun mi.

Oníjà, o ò le, Ẹ́jẹmu Olúwọ́nrán Adìgírìgírìre'biìjà

40 Nwọ́n sọ p'Ògún ò p'ẹ́ran

Ògún l'ó p'ọ́kọ́ s' 'ojú-iná.

Ó p'aya rẹ́ sẹ́hìn ààrò.

43. When some people still said that Ogun was a failure as a hunter,
44. The sword which Ogun was holding in his hand,
45. He stuck into the ground on a river bank.
46. The sword became a plant, the plant now called 'labelabe'.
47. Hence the saying "No ceremony in honour of Ogun can be performed at the river-side,
48. With^{out}/labelabe's getting to know of it".
49. It is I, a son of Akinwande, who am performing.
50. I do good turns for people of decent appearance.

Nwón tún sọ p'Ògún ò p'ẹran.

Idà tí Ògún mú ní ọwọ.

45 L'ó fi gúnlẹ lẹhìn odò.

Ni'ọn npe ní làbẹlàbẹ.

Nwón l' á ií s'Ògún l'odò.

Kí làbẹlàbẹ ó má gbọ.

* Èmi ọmọ Akinwámdé rée o.

* 50 Mo s'oge lóore.

EXPLANATORY NOTES.

2. A piece of irony meant to assuage Ogun's wrath.
3. Olúwọ̀nran: the title of the king of Iwọ̀nran Town. The idea is that in his lifetime Ogun was honoured with chieftancy titles here, there and everywhere. At Iwọ̀nran, he was given the Ejẹmu chieftaincy by the king of the town.
5. This is an allusion to one of the legendary feats of Ogun. See the note on 1.37 of Page 3.
- h 9. The reference here is to the circumcision of boys and girl and to the sacrificing of pigeons, goats, sheep and dogs, to the gods.
34. Ìlágbèdẹ: another name for the town of Ìrẹ̀.
36. Àyọyọ̀: the mother Ìrẹ̀ní.
49. That is, who is rendering this chant.
50. A reference to part of the chanter's oriki: 'Ò-fi-ohùn-şe-oge-ní-ore' (A man who uses his voice for giving good advice to well-intentioned citizens).

I WILL CHANT A SALUTE TO MY FATHER.

1. I will chant a salute to my father.
2. Mọsọ, the heir, person associated with palm fruits in Alọ Town.
3. Is she Ọlọsunde at home or has she gone a-visiting?
4. Son of Asero, member of Ọgẹ lineage which has achieved immortality. Citizen of Aşıpa.
5. Son of He who crushes an animal's head with bullets.
6. Son of He who owns the cold water spring oozing from the foot of a hill.
7. Son of He who owns a hill that must never be pointed to.
8. Whoever dares to point at it
9. Will surely be drenched by rain right to his door-step.
10. I greet you, Mọde, I greet you, Mọsọ, the heir, endowed with beauty plentiful as hair on a horse's tail.
- 11.
11. A single citizen bearing six score chieftaincy titles.
12. Our father became king in the town.
13. And he was also king on the farm.
14. There are two parts to the chieftaincy title of Arẹsa.
15. The palm-oil used for frying bean-cakes called akara;
16. The palm-oil used for frying yam pieces called duṣṣundu;
17. The palm-oil used for frying bean-cakes called seeke;
All these types of palm-oil came from Irẹsa.
18. Person alluded to in the saying: 'At the sight of pounded yam, the hand is readily humped up.
19. Person alluded to in the saying: 'At the sight of fresh maize cobs in the rainy season,
20. 'The hand is readily humped with the oath:

NG Ó RE 'LÉ ÀWỌN BABA MI.

Ng ó re'lé àwọn baba mi.

Mọşó, àrólé, ọmọ ẹyìn n'lé Àlọ.

* Ọlọşundé mbẹ n'lé, àb' ó r'òde?

Ọmọ Asérò, ọmọ Ọge t'àikú, ará Àşípà.

5 Ọmọ Afọtawérieran.

'M' Olómitútù-ẹsẹ-òkè.

Ọmọ Olókè-tí-'ọn-ìí-na'wọ-sí.

Bí a bá na'wọ sí i.

Eji ni í-bá 'ni dé'lé ko-ko-ko.

10 Kú, Mọde, Kú, Mọşó, àrólé, ọmọ ẹwà tiẹmì bí ìrù ẹşin.

Àjẹjẹ ọgófà oyè.

Baba wa j'ọba ní'lé.

Ọba l'ó jẹ l' óko.

* Èjìgbèdè l'oyè Arẹsà.

15 Èyí t'ó j'akàrà.

Èyí t'ó jẹ dùùndú.

* Èyí t'ó jẹ şẹẹkẹ nkó? Ará Irẹsà ni.

* Ọmọ ọwọ rí 'yán, ọwọ yọ'ké.

Ọmọ ọwọ r'agbàdo òjò.

20 Ó şé mulukúmùlùkú, ó ş'èhìn paalipaali

21. On my honour I will take the snuff right up to my tongue.
22. Ina-sun-wuruku, person associated with tipe palm fruits
in Alq countryside.
23. Offspring of Kujoyi who owned a conical hill.
24. His father's household swarmed with children here and there
25. Kujoyi.
26. Qterq.
27. The duiker's forelegs.
28. A monkey's arm serving as a sling.
29. He who regularly got a duiker's forelegs to cook at the
start of the festival of the goddess
Qya.
30. My father became the Oloke and we rejoiced with songs
and dances.
31. It was as if he had never been appointed to any
chieftaincy before.
32. Kujoyi.
33. He who shot an elephant and caused the animal to roll and
roll along the ground.
34. My father moved into the palace, He who shot a buffalo
and caused the animal to roll this
way and that long the ground.
35. He who promptly turned back home from the forest path when
he stumbled jerkily owing to a
tree's root across the way.
36. A mere woman.
37. Caused the death of Kujoyi, son of Qterq, Person whose
oriki mentions duiker's forelegs
and also a monkey's arm serving as
a sling.
38. People of my age were witnesses of how it came about
- 39 That Iwere became a town

- * Ìnà sùn wúrúkú, ọmọ ẹyìn pón n'ìsòwòn Àlò.
Ọmọ Kújòyí Abìtìòkè.
Èyí nìkàn t'ó kún 'nú ilé bàbá rẹ pítì.
- * 25 Kújòyí.
Ọtẹrọ.
- * Apá ẹtu.
Apá akítì kànnàkànnà.
ArápáẹtuşèkúnlẹỌya.
- * 30 Baba mi ẹ'Olókè, a yọ sẹsẹsẹ.
Ó dà bí-ẹn-l-pé kò r'óyè ilé baba jẹ.
Kújòyí.
Ọmọ Ọterin-yí-gbiri-gbiri-gbiri .
Baba mi wọ'lé oyè, ọmọ Ọtẹfòn-yí-gbìrì-gbìrì.
35 Ọmọ Ọtẹgbòngbò-ọnà-yí-gbìrì-baba-padà-sí-ọnà-ẹhìn.
Obìnrìnbìnrìn.
L'ó ẹe'kú pa Kújòyí, ọmọ Ọtẹrọ, ọmọ apá ẹtu, apá akítì
kannakanna.
- * Ojú irú ẹni wònyí náà ní.
A sọ Ìwéré dī'lé.

40. And Oko became a market.
41. Igbaloja.
42. Became the town called Ijamq whose citizens were rich
in brass.
43. Qja were the people forbidden to eat kolanuts.
44. I know the exact number of Qja people who fought under
the leadership of the Qrona who
frequently altered the footpaths.
45. The trees nearby immediately shed their leaves.
46. The palm-trees nearby hinged downwards their branches to
cover their trunks as if with
covering cloths.
47. There remained (as eyewitnesses) only the tortoise,
48 And the snail
49. And the millipede with large strong rings
- 50 Who carefully hid himself upon the ground.
51. Son of Lagbami Iregun.
52. He who found in Ouru Town a comfortable place in which
to sit in regal splendour.
53. Son of 'Gun-unre.
54. Sone of 'Gun-eji of Benin connections "A person rearing
kids does not take fright because
of a kite".
55. That is really another theme.

- 40 A s' Òkò d'ọjà
Igbàlójá.
O di'lé Ìjámọ ọmọ Ajílẹ́pínrínidẹ.
Ọjà ni ò j'obì.
- * Mo mọ 'yejú Ọjà t'ó jà lójú Ọrọ̀nà Apà̀nàdà.
45 Igi s'ojú 'ẹ̀ nẄọ́ 'wé.
Ọ̀pẹ́ s'ojú 'ẹ̀ dá 'mọ́ bo'ra bí aṣọ.
Ó k'ahun.
Ó kù 'gbín.
Ó k'èyí ọ̀pọ̀kùn gidìgbà.
- * 50 T'ó bo 'ra rẹ̀ mọ̀lẹ̀ danindanin.
* Èni Lágbàmi Ìrẹ̀gún.
Rí 'bi ire dẹ̀gẹ̀ n'lé Òwu.
Ọmọ 'Gún-unre.
- * Ọmọ 'Gún-ẹ̀jì Ìbínní 'ọ̀lọ̀mọ ẹ̀ran kò díjì àwòdì?
55 Èyiinì ìyà̀nà ọ̀tọ̀.

EXPLANATORY NOTES.

3. Olóṣundé: the chanter's mother. The idea behind the question is an invitation to her to listen to the salute about to be chanted to her husband.
- Aserò: The paramount chief of Òkè Ìserò, a village near Ìwó.
- Ògẹ: the totem of the royal family of Inisa.
- Modẹ: the general Proper Name for the all the royal sons of Ìrẹsà. It means 'Ọmọ idẹ' (Person rich in brass).
- Mosọ: another general name for all the royal sons. It means 'Mo ọ́' (I keep watch).
- 6-17. These lines belong to the traditional verbal salute to the Arẹsà lineage, the lineage of the chanter's father.
14. There were two separate towns bearing the same name 'Ìrẹsà', thus there were two distinct kings bearing the title 'Arẹsà'.
- 18-21 These lines belong to the traditional verbal salute to the Ológbojò lineage, the lineage of the chanter's mother or some relation of his father.
- There is an oblique reference here to the hump on the back of the progenitor Ologbojo.
20. The oath implies a determination to enjoy the fresh maize
22. Ìná sùn wúrúku: 'Ina ' is the Nupe word for 'Mother' and it was the nickname by which people referred to the mother of the first king of Irẹsa, who was a Nupe woman. The old woman used to lie huddled up on a mat in the

palace verandah; hence the extension of the nickname to 'Ìná sùn wúrúkú'.

25. Kúìyí: a name meaning, 'Death, leave this child alone' (Ikú, jòwó èyí).

Òtěrò: a name meaning 'Rebellion has abated'.

27. This is an allusion to Kujoyi's reputation for offering a duiker as sacrifice to the goddess Qya, on the eve of the annual Qya Festival.

30. Olókè : an alternative title of the Aserò, the king of Òkè Ìserò near Ìwó.

38-50. It is a preliminary point that the chanter wants to make, namely that he is an expert in the stories of origins and therefore the audience should believe completely his account of how the famous hunter Kujoyi met his death.

44. jà lóíú Qrónà Apànàdà: The reference is to the founding of Àgò Qjà (a village which later became a city, presentday Qyp) by Qja, the progenitor of the Qja Lineage, and the skirmishes fought by the Qja kinsfolk to protect the town against attackers. One of their tactics was to alter frequently the paths leading into the town in order to confuse strangers. The military chief in charge of the operation was styled Orona Apanada (The Pathfinder who altered paths).

51-55 This is a compliment to the chanter's colleague, Abidemi, whose lineage is the Olowu Lineage and whose turn it is to chant a follow-up.

51. Lágbàmi: an Olowu (King of Owu Town).

Ìregún: name meaning 'Blessings are going well with us'

'Gúnunre: shortened form of a name meaning 'Qlá-gúnrere'

(Our honour stands gracefully erect).

54. 'Gúnèjì: shortened from of 'Qlágúnèjì' (Honour goes straight in double lines). The inference is that the child is an offspring of a royal family on the father's line and another royal family on the mother's side.

Ìbínní: the Yoruba name for Benin City. The inference is that the person referred to has some Benin royal blood in him.

54. Olómoeran::::etc., an oriki expression used by Olowu Lagbami for himself in fulsome boast that no harm can befall any of his property and children, or relations, from the hands of his enemies.

55. That is, if the chanter were to continue with this point of his father's connection with Benin people, he would in fact be embarking on a separate salute to Benin people in their own right.

I WILL CHANT A SALUTE TO KUJQYI.

1. I will chant a salute to Kujqyi from now till tomorrow.
2. It was a mere woman who caused the death of Kujqyi, son of Qterq.
3. Qterq of the duiker's forelegs.
4. A monkey's arm serving as a sling.
5. Kujqyi's wife told him,
6. 'Kujqyi, every farmer's wife
7. 'Wears on her neck a string of iyun beads.
8. 'Will you please obtain for me from the biggest elephant in the forest 'That part of his body called 'kele' beneath its tail
9. My father dipped his hand into his medicinal decoction called òsàlà.
10. Ikoyi, Yanbiolu,
11. With him Kujqyi often went on hunting trips.
12. Onimogun dipped his hand into his medicinal decoction called òsóló.
13. Dreadful flames
14. Shot forward from his mouth.
15. Kujqyi Qterq of the duiker's forelegs.
16. Dreadful smoke billowed forth from his mouth sporadically
17. All the seven insignia of the god Ogun, from his smithy,
18. My father tied together and carried on his back determinedly.
19. Kujqyi reached Rẹfùrẹfù Forest in his search for elephant
20. He found no elephants there, no elephants praisenamed Laaye.
21. My father reached Rẹfùrẹfù Grassland in his search for elephants.

NG Ó RE 'LÉ KÚJÒYÍ LÓLA.

• Ng ó re'lé Kújòyí lóla.

Obínrinbínrín l'ó ɣe'kú pa Kújòyí, ọmọ Ọtẹ̀rọ.

Ọtẹ̀rọ, ọmọ apá ẹtu.

Apá akítì kànnàkànnà.

5 Ìyàwó Kújòyí ní:

'Gbogbo àwọn obínrin àgbẹ, Kújòyí,

'Ni í-so 'yùn mọ'rùn.

'Wá bá m' wá kele idí àso erin lẹ.

Baba mi f'ọwọ b'àgbo ọsàlà.

• 10 Ìkòyí, Yánbíolú.

Òun wọn ni í-jọ máa í-ṣọḍe í-kiri.

• Onímògún k'ọwọ b'àgbo ọsóló.

Iná burúkú.

Nt' ẹnu 'ẹ jáde.

15 Kújòyí Ọtẹ̀rọ, ọmọ apá ẹtu.

Èèfín burúkú nt'ẹnu 'ẹ sẹ bùlàbùlà.

Gbogbo gbinrin Ọgún méjèèje.

N' baba mi fi l'ẹhìn ọrùn pọnpọn.

Kújòyí w'erin dé 'gbó Rẹfùrẹfù.

• 20 Aàrí àwọn erin Láaye.

Baba mi w'erin d'ọdàn Rẹfùrẹfù.

22. He found no elephants there, no elephants praisenamed Laay.
23. When he got to Alawijare Forest,
24. My father found no elephants there, no elephants praisenamed Laaye.
25. He therefore came back home.
26. Again his wife worried him, saying,
27. "Every farmer's wife
28. "Wears round her neck a string of iyun beads.
29. "Will you please obtain for me, from the biggest elephant in the forest, that part of his body called kele beneath its tail".
30. Let us never tell a woman all our secrets.
31. By gossiping a woman learns from talkative men, things that are not intended for women's eyes or ears.
32. When we kill a goat,
33. It seems proper to give its eyes to the women.
34. When we kill a nice fat sheep,
35. It seems proper to give its eyes to the women.
36. When we kill a domestic fowl, cousin to the bush fowl,
37. Bird with a handsomely-fitting beak,
38. Whose roundish head drifts heavily in the stew.
39. What bad deed the domestic hen is guilty of I will tell the whole wide world.
40. All animals
41. Have their knee-caps turned outwards.
42. Only the domestic hen turns its knee-caps inwards.
43. The organ she uses for defecation she also uses for urinating.

A à rí àwọn erin Láaye

Ìgbà tí a dé' Gbó Aláàwíjàre.

Baba ò rí àwọn erin Láaye.

25 Baba tún wá 'lé.

Ó tún d'òrò 'gb 'èèkejì èwè.

'Gbogbo aya àgbè.

'Ni í-máa í-so 'yùn mọ 'rùn.'

Obìnrin Kújọyí tún ní, 'Wá bá m'wá kele idí àso erin lọ'.

* 30 Ẹ má jẹ k'á fi 'nú hàn tán f'òbìnrin.

Ní 'bí ojú rẹ ò tó, ẹnu 'è tó 'bẹ.

Bí a bá p'ewúré.

Ojú l'à bá fi sílẹ f'òbìnrin.

B'a bá p 'àgùntàn bọlọjọ.

35 Ojú l'à bá fi sílẹ f'òbìnrin.

B'a bá p'elédìró, ọlọtan àparò.

Àgógó ẹnu muremure.

Orí ọmọ dèrègbè l' 'ọbẹ.

Ohun t'elédìró nse tí kò sunwọn gbogbo aiyé yio gbọ ọ.

40 Gbogbo ẹranko.

Ni í-kọ 'runkún 'è sí'wájú.

Elédìró nìkàn ni í-kọ tirẹ s'ẹhìn.

Èyí t'ó fi nṣu náà l'ó fi ńṣe.

44. The same she also uses for mating with a male.
45. What bad deed the domestic fowl is guilty of I will tell
the whole wide world.
46. I pray you, listen to the words of my mouth.
47. She said again, "Every farmer's wife
48. "Wears round her neck a string of iyun beads.
49. "Kujoyi.
50. "Will you please procure for me, from the biggest elephant
in the forest, That part of his
body called kele beneath its tail?"
51. My father again reached Rẹfúrẹfú Forest in search of
elephants.
52. In the forest far away where farms were cultivated.
53. He found no elephants, no elephants praisenamed Laaye.
54. My father again reached Rẹfùrẹfù Grassland in search
of elephants.
55. He found no elephants, no elephants priasenamed Laaye.
56. When my father again reached Alawijare Forest,
57. He saw one elephant .
58. The elephant immediately made a huge soil heap.
59. And said that Kujoyi should go away ~~from~~ him.
60. My father replied that he would not turn back from the
elephant.
61. He ~~said~~ it would be only on the day when the god Ifa
62. Was reported to have deserted a babalawo;
63. Only on the day when the divining-chain onele was reported
to have ~~deserted~~ a healer.
64. Only on the day when Allah was reported to have deserted
a Mahomedan.

- 44 Nàà l'ó tún fi nṣe mọ́diyàn f'ókùnrin.
- * 45 Ohun t'élédìró nṣe tí kò sunwọ̀n gbogbo aiyé yio gbọ́ ọ.
 È máa gbọ́'rọ́ ẹnu mi.
 Ó tún l' "Awọ̀n obìnrin àgbẹ́.
 "Nwọ̀n máa nso 'yùn mọ́ 'rùn.
 "Kújọ́yí.
- , 50 "Bá m'wá kele ìdí àso erin lẹ́".
 Baba mi tún w'érin dé'Gbó Rẹ́fùrẹ́fù.
 L' óko lẹ́hùnn o.
 A à rí àwọ̀n erin Láaye.
 Baba w' érin d'ọ̀dàn Rẹ́fùrẹ́fù.
- 55 A à rí àwọ̀n erin Láaye.
 Ìgbà tí baba dé' Gbó Aláàwíjàre.
 Baba r'érin.
- * Erin kọ́ 'kìtì kan bàrá.
- * Ó ní Kújọ́yí padà lẹ́hìn 'un erin.
- *=60 Baba l' ọ̀wọ̀n ò ní í-padà lẹ́hìn 'wọ́ erin.
 Ó l'ó di 'jọ́ Ifá.
- * Tó bá padà lẹ́hìn babaláwo.
 O di 'jọ́ ọ̀pẹ̀lẹ́ bá padà lẹ́hìn ìṣẹ̀gùn.
 O di 'jọ́ Aláwùràbí bá padà lẹ́hìn 'Màle.

65. Only on such a day would he turn back from the elephant
praisenamed Laaye.
66. Owner of tons of money.
67. Huge as a hill.
68. Agiri, capable of building single-handed a wall right
round a town.
69. Qganna.
70. He whose teeth stand scattered in his mouth and protrude
conspicuously.
71. The elephant quickly made another huge soil heap.
72. And stuck a palm-branch in the ground beside the heap,
before Kujoyi.
73. He then spoke, urging Kujoyi to withdraw from the elephant.
74. Owner of tons of money.
75. Huge as a hill.
76. Agiri capable of building single-handed a wall right round
a town.
77. Kujoyi replied that he would not turn back from the
elephant.
78. Then the elephant hurriedly made another huge soil heap,
the third.
79. O come and see, the elephant stuck a palm-branch in the
ground beside the heap.
80. He told Kujoyi once again to turn back from following him.
81. Kujoyi said he would not desist from hunting the elephant.
82. Then the elephant gripped and carried up Kujoyi.
83. He carried him into Iwo Town whose handsome humble
citizens don't mind being called
unwise.
84. The town where the lantana camara shrub grows profusely
with its many long branches.

- 65 L'oun ó tǒ padà lẹhìn 'wọ erin Láaye.
 * Alábá-owó.
 * Kàntókè.
 * Agiri Olúmọdi.
 Ọgànná.
- 70 Ehín ọ̀ọkán tàà-tàà.
 Erin tún kọ 'kìtì keji bàrá.
 Kújọyí erin fi' mọ lọ 'lẹ.
 Ó ní padà lẹhìn 'un erin.
 Alábá-owó.
- 75 Kàntókè.
 Agiri Olúmọdi.
 Kújọyí l'oun ò ní padà lẹhìn 'wọ erin.
 Erin wá kọ 'kìtì kẹta bàrá o.
 Ẹ wá wò ó, erin fi' mọ lọ 'lẹ.
- 80 Ó ní kí Kújọyí ó padà lẹhìn oun erin.
 Kújọyí l'oun ò ní padà lẹhìn 'wọ erin.
 Erin wá ta Kújọyí rù.
 * Ó gbé e dé 'nú Ilé Ìwó Mère, Ìwó-ò-jiyàn-ẹgò.
 * Ẹlẹwọn-rọrọ.

85. Whose inhabitants eat plenty of roast bush meat.
86. Iwo whose humble people don't mind being called unwise.
87. As for me, I am satisfied with the degree of dignity
already achieved by Iwo people.
88. I greet you, Mode..
89. You, a vigilant guard, heir to your father, you hail from
Alo which is rich in palm fruits.
90. Kujoyi,
91. Otero of the duiker's forelegs,
92. Spoke out and implored Iwo inhabitants
93. To come to his rescue
94. Because the elephant was carrying him away.
95. The people replied, "When you used to kill many a nimble
frail-bodied duiker, Property of
the Spirit King of the forest;
96. "When you used to kill many a black bush goat common on
Ibara Hill;
97. "Whom did you befriend with the proceeds?
98. "Kujoyi, be off with the elephant, your end has come".
99. Kujoyi.
100. The elephant again took hold of Kujoyi and carried him up.
102. He carried him up to the town of Ogburo associated with
the leopard that frowns his face
as he climbs the hill.
103. Laiba.
104. Associated with the first leopard.
105. Ogburo connected with the second leopard.
106. Laiba associated with the third leopard.
107. Ogburo connected with the fourth leopard.
108. Laiba associated with the ninth leopard.

85 Ọmọ adánáyanran.

Ìwó-ò-jìyàn-ẹ̀gò.

Èyí tí ará Ìwó ti j'ọmọ ọrọ́ tó n'tèmi.

Kú, Mọ̀dẹ̀.

* Mọ̀şó, Àrólé, ọmọ ẹyìn n'lé Àlọ́.

99 Kújọyí.

Ọ̀tẹ̀rọ́, ọmọ apa ẹtu.

Ó ní, "Ìwó'.

Ó ní gbà 'un.

Erin nǵbé 'un í-lọ́.

95 Nwọ̀n ní, 'Ijó o ti np'ẹtu bẹlẹ́nǵé Olú Igbó nkọ́?

'Tí o ti np'ẹkírì lámdu ẹran Ìbarà.

* 'Taa n'ìwọ́ n'f'owó rẹ́ í-sìn?

'Kújọyí, máa b' ẹrin lọ, tíẹ̀ bùşẹ́'.

Kújọyí.

100 Erin tún ta Kújọyí rù.

Erin tún ta Kújọyí rù, erin nǵbé baba í-lọ́.

* Ó gbé e dé 'lé Ọ̀gbùró ọmọ ẹkùn şú gányìn g'òkè

* Láìbá.

'M' ẹkùn kinní.

x105 Ọ̀gbùró, ọm'ẹkùn kejì.

Láìbá, ọmọ ẹkùn èyí ẹkẹta.

Ọ̀gbùró, ọmọ ẹkùn èyí ẹkẹrin.

Láìbá, ọmọ ẹkùn kẹsǎn.

109. Ogburo connected with the tenth leopard.
110. The elephant moved on, carrying my father,
111. Who said, "Qlayimka, Ogburo, flick out your knife.
112. "Eedi Ogburo.
113. "I have been scarified on my sides with omo special marks.
114. "I shall never have holes bored through my ears.
114. "It is more painful to have holes bored through one's ears
Than to have traditional incisions
by razor on one's body.
115. "Don't swing a fire-brand in Ogburo Town, otherwise the
leopard will come out and kill some
people.
116. "It is forbidden to bore holes in one's ears in Ogburo
Town, otherwise the leopard will
come out and kill some people.
117. "Don't swing live coals of fire about in Ogburo Town.
otherwise the leopard will come out
and kill some people.
118. Kujoyi implored the people of Ogburo to come to his
rescue.
119. Because the elephant was carrying him away
120. The people replied, "When you used to kill many a nimble
frail-bodied duiker, property of
the Spirit King of the Forest,
121. 'When you used to kill many a black bush-goat common
on Ihara Hill,
122. 'Whom did you befriend with the proceeds?
123. 'Friend, be off with the elephant, your end has come".
124. The elephant carried him to Lalupon ~~praised~~ Owner-of-
several farms, He who lavishly
gives away two hundred yam tubers
dug out from his farm.
125. He who ties together, with rough sponge creepers, some
yam tubers for his concubine.

Ògbùró, ọmẹkùn kẹwǎ.

110 Erin nǵbé baba í-lọ.

Ó'1' "Ọláyímká, Ògbùró, y'òbẹ!

* "Èèdì Ògbùró.

* "Mo sán ọmọ, ng à a lu'tí lailai.

"Etí í-dun 'ni í-j 'abẹ.

115 "Ẹ má fi'ná n'lé Ògbùró ẹkùn yio p'ẹran.

"Ẹ íí ké 'ni l'etí n'lé Ògbùró, ẹkun yio p'ẹran.

* "Ẹ má fi'ná n'lé Ògbùró, ẹkùn yio p'ẹran".

Ó ní gbà 'un.

Erin nǵbé 'un í-lọ.

120 Nwón ní, "Ijó o ti np'ẹtu bẹlẹngé Olú Igbó nkọ?

Tí o ti np'ẹkírì lámú, ẹran ìbarà.

Taa n'iwọ nf'owó rẹ í-sín?

Àwé, máa b'érin lọ, tiẹ bùṣe".

* Ó gbé e dé Lálúpọn Lómírìn Awagbaìsumútọrẹ.

125 Òfikànkànkàndisùalè.

126. The big-plantain tree hangs up its many fruits danglely.
127. Brilliant marksman in killing the red-flanked duiker,
son of Ibirqba.
128. Kujoyi implored the people of Lalupon Lomirin.
129. To come to his rescue.
130. The people replied, "When you used to kill many a nimble
frail-bodied duiker, property of
the Spirit King of the Forest,
131. "When you used to kill many a black bush goat common on
Ibara Hill,
132. "Whom did you befriend with the proceeds?
133. "Friend, move on with the elephant, you're done for".
134. The elephant carried him to Ibadan Town, Ibadan whose
citizens are Eaters of Snails,
People who eat snail's flesh and
eat snails' shells.
135. There used to be sixteen town elders in Ibadan town.
136. Friend, people of my age were eye-witnesses of this.
137. The ayunre tree in the back garden of Oje's house, a littl
of its wood would roast some yam,
father of Dele.
138. Yams yielding stalwart tubers were planted there.
139. The site was Irefin Hill for the first Ibadan settlement.
140. Settlers came there in companies to found Ibadan Town.
141. People of my age were eye-witnesses of that. The companies
were companies of warriors.
- 142.
142. There were warriors who fought under Yanbiolu's command.
143. Eşo Hill.
144. I will accoutre myself ready for war.
145. Yanbiolu.
146. Whose warriors die with their quivers by their sides.

* Àgbagbà nlá so 'mọ 'ẹ kọ dẹ̀rẹ̀dẹ̀rẹ̀.

Iku èsùró ọmọ Ìbírògbà.

Ó ní Lálúpọ̀n Lómírìn.

Gbà 'un.

130 Nwọn ní, "Ijọ o ti òp'etu bẹlẹ́ngé Olú Igbó nkọ́?

"Té o òp'ẹ̀kírì lámdú, ẹran Ìbarà.

"Taa n'ìwọ nf'owó rẹ í-sìn?

"Àwé, máa b'érin lọ, tiẹ̀ bùṣe".

Ó gbé e dé 'Lé Ìbàdàn Òjìgbín, ọmọ ajẹgbínjẹkarahun.

135 Àgbà mẹrìndínlógún ní mbẹ ní'gboro Ìbàdàn.

* Àwé, ojú irú ẹni wọnyí náà ni.

Ayùnrẹ tí mbẹ l'ògbà Òjé, diẹ sun 'ṣu Baba Délé ni.

Iṣu aríbiró l'a gbín síbẹ.

* Òkè Ìréfín l'a kọ gbé m'akọdà n'lé Ìbàdàn.

140 Ẹgbéjọdà l'a fi tẹ 'lú Ìbàdàn.

* Ṣojú irú ẹni wọnyí náà ni, ọmọ ogun ni.

* Yánbíolú ni nwọn.

Òkè Ẹṣọ.

Ng ó dì sílẹ.

145 Yánbíolú.

Ọmọ akútánfapórọra.

147. If Arɔni was not in town.
148. Onikoyi was not in town, you might be sure.
149. He who sometimes lived in town,
150. Sometimes lived in the bish.
151. Sometimes lived at Ede,
152. Sometimes at Iwo,
153. Sometimes at Ibadan,
154. Sometimes at Oşogbo,
155. Sometimes at Iju.
156. Sometimes at Awe,
157. Sometimes on Eşo Hill,
158. Sometimes at Akinmoprin.
159. One particular hill is usually the ultimate retreat of a
defeated army.
160. Warriors of the Generalissimo.
161. Warriors who flare up in anger frequently.
162. Yanbiolu.
163. Masquerader.
164. The elephant grass does not grow in the forest.
165. Arrows in large numbers.
166. Will you, or won't you, come with me to the battlefield?
167. Arutuu Qladogan,
168. Ibadan, Eaters of Snails,
169. Will you, or won't you, come with me to the battlefield?
170. Ibadan, Eaters of Snails, people who eat snails' flesh and
eat snails' shells,
171. Will you, or won't you, come with me to the battlefield?

* Àròni ò sí n'lé.

Oníkòyí ò sí n'lé.

Eni gbé 'lé.

150 Gbé 'gbě.

Gb 'Ede

Gbé 'Wó

Gbé 'Bàdàn.

Gbé 'Òşogbo.

155 Gbé 'Jù.

Gbé Awé.

Òkè Èşó.

Gbé Akinmòórìn.

* Òkè kan l'à í-lé 'ni í-tì sí.

160 Omọ Olóríogun.

Omọ şùşú à á bínú.

Yánbíolú.

Egúngún.

* Èrùwà ò sùn 'gbé.

165 Ofà t'ó telèwùsí.

È é r'ogun àbí ẹ ẹ r'ogun?

* Arútuú Oládògán.

Ìbàdàn Òjìgbín.

È é r'ogun àbí ẹ ẹ r'ogun?

170 Ìbàdàn Òjìgbín omọ ajègbínjèkarahun.

È é r'ogun àbí ẹ ẹ r'ogun?

172. Laala.
173. Will you, or won't you, come with me to war?
174. Ajuwɔn.
175. Will you, or won't you, come with me to war?
176. Laala was the one whose children were ordered to follow
Obe who led them to war.
177. This was before Arɔni founded Kannango, or lived at Mɔte
or lived at Kaba Oke.
178. There are numberless stories on this theme.
179. A short distance from the foot of Alp Hill,
180. The elephant set down Kujɔyi.
181. He tore off his right arm and his right leg.
182. He tore off his left arm and his left leg.
183. Thus he killed Kujɔyi and Kujɔyi never went back home
again.
184. Kujɔyi, son of ɔtɛrɔ,
185. Of the duiker's forelegs and a monkey's arm serving as
a sling.

* Lààlà.

È é r'ogun àbí ẹ ẹ r'ogun?

Àjùwọ̀n.

175 È é r'ogun àbí ẹ ẹ r'ogun?

Lààlà l'ó bí'mọ f' 'Obě pọ̀n r'ogun

* K'Árọ̀nì ó tó tẹ Kannangó, gbé Mọ̀tẹ̀, gbé Kàbà Òkẹ̀.

Ọ̀rọ̀ mbẹ̀ lónà ibẹ̀ kunkunkun nì.

Ìgbà t'ó kù díẹ̀, k'érin ó g'Òkẹ̀ Àlọ̀.

180 Erin bá gbé Kújọ̀yí kalẹ̀.

o ya a s'otun.

Ó ya á s'ósí

Òun l'ó fi pa Kújọ̀yí tí Kújọ̀yí ò wá'lé mọ̀.

Kújọ̀yí ọ̀mọ Ọ̀tẹ̀rọ̀.

185 Ọ̀mọ apa ẹtu, apa akítì kànnàkànnà.

EXPLANATORY NOTES.

Salute to Kujoyi: This is a variant of the salute to Kujoyi already published by the present writer in his booklet 'Iiálá Àtenudenu', page 15 ff.

1. Kúìyí: In the Yoruba code of correct conduct, it is wrong for a junior to mention plainly the name of a senior, but minstrels have the licence to disregard this convention.
10. Yánbíolú: an attributive name of Onikoyi (King of Ikoyi) The name means 'Yánbí-olú' (arrows paramount) in reference to the first-class type of poisonous arrows used in war by Onikoyi and his warriors.
12. Onímògún: this attributive name shows that Kujoyi was a devotee of the god Ogun. The oriki means 'Owner of a grove sacred to Ogun'.
20. Láaye: this attributive name means 'Ọlá Aaye' (Honour given by the god Aaye). According to the traditional myth, the hugeness of the elephant is ascribed to a medicinal charm given to the elephant by Orisaala. See Chapter II of this thesis.
- 30-45 A digression for moralizing. Its relevance is that Kujoyi is said to have told his wife all his secrets regarding the power of his medicinal charms. The wife, therefore, for sheer vanity, made the request which set Kujoyi on the trail of the biggest elephant. She thought her husband's medicinal charms were sure to effect his safe

return home despite all odds.

58. This is said to be one of the habits of the elephant. The mounds of earth are made with its legs. It is believed that the elephant is of near-human intelligence and that the animal deliberately makes signs with soil mounds and tree branches, to communicate with the hunters.
59. 'un: 'òun' of Reported Speech: Ó ní kí Kújòyí ó padà lèhìn òun erin.
60. 'wq: 'ìwq' of Direct Speech 'Ng ò ní padà lèhìn ìwq erin'. (I will not turn back from pursuing you elephant).
62. babaláwo: a priest of the god Ifa (the god of divination)
66. This is a reference to the great economic value of elephant leather and elephant meat. Some of the author's informants say there is also a reference to stories of savings-baskets full of cowries (abá owó) having been occasionally swallowed by elephants and subsequently excreted intact by the animals.
67. À-kàn-tó-òkè (When standing near an elephant, a man sees that the animal is like a hill.)
68. Agiri: a phonaesthetic word used as an attributive name, meaning 'Fantastic', 'Mountainous'.
Olámódi: an attributive name referring to the elephant's habit of making mounds of earth.
Ògànná: an attributive name for the elephant, probably meaning 'Spurs first' (Ògàn-ná) - a reference to the striking whiteness of the protruding tusks of the animal.

83-89 A digression - a salute to Iwo Town.

84. Mère: handsome. Cf. 'Mèremère'.

97. This criticism is not regarded by the descendants of Kujoyi as a slur on their progenitor's character. The influence is merely that the people of Iwo and other towns were jealous of the people of Fèésú (Kujoyi's hometown) who were regular sharers of meat from game animals killed by Kujoyi.

102. Ògbùró: a small town near Iwo. It is notorious for the many leopards in its environs.

103. Láibá: contracted form of the name 'Ọláàyíbá' (Honour rolling on from generation to generation).

113-117 A digression - salute to Ogburo Town.

112. Èédì: a general Proper Name for all the male citizens of Ogburo. It means 'Medicinal charms depriving the enemy of all power of making conscious decisions'. It refers to the legendary proficiency of Aagberi, the founder of the town, in medicinal charms.

124. Lómírìn: an attributive name, meaning 'Having others' i.e., 'Having many farms, not just one?'. The oriki belongs to the founder of Laluppon Town.

126. The inference is that the man was blessed with many children as a plantain tree bears many fruits in a bunch.

136-141 Ojú irú.....etc.,: This digression, embodying quotations from the traditional verbal salute to Ibadan Town and the warriors who founded it, is obviously too

long in the narrative of Kujoyi and the elephants. The chanter has practically abandoned the Kujoyi theme.

137. Igi ayùnré..etc., the reference is to an old ayùnré tree which was conspicuous in the compound of the Olu Oje family in Ibadan and whose dried branches proved very good as fuel for cooking food such as yam.
Òkè Iréfín: the site of the earliest settlement in Ibadan.
139. M'akódà: literally 'know the customary-court messengers called akódà', that is, "know a civilized settlement".
- 142-177 A digression - salute to Olukoyi whose warriors swelled the population of Ibadan Town.
147. Àròni: 'The Scarlet-Breasted Sun-Bird'; the nickname for the lame man who was the physician to the King of Ikoyi (Onikoyi).
159. Òkè kan.....etc., The sense is that the Eso warrior had no such retreat; they moved from one place to another, even when defeated.
167. Arútuú Oládògán: Arutuu means (Person who moves about quietly). Oládògan means (Our honour has become great like an ant-hill).
164. A reference to the military activities of these warriors in open savannah tracts.
172. Lààlà: nickname for the first born son of Yanbiolu, the king of Ikoyi. As a common noun, laala is used as a name for an ornamented cudgel.

Àiùwòn: nickname, this also means 'a cudgel';

À-jù-wòn (Measured missile.)

Òbé: nickname for one of the Èşş warriors. As a common noun, òbé is used as a name for a red-feathered cock.

I WILL CHANT A SALUTE TO OGUNWALE.

1. I will chant a salute to Ogunwale, all you people gathered here.
2. Èkèrin, elderly man among the chiefs,
3. I will chant a salute to my father.
4. O Ogunwale!
5. All of you, listen to the words of my mouth.
6. My friend, listen to the words of my mouth.
7. A boulder is bald-headed having set itself up as an uprooted clump of grass overturned.
8. Son of Olukọtun He-whose-stomach-was-large-like-a-cistern-pot.
9. I have much to discuss with you today.
10. A light-skinned yam-tuber sets itself apart.
11. Imọdu Onso of Èrin.
12. The Èlèrin usually bore the chieftaincy title Ọdọgun.
13. Okro leaves are all of uniform size.
14. Carefully I make my plans for war at Èrin.
15. I was born at Èrin where I did no work on any farm.
16. I was born at Èrin where I took no part in clearing paths of weeds.
17. I was born at Èrin
18. Where young slaves did my farm work for me.
19. I will chant a salute to my father.
20. What helped me to carry off an aba tree at Èrin?
21. Who helped me to carry off the aba tree at Mọdu Ile.
22. A single person's wisdom is difficult.
23. A single person's deliberation does not easily succeed.

MO FÉ RE 'LÉ ÒGÚNWÁLÉ.

Mo fé re'lé Ògúnwálé, gbogbo jànmọ̀ wa.

Èkẹrin, àgbà oyè.

Ng ó re'lé àwọn baba mi.

Ògúnwálé ò!

5 Gbogbo nyín, ẹ máa gb'ọ̀rọ̀ ẹnu mi.

Àwé, ẹ máa gbọ̀'rọ̀ ẹnu mi.

* Àpata párí pa'ra 'ẹ l'ájùbà.

'M' Olúkọ̀tún Aláàmúníkùn.

* Ọ̀rọ̀ mbẹ̀ lóní àjọsọ.

* 10 Iṣu mọ, a ṣ'ara 'ẹ ní ọ̀tọ̀.

* Ìmọ̀dú Ońsò l'Èrìn.

* Èlẹ̀rìn a j'Ọ̀dọgun.

* Ewé ilá dọgba.

* Òròrò mo r'ogun mi wò l'Èrìn.

Nwọn bí m' l'Èrìn, ng ó r'oko.
15 Nwọn bí m' l'Èrìn, ng ò yẹ 'nà.

Nwọn bí m' l' Èrìn.

Mà t'ẹrú gódógbó ṣaájú.

Ng ó re'lé àwọn baba mi.

* 20 Kíni ó wá bá m'gb'ábà l'Èrìn?

Taa l'ó bá m'gb' 'abà ní 'Mọ̀dú Ilé?

Ọgbón ẹnìkan sòro.

Ìmọ̀ràn ẹnìkan ò jọ bọ̀rọ̀.

- 24. The deliberation undertaken by somebody alone since last year.
- 25. Has proved fruitless.
- 26. A woman whom Imoḍu has touched without her thereby becoming pregnant.
- 27. Don't quarrel with her.
- 28. It must be that she has become sterile.
- 29. I will say more on this theme.
- 30. The day elegiiri was called upon,
- 31. Elegiiri's army was a multitude.
- 32. Elegiiri's army was a multitude. On the day volunteers helped to carry off an aba tree at Erin.
- 33. Today, there's much for us to talk together about.
- 34. I will chant a salute to Ogunwale, all your people gathered here.
- 35. Her is associated with the vulture on the ako tree top,
- 36. And with the hornbill on the baobab tree
- 37. As well as the Egyptian plover,
- 38. A bird whose haunt is the branches of a young palm-tree.
- 39. He who at death received a shield.
- 40. He whose death gives birds a chance to see a quiver.
- 41. Warriors of the Generalissimo.
- 42. I will chant a salute to him.
- 43. I will chant a salute to Aji bogunde.
- 44. Lagbayi, the embodiment of craftsmanship at Are.
- 45. You carved up wooden posts as images
- 46. Along the King's verandah
- 47. Ajibogunde.

Ìmòràn t'énìkàn tí ngbà lát' èşín.

25 Orí asán l'ó já lé.

Èni Ìmòdú fowóbà láilóyún.

È má bá a já.

Ọmọ l'ó tán n'nú olúware.

Ng ó lọ lónà ibèun.

30 Ní 'jọ tí nwọn p'ẹlégǐrì.

Èyàn tíì l'ogun ẹlégǐrì.

Èyàn tíì l'ogun n'jọ tí a bá wọn gb'abà l'Èrìn.

Ọrọ mbe lóní, àjọsọ.

Ng ó re'lé Ògúnwálé, gbogbo jànmọ̀ wa.

* 35 Igún orí àkó ni nwọn.

Àkàlámàgbò ọrùn oşè.

* Tèntèrẹ.

* Èiyẹ orí ọpẹ yẹkú.

Akúwáàgbawà.

* 40 Akúféiyẹrápó.

Ọmọ Olóríogun.

Ng ó re'lé àwọn wọn-un.

* Ng ó re'lé Ajíbógundé.

Làgbàyí, ọmọ ọnà l'Arè.

45 È s 'òpó d' ère.

Ní 'ta ọba.

Ajíbógundé.

48. 'I have carved a beautiful wooden tray for the King.
49. 'With intuitive measurement I can change a piece of wood,
I can turn it into a human shape.
50. Father Olugbon.
51. He had to procure carved wooden posts and then take them
to the palace at Oyo.
52. In the days of King Abiodun.
53. He had his own posts carved for him by Arukumoda.
54. Father Arẹsa.
55. He had to get carved wooden posts and take them to the
palace at Oyo. in the reign of King
Abiodun.
56. People of my age were eye-witnesses of this.
57. He had his own posts carved for him by Arukumoda.
58. Therefore the Alaafin exclaimed, "Ayaya!
59. "Ayoyo!
60. "Lagbayi.
61. "Do you mean to say you no longer have an eye for art"?
62. Sixteen wooden posts
63. Their father carved up and took to the Alaafin.
64. Eight of them were carved in the likeness of the royal
wives.
65. Eight of them were carved in the likeness of royal
servants called Osiẹfa.
66. They said, "The fifth day has come.
67. "Sweep the floor of Ọango's shrine".
68. Wooden posts had never spoken since they were first made.
69. The day a wooden post uttered words at the palace was the
day of the king's demise.
70. Some people were collecting the legacy of slaves left by
the king

'Mo gbé 'pón rekete f'Ọba.

Ọwọnwọn mo lè pa'gi dà, ma sọ 'gi d'ènià'.

* 50 Baba Olúgbón.

Òpó ni nwọn nǵbé lọ s' 'aàfin Ọyọ.

L' 'aiyé Ọba Abíọdún.

* Arúkúmqda l'ó gbé tiẹ.

* Àwọn Arẹ̀sà .

* 55 Òpó ni nwọn nǵbé lọ s' 'aàfin Ọyọ l' 'aiyé Ọba Abíọdún.

Ojú irú ẹni wọnyí náà ni.

Arúkúmqda l'ó gbé tiẹ.

L'Aláàfin ti ní, "Á-yà-yà!

"Á-yò-yó!

60 "Làgbàyi.

* "Ó jọ 'un bí ẹ ẹ l' ójú ọnà mọ ni, ẹ wí fún 'rú ẹni?"

Òpó méréndínlógún.

Ni baba wọn ti lọ rée gbé f' 'Aláàfin.

Méjọ 'ẹ ni 'ón fi s'ayaba.

65 Méjọ 'ẹ l'a fi s' Òsiẹfà.

* Nwọn l' 'órún dé.

* Ẹ gbá 'lẹ Sàngó.

Òpó ti d' 'aiyé kò fọhùn rí.

Ní'jọ ọpó fọhùn l' 'aàfin, ilé l'ó sé 'gi.

Ológún nǵ'ogún ẹrú.

71. Some were collecting the iwofa;
72. Those who enjoyed the least share of the king's legacy,
were collecting the royal widows,
73. While others were collecting the legacy of horses left by
the king.
74. One wooden post then said, "Alas!
75. "Hey! And you have forgotten me!
76. "Me, an offspring of good forked branches. "Who will now
inherit my family?"
77. Follow me up with a vigorous chant.

Oníwòfà ñj'ogún àwọn iwòfà.

Àwọn aláìníárará ñj'ogún àwọn obínrin

Ẹlẹ́şin ñj'ogún ẹşin.

Òpó ní, "Gáàsà!

75 "Èè! Ẹ sì gbàgbé òun!

* "Enia tí yio j'ogún ìran òun ọmọ ẹké ire".

Gbè m' l'ele.

EXPLANATORY NOTES.

- 7-9 A quotation from the traditional oriki for any person named Adeniji. Among the chanter's audience was a gentleman called Agboola Adeniji. The reference here is to him.
10. This is a compliment to the said Mr. Adeniji. The inference is that he is an outstanding person in his community.
- 11-32 This quotation from the traditional oriki for the Elerin Lineage suggests that the elder called Ogunwale belonged to this lineage.
11. Imòdú Onsó:
12. Òdògun: a title name, meaning 'Òdò-ogun' (Agent for war)
20. gb'aba: 'gbé igi àbà;' the name 'àbà' is commonly used for a huge odán tree (*Ficus Thonningii*).
- 13-14 Ewé ilá.....etc.,: The inference is that Erin citizen devoted equal time (time equal as two okro plant leaves) to consider the pros and cons of a particular military strategy.
- 35-38 This means that Ogunwale had in him some of the blood of the Eṣṣ warriors who served under Onikoyi and whose nicknames were birds' names.
37. Tèntèré: a bird better known as 'ológèèsà'.
40. r'ápó: 'behold a quiver', i.e., while eating the corpse of the warrior.
- 43-76 This means that Ogunwale was also related to the

Ajibogunde Lineage.

50. The king of Igboní Town near Iwo.
53. Arúkúmoda: nickname for the man called Lagbayi. The name, a phonaesthetic word, conveys the idea that the bearer is crooked but highly skilled with his hands in carving.
54. Àwọn : the Plural of Respect.
55. An audaciously false claim; this is a conventional way of asserting that what is being said is historically true.
61. This comment by the Alaafin was meant not as a condemnation of Arukumoda's wooden carvings but as a humorous urge to the sculptor to attempt even better standards of carving.
- 66-7. This is an allusion to the exact date on which the incident mentioned in 1.69 took place. The day was a Jakuta day, the day for Şango worship which recurred every four days.

5a.

SALUTE TO A COLLEAGUE.

1. Thank you very much,
2. Son ^{of} Akinlawon, Bee of the virile sex who like a bee stings a child with resulting protracted pain.
3. Waterfall of tons of water, He who springs out of the forest onto the path like a river's waters gushing along in flood.
4. Efundoyin is your mother's name,
5. Son of Lanle Ajibona, He who has a mighty net.
6. Jagun who rescued his child from sloth and shook off misery from his relative-in-law, actively going up and down like a thrift-club organizer.
7. One day the thrift-club organizer falsely raised his brother's hopes.
8. Father of Efundoyin, hefty man on the farm called Abatan.
9. A farm plot surrounded by banana tree, plantain trees in the middle of the farm plot, banana trees forming a ring round the farm, husband of Afusatu.
10. He is not a Moslem but he has many Moslem wives, Father of Efundoyin.
11. He who stayed long upon the farm one day, without making a fire, all because a whole plotful of bananas had ripened in his farm shed.
12. Lanle Ajibona He who has a mighty net,
13. Jagun who rescued his child from sloth
14. And shook off misery from his relative-in-law.
15. He overlooked a loan of sixpence.
16. And thus drew a relation to himself.
17. "It's our relations who rally round us.
18. "Sixpence can't rally round us".

OMO AKINLAWỌN IGAN

O se é o!

Omọ AkinlawaỌn Igan Otamokunkunbiọyin
Osuuru-gbedegun Arubiodojana.

Efundoyin n'iyá rẹ í-jé

- * 5 Omọ Lánlé Ajíbọ̀nà Ahẹ̀rìàwọ̀n.
- * Jagun t'ó gb'omọ rẹ lówọ ọlẹ
- * Gbọ̀n 'yà dànù ní ara àna rẹ, Kùfẹ bí eléèsú.
Eléèsú wá tan 'mọ-iyá rẹ je.
- * Baba Efundoyin, okunrin gùgùrẹrẹ n'nú oko Abátan.
- * Oko láarin ọ̀gèdẹ, ọ̀gèdẹ láarin oko, ọ̀gèdẹ pagbo y'oko ká,
Okọ Afusatu.
- * 10 Arátọ̀giífátọ̀ Málẹ̀ Baba Efundoyin.
- * Apẹ̀lọkomádáná, kòkò ọ̀gèdẹ l'ó pọ̀n l'abà Jagun.
Lánlé Ajíbọ̀nà Ahẹ̀rìàwọ̀n.
Jagun t'ó gb'omọ rẹ lówọ ọlẹ.
Gbọ̀n 'yà dànù ní ara àna rẹ.
- 15 Ó gbé ẹgbàá jùnú.
- * F'ará mọ 'ra.
- * 'Ará l'ó ngbe 'ni.
- * ẹgbàá ọ gbe 'ni.

19. Latiiku.
20. Lanle.
21. Ajibona.
22. He who has a mighty net.
23. Jagun, the dwarf mongoose resembles the ground-squirrel.
24. And odokun resembles ase.
25. You look at the hand of the tortoise.
26. You look at the male inflorescence of the oil palm.
27. You look at the leper's ears.
28. You look at the odundun leaves.
29. Then you look at the insect called laantete.
30. And at the cricket.
31. Practically the same.
32. These pairs are very much like each other, aren't they?
33. I still have more to say, I assure you, I still have more to say.
34. Now I come to Aworonso.
35. He who looks at us like a wizard.
36. Smart person ever on the alert.
37. He who puffs up himself like a porcupine.
38. The gourd hung up above the fire-place.
39. Having a very narrow mouth.
40. The gourd hung from a peg against the wall
41. Having a shimmering neck.
42. Kokotiko.
43. Cannot be uttered as one syllable.

Látíííku.

20 Lánlé.

Ajíbónà.

Ahèrìàwọ̀n.

* Jagun, kẹ́kẹ́ jọ́'kún.

Ọ̀dọ̀kún wá j'ase.

25 Ẹ wo 'gbá ọwọ ahun.

Ẹ w'àran ọpẹ.

Ẹ w'etí adétẹ.

Ẹ w'òdúndún.

Ẹ wa wo láàntètẹ.

30 Àti irẹ.

Ọ̀kanù̀nkanù̀n.

* Kinní yíi wá jọ́ 'ra wọ̀n tàbí kò jọ́ 'ra wọ̀n?

Nẹ̀ tún mbọ́ wá ná gbogbo, nẹ̀ mbọ́.

* K'ó tó wá k'orí Àwórónṣo.

* 35 Awonibíọ́ṣó.

Ògìrìṣaṣa.

Awúbíòòrẹ.

Paandukú ojúbuná.

Abẹ̀nukúnrúnjúngbún.

40 Akẹ̀ngbẹ̀ tí mbẹ̀ lórùn eẹ̀kàn.

* Abọ̀rúnjìjògeregere.

Kokotíko.

* Kò ẹ́ í-pẹ̀ lẹ̀ẹ̀kanṣoṣo

44. Raganbi, a man who engages the buffalo in a wrestling match.
45. Friend of Oni, a man who does only those things approved of by his friend.
46. He once jumped across a river with a sudden leap.
47. He is Ogunrinde who once called at OQjoo to greet some friends.
48. On a day when a sacrifice full of palm oil was being offered there.
49. Ogunrinde, person associated with the buffalo, citizen of Ibadan.

Ràgànbí Abáẹfònwéwìrìwìrì.

45 Ọré Ọní, Abórẹrẹsebí tí í-se.

Ó ré kẹsẹ n'bi odò gbé sànrẹrẹrẹ.

Ọun ni Ọgúnrìndé tó yà kí wọn l'Ọpọjọpọ.

Epo sẹsẹsẹ lórí ẹbọ.

* Ọgúnrìndé ọmọ esì n'lé Ìbàdàn.

EXPLANATORY NOTES

5. àwòn: 'net'. The reference is to the father. The net mentioned is ~~the~~ net on the face, part of the maswuerader's costume.
6. Jagun: the title borne by 'Lanle, the father of the colleague to whom this salute is chanted.
7. This is an allusion to an episode in which a thrift-club organizer told a brother of his that he (the brother) would be the person to receive at the next meeting of the thrift-club, the bulk sum of savings money available to be loaned to a member.
9. The point is that there were hardly any crops on the farm; it was almost entirely covered with banana and plantain trees.
10. ató: 'the straight one' a euphemism for 'penis'.
grífa: 'Lacking the blessings of Allah'. used of an animal that has been killed without a Moslem priest's valedictory prayer, or that has died of illness.
11. ògèdè: it was these bananas that he ate for good all that day on the farm.
Jagun: a pet name for the man being saluted. The name is not a title here, but an endearing term signifying an estiamte of the person as a resourceful man of great energy.
18. The name means 'Immortal honour'.
- 23-32: This is an allusion to the striking facial resemblance

among the members of the Jagun's family.

34. Àwórónṣo: another important oriki of the father of the chanter's colleague, the same man bearing the Jagun chieftaincy title.
- 35-41 The personal appearance of the man is here described indirectly. Particularly striking are the 'narrow mouth' and 'shimmering neck' (due probably to string of neck beads worn).
43. Likewise, the man's title name 'Jagun' cannot be shortened to a monosyllabic word if the sense is to be retained.
49. esi: It is said that many buffaloes were found on the very earliest site of Ibadan.

SALUTE TO OGUNMỌDEDE

- st Hunter: 1. Ogunmọdeḍe, offspring of Ọṣunbunmi.
 2. Modeniyi, a man who fights to grab a concubine.
 3. Pookomọ, offspring of Ọṣunbunmi.
 4. Ajailapa, offspring of Ọṣunbunmi, there's a special oriki for every part of his body, Mọdeḍe, offspring of Osunbunmi.
 5. Akinlade, offspring of Ọṣunbunmi.
 6. The Tormentor, father of Obilọwọ.
 7. Member of the Owu Royal Lineage, offspring of Asolagbore.
 8. Offspring of Larọ, offspring of Ajibọsin, person associated with the god of curses who doesn't attack anyone, offspring of Gborijọbi, offspring of Fuulaga.
 9. Offspring of Ọgbọọla, offspring of Adelu, offspring of Aluginoriṣa.
 10. Offspring of Ẹfuntile, Lalu Owu, offspring of Ẹfunrojọpa
 11. As Ẹfun was walking along the path leading to the oriṣa grove,
 12. Mọdeḍe told her whe should not allow the dew drops to wet her body which was his father's property.
 13. Offspring of Ita biyii, offspring of Aribideḡe, person associated with the god of curses who does not attack anyone.
 14. Ogunmọdeḍe, the Tormentor, father of Obilọwọ, husband of Yeyọmi.
- nd Hunter: 15 Hey! Thank you! Ha! Ogunmọdeḍe.
 16. The goat is not bald on its head, but its knees are bald.
 17. Behold an extraordinary animal!
 18. The sheep is not bald on its head, but its knees are bald.
 19. Behold an extraordinary animal!

ORÍKÌ ÒGÚNMÓDÈDÈ.

Kinní:

Ògúnmódèdè, ọmọ Ọsunbùnmi.

Módeńíyì Afijàgbàlè.

* Poókọmọ, ọmọ Ọsunbùnmi.

* Àjàìlàpá, ọmọ Ọsunbùnmi, lápálápá ni nwọn nípè Módeńé ọmọ Ọsunbùnmi.

5 Akinlàdé, ọmọ Ọsunbùnmi.

* Olóró, baba Òbílówò.

* Òréré Òwu, ọmọ Aşqlágbọre.

* Ọmọ Lárò, ọmọ Ajíbọsìn, ọmọ Èpè-ò-jà ọmọ Gboríjọbí, ọmọ Fuulaga.

* Ọmọ Ọgbọqlá, 'mọ Adélù, ọmọ Alùgbínòrìşà

* 10 Ọmọ Èfuntilé, Làlú Òwu, ọmọ Èfunrójọpo.

Àtàrí Èfun rìn lọ ọnà igbàlè.

* Módeńé ni 'ó má fì wínrìn baba òun gbọn eeni.

Ọmọ Itábiyì, ọmọ Aríbidégè, ọmọ Èpè-ò-jà.

* Ògúnmódèdè, Olóró, baba Òbílówò, ọkọ Yéyọmì.

Kejì: 15 Eşe! O mà şe é o! Ààà! Ògúnmódèdè.

Èwùré f'orí 'ílè, o pá l'óókún.

È wá wo bìlísì ẹran.

Àgùntàn f'orí 'ílè, 6 pá l'óókún.

È wá wo bìlísì ẹran.

20. Mọdẹde is not bald on his head, but his knees are bald.
21. Behold an extraordinary child!
22. As he's about to step into the river,
23. A noise goes up.
24. As he's about to step out of the river,
25. A noise goes up.
26. A small sore.
27. Is covered with an iva leaf.
28. A sore due to a disease
29. Is cured with a sacrifice involving a six-yard length of
cloth.
30. A very big sore
31. Throws up a liplike rim of skin around its edge.
32. Mọdẹde, father of Obilọwọ.
33. A ruffian of a boy has no ears for his relations'
reprimand.
34. A stumpy man has no dread of the cudgel.
35. A man who does not fear the cudgel, can we threaten him
with a whip?
36. So runs the salute to Mọdẹde, father Obilọwọ,
37. The straight narrow bone down the face of the chimpanzee,
Father of Obilọwọ, husband of Yeyọmi.
38. It was owing to the overwhelming strength of the enemy
forces.
39. That Obilọwọ was taken prisoner during the Ijẹbu War,
Obilọwọ, son of Yeyọmi.
40. Ogunmọdẹde, citizen of Ika Erewe.
41. Citizen of Eṛẹja.
42. Citizen of Qwẹ Ibolu.

* 20 Mọdẹdẹ f'orí 'ilẹ̀, ó pá l'ókún.

E wá wo bilísi ọmọ.

* B' yio wọ'dò.

* Ariwo.

B'yio g'òkè-àdò.

25 Ariwo.

* Kékeré egbò.

Ni í-gb'ewé iyá.

Atàrùn egbò.

A gbà 'gàn aṣọ.

30 Alagbalúgbú egbò.

Ni í-yọ sẹbẹlẹ l'enu.

Mọdẹdẹ, baba Òbílówò.

Agídí ọmọ ò gbọ t'ìbì.

Enia kuundi ò mọ kùmọ.

35 Enia tí kò mọ kùmọ, a le béèrè pàṣán?

N'awọn ní Mọdẹdẹ, baba Òbílówò.

* EEgun gbóóró ojú inàkí, baba Òbílówò, ọkọ Yéyọmì.

* Ọtẹ l'ó pọ l'apípọjù.

L'ogun Ìjẹbú fi m'Òbílówò, ọmọ Yéyọmì, lẹ.

* 40 Ògúnmọdẹdẹ, ará Ìká Eréwé.

Ará Erẹjà.

Ará Ọwẹ Ìbólú.

EXPLANATORY NOTES.

3. Póókómó: an àbíku name, meaning 'Pa-orúkọ-mó' (Keep his name secret) and implying that the parents are determined to give the child a proper name only if he voluntarily stays alive and grows up naturally.
Àiàilápá; A-jà-bí-ilápá (He who fights like a gorilla).
4. Lápálápá: literally, 'arm by arm' i.e., section by section.
6. Òbílówò: a name meaning 'The god Ṣọnpọnna is to be revered'. Òbí is one of the several euphemisms for the god controlling the incidence of smallpox.
7. Aṣolágborẹ: an attributive name, meaning 'A man who is endowed with honour and received many gifts from people'.
Òréré: literally 'straight street' or 'long vista'. The usage is figurative, suggesting that a straight line drawn from Ogunmọḍẹde to his progenitors will end at the Owu Royal Lineage.
8. Lárò: shortened from of 'Ọláròmí' (Honour is my cushion).
Gboríjóbí: a name meaning 'Gbogbo-orí-jọ-bí' (The universal god of Fate has begotten this.)
Fùúlága; 'The alert one, rising quickly from his seat when duty calls'.
9. Ọgbóolá: name meaning 'He whose personality matches positions of honour'.
Adélù: name meaning 'One crown tumbles on another' (Adé-lù-adé).

10. Efunrójọpọ: a woman's name meaning 'The god Ọbatala has settled among us' (like a puddle of palm oil)
- 12 wínrìn: a euphemism for the female private parts.
14. Yévómi: name meaning 'Mother has abandoned me' cf. Icabod.
20. Pálóókún: Mọdẹde had broad scars left by large sores on both knees.
- 22-23 ariwo: The noise is made by Ogunmọdẹde because of the sharp pain caused by the impact of the water surface on his big sore.
- 26-29 The inference is that Mọdẹde's sores were very large.
37. Ogun Ijẹbu: alternatively called 'the Owu War' (about 1820). The Ijẹbu with their gunpowder and fire arms were much better armed than the Owu.
- 38-40 Ìká Eréwé, Èrẹjà and Ọwẹ Ìbólú were villages of the Owu people.

SALUTE TO FABUNMI

- t Hunter:
1. Opolo of Iware Forest, why is it that we no longer see Fabunmi, he who snatches a tree branch from a monkey's grip?
 2. Husband of Layemi, a man who confidently aims and shoots at a black colobus monkey!
 3. He who snatches a tree branch from a monkey's grip, father of Ajani.
 4. He who breaks a tree branch against an old female monkey as he shoots her dead.
 5. He who snatches a tree branch from a monkey's grip.
 6. A relation of Elekede.
 7. Owner of many guns, a man who stalks an animal in the forest, making a trail quickly like the rainbow in the sky.
 8. Man who hangs ponderously from a tree like a swinging, broken branch.
 9. Rainbow in the forest associated with a trail made for tracking an animal.
 10. Fired bullets landing with a thud in an animal's abdomen.
 11. He who kills a black colobus monkey and ceremonially rubs its hand against the ground.
 12. The enterprising hunter who kills a porcupine near a kolanut tree.
 13. He is so good at shooting that he is vainglorious about his skill.
 14. Citizen of Iware, He who snatches a tree branch from a monkey's grip, Husband of Layemi.
 15. We sadly miss Fabunmi, the man who fixes his gaze long and hard on one.
 16. He who confidently aims and shoots at a black colobus monkey.
- nd Hunter:
17. Hey! Thank you very much! Ha!

ORÍKÌ FÁBÚNMI

Kinní: * Ọ̀lọ́ Igbó Ìwàré, kíl'ó ẹ se tí a à rí Fábùnmi Agbagilọ́wọ́-
owe-sọnu?

Ọkọ Láyẹmí, Atẹrẹrẹrẹpàdéòwè.

Agbagilọ́wọ́wè, baba Àjàní.

Arúngimọ̀iyáálẹ̀bọ̀nára.

5 Agbagilọ́wọ́wèsọ̀nù.

* Omore Ẹlẹ̀kẹ̀dé

Wọ́wọ́ ibọ̀n, là l'ẹran lẹhìn bí ọ̀sùmarè.

* Ọkùnrin dùgbẹ bí igi àdàrọ.

Ọ̀sùmarè nínú ìgbẹ, ọmọ là mí lẹhìn ẹranko.

* 10 Labalába Ọ̀gún, ọmọ "jù" ní 'kùn ẹranko.

* Apadúdú-f'ọwọ́-ẹ-gbo'lẹ.

Jagun tí í-p' orirẹ l'óbì ibẹ.

Ó mò ọ í-ẹ l'áṣejù, ara ni í-fi í-re.

Oníwàré, 'igi-lọ́wọ́-òwè-sọ̀nù, baálẹ Láyẹmí.

15 A à rí Fábùnmi Atọ̀rọ̀jùwoni.

Atẹrẹrẹrẹpàdéòwè.

e Kejí:

Eee! O mà ẹ é o! Ààà!

18. Qqlq of Iware Forest!
19. Why is it that we no longer see Fabunmi?
20. He once killed a game animal and gave it, head and all,
as a gift to Akintola.
21. He once killed a game animal and gave it, foetus and all,
as a gift to Oniroko.
22. He once killed a game animal and gave it to them at Qyo,
waiving his right to the animal's skin.
23. The short cannon cracks repeatedly.
24. Father of Ajani.
25. Why is it that we no longer see Fabunmi, the man who
confidently shoots at a black colobus
monkey?
26. Even if someone was the youngest of a set of triplets.
27. Or the youngest of a set of quadruplets,
28. Or a person on whose head was a cap concealing a pair of
twins,
29. When on a visit to Fabunmi at home,
30. Such a person would eat maize gruel in loaves with
meat from a monkey's head.
31. Qqlq of Iware Forest!
32. Why is it that you no longer see Fabunmi, the man who
daily kills a chimpanzee?
33. The smart hunter, citizen of Alediji, a priest of the
god Ogun a frequenter of the forest
trails.

Ọ̀lọ́ Igbó Ìwàré!

Kíl'ó ẹ́e tí a à rí Fábùnmi?

* 20 Ó pa fún Akintólá torítorí.

Ó pa fún Oníròkò tọ̀lẹ̀tọ̀lẹ̀.

* Ó pa fún 'ọ̀n l'ọ̀yọ́ má sí gb'awọ́ lówọ́ wọ̀n.

* Àgbá dá kà-kà-kà.

Baba Àjàní.

25 Kíl'ó ẹ́e tí a à rí Fábùnmi Atéřerẹ̀pádeòwè?

Enia ì bàà ẹ́'ẹ̀ta Òkò.

K'ó ẹ́'ẹ̀rin Ìtọ́fín.

K'ó dé fílà mọ́ 'bejì.

B'ó dé 'lé Fábùnmi.

* 20 Yio f'orí láàmbé j'ẹ̀kọ́.

Ọ̀lọ́ Igbó Ìwàré!

Kíl'ó ẹ́e tí o ò rí Fábùnmi Ajíforíìgèdèsọ̀lẹ̀?

Ọ̀dẹ́ gágá, ará Àlédìjì, àwòrò Ògún, ọ̀lọ̀nà-ìjù.

1. This salute was called forth by the death of the said Fabunmi; it is part of a dirge.

Òòlò: the name of an orisha worshipped by the people of of Iware Town near Ejigbo.

Agbagi.....etc., that is, he was a crack shot. It is said that monkeys are so alert that only the best hunters can shoot them.

By shooting the monkey and forcing it to drop down dead, the hunter snatches the tree-branch from its grip.

Òwè: a particular species of monkey, the black colobus.

6. Èlèkédé: a name meaning 'The house builder has come'. The significance of the name is that the child's parents hope he will be a sort of luck-bringer to them as they embark on the erection of a new house.

ẹkẹ = rafters.

8. dùgbè: 'ponderous'. The reference is to the spectacle of the hefty hunter climbing up a tree to reach his watch platform (ẹgùn) among the branches.

10. Labalábá Ògún: literally 'Butterflies of the god Ogun'. A figurative expression of 'bullets'.

11. owó rẹ: The traditional practice was that the hunter rubbed the palm of the left hand of the killed monkey, against the ground.

20. Akintólá: the Balogun of Ibadan from 1893 to 1899, the year of his death. See I.B.Akinyele: Itan. Ibadan (C.M.S. Press, 1947)

Onírókò: the Baalé of Írókò.

22. 'on l'Óvǒ: the reference is to the King of Oyo, the Alaafin.
23. The inference is that the sound emitted by his gun, when he fired it, was like that of a cannon.
30. The point being made is that Fabunmi was so warm and solicitous in his reception of guests in his home that even those who normally did not eat monkey meat would forget all about their taboos and eat even monkey-head meat.

SALUTE TO A SON OF 'SUNKUN 'REMLEKUN.

1. O congratulate you! You are not lazy.
2. I thought you were lazy, son Of Sunkun Remlekun, son of Lagbedu.
3. Son of Lagbedu, son of an orisa, son of Akesan.
4. The man who sits erect in front of the boat man.
5. The man who sits, in front of the boat man, wearing a double string of costly beads.
6. The man who sits in front of the boat man, in great splendour on the water.
7. The first Olowu was Ige Adubi,
8. Who ordered us to throw away our punting-pole and our wicker fish-trap.
9. And row Qfa and Oje across the river.
10. Laguneji of Benin connections said we should also row Olu Eri as our third passenger.
11. Consequently, Ige Adubi, you held an annual ceremony on the river for seven consecutive years.
12. The man who sits in the very centre of a gathering of kings, Son of Lakayo.
13. The man who always appeared like a dandy.
14. Offspring of Qja who was forbidden to eat kolamuts.
15. I know the exact number of Qja men who fought under the leadership of the Qrona who frequently altered the footpaths.
16. In the royal lineage of Egbadi Owu,
17. Which Olowu are you referring to?
18. Adegbola?
19. Oyemokun?
20. Son of Adedigba?
21. 'Sunkun 'Remlekun?

OMO 'SUNKÚN 'RÈMLÉKÚN.

O gbéré! O ò lẹ.

* Mo şebí o lẹ, 'mọ 'Sunkún 'Rèmlékún, 'mọ 'Lágbèdù.

* 'Mọ 'Lágbèdù, more oòsà, 'mọ Àkèsán.

* 'Mọ 'wájú ọlókò t'ó gún regérégẹ.

5 'Mọ 'wájú ọlókò ašèjìgbàràìlèkẹ.

'Mọ 'wájú ọlókò akẹbẹbẹbẹlójúomi.

Ìgè Àdùbí l'Olówu àkọkọ.

Èyí t'ó ní k'á d'ọpa nù, k'á d'àgèrè nù.

k'á t'Ọfà tù Ọjẹ.

10 Lágúnèjì Ibínní ní k'á t' Olú Ẹri şè'kẹta wọn.

Ìgè Àdùbí, l'ó bá fi şorò l'ọdún méje lójú omi.

Omọ ẹlérínrín olú, omọ Làkáyò.

Omọ 'mo bẹ şe-şe-şe'.

* Omọ Ọjà ò j'obì.

15 Mo mọ 'yeju Ọjà t'ó jà lójú Ọrónà Apànàdà.

Nínú Ilé Ẹgbèdí Owu

Olówu èéwo l'ẹ nperí?

Adégbọlá?

Oyémókùn?

20 Om 'Adédigba?

'Sunkún 'Rèmlékún?

22. Lagbèdu?
23. Son of an oriṣa?
24. Son of Akẹsan?
25. The man who sits erect in front of the boat man.
26. The man who sits, in front of the boatman, wearing a double string of costly beads.
27. The man who sits, in front of the boat man, in great splendour on the water.
28. I don't know any person as beautiful as Ololo in Owu Town.
29. Who, in Owu Town was as beautiful as Ololo.
30. A creature who had her sides decorated with gbẹgbemu scarification as a result of which her rash husband killed himself with a gun?
31. After saying, "Well, I never! Why should a person as beautiful as this have on her body incisions made with the sharpest razor?
32. Laguneji of Benin connections, "A rearer of kids harbours no dread of the kite".

'Lágbèdù?

More Òòsà?

'M' Àkèsán?

25 'Mọ 'wájú ọlọkọ t'ó gún regerégé.

'mỌ 'wájú ọlọkọ aṣẹjigbàràilẹkẹ.

'Mọ 'wájú ọlọkọ akẹbẹbẹbẹlójúomi.

Ng ò r'énia t'ó dára bí Òlóló n'lé Òwu.

* Taa l'ó dára bí Òlóló n'lé Òwu?

30 Èdà t'ó fín Gbẹgbẹmú k'alákọrí ọkọ rẹ ó tó yín 'bọn jẹ.

Ó ní, 'K'énia ó dára tó báwọnyí k'ó sì f'abẹ jó ara?'

Lágúnèjì Ibinní, 'Ọlómọran ò díjì àwòdì'.

EXPLANATORY NOTES.

2. 'Sunkún 'Rẹ̀mílẹ̀kún: Sunkún (gbadé) (Adé) rẹ̀mílẹ̀kún; the names of one of the kings of Owu.
3. 'Lágbẹ̀dù: Ọlágbẹ̀dù (My honour is very great.)
The quotation here is from the traditional verbal salute to the Olówu Lineage.
4. 'Mọ 'wájú ọlókò: The reference is to one of the kings of Owu Town, Olówu Akinjọbí, who always insisted on sitting in front of the boat men whenever he was being rowed on an inland waterway journey on the River Iṣaṣa.
14. Ọjà: the earliest progenitor of the Ọjà Lineage.
29. Ọlóló: nickname for one of the daughters of an Olowu. Her real name was Àjàyí and she was a renowned beauty. Cf. modern Yoruba word 'òlóló' for 'a little sweetheart'.

CHANTER'S SALUTE TO HIMSELF.

1. I am aware of the homage I ought to pay, may it favour me.
2. I Seedu Qlaberinjo,
3. Okannibade, a loudly garrulous man like an old tree-bear yet of unfailing robust appearance.
4. He who hides offensive weapons under his robe, father of Ogunwale.
5. I am not only father to Ogunwale but also father to Ogundahunsi.
6. A tall man of upright stature at right angles to the earth like the sun's rays at noon.
7. A stout man like a gun stood against a corner of the room.
8. Offspring of Orilomola, offspring of He who has killed an unsociable elephant on his farm.
9. Offspring of a man who has killed an elephant in the forest.
10. Offspring of Orilomola, offspring of He who has killed all the baboons in a woodland tract.
11. Memorable incidents took place when a hunter's gun was reported stolen by a thief.
12. There was a great hue and cry in the house.
13. The news spread quickly in the neighbourhood.
14. And there was a hunt in the forest that day.
15. The noise of guns' reports filled the air on the forest farm.
16. As each gun gave its own report, its owner knew the peculiar sound on the farm near Igosun.
17. Boom! Boom! sounded the guns repeatedly.
18. Offspring of Asalasa, offspring of Ilemla.
19. Asalasa who sounds healthy and strong like a new hoe.

MO RÍ 'BÀ, KÍ 'BÀ MI K'Ó MÁA ŞŞ.

Mo rí 'bà, kí 'bà mi k'ó máa şş

• Sèédù Ọlábérinjọ.

Ọkànnibádé Akígbemárù bí àgbà ọfàfà.

Ìjà nínú tógò, baba Ọgúnwálé.

5 Baba Ọgúnwálé nìkàn kọ, baba Ọgúndáhùnsii ni.

Ọkùnrin gbọngbọngbọn bí ọjó ti í-kanrí.

Ọkùnrin gbọngbọngbọn bí ẹni f'ìbọn tí.

• Ọmọ Ọrílẹ̀mọ́lá, ọmọ Atókoígbàlọwọ̀aso

Ọmọ Atógbagbólọwọ̀erin.

10 Ọmọ Ọrílẹ̀mọ́lá, ọmọ Atógbajùlọwọ̀àbèrè.

Ọrọ̀ d'àgàdàngbá tán, olè gbé 'bọn ọdẹ̀ lẹ.

Ariwo gba 'lé.

Òkìkì gba àdúgbò

Gbogbo 'gbó l'áriwo.

15 Ìbọn wá nş'asọ l'ẹ̀gàn

Bí'bọn ti ndún l'oníbọn nmọ 'bọn lórí oko

Kìmù l'à ngbọ̀ lórí oko Ìgósùn.

Ọmọ Asálasà 'mọ Ilẹ̀mọ́lá.

Asálasà kanrankanran bí ọkọ tuntun.

20. Qlaloṃi who split it well, offspring of Yangun Olusan.
21. 'With proverbs I explain all matters of importance'.
22. Offspring of King Isele, the Elerin, who was famous for having ina tattoo on his body.
23. The king who was an adequate refuge on his farm.
24. Even in the blaze of noon he would be at work on his soil heaps.
25. 'If an opponent falls me against a soil heap, I quickly roll him down into the furrow'.
26. It was in wrestling in a prostrate position that he excelled.
27. Offspring of Onikoyi, take over from me now and sing a chant.
28. Otiiti, the bearer of a load of arrows.

20 Ọlálọmí t'ó là á re', ọmọ Yangun Olúsan
'Èdè n'mo fi pàṣamò ọràn'.

Ọmọ Ọba Íṣẹlẹ Ẹlérìn Akóná
Ọba Atósádiníporooko.

Ò-yọ-n'nú-oòrùn-t'ebè-lehìn.

25 'B' énia bá dá mi s' ọrùn ebè, ma tara, ma yí i sí poro
oko'.

Ìjà idùbúlẹ ni í-fi í-gb 'ara 'ẹ sílẹ.

* Ọmọ Oníkòyí, kí o gbà á l'ẹnu mi, k'o sọ ọ d'orin.

* Òtjírí Ẹlérùọfà.

EXPLANATORY NOTES

2. Ọlábérinjọ: name meaning 'Ọlá-bá-erin-jọ' (My honour is like an elephant in its dimensions).
Ọkànnibádé: name meaning 'Ọkan-ni-ki-bá-dé. (It should have come alone) given to a twin whose partner dies at birth.
8. Ọrílòmọlá: name meaning 'Ẹni tí a rí tí a sì bẹ̀èrẹ̀ kiri pé ipò ọ́lá wo ni tirẹ̀' (A man whose appearance suggests his honourable associations.)
- 27-8 These two lines are addressed to the chanter's colleague.

SALUTE TO ŠANGO.

1. Olufinran, "the King did not hang himself".
2. The king who cracks the wall.
3. Who splits the wall.
4. He who splits the wall **here** and there and curls up
young men.
5. Šango.
6. Dust, dust and dust again in the dry season,
7. Every inch of ground like marshy farm soil in the wet
season.
8. A man who gets to know who has spoken ill of him behind
his back.
9. A man who hears all that is said of him behind his back.
10. Ogunlabi.
11. There are ears all over his body like holes in a colander
12. Don't abuse him.
13. Don't hack him.
14. Don't backbite him.
15. Father of Bamkole.
16. I'll say more of him.
17. O Šango!
18. The man who carried raw cotton to Owu.
19. The man who carried fèèfèè yam flour to Ifè.
20. The man who carried gùdùgbù yam tubers and sold them at
Gudugbu Town.
21. Whereas he wasn't a **small** goat.
22. O Šango!
23. Degoke!
24. Arẹmu!

ORÍKÌ ÒRÌŞÀ ŞÀNGÓ.

* Olúfínràn, 'Ọba kò so'.

Ọba Asángiri.

Alàgiri

Ọlàgirikàkàkà-kòmọkùnrin-kò.

5 Şàngó .

Ekuru gbágbá l' 'ọdǎ.

Ilẹ gbogbo, àkùrọ l'ojò.

Enia tí a bú lẹhìn, t'ó sì mọ.

Enia tí a bú lẹhìn, t'ó sì gbọ.

* 10 Ogunlabí.

Etí lu ká 'ra bí ẹjere.

Má bú u.

Má ọ́ ẹ́ a.

Má s' ọ̀rọ̀ rẹ̀ lẹhìn.

15 Baba Bámkọ́lé.

Ng ó lọ l' 'ọ̀nà ibẹ̀un.

Şàngó ò!

Aru-òwú-r' Òwu.

* Òru-fẹ̀ẹ̀fẹ̀ẹ̀-re'Fẹ̀.

* 20 Òru-gùdùgbú-tà-n'Gùdùgbú

Láì-ş'ọ̀mọ ẹ̀ranko kélébe.

Şàngó ò!

Dégòkè!

Àrẹ̀mú!

EXPLANATORY NOTES

1. Olúfínràn: nickname given to Šango during his reign as the King of Oyó. It was he who provoked the Owu people and the Ifẹ people to war.
'Qba kò so': an allusion to the slogan carried by Šango's cult colleagues after his suicide, deliberately to kill the reports of the ignominious act.
10. Ogunlábí: one of the personal names of Šango. Others are in 11.23-24: Adégòkè; Àrẹmú (an attributive name).
- 19-20 This was how Šango behaved like a provocateur.

Chapter VIII

REPRESENTATIVE EXAMPLES OF IJALA CHANTS RELATED TO PARTICULAR SOCIAL OCCASIONS.

The examples of ijala chants which follow are transcripts of ijala performances given by Samuḗli Abiḡna Ajala who hails from Ile Agbo-kan in Ogbomḡḡḡ. He is now settled at Asá, a village about 15 miles north of Iwo.

* Every line on which there is an explanatory note in the Appendix has been marked with an asterisk.

AT A THANKSGIVING FEAST

1. Hey! Hey! Hey! Here I am with my entertainment performance.
2. You inmates here, I pay to you my respects before I enter the house.
3. O Planet Venus, I pay to you due respect at the gate of the moon.
4. You Dog Constellations, I pay my respects to you at the gate of God.
5. What about that elderly man who entered the town without first paying the town gate-keepers due respect?
6. He was tied to a stake like a dog, he was tied like a goat.
7. If the cud-chewing goat enters the wrong house, it is welcomed with a mid-rib bat from a coconut palm.
8. If the smooth-haired sheep enters the wrong house, it is welcomed with a whip.
9. If the chuckling hen enters the wrong house, it is welcomed with a legs-securing knot.
10. If I am to be welcomed here with a legs-securing knot, I had better be take me to our house.
11. I heard the juggling sound of the palm-nuts of Ifa divination before I called in here.
12. From the backyard of the house, I could tell what patterns of odù The successive palm-nuts' throws produced.
13. I am physically sound and in great form.
14. I have hit on the odù pattern called Ejiogbe, the stupor-inducer.
15. Death the Waster shall not reduce your house to nought.
16. Disease shall not reduce your house to nought.
17. Ogun shall continually support you as he supported the Akala of Ido Town
As he supported Akala who hailed from Qwe.
18. As he supported Gbopa, offspring of He who worshipped both Ogun and Şawele
And also Digboluwon, the renowned hunter of Inisa Town.
19. Sorrow inflicted by Ogun is dreadful to behold.

ÌJÁLÁ NÍ 'BI ÀSÈ ÌYQARA

É è è ! Mo gbé 'ré mi dé o.

* Ènyin onílé, mo bodè kí ng tó wọ 'lé o.

* Àgùnàlà, mo bodè oşù.

* Ènyin ajá òşùpá, mo bodè Ọlọrun.

* 5 Àgbà kan àgbà kàn t'ó wọ'lú tí ò bodè nkó?

N' nwọn mú-so bí ajá, mú-so bí ẹran.

* Bí ewúré abenunémélélé bá şı 'lé wọ, a gbà 'gbọn.

Àguntàn abaraminìjòjò bá şı 'lé wọ, a gb' ọjògbọ.

* Adìẹ òkòkó bá şı 'lé wọ a gb'àgádá.

10 Bí àgádá bá ni ng ó gbà ng lè máa lọ 'lé wa.

* Mo gbọ wọbọwọbọ Ifá ng tó ya 'lé.

* Mo gbé ẹhinkùlé, mo mọ 'ye odù t'ó hù.

Gbèré l'ara kò féréngé.

Mo r' Ejìogbè òkùnmojóorun.

15 Ikúdofo ò ní í-sọ 'lé rẹ d'òfo.

Àrùn ò ní í-sọ 'lé rẹ d'òfo.

* Ògún yio máa gbè ọ, b'ó ti gb'Akálá ilé ìdó, b'ó
ti gb'Akala ọmọ Ọwẹ.

B'ó ti gbè 'Gbópá, ọmọ Abògúnboşawele àti Dìgbòlùwọn
ọdẹ Inisa.

Ọyínyín Ògún kò şe í-rí.

20. Ogun shall not afflict you with any sorrow, Ogun,
King-size hump of raw iron metal, Chief of Iwqnrn Town.
21. Grass by the river-side sprouting into fresh verdure
luxuriantly.
22. Ogun is lord of the earth, our father, Ogun is lord of
heaven.
23. Ogun is lord of the forest, our father, Ogun is lord of
the savannah.
Ogun is lord of the home, Ogun is lord of the streets
and the squares.
24. Ogun is the owner of all calabashes, Ogun is the owner
of all plates.
25. Ogun owns all hoes, Ogun owns all knives.
26. Ogun owns all the male genitals, Ogun owns all the
female genitals.
27. It was Ogun who helped me get rid of the foreskin in
my groin.
28. The itinerant man who circumcizes baby girls.
29. Sorrow inflicted by Ogun is dreadful to behold.
30. Ogun shall not afflict you with any sorrow.
31. No gun shall ever fire off at the butt-end in the hands
of any of you hunters here.
32. No police-man shall have cause to pace distances
33. Where we have fired our guns at game animals.
34. None of you shall be accidentally shot and none of you
shall accidentally shoot another.
35. "Dog's foreleg long and slightly bent" is an appellation
for Ogun,
36. King of Ire, my master, King-size lump of raw iron metal,
Chief of Iwqnrn
Grass by the river-side sprouting into fresh verdure
luxuriantly.
37. Butterflies chance upon the excrement of a male civet
cat and immediately disperse in rapid
flight.
38. He was put in a rock tomb, he ruined the tomb.
39. Ogun was put in a scabbard, he cut the scabbard wide open.

20 Ògún ò ní í-jé ẹ r' ọ̀yìnyìn òun Ẹ̀dan Aj'Ólúwọ̀nran.
Koríko odò tí í-rú minìminì.

Ògún l'ó l'aiyé, baba, Ògún l'ó l'òrun.

Ògún l'ó ni 'gbó, baba, Ògún l'ó l'òdàn, Ògún l'ó
ni 'le, Ogun l'o l'ode.
Ògún l'ó ni 'gbá, Ogun l'o l'awo.

25 Ògún l'ó l'ọ̀kọ́, Ògún l'ó l'òbẹ.

Ògún l'ó l'atọ́, Ògún l'ó l'òbò.

Ògún l'ó bá m'já lọ̀jọ̀lọ̀jọ̀ idí mi.

Akirijálébélébéojúèlèsọ̀nù.

30 Ògún ò ní í-jé kí ẹ r' ọ̀yìnyìn òun.

Ìbọ̀n ò ní t' ìpòrí fọ̀hùn lódò gbogbo ẹn 'tí bá nṣọ̀dẹ.
Ọ̀lọ̀pá ò ní ka 'sẹ̀ bàtà.

Ní 'bì a bá gbé yìnbọ̀n àwa sí ẹ̀ranko

Èsì ò ní í-ta gbogbo nyín, ẹ ẹ ní t'èsì.

35 Apá ajá abẹ̀nukúndọ̀rú l'Ògún í-jé.

Onírè, ọ̀kọ́ mi, Ẹ̀dan Aj'Ólúwọ̀nran, Koríko odò tí -rú
minìminì.

Labalábá kan 'mí akọ ẹ̀tà tú giìrì.

* A fi sí pọ̀ngá, ó ba pọ̀ngá jẹ.

A f'Ògún s'akọ òun a l'akọ gbẹ̀rẹ̀gẹ̀dẹ.

40. There's not enough space for Ogun in the central
corridor of the house,
Nor is there enough space for Ogun in any of the rooms.
41. Hence Olumakin is traditionally put up in the open air.
42. The man who importunately invited war.
43. The man who, whereas he was not a bird, had a comb-like
ridge of hair upon his head.
Like an aged guinea-fowl.
44. The man who, whereas he was not an insect or a worm,
Harboured on his person much poison like a scorpion
arachnid.
45. Ajibowu is the blacksmith of heaven.
46. Bqmubqmu is the blacksmith of this world.
47. It was he who took a sharp-pointed shaft and handed
it to Ogun.
48. It was he who gave stone celts to Arira.
49. It was he who took all sorts of medicinal herbs and
handed them to Qsanyin.
50. Took all kinds of sharpened blades and handed them to
Şoponna,
51. The owner of rows and rows of tiny gourds,
He who mercilessly wastes a patient's medicines.
52. Ogun shall never pierce any one of you with his sharp-
pointed shaft.
53. Arira shall not touch you with his stone-celts.
54. Qbaluaiye shall not scarify any one of you, you have
once been searified.
55. Ẹdqmini is an appellation of the Earth goddess.
56. Amunimi begat the earth.
57. Qbalutqrun shall also not scarify any one of you,
You have once been scarified.
58. The man who importunately invited war.

- 40 Ọdèdè kò gb'Ọgún; yààrá kò gb'Ọgún.
 * L'a fi gb' Olúmakin kà 'ta gbaungba.
 * Akésíogun-kórómù-kórómù.
 F'àìṣe ẹiyẹ oko bá wọn l'àásá l'orí bí ẹtù kànúngoro.
 F'àìṣe kòkòrò bá wọn l'óró àkeekèé.
- 45 Ajíbáowú ni í-ṣ'alágbèdẹ ọrun.
 Bòmùbòmù ni í-ṣ'alágbèdẹ ìṣàlaiyé.
 Ọun l'ó mú 'rin sọ́nṣọ ọun l'ó fi lé Ọgún l'ọwọ.
 Ọun l'ó f'ẹdùn f' Àrìrá.
 Ọun l'ó m' ewékéwé l'ó fi lé Ọsanyìn l'ọwọ
- 50 L'ó mú abẹkábẹ l'ó fi fún Ọpọnná
 * Oníwọwọádó Arunmọlọmọlólóògùndànù.
 Ọgún ó má f'irin sọ́nṣọ rẹ gún gbogbo nyín porogodo.
 * Àrìrá ò ní í-f'ẹdùn rẹ kàn nyín.
 * Ọbalúaiye ò ní i-kọ gbogbo nyín, e ti kọlà lẹẹkan.
- 55 Ẹdòmìnì l'orúkọ tí 'lẹ í-jẹ.
 * Amúnimì l'ó bí 'lẹ.
 * Tọrunnàà ò ní í-kọ nyín, ẹ ti kọlà lẹẹkan.
 Akésógunkórómùkórómù.

59. The man who, whereas he was not a bird, had a comb-like
ridge of hair upon his head like an
aged guinea-fowl.
60. The man who, whereas he was not an insect or a worm,
Harboured on his person much poison like a scorpion
arachnid.
61. The oruwon tree has a slender base but a mighty top.
62. Quickly, suddenly, a snake follows a squirrel's track
in order to have a meal.
63. Now I speak with reluctance and with diffidence, with
changing pitches of voice.
64. The snail has no skin, a stuffed tortoise is impossible.

I have never seen any one removing a crab's skin on the
river-bank.
65. No sculptor on earth would dream of chiselling a dog's
teeth.
66. Both the egungun and the oriṣa paint the variegated
patterns on the leopard's skin.
Only Qbadandan, the Almighty God, files the central
incisor teeth of a mammalian beast.
67. Conspicuous is the gap between the upper incisor teeth.

Conspicuous is the gap between a beauty's upper incisor
teeth.
68. An oriṣa produced the gaps between the thorns along
the palm-branch base.
69. It is in the open air that somersaulting is performed.
70. It is in the open air that a hawk carries off a chick.
71. It's in the open air that the Fulani in our midst

Discuss their secrets which still remain intact.
72. It's in the open air that fairies sleep.
73. When indigofera leaves stay very long in the water, their
indigo dye becomes absolutely useless.
74. When beetle larvae stay very long in the refuse heap,

They become an extraordinary type.
75. And when wives stay very long in their husband's house,

They become **naturalised** offspring of the lineage there.

F'àiṣe ẹiyẹ oko bá'ọ̀n l'áásó l' 'orí bí ẹtù kà̀nù̀ngoro.

60 F'àiṣe kòkòrò bá wọ̀n l'oró àkeekèé.

* Òrúwọ̀n rí tìnrin n' 'dĩ, orí rẹ rí jìgìdìjìgìdì.

* Òwèrè ọ̀pàṣà ipa ọ̀kẹ́rẹ́ l'ejò í-tò k'ó ba le r'óúnjẹ jẹ.
Agán-in-go, agan-in-in-go, ilọ̀unlọ́ l'ohùn mi dà.

* Ìgbín ò l' 'ọ̀sán, ahun ò ní wílíkí, ng ò rí enia tí
i-bo 'wọ akan l'odo.

65 Ìṣọ̀nà tí yio gbẹ́ ehín ajá kò sí l'áiyé àf'ọ̀run.

Àt' eégún àt' ọ̀ṣà ni í-ṣ'ọ̀nà ọ̀mọ ẹ̀kùn Ọ̀ba dandan
ni i-p' ehin ẹ̀ranko.

Gbaungba l'èjì ehín, gbaungba l'èjì iṣàrà.

* Ọ̀ṣà l'ó pèjì ìgbágo.

Òde gbaungba l'à á ta 'gàdà̀ngbá' sí.

70 Ojú gbaungba l'áṣá ngb' 'adiẹ.

Òde gbaungba ni Fílàní gbé nṣ'awo rẹ kò í lu.

Òde gbaungba l'ọ̀rọ́ í-sùn.

Aró pé l'omi, ó d'òkúṣú o.

Ìgòngò pé l'áàtàn, a d'òjò̀ntarìgì.

75 Àṣé t'obìnrin bá pé n'lé ọ̀kọ̀ nwọ̀n a d'ìbílẹ́ ibẹ́.

76. I am a newcomer in town; therefore with my feet I
plough the streets.
77. I go from house to house and I know where live the
hospitable folk.
78. It is the erring vagrant who suffers extreme adversity.
79. An elderly man who has quit his home invariably carries,
Slung over his shoulder, a bag full of adversity.
80. A man who has lost his job takes up a bag full of hunger.
81. I will speak on, my mouth shall tell wondrous things.
82. It is usual of fishes to frolic in the water,
It is usual of the oka-stirring stick to turn round and
round.
83. All will be well, everything will turn out nice.
84. As it has been well with your predecessors, so will it
be well with you their successors.
85. Death the Waster shall not reduce your house to nought.
86. For there are twenty-two things which collect strange
toll from the human frame.
87. Ogun shall never allow them to collect any toll from you.
88. Boils collect strange toll from the head;
89. Ogun shall prevent them from collecting any toll in your
house.
90. Şobolo collects strange toll from the occiput;
91. Ogun shall hinder it from collecting any toll in your
house.
92. Şakata collects strange toll from the teeth;
93. Ogun shall prevent it from collecting any toll in your
house.
94. Mumps collects strange toll from the cheeks;
95. Ogun shall hinder it from collecting any toll in your
house.
96. Şobolo leprosy collects strange toll from the nose;
97. Ogun shall prevent it from collecting any toll in your
house.
98. Şebele collects strange toll from the chin;

Kò-dé-lẹ-yii-rí ni mí, tí í-f'ẹsẹ́ í-ro 'gboro.

Akirikálẹ́ ti i mọ́ 'lé olóunjẹ.

* Aşinàwá ọmọ àkọ ni í-jìyà.

Àgbàlagbà t'ó bá fi 'lé sílẹ́ l'ó s'apò iyà kọ.

80 Ẹni bá sọ 'şẹ́ nù gb' 'apò ebi.

* Ng ó maa wí, ẹnu mi yio maa ş'awo.

* Mọsọ ni í-ş' ẹja, mọròmọrò ni í-ş'orógùn ọkà.

Yio sunwọ̀n, yio dára.

B'ó ti dára f' 'ará iwájú yio sunwọ̀n f'erò ẹhín.

85 'Kúdòfo ọ ní sọ 'lé rẹ́ d'òfo.

'Torí wí pé ohun méjìlélógún ni í-gba 'bodè l'amù ara.

Ògún ọ ní í-jẹ́ k'ó gba 'bodè lówọ́ rẹ́.

Kókó ni í-gba 'bodè lówọ́ orí.

Ògún ọ ní í-jẹ́ k'ó gba 'bodè n' 'lé rẹ́.

* 90 Şọbọlọ ni í-gba 'bodè lówọ́ ipàkọ.

Ògún ọ ní í-jẹ́ k'ó gba 'bodè n' 'lé rẹ́.

* Şakata ni í-gba 'bodè f' 'ehín.

Ògún ọ ní í-jẹ́ k'ó gba 'bodè n' 'lé rẹ́.

Kangi ni í-gba 'bodè lówọ́ ẹẹkẹ́.

95 Ògún ọ ní í-jẹ́ k'ó gba 'bodè n' 'lé rẹ́.

* Şọbọlọ ni í-gba 'bodè lówọ́ imú.

Ògún ọ ní í-jẹ́ k'ó gba 'bodè n' 'lé rẹ́.

Şẹbẹlẹ́ ni í-gba 'bodè lówọ́ àgbọ̀n.

99. Ogun shall prevent it from collecting any toll in
your house.
100. Jojomeri collects strange toll from the lips;
101. Ogun shall not allow it to collect any toll in your
house.
102. Gogoro collects strange toll from the shoulders;
103. Ogun shall never let it take its toll within your house.
104. Kangoro collects strange toll from the back,
105. Ogun shall prevent it from collecting any toll in your
house.
106. Regeja collects strange toll from the buttocks;
107. Ogun shall prevent it from collecting any toll in your
house.
108. Halahala collects strange toll from the stomach;
109. Ogun shall prevent it from collecting any toll in your
house.
110. Jolololo collects strange toll from the thighs;
111. Ogun shall prevent it from collecting any toll in your
house.
112. Elephantiasis collects strange toll from the legs;
113. Ogun shall not allow it to collect any toll from your
house.
114. Rheumatoid arthritis collects strange toll from the knees;
115. Ogun shan't allow it to collect its toll from anyone of us.
116. Gbon-on-dan collects strange toll from the shanks;
117. Ogun shall prevent it from collecting any toll from
your house.
118. Gbogbogbo collects strange toll from the arms;
119. Ogun shall prevent it from collecting any toll from
any one of you.
120. Tototo collects strange toll from the fingers;
121. Ogun shall hinder it from collecting any toll in your
house.
122. There's something special I must say here.
123. The goitre victim looked for an easy name to call his
child.

- Ògún ò ní í-jẹ́' k'ó gba 'bodè n'lé rẹ.
- * 100 Jòjòmèrì ni í-gba 'bodè lówọ ètè.
 Ògún ò ní í-jẹ́ k'ó gba 'bodè n'lé rẹ.
- * Gogoro ni í-gba 'bodè l' éjìkà.
 Ògún ò ní í-jẹ́ k'ó gba 'bodè n'lé rẹ.
- * Kangoro ni í-gba 'bodè lówọ èhìn.
- 105 Ògún ò ní í-jẹ́ k'ó gba 'bodè n'lé rẹ.
- * Régéjá ni í-gba 'bodè lówọ ìdí.
 Ògún ò ní í-jẹ́ k'ó gba 'bodè n'lé-rẹ.
- * Háláhálá ni í-gba 'bodè lówọ inú.
 Ògún ò ní í-jẹ́ k'ó gba 'bodè n'le rẹ.
- 110 Jọlọjọlọ ni í-gba 'bodè lódò itan.
 Ògún ò ní í-jẹ́ k'ó gba 'bodè n'lé rẹ.
 Jàkítì ni í-gba 'bodè lówọ ẹsẹ.
 Ògún ò ní í-jẹ́ k'ó gba 'bodè n'lé rẹ.
 Dáúngbórókó ni í-gba 'bodè lówọ orúnkún.
- 115 Ògún ò ní í-jẹ́ k'ó gba 'bodè lódò gbogbo wa porogodo.
 Gbọn-ọn-dan ni í-gba 'bodè lódò ojúgun.
 Ògún ò ní í-jẹ́ ó gba 'bodè n'lé rẹ.
 Gbọgbọgbọ ni í-gba 'bodè lówọ afá. Ògún ò ní
 í-jẹ́ k'ó gba 'bodè n'le gbogbo nyín
 porogodo.
- 120 Tọtọtọ ni í-gba 'bodè lówọ ìkà.
 Ògún ò ní í-jẹ́ k'ó gba 'bodè n'lé rẹ.
 Kinní kan mbẹ níhín.
- * Onígègè l'ó w'órúkọ èyí t'ó rọ lọ sọ 'mọ.

124. He said, 'Adekq̣ṛode Q̣şindij̣p.
125. 'Rascals have set fire to the bush, causing a lot of
guttural cackling noises.'
126. Goitre collects strange toll from the neck;
127. Ogun shall prevent it from collecting any toll from
any one of us.
128. There's something else I must add.
129. This is it.
130. Diseased swollen testicles which cause the trousers
to puff out.
131. The disease, hydrocele, collects strange toll from the
testicles.
132. Ogun shall not allow it to collect any toll from any
one of you.
133. You shall live long as persons named Q̣ṃop̣e usually
live long.
134. You shall be very, very rich, like the famous wild fig
tree of Ilala Town.
135. Sorrow inflicted by Ogun is dreadful to behold.
136. Ogun shall not afflict you with any sorrow.
King-size lump of raw iron metal, Chief of Iẉoṇran Town.
137. "Scabbard of iron terrorising the sword" - this is
another appellation for Ogun.
138. Dweller in a palm-branch hut in heaven, he shan't
flog you.
139. King-size lump of raw iron metal, Chief of Iẉoṇran Town.
Grass by the river-side sprouting into fresh verdure
luxuriantly.
139. You listeners, take over from me now and sing a choral
song of the god Ogun.

Ó ní, 'Adékóròdé Ọ̀ṣìndíjọ.

* 125 'Àwọ̀n olòṣì n~~w~~ọ̀n tí' ná bọ 'gbẹ́, gbogbo rẹ wá ñhó rọ̀rọ̀'.

Gẹ̀gẹ̀ ní í-gba 'bodè l' ọ̀rùn.

Ọ̀gún ò ní í-jẹ k'ó gba 'bodè lódò gbogbo wa.

Kinní kan m̀bẹ́ níhín.

O ò rí í?

130 Alagbalúgbú ọ̀mọ ẹ̀pọ̀n tí í-tú sòkòtò riyẹ̀riyẹ̀,

Ìpá, ní í-gba 'bodè l' ẹ̀pọ̀n.

Ọ̀gún ò ní í-jẹ k'ó gba 'bodè lódò gbogbo nyín.

* Ẹ ẹ pẹ́ bí Ọ̀mọpẹ́ b'ó tí í-pẹ́

* Ẹ ẹ là là là, bí ọ̀dán Ìlalà.

135 Ọ̀yìnyín Ọ̀gún kò ẹ́ í-rí.

Ọ̀gún ò ní í-jẹ k'í ẹ́ r' Ọ̀yìnyín òun, Ẹ̀dán Ajólúwọ̀nran.

Àtátà-ńfòfò àkò l'Ọ̀gún tí í-ba 'dà lẹ̀rù.

Kò ní í-nà nyín, Onílé imọ̀lọ̀run, Ẹ̀dán Aj'Ólúwọ̀nran

Komíko odò tí í-rú mìnìmìnì.

K'ẹ́ gbà á l'ẹ̀nu mi, k'ẹ́ sọ ọ́ d'orin Ọ̀gún wẹ̀lẹ̀mù.

EXPLANATORY NOTES.

2. bodè: a verb in this context; it is derived from the idiomatic expression 'wú'bodè' which means 'pay or yield that which is due at the gate', 'pay customs dues' (san owó ibodè).

Figuratively, the verb 'bodè' is used, as here, to mean 'pay due respects at the door of a house', without any implication of money transaction.

3. Àgùnàlà: the planet Venus.

4. ajá òsùpá: Greater or Lesser Dog constellations.

7. àgbon: the reference here is not to a coconut but to a piece from the mid-rib of a coconut-palm branch, specially scraped clean and used in the kitchen for stirring certain types of food in the cooking pot; it makes a good bat or truncheon in an emergency.

9. àgádá: this is a diminutive of 'àgádágodo' (padlock) and is used for a piece of fibrous rope tied to both legs of a fowl and ending in a knot between the legs.

11-12. The inference is that the speaker is greatly versed in Ifa divination.

odù: For a concise account of the methods of divination followed by the Ifa priests, see Abraham, A Dictionary of Modern Yoruba, pp. 275-577.

òkunmọlọorun: the point is that in a certain time-tested magic spell, this particular odu pattern called Èjiogbè is traditionally employed.

17. Ìdó: a large town in the olden days, near Ibadan; now it is a mere village. The head chief of the village is still styled like a king - 'Akálá'; the Akálá of Ìdó Town.
26. The reference is to circumcision.
38. pọngá: a strange word whose usage is solely in the salute to the god Ogun.
41. Olúmakin: one of the many appellations for Ogun. This name means 'Chief among the brave' (Olú ọmọ akin).
42. kóró mú kóró mú: a phonaesthetic word derived from the sound of pounding pestles in hardwood mortars.
àásó: the name given to a sacred tuft of hair left like a ridge in the middle of the head by the devotees of the god Šango.
51. àdó: tiny gourds (emptied, dried rinds of the gourds) used for storing powder or drugs.
53. Àrìrá: an attributive name for Šango.
54. Ọbalúaiyé: Ọba-olú-aiyé (King and lord of the world); another attributive name for the smallpox god Šọpọnna.
kọ: 'scarify'. The reference is to the scars left on the face of a smallpox patient who has been cured of the disease.

56. Amúnimì: A-mú-'ni-mì (Controller of our birth and our death). The reference is to the womb which swallows one in the making and the grave which swallows one at death.
57. Tòrun: (Ọbalú) tòrun - the smallpox god of the heavenly places.
61. òrúwọ̀n: its Botanical name is yet to be found by the author.
- 64-8. The inference is that the chanter is assuring his audience that no human being can afflict them with misfortune.
78. Asìnáwá: 'erring' in the sense of 'not having on his finger-tips the particulars of relations or friends or acquaintances on whose hospitality he hopes to fall from town to town or village to village.
- 81-2. The pun in the Yoruba text cannot be incorporated into the English version. The pun lies in the fact that the word 'sọ' can mean not only 'to frolic like fish in water' but also 'to say; to speak'. And the word 'rò' can mean not only 'to stir together' but also 'to ramble in speech; to talk at length.'
- The pun is part of the incantation quoted here to aid the chanter's performance which is primarily stylistic speech.
90. Sobolọ: this is an external growth at the occiput.

92. Sakata: this is synonymously called 'bótèbótè' and its main effect is to render the lips full of sores and eaten up so that the teeth are constantly exposed against the patient's will.
96. Sobolo: this type of leprosy gives the patient's nose an aquiline form.
100. Jòjòmèrì: this disease causes the patient's lips to hang down listlessly.
- 102-8. Gogoro, Kangoro, Régéjá, Háláhálá: these ailments are all due to malnutrition and its concomitant emaciation of the victim.
122. t'ó rò: 'easy' i.e., for himself to pronounce within the limitations of his goitred throat.
125. This is a quotation of a statement which the goitre victim finds convenient to utter.
133. Qmope: a name meaning 'The baby is late', given to a baby born after an unusual duration of pregnancy, say 10 or more months.
There is a famous man called Qmope who lived to a ripe old age in Qyo.
134. There is a legend that a certain wild fig tree at Ilala (a town in the same area as Ila) was treated by the inhabitants as the abode of an orisa to which they offered daily sacrifices including plenty of money (cowry shells).

AT AN AGED PERSON'S FUNERAL
CELEBRATION.

1. The chameleon is dead, he has died a royal natural death.
2. The cat is dead, he has put an end to his mewling.
3. I thought I would see him, I no longer see him.
4. Ha! Hey!
5. When the Gaboon viper is dead, its young one inherits its
poison,
6. And when the adi-maker dies, to her daughters must go
her legacy of adi manufactory.
7. When you are dead, your children shall inherit your
property.
8. My offspring shall inherit the gun that now belongs to me.
Bişaję, the sweet-voiced man
9. Peevishness makes us reluctant to voice out our complaints
against someone else.
10. Hunger makes us unable to keep a shilling unspent,
Here I am with my songs.
11. Death doesn't let us bid our friends goodbye.
12. The skin covering the skull peels off easily.
13. The neck rots messily.
14. The thumbs receive a hank of cotton thread,
The head right down to the mouth receives a white
cloth bandage.
15. The dead man's occiput is squarely rested on the floor.
16. One's inferiors talk freely about one after one's demise.
17. Death renders us controllable for our inferiors.
Death makes a fish curl up, User of a mighty net.
18. When death kills a man, it renders his penis permanently
much contracted.
19. When death kills a woman, it renders her privates soggy.
20. It's death that disarranges the Ifa divination parapher-
nalia including the divining chain.

IJÁLÁ NÍ 'BI ÒKÚ ARÚGBÓ

- * Alágẹmọ kú o, ó f'ọwọ adé rọ 'rí o .
- * Ológinni kú, ó f'ọwọ i'ráhùn bọ 'nu.
Mo ẹe bí ng ó rí i, ng ò rí i mọ o.
A é è è è!
- 5 Ọká kú, ọmọ rẹ njogún oró.
- * Bí aládí bá sì kú, ọmọ rẹ l'ó gbọdọ jogún ẹbu.
Ní 'jọ tí ẹ bá kú, ọmọ n' yio jogún ọsọ ẹnyin.
- * Ọmọ n' yio jogún ibọn mi, Bìsàjẹ olóhùn arò.
Ìbínú ni kii jẹ 'á fi 'nia sùn bọrọ.
- 10 Ebi ò jẹ 'á pa sílẹ mọ o, mo gb'orin dé.
Ikú ò jẹ 'á dagbère f' ẹnìkejì ẹni.
Awọ orí a bó tóró.
Ọrùn a rà bẹtẹ.
- * Àtànṣàkò a gbà ikọ òwú, tojútenu a gbà 'dààsà fun fun.
- * 15 Nwọn a f'ìpàkọ ọlóràn tilẹ pinpinpin.
Ẹni tí kò tó 'ni a sọrọ fàà lẹhin ẹni.
Ikú ni í-m' 'apá ẹni ká 'ni, ikú ni í-m' 'ẹja kákò,
Adeereawọn.
- * Bí 'kú ba pa alátọ, yio ẹ'atọ rẹ ní kúmbọ.
- * B'ó bá pa ẹlẹlẹ, a ẹ'ẹlẹ rẹ di pètẹkùn.
- 20 Ikú ni í-da 'rá rú, ni í-d'òpẹlẹ rú.

21. It mixes the pigeons with the domestic fowls,
It mixes the domestic fowls with the pigeons.
22. Death shall not mistakenly carry you away with anybody
at all, o my comrades here.
23. I learnt ijala-chanting as assiduously as a novice learns
Ifa divination.
24. I did not live in some master's house to learn the art.
25. I know the Ogun chants like someone who has come to earth
from heaven.
26. You all present here, when there's scarcity, eat little.
27. When there's plenty eat voraciously.
28. When there's absolutely nothing for you to eat,
Lie prostrate on the floor and betake yourself to sleep.
29. When an elderly man collapses and falls, he does not
vomit at all,
That which a person has eaten is inalienably his.
30. Anyone who has yam tubers grown in soil mounds on his
farm
Let him not eat the tiny tuberlets.
31. Anyone who has two wives, let him invite one of them
to sleep
For we shall all die, we shall all go to the city of
heaven.
32. No one is ever so foolish as not to know some baale
of some place or other.
33. I hope you're following me. Death killed even Ebofin,
the firstborn son of the founder of
Igbo Town.
34. Who said Death couldn't kill him.
35. Death killed Akálà, son of Akàlá.
36. Death killed the person called, Death killed the person
calling.
37. He killed the Egbèji, the man who had a barn full of
medicinal charms.
38. He killed Orepoponda, the wife of Sango.
39. On the very day Death killed Eðakope, Death smashed up
the Ejemu's sacrificial bowls.

Ní ik' 'eiyẹlé pò m' 'adiẹ, ikú ni í-k' 'adiẹ pò m' 'eiyẹlé
Ikú ò ní í-kó gbogbo nyín pò m' 'enìkan, ẹlẹgbé wa.

Mo kọ 'jǎlá bí ẹni kọ 'fá.

Ng ò gb'ọdọ enia kọ ọ.

* 25 Mo mò 'wòrò Ògún bí ẹni t'òrun bọ w'áiyé.

Bí ẹ bá rí kéré, gbogbo nyín ẹ máa jẹ kéré.

Bí ẹ rí wòmù, ẹ jẹ wòmù.

Bí ẹ ẹ bá rí mọ, ẹ da 'kùn dé 'lẹ, ẹ máa ba ọorun lọ.

Àgbà kii sùbú yẹkẹ k'ó da ti 'kùn sílẹ, ohun a jẹ sí'
nu, ni t'ẹni.

30 Ẹni t'ó ní 'sù l' ebe rẹ, k'ó má jẹ ikókóró.

Ẹni t'ó bá l' 'aya méjì, k'ó pè 'kan l'oorun.

Gbogbo wa l'a ó kú, gbogbo wa l'a ó lọ s'álàde ọrun.

Enia ò ní gò gò gò, k'ó má mò baálẹ ibìkankan.

Oòrí i? Ikú wá pa Ẹbọfín ọmọ àrólé Igbó.

T'ó sọ pé Ikú ò le pa 'un.

35. Ikú pa Akálà ọmọ Akálà

Ikú p'ẹni à ńpè, a p'ẹni tí ńpe 'ni.

* Ó p' Ẹgbẹjí Alábàòògùn.

* Ó p' Òrépopòndà, aya Sàngó.

* Ọjọ ikú pa Ẹdákòpé ni 'kú s'ẹbọ Ẹjẹmu kánrin.

40. On the day Death killed a tree-climber
41. Who reaped harvests from tree tops at Aiyegun, then at
Qdan Igbon,
And then at Ikefun.
42. Who reaped harvests from tree tops at Ayigbiri and
thenceforth to Oke Qmq.
43. I have never seen anybody who would froth like soap
And reach the height of a hill top.
44. Mortars formerly used for pounding yam have become mortars
for pounding indigofera leaves.
45. Pots formerly used for preparing yam-flour viscid food
Have become pots for cooking stew.
46. A path we used to walk with cloths tied round our waists
Has become a path we dare not walk, save with bows and
quivered shafts.
47. Teeth formerly chewing kolanuts have become teeth now
chewing awusa nuts.
Teeth formerly chewing pieces of meat have become teeth
cracking bones and bones.
48. A glorious clock that once struck twelve o'clock
Has now fallen low and is striking one o'clock.
49. The reddish laterite does not easily permit the dead to
visit the living.
50. Had it been that the reddish laterite readily permits
the dead to visit the living,
51. Alabi, my father, would have come to take a casual look
at me,
Like a person casually searching out the lice on a
coverlet.
52. The traveller from heaven would have found out who and who
Were keeping the flag flying in the house.
53. The bone bracelet has snapped, the money value of the
bone bracelet has perished.
54. I thought I would see him but I didn't see the man.
55. The sèsé bean pod has burst open on the farm, wasting
all its beans.

40 Ọjọ ikú mà pa Kòkèkòkè.

T'ó kọ Aiyégún, t'ó kọ Ọdàn Ìgbón, t'ó tún lọ rée kọ
Ikẹfun.

Ó kọ' Ayígbiri lọ dé Òkè Ọmọ.

* Èmi ò r'ẹni tí yio b' 'okè ru gégé bí ọsẹ.

Odó iyán d' odó ẹlú, baba wa ti lọ.

45 Apẹ ìrokà wá d'apẹ ìsebẹ.

* Ọnà t'a ti nşán 'şo í-rìn, àun a d'ònà tapótọrun

* Ehín ìjobì d' ehín ìjawùsá, ehín jẹranjẹran d'ehín
fọọgunfọọgun.

* Aago ògo tí ti nlu mejila stún npadà nlù 'kan şoşo.

* Ilẹpa dòdò kii yára jẹ kí òkú bẹ 'nia wò.

50 T'ó bá şe wí pé ilẹpa dòdò yára j' 'okú bẹ 'nia wò.

Àlàbí, baba mi, ò bá ti wá yẹ m'wò gbéré bí ẹni nýe
'na aşọ.

Èrò ọrun ì bá m'ọju ẹni tí nt /ẹhìn òun şe.

Ike dá, owó ike gbé.

Mo şebí ng ó rí i , ng ò r'ókùnrin.

55 Sèsé là àlàdànù.

56. The European liquor bottle has broken, no calabash
repairer can sew its pieces together.
57. When a delicate issue has become bad, no sage what-
soever can make it good again.
58. So long as I am performing thus, it means I have
good health.
59. As you all well know, when Death enters a house, he
respects no one.
60. Death pays no heed to 'This person is but a child'.
He ignores 'Please!'
61. Hunger is a stubborn thing defying all medicinal
charms.
62. One's offspring buys the obsequial dog, and, for the
earth spirits,
One's offspring buys the traditional ram.
63. With great effort, one's offspring pulls the ram and
knocks the wall with its head.
64. When a man dies, his offspring bury him.
65. His offspring touch him and utter a protracted *tut-tut*.
66. His hands become unserviceable, his feet become
shrivelled,
His body becomes cold.
67. When the human body decays, there's no beauty in it.
68. The soft breeze is the drummer for the gbodogi leaf.
69. Gbodogi leaf, dance on now, you and the wind are
equals.

Ọpálámhá ọtí èèbó fọ, onígbaúnsọ kò rí i sọ.

* T'ó bá bàjẹ, bab'ẹnikọ̀pọ̀kàn kò rí i f'ọwọ́ túnṣe.

* Bí mo ti nṣe yii náà l'arale nle.

Ẹ ẹ rí i? Bí ikú bá wọ'lé, ikú ò m'ẹnikan.

60 Ikú ò gbọ 'Mọ́dẹ́ l'eléyii'. Kò gbọ 'Dákun!'

* Ọmọ ẹni ní í-ra 'já idájí, ọmọ ẹni a r'àgbò imọlẹ.

Ọmọ ẹni ní í-f'àgbò kẹkẹ, ní í-f'orí rẹ sọ'giri.

Bí a bá kú ọmọ ẹni ní í-sin 'ni.

65 A f'ọwọ́ ba 'ni, a pòṣé ṣààrà.

Ọwọ́ kò ní í-ṣe í-gbé mó, ẹsẹ keeran, ara a tutù.

Bí ara bá bàjẹ, ara ò sunwọ̀n.

Afẹfẹ́ lẹlẹ́ ní í-ṣ'onílù gbòdògí.

Gbòdògí máa jó niṣó, iwọ afẹfẹ́ l'ọgba.

EXPLANATORY NOTES

1-2. This is a figurative description of the dignified manner of the deceased's death and of the type of loss that his passing away means to the community.

6. àdí: a yellowish oil obtained from the kernels of palm-oil nuts; it is used as hair oil by women and girls.

8. Bìṣàjé: A-bà-iṣà-jé (He who shatters the given target).

14-15. A description of how a Yoruba corpse is prepared for burial.

ìkọ́ owú: 'hank of thread'. In winding up cotton thread ready for use in weaving, two sticks are stuck into the ground about 6 feet apart and the thread is wound round and round these sticks (ìkọ́). 100 or 120 strands round these sticks form one hank.

íḁàṣà: a piece of cloth about 6" wide and about 5 ft. long just enough for making a fìlà (headgear for a man).

18-19. Utterances such as these are not regarded as obscene when they emanate from a minstrel. Cf. the saying 'Kedere l'oju akigbe': 'The minstrel knows no shyness; no puritanic inhibition'.

25. enì t'òrun bò w'áiyé: the idea is that such a person would have had first-class tuition in heaven from the god Ogun.

37. Ègbèjì: a titular name for the head of the society of medicine-men.
38. Òrépopòndà: an attributive name meaning 'Woman using oil in sharpening her sword.'
It is traditional to use palm-oil in sharpening the sacred sword of the goddess Oya in her shrine when her festival is being celebrated.
It is said that Sango's wife, Oya, used to fight in war like a man.
39. Èdákòpé: an attributive name meaning 'My span of life as a creature is not completed yet' which is probably one of the favourite sayings of the person referred to.
43. The inference is that Death is more powerful than every human being.
- 47-8. This means that by the death of the deceased, some glory has departed from the family and this is shown by a fall in their standard of living.
49. Ilèpa dòdò: the reddish laterite dug out from the grave pit and later heaped upon the coffin.
57. ó = nkan, that is, 'a delicate matter'.
58. arale = ilera (good health).
61. This is brought in by way of comparison.
62. ajá ìdájí: This is a reference to the dog that is traditionally killed early in the morning (ìdájí) in

sacrifice to the god Ogun at the final funeral rites of a hunter; it is called 'ajá iṣípà'. The disposal of the hunter's paraphernalia usually takes place at cockerow; hence the description of the dog as 'ajá idájí' (the cockcrow dog).

AT A HOUSEWARMING CELEBRATION

1. This is my house, be it known.
2. A chieftaincy-deserving citizen is marked out by his house.
3. "Befitting a man but not easy to build": this is an attributive name
For a house.
4. Your house shall not collapse upon your head.
5. God willing, you shall not suffer misery.
6. Death the Waster shall not reduce your house to nought.
7. No trouble involving your enforced appearance before
our father in his palace
Shall besiege you in this house.
8. This house shall not compel you to vacate it,
Your way in life shall not at all scourge you.
9. The Wrencher shall not snatch off your property from
your hands.
10. You shall throw nothing precious away save your new-born
children's after-birth
11. Wherever the ikunkun plant grows, the ground surface is
soon densely covered by it.
12. Children shall abound in your house, I say this
prophetically
Like a person laying a curse upon another.
13. A banana plant naturally spreads fast with ease.
14. The adoşuşu plant never plays alone.
15. A snail always builds itself a house that's just large
enough for it.
16. You and yours shall fill your house, I say this
prophetically
Like a person laying a curse upon another.
17. The peregün plant never suffers a lack of young.
18. The banana plant never suffers a lack of clothes.
19. Whether you know how to propitiate the gods,

ÌJÁLÁ NÍ 'BI ILÉ-~~SÍ~~ÍSÍ

Ilé mi rée o o.

Ilé ni í-f'ẹni oyè í-hàn.

Ayẹni-má-jǔ-ìkọ ni 'lé í-jẹ o.

Ilé kò ní í-wó mọ ọ l'órí o.

5 B'Ọlórún fẹ, o ò ní rárẹ.

Ikúdòfo ò ní í-sọ 'lé rẹ d'òfo.

Àdábá-baba-láàfin kò ní ọ í-ká mọ'lé.

Ilé kò ní ọ í-lé o, ọ̀nà kò ní ọ í-nà.

Ègbà kò ní í-gba t'ọwọ rẹ dànù.

10 O ò ní r'òhun gbé sọ̀nù bíkòşẹ 'bi ọmọ.

* Kíkún ni 'lé ikúnkún í-kún.

* Ọmọ yio kún 'nú ilé rẹ dandandan bí ẹni nífi 'ni şẹ 'bi.
Gbígba n' t'ògèdè.

* Adóşùşù ò ní í-şiré òun nìkan.

15 Ìwọ̀n t'ó gbà 'gbín, n'ìgbín í-kọ.

O ó kún 'lé rẹ dandandan bí ẹni nífi 'ni şẹ 'bi.

Ojú ọmọ kii pọ̀n pèrègún

Ojú aşọ kii p'n 'ogèdè.

Àt'o m'èsìn òòşà.

20. Or you don't know how to propitiate the gods,
21. Children shall throng you round, riches with the
children,
And good health the quintessence of wealth.
22. If I am to chant a salute to my father, I know what to
say.
23. This occasion requires prayers.
24. We ought to say special prayers for anyone who has
built a house.
25. Death the Waster shall not reduce your house to nought.
26. But after your nightly sleep, when you get up,
Pay homage to your father.
27. In your father's house, regularly pay homage to your
mother.
28. Pay homage to Şoponna, Owner of rows and rows of tiny
gourds,
He who mercilessly wastes a patient's medicines.
29. 'I served under Láhlé in many a catastrophic war.'
30. Agídítata, the dreadful archer, Şoppónná, who shoots
arrows to the front
And who shoots arrows to the rear.
31. Şoponna shall not direct his arrows to your house.
32. The circumcizer who circumcizes a child and carries it
up to the city of heaven
33. Şoponna shall not carry any of your children to any place.
34. The old large-uddered she-goat
35. Is my mother's bird which kills and eats other women's
children
And takes human blood as her bed-time drink.
36. The old large-uddered ewe
37. Is my mother's bird which kills and eats other women's
children
And takes human blood as her bed-time drink.
38. Pay homage not to me but to Adetolu.

* 20 Àt'o ò m'èsin òòsà.

Omọ yio yí ọ ká gbẹgigbẹgi, àt'owó àt'omọ àt'àikú
baalẹ ọrọ.

* Bí ng bá ñre 'lé àwọn baba mi, mo mọ 'lé wọn.

Ọràn yii àdúà l'ó fẹ.

Eni bá kọ ilé k'á máa s'adúà fún u l'ó yẹ.

25 Ikúddòfo ò ní í-sọ 'lé rẹ d'òfo.

Torí bí o bá sùn, bí o bá jí, máa ribà baba.

Ninú ilé àwọn baba rẹ, máa ribà yeye.

Ìbà Ẹ̀p̀p̀nná Oniwọ̀wọ̀ádó Arunomọlómọlólóogùndànù.

* 'Mo bá lánlẹ ja ogun ògíìlekoko.'

30 Akítíkàtá ọ̀táfà-ntáfà .

Ẹ̀p̀p̀nná nta 'fà síwájú, nta 'fà sẹhìn.

Ẹ̀p̀p̀nná kò ní í-kọjú ọfà sí'lẹ rẹ.

Olóólà tí í-dá 'bẹ omọ, tí í-gb'omọ í-r'òde ọrun.

Ẹ̀p̀p̀nná kò ní í-gbé omọ nyín lọ ibikankan.

Ewúré abàmúredederéde.

* 35 Ẹiyẹ iyá mi ni, omọlómọ ni í-pa í-jẹ, èjẹ enia ni
i-mu i-sun.

Àgùntàn 'bàmúredederéde.

Ẹiyẹ iyá mi ni, omọlómọ ni í-~~pa~~í-jẹ èjẹ enia ni í-mu
i-sun.

Ìbà mi kọ, máa se ìbà lówó Adétólú.

39. Ogaaraga, who has a hoe of brass, 'The rainbow appears
and enters the town.'
40. A yam tuber planted with the oriṣa's aid sprouts forth
on the very day.
41. Death who in a twinkling has killed a baby in the womb
42. Will also carry off to heaven the pregnant woman.
43. Ogun shall not allow my mother, Oṣorounga,
To carry anywhere the pregnant women in your house.
44. Fetters which firmly constrain a man.
45. The bird with outspread wings.
46. The bird with short legs set far apart.
47. The bird with links of chain projecting obtrusively on
its legs.
48. Wearer of a special costume.
49. Arṣni wearing a special costume.
50. An occultist who rises very early in the morning and
puts on her special costume.
51. Mighty are the arms.
52. Mighty are the legs.
53. Voluminous are the clothes.
54. Wearer of a garment with long and ample sleeves.
55. Wearer of a wonder-working padlock made with medicinal
charms.
56. Mother of the waters.
57. Ejimoko.
58. Oṣorounga.
59. My mother shall not direct any of her mischiefs to your
house,
That bird which cries out in the dead of night, Oṣorounga,
60. Take over from me now and sing a choral song to Ogun.

Ògaaraga ǫlókó-ide, òşumàrè là a wò'lú.

40 Ní 'jọ a bá gbin 'şu òòşà ni í-jáde.

Ikú tí í-pa 'mọ wéré n'nú aboyún.

Yio mú aboyún náà lọ ọrun.

Ògún kò ní í-jé kí iyá mi Òşòròùngà ó mú aboyún ilé
rẹ lọ ibikan.

Şékéşéké abìdémọká.

45 Ẹiyẹ abapáhẹ.

* Ẹiyẹ abẹşẹhẹ.

Ẹiyẹ abààjàlésẹ hẹ-hẹ-hẹ.

* Olúgbágò.

Àrọ̀nìgbágò.

50 Òjìkùtùkùtù-d'aşọ-agò-bo'ra.

Olúlapá.

Olúleşẹ.

Olúlaşọ.

Onítòrò.

* 55 Oníbàràká.

* Iye omi o.

* Ejimoko.

Òşòròùngà.

Iyá mi kò ní í-kọjú láifí sí'lé rẹ, Tíotío tí nke'
laarin oru,

Òşòròùngà.

* 60 Ẹ gbà á l'enu mi, ẹ sọ ọ d'orin Ògún wẹlẹmù.

EXPLANATORY NOTES

11. ikúnkún: this is a thorny low-plant like a pineapple plant.
12. sébi = se ibi = se epe (lay a curse on)
14. adóṣùṣù: a thorny leafy plant which reproduces by means of rhizomes.
20. That is: 'Or whether you depend on someone else's know-how in this regard'.
22. This is a piece of padding born of the chanter's desire to temporize at this juncture.
- 29-30. Lánlé: one of the names of the man who was later deified as Ṣopona, the smallpox god. He was a wicked warrior.
32. olóólà: The reference is to the fatal nature of the smallpox disease when its eruptive pustules spread to the groin and the thighs of the patient.
- 34-47. It is believed that witches turn themselves into birds and hide in goats and sheep for the purpose of having easy access to the homes of their intended victims.
34. àmú: here used as a euphemism for 'omú' (udders)
38. Adetólú: another of the names of the man who was deified as Ṣopona.
48. Olúgbàgò: a witch is so described because her human flesh is regarded as a camouflage costume.

56. omi: The reference is to the River Oşun. The founder of the secret cult of witches, it is said, was a woman called Apénimò. One of her daughters was called Osun who at death was turned into a river.
57. Ejimoko: this is a word from the Nupe language (Tapa); it is the word for 'a witch'.
60. This is addressed to the audience; it is an invitation to them to join in the chorus of the interval song.

AT A THRIFT-CLUB FEAST

1. All you persons of prestige here gathered together,
2. I greet the woodcock with its characteristic 'mesé' cry.
3. I cannot help talking, Man-of-many-styles, the Gaboon
viper attacks with its mouth.
The belly's mark on the ground betrays the path taken by
a snake along a farm-plot boundary!
4. As all you members of the club are met here today,
Complete in number as the coins paid for tax by a citizen,
5. Death shall not cut your hearts across like the nodes
of tuberous yams.
6. Numerous as you are, like brown ants,
7. Ogun shall not let death cut your hearts across like
the nodes of tuberous yams.
8. We shall for very long enjoy each other's company.
9. Every fifth day, kola-nuts are seen set out for sale
on raffia trays.
White star apples naturally appear on the ground in
increasing numbers.
10. We shall be coming here.
11. You we shall be seeing here.
12. Your place shall never be filled by a stranger.
13. The bottle gourd warps its own fruit, not the fruit of
another plant.
14. People who beat the drum of wickedness desire that it
should sound forth
God shall prevent its sounding forth.
15. If an elder beats the drum of wickedness and it sounds
forth
Only his children will dance to the music.
16. He who scoops up water from a pool pulls down the fishes'
abode, damages the fishes' abode.

* ÌJÁLÁ NÍ 'BI ÀJỌ-KÍKÓ

Gbogbo bìsílùmí jànmọ̀ọ̀ t'ó pé o.

* Mo kí agbe ní 'mesé' o.

Ng ò le ẹ se kí ng má wí Ọlópọ̀-gẹ̀gẹ̀, ẹnu l'ọkà fi
Àiyà l'a fi í-mọ́ ^{i-soro} 'pa ejò l'aàlà.

Ìpé tí ẹ pé pére bí owó ojúlé lóní o.

* 5 Ikú kò ní i-rẹ̀ gbogbo nyín l'ọkàn l'ọkàn lọ bí iṣu.
Pípọ̀ tí ẹ pọ̀ bí eèrùn.

Ògún kò ní í-jẹ́ 'kú ó rẹ̀ gbogbo nyín l'ọkàn l'ọkàn
lọ bí iṣu.
A á rí 'ra wa pẹ tititi.

* Ọrọ̀rún l'à í-r'ọmọ̀ obì lórí àtẹ, àwọ̀lé l'ọmọ̀ ọsàn í-wọ.

10 Àwa l'a á máa wá.

Ènyin l'a á máa bá.

A à ní fi nyín ẹ'ọmọ̀ ẹlòmíì.

* Igbá kò ní í-hun ọmọ̀ ẹlòmíì, ara igbá ni'gbá i-hun.

K'ó ró ni nwọ̀n òlù 'lù ibàjẹ́, Ọlórún Ọba kò ní í-jẹ́
k'ó ro.

15 Àgbà t'ó bá lù 'lù ibajẹ́, b'ó bá ró, ọmọ̀ rẹ̀ n'yio jó o.

Agbónmi ni í-wó 'lé ẹja, ni í-ba 'lé ẹja jẹ.

17. He who hoes up a weedy plot of land damages the bush
fowl's abode.
18. With a short club or truncheon we reduce mud walls' broken
pieces to powdery clay
19. A house of his is being built on earth
20. And a house of his is being built in heaven.
21. He said 'Let us with a sacrifice break down the house
in heaven
And rebuild the one on earth.'
22. Then the elders of heaven put their mighty heads together.
23. The result was: 'Rats are beaten with rods, birds are
beaten with rods.
24. Cloths are beaten with rods, hides and skins are beaten
with rods.
25. With a flat-faced mallet, the earth is beaten flat.'
26. If any man is seeking your hurt, all you people here,
27. His skull shall become an oval-shaped drinking vessel,
Only once does the ebure vegetable bear fruits and then
it perishes.
28. And my mother, Osorounga, who kills people but gets
nothing of their legacy
Who attacks at night.
29. If she's seeking your hurts, all you people here,
30. Her skull shall become an oval-shaped drinking vessel,
Only once does the ebure vegetable bear fruits and then
it perishes.
31. Now I say, 'All to no purpose is the rumbling among the
tree-top coconuts.
32. All to no purpose is the rumbling among the elephant-
grass bushes
33. All to no purpose, all to no purpose is the mound-making
done by swarming brown ants
34. The two hundred flies that have clung to a horse's tail
the horse smashes to death with his
tail.

Apàjùbà ni í-ba 'lé àparò jé.

Kùmò pónpó l'a fi í-ş'ọkọ ògúlùtu "pù".

* Nwọn nkọ 'lé rẹ l'áiyé.

20 Nwọn tún nkọ 'lé rẹ l' 'ọrun.

Ó ní, 'ẹ jé k'á f'ẹbọ wó 'lé ọrun dānu, k'á tún
t'aiye kọ.'

Àwọn àgbà t'ọrun wa ş'ori dèùnkàndèùnkàn.

* Ó di 'Ọpá eku gàn lẹhìn eku, ọpá ẹiyẹ gàn lẹhìn ẹiyẹ.

Ọpá aşọ gàn lẹhìn aşọ, ọpá awọ gàn lẹhìn awọ.

* 25 Ọpá òòlù pètẹ lẹhìn ilẹ.'

Akọ l'ó bá mbá gbogbo nyín ş'ọtá, ará ilé.

Igbá orí rẹ ọgbun ìmumi ni, ọkan şoşo l'èbùré í-so
t'ọrun rẹ fi i-yin kọşsi.

Àt'iyá mi, Ọşòròùngá Apanimahagun Abijaloru.

Tí 'ón bá mbá gbogbo nyín ş'ọtá, ará ilé.

30 Igbá orí rẹ ọgbun ìmumi ni, ọkanşoşo l'èbùré í-so
t'ọrun rẹ fi i-yin kọşsi.

Ó wá di 'Àkùnù n' t'idu àgbọn.

* Àkùnù n' t' eèsún.

* Àkọnù àkọnù ni eèrùn í-kọ àràn.

* Igba eşinşin t'ó dì m'ేశin ní 'rù, eşin a f'irù tóká.

35. This was the pronouncement of the Ifa oracle to
 Avilẹgbẹ of heaven
 Who pushed over walls of ruin to defeat his enemies.
36. I have pushed over walls of ruins to defeat Orotimi, all
 you my colleagues here gathered together.
37. Likewise, everyone of you should push over walls of ruins
 to defeat your enemy.
38. This is my conclusion, you inmates here.
39. Let none of you complain of not knowing how I finished
 my chant,
- I the rascally child, a die-hard like a civet-cat, a
 person associated with the buffalo
- Which carries an oriṣa's emblem on its head.

35 L'ó dífá fún Arílègbé òrun tí mb 'àlàpà sẹgun òtá rẹ .
 Mo ti f'àlàpà wó 'lé Arótímí, gbogbo ẹlẹgbé t'ó jọ pé.
 Bẹẹ ni o b'àlàpà kí o fi sẹgun òtá rẹ, gbogbo nyín
 porogodo.

Àbò mi rée o, ará ilé.

* Kí ẹ má wí pé ẹ kò r' 'abò agídí ọmọ, Àjàkú-akátá,
 ọmọ ẹfọn gbe oriṣa ru.

EXPLANATORY NOTES

AT A THRIFT-CLUB FEAST: This is rather a contradiction in terms, but it is nevertheless a feature of Yoruba social life.

- 2-3. agbe: the woodcock is regarded as one of the dandies among birds. Cf. the saying 'Agbe gbajúmò láàrin ẹiyẹ.'
5. bí ịsụ: The reference is to yam harvest. To dig out a mature yam tuber from the soil mound, the farmer first cuts the yam vine across, at the node, before digging out the tuber.
9. ọlọorún: 'every fifth day'; the reference is to the custom of holding some markets every four days.
- àwòlẹ: 'dropped one after the other'. The reference is to ripe white star apples found at the foot of the fruit tree after dropping down.
13. The meaning intended is that those enemies who are trying to make things go awry shall never succeed; instead, they will only make things awful for themselves.
19. rẹ: This is used in an impersonal sense. The general idea here is that the hostile activities of enemies aiming at the person's premature death were rendered of no effect by a sacrifice to the spirits of heaven. The evil doers came off worse in the encounter.
- 23-5. The images here are meant to convey the idea of victory achieved by appropriate weapons.

32. eèsún: Pennisetum Purpureum (Graminaceae)
33. The point being made is that unlike the soil mounds on a farm in which some crops are planted, nothing at all is planted in the mounds of earth built up by brown ants.
39. òrìṣà: The reference is to the traditional use of the horns of a buffalo as the emblem representing the goddess Oya.

AT A WEDDING FEAST

1. Hey! Hey! Hey!
2. 'E ku ile!' is the appropriate greeting for people
whom one finds in a house.
3. 'E ku atigba!' is the appropriate greeting for people
whom one is welcoming home from the farm.
4. If it is riches you are eager to have, your father shall
surely fulfil your wish.
5. If it's children you are eager to have, your father shall
surely fulfil your wish.
6. After your nightly sleep, when you wake up, pay homage
to your father.
7. Furthermore, pay homage to your head which harbours *your*
efficient brain
For a man's head is his most intimate deity,
8. The friend who quickly remembers his welfare, who more
quickly comes to his aid
Than any other oriṣa.
9. There's no oriṣa that may fight against a man apart from
his own head.
It is a man's head that decrees success for him.
10. Your hands shall carry up your own child, and mine shall
carry up my own child.
11. If a farmer's head is harassing him,
12. It will appear as if he cannot work as hard as his
colleagues on the farm.
13. The wicked don't like to see us putting down our burden-
some loads.
14. If a hunter's head is harassing him,
15. It will appear as if he cannot hunt as perseveringly as
his colleagues in the bush.
16. A man's head is his destiny-ordainer, a man's head is
his most intimate deity.
17. There's no oriṣa that may fight against a man apart from
his own head.
18. Things shall go swimmingly well, everything shall be well,
As things went well for our predecessors, so shall they
go well for us their descendants.

IJÁLÁ NÍ 'BI ÀSÈ ÌGBÉYÀWÓ

Ééé: eee:

'Ẹ kú ilé!' l'ó y'ará ilé o.

'Ẹ kú àtigbà!' l'ó yẹ 'nì ó bọ oko.

Àbá owó l'ò bá ndá, baba rẹ yio gbà dandan.

5 Àbá ọmọ l'ò bá ndá, baba rẹ yio gbà dandan.

Bí o bá sùn, bí o bá jí, máa rí bà baba rẹ.

Sì máa júbà lówọ orí rẹ àpéré

Toripé orí l'ẹlẹjọ

Atè tèniran Atètègbenijàwọnòòsà.

Kò s'òòsà tí í-ba 'ni í-jà lẹhin orí ẹnì, orí ẹnì
ni i-pe k'o yẹ 'ni.

10 Ọwọ rẹ yio gb' ọmọ, temi yio si gb' ọmọ.

Bí orí bá nda rokoroko láàmú.

Yio dà bí ẹn' pé kò le roko t' 'ẹgbé rẹ.

Ìkà kii fẹ k'á r'ẹrù k'á sọ.

Bí orí bá nda sọdẹsọdẹ láàmú.

15 Yio dà bí ẹn' pé kò le p'ẹran t' 'ẹgbé rẹ.

Àtàrí l' aláyànmọ, orí l'ẹlẹjọ.

Kò s'òòsà tí í-ba ni í-jà lẹhin orí ẹnì, orí ẹnì ni
i-pe k'o yẹ 'ni, Akande, 'ọmọ ọsẹ
i-f'ija gba.'

Yio sunwọn, yio dara b'o ti dara f' 'ará iwájú, yio
sunwọn f'ero ẹhin.

19. The Almighty shall protect your father's house from
ignominy.
20. Alaworo shall protect your father's house from
destruction.
21. Your health shall be sound, it shan't be otherwise.
22. Ogun shall keep from you any enemy attack that you have
to face alone.
23. When a man who used to have good eyes becomes a sightless
man,
He has an enemy attack to face alone.
24. Your good eyesight shall never depart from you at all.
25. As you can well understand when a man who used to have
two hands
Becomes an armless man, he has an enemy attack to face
alone.
26. Your hands shall not depart from you at all.
27. When a man who used to walk as far as Ede Town, who used
to tramp as far as Ejigbo.
28. Who used to travel to Ogbomosho and even to Sokoto where
the men go naked but for their leather
loincloths,
29. When such a man becomes disabled in his legs and sightless
in his eyes,
He has a major enemy attack to face alone.
30. None of you shall ever lose his good pair of legs.
31. A bird that has no under plumage on its wings, count it
as a domestic fowl.
32. A man who is impotent, count him in God's company.
33. Ogun shall keep from everyone of you the flame scourge
of God.
34. It is a man who has living children that possesses the
hardship-killer.
35. Cut pieces of yam producing shoots are not uncommon on
a farmer's farm.
36. Last year's crops never totally perish on the farm,
37. Sweetmeat is never lacking in a veteran hunter's bag.
38. Cut pieces of yam producing shoots are never hard to
find on a farmer's farm.

Èdùmàrè kò ní í-jé kí 'lé baba rẹ ó bàjé.

* 20 Aláwòrò kò ní í-jé 'lé baba rẹ ó lè parun.

Ara rẹ yio le, kò ní sàile.

Ògún ò ní í-jé kí o r'ògun àdájà enia.

Èni t'ó bá ti ní ojú, tí kò ní mọ, ogun àdájà ni.

Ojú kò ní fi ọ sílẹ lọ ibìkan

25 O ò rí i? Èni t'ó bá ti ní ọwọ, tí kò wá ní mọ, ogun
adaja ni.

Ọwọ ò ní fi ọ sílẹ lọ ibìkan.

* Èni t'ó ti ńlọ bí Ilé Èdẹ, tí ńrìn kálo bí ọnà Èjìgbò .

Tí ńlọ bí Ògbómòşş, tí ńlọ Sókótó ní 'lũ àwọn a sánwọ.

Tí kò le rìn mọ, tí ojú rẹ fọ, ogun àdájà pàtàkì.

30 Èşş ò ní í-fi gbogbo nyín sílẹ lọ ibìkan.

Èiyẹ tí kò ní hùhùù l'ápá, ẹ şí wọn pọ m'ádìẹ.

* Èni atọ rẹ kú, ẹ şí wọn pọ m' Ọlórùn Ọba.

* Ògún ò ní jẹ 'ná Ọlórùn jó ẹnyin, gbogbo nyín porogodo.

Èni t'ó bá bí 'mọ sílẹ l'ó l' 'apàyà.

* 35 Àpají èèbù kii wọn ń'nú oko èyí àgbẹ

Ohun èşín ò gbọdọ parun ń'nú oko .

Mọyìn ò ní tán l'apò ọdẹ abàmì.

Apají èèbù kii wọn ń'nú oko èyí àgbẹ.

39. The domestic fire shall never fail in your home, water shall never disappear utterly from a fish's back.
40. A banana plant that has successfully sheltered a cacao tree.
Is usually rewarded with disgraceful treatment.
41. Whoever is compassing your death,
42. Misfortune shall he always encounter, never good luck.
43. Spittle having landed on the ground never gets up again
44. A young boy is never at his ease when hoeing a weedy patch
Full of twining alukerese; so the oriṣa have ordained.
45. Take over from me now and sing a choral song in Ogun's style.

Iná ò ní í-tán n'lé nyín o, omi ò ní í-tánlẹhìn ẹja.

40 Ọgẹdẹ t'ó bá wò kòkó yè, ibi ni nwọn í-fi í-sú u.

Ẹni t'ó bá pé kí ẹ kú.

Ibi n'yio máa rí, kò gbọdọ f'ojú kan 're.

* Itọ kii balẹ k'ó tún dide.

* Ọdómọdé kii rójú ro oko àlúkèrèse, èèwọ òòsà.

45 Ẹ gbà á l' ẹnu mi, ẹ sọ ọ d'orin Ọgún wẹlẹmù.

EXPLANATORY NOTES

- 2-3. E Kú: this is the conventional opening of almost all Yoruba greetings uttered to a superior or to two or more persons. To this is added a noun signifying *the occasion of the greeting*.
4. Thus, here, we have '....ilé' signifying 'home' and 'àtìgbà' signifying 'long absence'.
4. baba re: The allusion here is to the Yoruba belief that the dead (àwọn òkú ọ̀run) take a keen interest in the fortunes of their relations who are still on earth.
7. orí: the god of fate or fortune.
17. 'omọ̀ ọ̀ se í-f'íjà gbà': This is an oriki expression belonging to the man called Akande, a member of the audience.
20. Aláwòrò: one of the attributive names for Ogun; this means 'Owner of aworo' i.e., 'Owner of our priests'.
27. bí Èdẹ: 'as far as Èdẹ', that is, from the chanter's village of abode, Asá. The distance would be about 40 miles.
32. The idea is that the man will not reproduce just as God does not reproduce.
33. 'iná Ọlórún': 'the flame scourge of God' - a reference to utter sexual impotence.
- àpají èèbù: yam-cuttings for planting.

43. The implication is that the wicked man on falling ill will never recover normal health; the illness will be fatal.
44. The inference is that the wicked man will lack a solution to his problem of ill health.

AT THE FINAL OBSEQUIES FOR AN
ELDERLY HUNTER

1. Hey! Hey! Hey!
2. I danced to the loud music of the agogo band
3. On the day the Ifa high priest passed away.
4. When the Farmers' President died, I knocked on his
grave with a hoe-haft ceremonially.
5. When the Baba Ologun died, I assembled all my Ogun
paraphernalia
And wore them on my person.
6. Alone I danced to the loud music of the hunters' drums.
7. On the death of the scarlet-bellied parrot, the grey
parrot took its place in the home.
8. Ogundiji, Qyaniyi, Killer of a leopard for a feast.
9. Unless he squeezed himself, he couldn't make his way,
husband of Sade,
10. Ogundiji has entirely vanished, I see him not, father
of Gbadegesin.
11. Offspring of He who applied his arms to hammering on the
anvil, offspring of Ogundipe.
12. Yemoja-on-the-battlefield, Although a stranger yet
hardworking for the progress of the
town,
Father of Towoqola.
13. Carry on improving Moro Town, offspring of He who owned
a grove of tall straight trees.
14. Hey! Hey! Hey!
15. It is a forked branch
16. That is suitable for making a hoe-haft.
17. A forkless branch is of no use for hoeing activities.
18. Wake up, you performers, assembled hunters, do wake up,
you performers.
19. The hunter's hoe-haft.
20. This is it, isn't it?

IJÁLÁ NÍ 'BI IKÓPÀ ÀGBÀ QDE

Ééé! Eee!

* Mo jó agogo wéléiwélé o.

Ní 'jó tí ikú pa Baba Onífá o.

Bàbá Àgbè kú, mo k'n èrúkó gbòngbòn.

* 5 Bàbá Ológún kú, mo gbé egbinfin Ògún mi, mo yára fi ju'ra.

* Mo n-nìkàn jó agogo Ògún wèlèwèlè.

* Agánrán kú, a m'ódídẹ ró 'lé.

* Ògúndìjì Qyaníyì Apàmòsàsè.

Kò paramó, ọ̀nà ọ̀ gbà á, ọ̀kọ Ọ̀sàdé.

10 Ògúndìjì lẹ gbàà, ng ọ̀ rí i, baba Gbádégesin.

* Ọ̀mọ̀ Arápasowú ọ̀mọ̀ Ògúndípẹ.

* Yemọ̀jalógun, Ọ̀sàjòjímábàlújẹ, baba Tọ̀wọ̀bọ̀lá.

Máa tún 'lẹ̀ Mòro ẹ ọ̀mọ̀ Onìgbógogoro.

Ééé! Eee!

15 Igi ẹlẹmúlàkà.

Òun l'ó ẹ ẹ-ẹrúkó.

Ẹbọ̀rọ̀ igi ọ̀ jù iroko.

* Jí eléré o, àwòrò, mà jí, èlè.

* Èrúkó ọ̀dẹ

20 ẹ 'oun náà rée o?

21. Assembled hunters, do wake up, you performers.
22. Ogundiji has entirely disappeared, I see him not, father
of Gbadegeshin.
23. On the day Ogundiji died, Qyaniyi, he who like rain
thrashes a lazy man.
24. Qyaniyi, Killer of a leopard for a feast.
25. A man of fitting average height, husband of Sade
Whose gun was very long; he was neither tall nor short.
26. Ogundiji's hand could reach the ceiling of his father's
house,
His father was the Hunters' President.
27. If a needle drops into a mire, it is lost for ever.
28. No needle would drop down and make a resounding noise.
29. It can't be smithed into a shaft or into a spear, can it?
30. The hunter's needle.
31. This is it, isn't it?
32. Assembled hunters, do wake up, you performers.
33. Black thread,
34. White thread,
35. Never appear on a person's neck for fun; they appear
on a troubled person's neck.
Assembled hunters, do wake up, you performers.
36. Wake up, you performers, assembled hunters, do wake up,
you performers.
37. The hunter's black thread and his white thread, here they
are.
38. Assembled hunters, do wake up, you performers.
39. I will chant a salute to my father,
40. Qyaniyi who like rain thrashes a lazy man.
41. Offspring of the owner of a grove of tall straight trees
decreed out of bounds to every stranger.

* Àwòrò, mà jí, èlè.

* Ògúndìjì lẹ gbàà, ng ò rí i, baba Gbádégesin.

Iḡp t' Ògúndìjì kú, Qyaníyì Apòlẹbíjeji.

Qyaníyì Apàmòsàsè.

25 Qkùnrin kúkúró gòègígògí, ọkọ Šadé, Abigi Ogun ja-
nlagi-ja-nlagi, ko gun bẹẹ ni ko kuru.
Ògúndìjì, ọwọ rẹ t' aja baba rẹ, Ọlọdẹ.

* Abéré wọ 'nú ọfìn, ó gbé o.

Irin abéré kò ní balẹ k'ó ró gbòngidànrín.

Èşín l'a ó fi rọ ni, àb' ọkọ ni?

* 30 Abéré ọdẹ.

Ş'oun náà rée o?

Àwòrò, mà jí, èlè.

Òwú dúdú.

Òwú funfun.

35 Nwọn kii d' ọrùn lásán àf'ẹni ara bá nni, Àwòrò mà
jí, ele.
Jí, eléréo, àwòrò ma jí, èlè.

Òwú dúdú, òwú funfun ọdẹ náà rée o.

Àwòrò, mà jí, èlè.

Tí ng bá nlo 'lé àwọn baba mi.

40 Qyaníyì Apòlẹbíjeji.

Qmọ Onígògogoro-àjòjì-ò-gbọdọ-wọ.

42. No stranger was allowed in the grove sacred to the god
Oro
At Ikple in the house of Arolu.
43. Any stranger who entered the Orogrove kept by my father
Was invariably killed for sacrifice.
44. I did not say I wished to swim at Iwẹ.
45. I did not say I wished to swim at Ikple.
46. I was pushed into the river.
47. If there's a person born at Iwẹ who abstains from
having a bath,
48. We may be sure his mother will die of extreme dirtiness.
49. I was born at Iwẹ and I bathed myself and swam,
Then I lifted up my arms, walked ostentatiously, and
danced to the ogidan drum.
50. Offspring of the owner of a grove of tall straight trees
decreed out of bounds to every stranger.
51. Plump and healthy babes adorn the home, plump and healthy
babes enhance a visiting party.
52. Even if your child had loose, flabby buttocks,
53. You wouldn't purchase a string of beads and fasten it
round the waist of someone else's child.
Your child's waist would still be your choice.
54. Whoever calls a bead 'a water jar'
55. Shall have no beads with which to adorn his child,
Assembled hunters,
Do wake up, you performers.
56. The hunter's beads, green and yellow,
57. These are they, aren't they?
58. Assembled hunters, do wake up, you performers.
59. As you well know, a Moslem dignitary doesn't remove his
headgear
To greet the King's messenger.

- * Àjòjì kií wọ 'gbórò ní 'Kòlé n'lé Arólu.
 Àjòjì t'ó bá wọ 'gbórò baba mi ẹbọ ni 'ọn fi í-ṣe.
- * Ng ọ pé ng ó wẹ ni 'Wẹ.
 45 Ng ọ pé ng ó wẹ ni 'Kòlé.
 Bíbì l'ẹ bí mí lu 'mi.
 Enia t' a bí ní 'Wẹ tí ọ wẹ.
 Ọbùn n'yio pa 'yá rẹ kú.
- * Ẹ bí mi ní 'Wẹ, mo wẹ .
 Mo ọ́ 'pá lele mo bá 'ọn jó 'gidan .
 50 Ọmọ Onígbó-gogoro-àjèjì- ọ- gbọdọ-wọ.
- * Ọmọ dẹ̀ẹ̀rẹ̀ yẹ 'lé, ọmọ dẹ̀ẹ̀rẹ̀ yẹ 'de.
 Ọmọ ẹni kò ní í-ṣe 'áí dẹ̀dẹ̀rẹ̀.
 K'á f'ìlẹ̀kẹ̀ sí t'ọmọ ẹlòmíì, t'ọmọ ẹni ní í-wu 'ni.
 Ẹni t'ó pé 'lẹ̀kẹ̀ ní 'ládugbó'.
 55 Kò ní í-rí 'kan so f'ọmọ 'ẹ, Àwòrò, mà jí, èlè.
 Otútù ọpọ̀n ọdẹ.
 Ọ́ 'oun náà rée ọ?
 Àwòrò, mà jí, èlè.
 Ẹ ẹ rí i? Àgbàlagbà Ìmàlẹ kò ọ́ fílà k'ónṣẹ.

60. Who on earth would order me to take off my headgear?
Assembled hunters, do wake up, you performers.
61. The hunter's cap.
62. Here it is, Assembled hunters, do wake up, you performers.
63. It is one's own cutlass that one sharpens assiduously.
64. Akindele, person associated with 'The liane on the path
welcomes any fight.'
65. It is one's own cutlass that one sharpens assiduously.
66. If it were someone else's cutlass, I would merely rub its
blade edge with some water drops.
67. A cutlass that has killed a human being becomes a historic
cutlass.
68. That which hasn't killed a human being becomes a knife
for eating yams.
69. It was at the time of the Adubi War of long ago that I
took my cutlass
70. And gave it to a beggar.
70. No cutlass can find some part of my body vulnerable, though
it may cause scars here and there.
71. Assembled hunters, do wake up, you performers.
72. The hunter's cutlass.
73. This is it, isn't it? Assembled hunters, do wake up,
you performers.
74. I will chant a salute to my father, the Hunters' President.
75. As you all know, no stripling can kill a bush buck,
76. The bushbuck which bears sharp horns upon its head.
77. Which the young hunter kills and thereupon he believes
He has cut off from his neck the Gordian knot of misery.
78. When a young hunter has killed a bushbuck, he casts away
misery.
79. The animal with white line patterns on its sides.
80. Daundaunbiri whose eyes are near its forehead like those of
the awonye fly.

6 Taani yio pé ng sí 'bòrí mi? Àwòrò, mà jí, èlè.
 Àbòrí ọ́dẹ.

Òun náà rée o. Àwòrò, mà jí, èlè.

Ògbó ẹni l'á í-wa-'rí-wa-'rùn í-pón o.

* Akindélé 'mọ pàntí ọ̀nà ò kọ 'jà.

* 65 Ògbó ẹni l'á í-wa-'rí wa 'rùn í-tì.

B'ó bá s'ògbó ológbǒ o, ma b'omi ma fi rẹ ẹ l'ẹnu.

Ògbó t'ó bá pa 'ni a d'ògbó itàn.

Èyí tí kò bá pa 'ni a d'ògbó ijeṣu.

'Gb 'òtẹ Àdùbí ọ́ kinní, mo m' 'ogbǒ mi mo fi tọrẹ f'
 alagbe.

70 Ògbó kò lè rí mi bà ń'hà àfi bí yio f'ápò 'jà s'arò,
 Àwòrò, mà jí, èlè.

Ògbó ọ́dẹ.

S'oun náà rée o? Àwòrò, mà jí, èlè.

Tí ng bá ńlọ 'lé àwọn baba mi Ọlọ́ọ́dẹ

75 ẹ ẹ rí i? Ọ́dọ́mọ́dẹ kò pa gà-ń-gà.

Gà-ń-gà abẹgúnlorí.

Àpàkanjájàn ọ́mọ-ọ́dẹ.

Ọ́mọ-ọ́dẹ t'ó bá p' àgbọnrín a já 'jàn ọ́rùn

Franko abirínkòlọ

80 Dàùndàùnbìrí abojúlókè-bí-àwọnyè.

81. The hunter's ceremonial skin.
82. This is it, isn't it? Assembled hunters, do wake up,
you performers.
83. I am now earing a pair of sokoto, not a pair of digoo.
84. The day I wear my digoo, there shall be harassment.
85. The hunter suffers hardships in the forest bounds, dried
fallen leaves are his fire fuel.
86. I cheerfully endured all except the rent in my digoo.
87. It was a woman who gave me a wrapper of hers with which
I made a pair of sokoto.
88. Publish it not in the Hunters' Guild, Assembled hunters,
do wake up, you performers.
89. Wake up, you performers. Assembled hunters, do wake
up, you performers.
90. Here's the hunter's digoo. Assembled hunters, do wake
up, you performers.
91. The day we take some powdered chalk and also some powdered
camwood,
It is the site for a grave that we intend to mark out
on the floor.
92. May Ogun postpone the taking of chalk and camwood powder
for the sake of anyone of us.
93. Assembled hunters, please wake up, you performers,
93. The hunter's chalk and camwood powder.
94. Here it is, isn't it? Assembled hunters, please wake
up, you performers.
95. I'm still chanting a salute to my father,
Abeni, citizen of a town whose woil favours kola trees.
96. Ogunralu, person associated with kola trees each of
which yielded eight score pods.
97. Owner of land extending on and on to Efon, all places
where the people worship Ogun the
Belligerent One.
98. That which we make mention of when we assemble to settle
a dispute.
99. When I take a good bite at it, it makes a crunching noise.
100. When a young man is involved in a law-suit and he lacks
Kolanuts, Ogunralu,

101. People remark "Is it that he hasn't presented kolanuts?"
102. When the judges in a case find that the case is a
tangled affair,
They say it is because neither party has presented
kolanuts.
103. When I take a good bite at it, it makes a crunching
noise.
104. If you haven't any, come and get some kolanuts from me,
105. Tẹnigbọla, a person who spreads out a mat to welcome
twenty royal wives.
106. Ogunralu, I entertain my firends with liquor galore,
Even when it's not a 'thank you' party I am giving them.
107. Do wake up, you performers. Assembled hunters, please
wake up, you performers.
108. The hunter's kolanuts white and red.
109. These are they, aren't they? Assembled hunters, please
wake up, you performers.
110. I am still chanting a salute to my father.
111. The chameleon is dead; he has died a royal natural death.
112. Ogundiji Qyaniyi, who like rain thrashes a lazy man,
113. Qyaniyi, Killer of a leopard for a feast.
114. The cat is dead, he has put an end to his mewling.
115. The reddish laterite does not readily permit the dead
to visit the living.
116. Had it been that the reddish laterite readily permits
the dead to visit the living
117. The offspring of He who applied his arms to hammering
on the anvil
Would have come unheralded to inspect my affairs, like
a person casually inspecting a coverlet
for lice.
118. The dear departed would have found it who and who were
keeping the flag flying in his house.
119. Offspring of He who owned a grove of tall straight trees
decreed out of bounds to stranger
elements.

Nwọn a ní kò kó'bí n'joun?

Àwọn tí ný 'ẹjọ wò, tí kò bá lójú, nwọn a ní kò kó 'bí.

Mo dá a s'ẹnu, ó ẹ kéréú

Bí 'ẹ bá ní, ẹ wá gb'obì lówó mí.

* 105 Ténígbọlá 'm 'Aténígbogúnayaba .

Ogunràbú, mo k'ótí kalẹ, ng ò ẹ' ọwẹ.

Mà jí, eléré o, Àwòrò, mà jí, èlè.

Obì ifin, obì ipa ode.

Ẹ' oun náà rée o? Àwòrò, mà jí, èlè.

110 Tí ng bá nre 'lé àwọn baba mí.

Alágẹmọ kú, ó f'owó adé rọ 'rí.

Ògúndìjì Qyaníyì Apòlẹbíejì

Qyaníyì Apàmẹsàsè.

Ologìnní kú, ó f'owó iráhùn bọ 'nu.

115 Ilẹpa dódò kii yára jẹ k'okú bẹ'nia wò.

T'ó bá ẹ pé ilẹpa dódò yára jẹ kí òkú bẹ 'nia wò.

Ọmọ Arẹpásowú ì-bá tí wá yẹ m'wò péré bí ẹnì nýe'
na asọ.

Èrò ọrun ì-bá m'ọju ẹnì tí nt' ẹhìn 'un ẹ.

Ọmọ Onígbó-gogoro-àjẹjì-ò-gbọdọ-wò.

120. When an oil-palm dies, its fronds become impoverished.
121. For a woman, her husband's death means severe
impoverishment.
122. For a man, his wife's death means severe impoverishment.
123. "When you die, my dear husband, I will die with you."
124. This is sheer hypocritical utterance from a woman's
lips.
125. "When you die, my dear wife, I will die with you."
126. This is sheer mendacity on a husband's part.
127. When an oil-palm dies, its fronds become impoverished.
128. The hunter's young palm-fronds.
129. This is it, isn't it? Assembled hunters, please wake
up you performers.
130. One who declares 'I will go and come back safely from
the war'
Must needs be cautious.
131. An Iwori must not put on a masquerader's costume.
132. It is forbidden, it is forbidden, for a masquerader
to flog a diviner-priest.
133. You should congratulate a dog that has gone to a leopard's
lair and returned.
134. I'm still chanting a salute to my father.
135. Kangan who has branched horns outspread, who adorns
himself from the horns downwards.
136. When the horns are fully grown, they terminate in vertical
upward-pointing ends.
137. Daundaunbiri whose eyes are near its forehead like those
of the awonye fly.
138. The skull of an animal killed by the hunter.
139. This is it, isn't it? Assembled hunters, do wake up,
you performers.
140. One who declares 'I will go and come back safely from
the war'
Must needs be cautious.

120. Òpẹ kú, màriwò òtòsì.

Ọkọ kíkú, molóṣì obìnrin ni.

Aya kíkú, molóṣì ọkùnfin ni.

Ọkọ kú, ng bá ọ kú.

Ẹkún èké ni lóḍọ obìnrin.

125 Aya kú, ng bá ọ kú.

Irọ ni lóḍọ ọkùnrin.

Òpẹ kú, màriwò òtòsì.

* Ògọ ọḍẹ.

Ş'oun náà rée o? Àwòrò, mà jí, èlè.

130 'Ng ó lọ àyúnbọ ogun 'a máa tiiri.

* Ìwòrì ò gbọḍọ r'ẹkú.

Ó yẹ, ó bọ, eégún ò gbọḍọ na babaláwo.

Ajá t'ó re' lé ẹkún t'ó bọ, ẹ p'ó kú ewu.

Tí ng bá ńre 'lé àwọn baba mi.

135 Kàngán abìwogàngàngúngún t'ó t'orí ìwo ş'òşó.

Ìwo dàgbà tán, ó kojú rẹ sókè gangan.

Dàùndàùnbìrì abojúlókè bí-àwọnyè.

Eegun orí ẹran tí ọḍẹ pa.

Ş'oun náà rée o? Àwòrò, mà jí, èlè.

* 140 'Ng ó lọ, ng ó bọ ogun' a máa tiiri.

* Rẹkú dé, ọmọ Oòduà.

141. It's me, the masquerader actor, offspring of Oduduwa.
142. My head is much used to assuming the egungun costume,
I can don the costume while I'm walking on
143. Every day I exercise myself by turning somersaults like
the practised acrobats.
144. Money sometimes ignores the senior man but greets the
junior man behind.
145. Money throws people far away from home like pebbles
from a catapult.
146. If you have enough money,
147. And you have a 'father' among the judges in a case,
148. Even if you are guilty, the case will be decided in
your favour.
149. The erring one, who changes 'guilty' into 'not guilty',
Money who alters 'not guilty' to 'quite guilty'.
150. It is a man who hasn't enough money
151. That we console with: 'When one hasn't a 'father' among
the judges in a case,
152. 'Even if one is in the right, one will be adjudged in
the wrong.'
153. The erring one, who changes 'guilty' into 'not guilty.'
154. Money who alters 'not guilty' into 'quite guilty'.
155. Full sixteen gods successfully implored me to be their
concubine,
But I refused.
156. Money did not at all approach me with a similar request.
What offence does Money accuse me of?
157. Money, the beige-complexioned, mother among the oriṣa.
158. Money sometimes flogs a child.
159. Sometimes she flogs a mother of children.
160. Sometimes she flogs an elderly man, making him run about
like a mad man.

Àtàrí èkú dé, ọmọ arínínrìn wọ 'nú aṣọ.

* Ajífijoojúmọ farésiré-bí-ọmọ-ìlú-òkìtì.

Ajé ni í-f'ẹni iwájú 'ílẹ̀, tí í-s'ẹni èhìn pẹlẹ.

145 Ajé ni í-s'ọmọ nù bí òkò.

Bí a bá l' 'owó lówọ.

Tí a ní baba ní 'gbějọ.

Bí a bá jẹbi, àre ni nwọn í-dá 'ni.

Òṣíná, ọmọ asẹbidàre, ajé ọmọ asàredẹbi.

150 Enia tí kò bá ní owó lówọ.

L'à á wí fún pé, 'B'á à bá ní baba ní 'gbějọ.

B'ẹjọ ẹni bá jàre ẹbi ni nwọn í-dá 'ni.'

Òṣíná, ọmọ asẹbidàre.

Ajé, ọmọ asàredẹbi.

155 Òòṣà méréndínlógún l'ó fẹ m'l'álẹ̀ mò kọ

Ajé ò fẹ m'l'álẹ̀ kí ng kọ, emil'ajé pé mo.ṣe?

Ajé funfun iyá òrìṣà.

Ajé ni í-na 'mọ.

Òun ni 'í-na 'ye.

160 Òun ni í-na àgbàlagbà sá jiàjià.

161. I'm still chanting a salute to my father.
162. What does Money say I have done?
163. Money throws people far away from home like pebbles
from a catapult.
164. Money shall not throw any one of you away to a strand
of no return.
That's my own prayer for you.
165. Wake up, you performers, Assembled hunters, do wake up,
you performers.
166. The hunter's money.
167. This is it, isn't it? Assembled hunters, please wake
up, you performers.
168. Plump and healthy babes adorn the home,
Plump and healthy babes enhance a group of visitors.
169. Ogundiji, Oyaniyi, Killer of a leopard for a feast.
170. I am still on the theme of a salute to my father.
171. The day a hunter's smock is thrown inside the basket,
Its destination is a place beyond the savanna tracts.
172. Ogundiji's now goes into the basket and is bound for a
distant land.
Assembled hunters, please wake up, you performers.
173. Wake up, you performers; assembled hunters, do wake up,
you performers.
174. The hunter's smock.
175. This is it, isn't it?
176. Assembled hunters; do wake up, you performers.
177. I'm still on the theme of a salute to my father, the
Hunters' President.
178. A Moslem dignitary doesn't doff his headgear to greet the
King's messenger.
179. Who would order me to remove my cap?
- I am the offspring of the owner of a grove of tall
straight trees declared out of bounds to
stranger elements.

Bí ng bá nre 'lé àwọn baba mi.

Emi l'ajé pé mo se?

Ajé ni í-sọ 'mọ nù bí òkò.

Ajé ò ní sọ gbogbo nyin nù, o jàre.

165 Jí, eléré o; àwòrò, mà jí, èlè.

*

Ajé ọdẹ.

Ş' 'oun náà rée o? Àwòrò, mà jí, èlè.

Ọmọ dẹ̀ẹ̀rẹ̀ yẹ 'lé, ọmọ dẹ̀ẹ̀rẹ̀ yẹ 'de.

Ògúndìjì Ọyaníyì Apámọ̀sàsè.

170 Tí ng bá nlọ 'lé àwọn baba mi.

Ní 'jọ tí gbérí ọdẹ bá wọ 'nú agbọn l'ó d'ẹhin ọdàn.

T' Ògúndìjì wọ 'nú agbọn, ó bọ s'ẹhin odi. Àwòrò, mà jí, eléré o; àwòrò, mà jí, èlè.

Gbérí ọdẹ.

175 Ş'oun náà rée o?

Àwòrò, mà jí, èlè.

Tí ng bá nlọ 'lé àwọn baba mi Ọlọ́ọdẹ.

Kàkàgbà Ìmàlẹ ò sí fílà k'ónsẹ.

Taa ni yio pé ng sí 'bòrí mi? Ọmọ Onígbógogoro-àjòjì-
o-gbọdọ-wọ.

180. No stranger was allowed in the grove sacred to the god
Oro at Ikole
In the house of Arolu.
181. Any stranger who entered the Oro grove kept by my father
Was invariably killed for sacrifice.
182. I am become like a newly-baked water-pot.
183. To ascertain my quality, you may carefully examine me.
184. To ascertain my quality, you may critically scrutinize
me; I am very well baked.
185. Assembled hunters, do wake up, you performers.
186. The hunter's large-size water-pot.
187. This is it, isn't it? Assembled hunters, do wake up,
you performers.
188. Having with the hunter reached the forest farm, pop-
corn becomes a food
That is eaten sparingly.
189. And having with the hunter reached the forest farm,
worm-holed maize grains
Are treated like fresh corn.
190. As I'm chanting a salute to my father, I am quite correct.
191. Ogundiji, Qyaniyi, He who like rain thrashes a lazy man.
192. Qyaniyi Killer of a leopard for a feast.
193. I will chant a salute to my lineage.
It is the nature of fishes to leap up: it is the habit
of the oka-stirring stick to stir and
stir.
194. Not only the oka-stirring stick.
195. It is also the habit of the eko-stirring stick to stir
and stir.
196. The path is never so overgrown with weeds as to defeat a
man carrying a cutlass in his hand.
197. When the path is blocked with weeds,
I bring my cutlass forth. Assembled hunters, please
wake up, you performers.
198. The hunter's cutlass.

180. Àjòjì ii wọ 'gbórò ni 'Kòlé n'lé Arólu.

Àjòjì t'ó bá wọ gbórò baba mi ẹbọ n'nwọn fi í-še.

Kòkò rèrè ni mo dà.

Bí mo bá ti rí, ẹ wò mí fín.

Bí mo bá ti rí, ẹ yẹ mí wò, mo jinná kere.

185. Àwòrò, mà jí, èlè.

Kòkò ìṣà ọḁ.

Ṣ'óun náà rée o? Àwòrò mà jí, èlè.

Bí gúgúru bá b'ọḁ d'ẹgàn, nwọn a d'ẹsúnkínrín.

Bí àgbàdò ibàjẹ bá tún b'ọḁ d'ẹgàn nwọn a d'omidan.

190. Tí ng bá nlo 'lé àwọn baba mi, mo mọ 'lé wọn.

Ògúndìjì Qyaníyì Apòlẹbieji.

Qyaníyì Apàmòsàsè.

* Ng ó re 'lé wa, ng ọ ní í-p'òwe.

Mọsọ ni í-ṣ'ẹja, mọròmọrò ni í-ṣ'orógùn ọkà.

* Orógùn ọkà nìkàn kọ.

195. Mọrò náà ni í-ṣ'orógùn t'ẹkọ.

Ọnà kii dí mọ aláḁ ọ.

T'ọnà bá dí, ma f'àḁá mi yọ. Àwòrò, mà jí, èlè.

Àḁá ọḁ.

199. This is it, isn't it? Assembled hunters, please wake
up, you performers.
200. A hunter who has no agogo.
201. Has to cover his gun's breech with his hand.
202. Ogundiji had a breech-cover.
203. He did not need to cover his gun's breech with his hand.
Assembled hunters, please wake up, you performers.
204. The hunter's breech-cover.
205. This is it, isn't it? Assembled hunters, please wake
up, you performers.
206. A hunter who has killed a ground squirrel
Thus acquires a tail to hold while dancing.
207. Those hunters who have not killed any ground squirrels
Will have no ornamental tails to hold during the king's
festival.
208. Ogundiji Qyaniyi Killer of a leopard for a feast.
209. His is now a far, far abode.
210. His is now the occasional ghostly appearance to a
traveller on the road.
211. His is now the occasional appearance to someone on the
road.
212. I thought I would see him, I see him not.
213. Starting just like a minor ailment, his case soon became
one for the divine priest's retreat.
214. His return is now a matter connected with reincarnation.
215. Connected with whether one person resembles another.
216. He shall never again drink liquor from a cask,
His drink shall henceforth be from the bowels of the earth
217. A man who used to worship his ancestors
Has now become a person whom we worship beside a wall.

Ş'oun náà rée o? Àwòrò mà jí, èlè.

200 Ọdẹ tí kò bá ní àgògò.

Yio f'ọwọ̀ bọ̀ 'bọ̀n rẹ̀ l'ọ́jú.

Ògúndìjì l'agògò.

Kò ní f'ọwọ̀ bọ̀ 'bọ̀n rẹ̀ l'ọ́jú. Àwòrò, mà jí, èlè.

Àgògò ọdẹ.

205 Ş'oun náà rée o? Àwòrò, mà jí, èlè.

Ọdẹ t'ó bá pa 'kún a rí 'rù jó o.

Èyí tí kò bá pa 'kún nwọ̀n ọ̀ ní rí 'rù ş'ọ̀dún ọ̀ba

Ògúndìjì Ọ̀yàníyì Apámòsàsè.

Ó di gbéré.

210 Ó di fìrì àrìnnàkò.

Ó d'arìnnàkò, ó d'ọ́jú alá fìrì.

Mọ̀ şe bí ng ó rí i, ng ọ̀ r'ọ̀kùnrin.

Ó şe bí iré, ó d'oko babaláwo.

* Ó di bí ẹ̀ni íjọ̀'ni.

215 Bí ẹ̀nia j'ẹ̀nia.

Kò tún mu 'tí àgbá mọ̀, ọ̀tí ilẹ̀ l'ó kù.

Ẹ̀ni tí ti mọ̀ ẹ̀nia rí d'ẹ̀ni à n gb'ógiri bọ̀.

218. The reddish laterite does not readily permit the dead
to visit the living.
219. Had it been that the reddish laterite readily permits
the dead to visit the living,
220. Ogundiji would have come unheralded to inspect my
affairs,
Like a person casually inspecting a coverlet for lice.
221. The offspring of He who applied his arms to hammering on
the anvil
Would have found out who and who were keeping the flag
flying in his house.
222. Assembled hunters, do wake up, you performers.

Wake up, you performers, assembled hunters, do wake up,
you performers.
223. It was the hunters who first brought yams to our district
here.
224. Our farmers know nothing about the origin of the yam.
225. The hunter's roast yam.
226. This is it, isn't it?
227. Assembled hunters, please wake up, you performers.
228. I am chanting with due care for accuracy.
229. I am chanting stylishly, I, the literary artist.
230. I haven't found ~~any~~ intelligent rival with whom to
chant.
231. I haven't found a man of prestige, I haven't found a
rascally character.
232. I, the masquerader actor, offspring of Oduduwa
233. A respectable Egbá gentleman who nightly wakes up
spontaneously and sets right a woman's
neck as if it were a child's.
234. I am the garrulous speaker noisy as a motor-lorry on
the move.
235. Among you all, none shall die a violent death in a
motor-vehicle.
236. Ogun shall prevent your travelling by a motor-vehicle.
Which is destined to crash and injure children.
237. You shall not travel by a motor-vehicle which is fated
to crash and kill adults.

* Ilèpa dódò kii yára jé kí òkú bè 'nia wò.

T'ó bá se pé ilèpa dódò yára jé k'okú bè 'nia wò.

220 Ògúndìjì i-bá ti wá í-yè m'wò péré bí ẹni yẹ'ná aṣọ.

Qmọ Arápásowú ì-bá m'ojú ẹnì tí nt'ẹhìn 'un ẹ. Àwòrò,
ma jì, ele.
Jì, eléré o; aworo, ma jì, èlè.

Qde l'ó mú 'şu dé 'lè yii.

Àgbẹ̀ nwọ̀n ọ̀ m'ẹ̀sẹ̀ ịsụ.

225 ʔsun'su ɔde.

S'oun nàà rée o ?

Àwòrò, mà jí, èlè.

Tí ng bá nlo ní èlomèlo.

Mò níq l'èdè, omq èdè.

230 Ng ò l' 'olùmò bá jìgán.

Èmi ò rí gbajúmò, ng ò rí agídí ọmọ.

Rékú, ọmọ Ọòduà.

Sànmòrí Ègbá Ajítórùnòbìnrin ẹ-bí-ọmọ.

Ọpọ̀ àròyẹ́ dé bí ẹsẹ̀ ọkọ.

235 Gbogbo nyín, ẹ ẹ ní wọ mọ̀tò, ẹ ẹ ní yáwọ́ kú.

Ògún ò ní jẹ́ kí ẹ wọ ọkọ tí yio pa'mọdé ní ara.

E è ní wọ 'kò tí yio p'àgbàlagbà.

238. It is as fast a means of getting home as it is a fast means of meeting death,
239. Because of Ogun, King of Ire, Iṣaṣbe, King-size lump of raw iron metal
Chief of Iwqnrān Town.
240. "Scabbard of iron terrorising the sword" - this is another appellation for Ogun.
241. It is as fast a means of meeting death as it is a fast means of getting home.
242. If someone is involved in a motor-vehicle accident
243. And is merely kicked out, like football, from the vehicle,
Let him give thanks.
244. It sometimes plucks out the eyes from a youngster's head.
And it sometimes forces out the intestines from an adult's posterior part.
245. If a brave man is a victim of a crashing motor-vehicle,
Undoubtedly his intestines will hang out from his mouth;
246. Death which crumbles its victims on an ill-fated day.
247. The white man's slave who easily carries a load of one whole ton.
248. The white man's iwofa who balances a one-ton load on his head.
249. Ogun shall prevent your travelling by a motor-vehicle
That is fated to crash into a tree.
250. You shall not travel by a motor-vehicle which is fated to turn a somersault.
251. Ogun owns the razor blade and he owns the clasp-razor too
252. He is the master of the whiteman who cut the motor-road and surfaced it with tar.
253. Lakaaiye is lord of them all without excepting anyone.
254. Ogun owns the sword including its hilt.
255. Wake up, you performers; assembled hunters, please
wake up, you performers.
256. The hunter's mortar.

B'ó ti yá sí 'lé l'ó yá sí 'kú

Torí Ògún Onírè Ìṣàṇbe, Ẹḍan Aj'ólúwọ́nran.

240 Àtàtànḥòfò àkò l'Ògún tí í-ba 'dà lẹ̀rù.

B'ó ti yá sí 'kú l'ó yá sí 'lé.

Ẹni t'ó bá bá ẹ.

T'ó bá gbá bíi bọ̀qlù t'ó bá dá ní apá k'ó yára dúpẹ.

Orí ni í-ti í-yọ 'jú ọmọ, a sì t'ìdí yọ 'fun àgbàlagbà.

245 Mọ̀tò kò ní í-bá 'kọni jà k'ó má yọ 'fun rẹ há 'nu.

* Ikú tí í-pa wọ́n pépẹ ní 'jọ ọ̀rọ̀ ọ̀ sunwọ́n.

Ẹrú òyìnbó tíí-ru tán-ùn láìmira.

Ìwọ̀fà òyìnbó tí í-ru tán-ùn tí í-pàntètẹ.

Ògún ọ̀ ní jẹ ẹ w'ọ̀kọ̀ tí yio f'orí sọ'gi.

250 Ẹ ẹ ní wọ 'kọ̀ tí yio tàkìtì.

Ògún l'ó l'abẹ fẹ́lẹ́, òunl'ó ni gbàjámọ.

L'ó l'èèbó t'ó la títì t'ó yọ ọ̀dà sí i.

Lákáaiyé l'ó ni gbogbo wọ́n pátá porogodo.

Ògún l'ó ni idà, l'ó l'èèkù.

255 Jí, eléré ọ; àwòrò, mà jí, èlè.

Odó ọḍẹ.

257. This is it, isn't it? Assembled hunters, please wake
up, you performers.
258. In the town of Omumuṣi offspring of Gbongiyán,
259. Who fortifies his body by eating pounded yam.
260. Nine kings.
261. There were in the town of Omu who were forbidden to
call pounded yam by its usual name.
262. Òríyánjiyán, King of Omu Town.
263. Òríyànjiyàn.
264. King of Omu Town.
265. Òríyànyanjèyí is the king of our town, Omumuṣi of Omu
Ape.
266. I am chanting a salute to my father, offspring of
Alarṣnikin,
267. Player on the agogo musical instrument.
- Which devotees of Osanyin produce band music with for
their refrains.
268. Ogundiji, Qyaniyi, who like rain thrashes a lazy man.
269. The day the Hunters' President died, I long bemoaned
his absence.
270. Ogundiji has completely vanished, I see him not, father
of Gbadegeshin.
271. Unless he squeezed himself, he could not make his way,
father of Obitayo.
272. My father has entirely disappeared, I see him not.
273. When the fennec died, I abstained from setting ogbogbo
wooden traps.
274. When the leopard died, I stopped laying ebiti snares.
275. The day the Baba Ologun died,
276. Ologun, I abstained from performing the hunters' chants.
277. When a koso drummer, with his koso drum whose head is
protuberant,
278. Turns up at a hunter's funeral rites,
279. Idiji Qyaniyi, Killer of a leopard for a feast.
280. The hunters say, 'Let him play on his drum a little
and go his way.'

Ş'óun náà rée o? Àwòrò, mà jí, èlè.

* N'lé Òmùmùşí ọmọ Gbòngíyàn.

Ọmọ ariyánfadikáara.

260 Ọba mėsǎn.

Ní mbẹ n'lé Òmùşí tí nwọn ò gbọdọ pe 'yán l'órókọ.

Òríyànjíyàn, ọba ìlú Òmù.

Òríyànjíyàn.

Ọba ìlú Òmù.

265 Òríyànyanjẹyí, ọba ìlú àwa ni, Òmùmùşí t'Olómù Apẹ.

Tí ng bá òlọ 'lé àwọn baba mi, ọmọ Alárónikín.

Alágogo, agogo l'ègbè àwọn Ọsanyín.

* Ògúndìjì, Ọyaníyì Apòlẹbíejì.

Ní 'jọ Baba Ọdẹ kú o, mo dáró, dáró.

270 Ògúndìjì lọ gbàà ng ò rí i, baba Gbádégeşin.

Kò paramó, ọnà kò gbà á, baba Òbítáyọ.

Baba mi lọ gbàà ng ò rí i.

Ẹyọlọ kú, ng ó máa dábò adẹgbogbo.

Amọkìşì kú, mo dábò adẹbìtì

275 Ní 'jọ Baba Ológún kú.

Ológún, mo dábò ng ò se 'ré ọdẹ.

* Tí oníkósó abojúraúraú.

Tí nwọn bá dé 'bi òkú àwọn ọdẹ.

Ìdìjì Ọyaníyì Apàmòsàsè.

280 Nwọn a ní 'Ẹ jẹ k'ó Ẹ tiẹ diẹ diẹ, ẹ jẹ k'ó máalọ'.

281. When a sàká drummer, with his drum which is rich in
ookun seeds,
282. Turns up at a hunter's funeral rites,
283. The hunters say 'Let him play on his drum a little and
go his way.'
284. When the dundun drummer, with his characteristic left
foot on tip-toe,
285. Turns up at a hunter's funeral rites,
286. The hunters say, 'Let him play on his drum a little
and go his way.'
287. Our drum's head is made of leopard skin
288. And the skin from an elephant's ear.
289. When we on earth play on it, its sound reaches down to
the nether world.
290. The beings there prick up their ears; it is the house
rat's wont to prick up its ears in
my father's house.
291. The genet hearing its young one's cry immediately dashes
to the rescue.
292. The house rat hearing its young one's cry would prick
up its ears.
293. The squirrel, on arriving at the palm-fruits' depôt, asks
after the odubò.
294. The odubò, on arriving at the palm-fruits' depôt, asks
after the ase.
295. The ase, on arriving at the palm-fruits' depôt, asks
after the phanán.
296. The phanán, on arriving at the palm-fruits' depôt, asks
after his fellow-phanán.
297. The ebiti trap killed a mother pouched rat, her colleagues
bemoan her death.
298. Just as Ikudiyò usually asks after Alagogo.
299. We no longer have any salt; King Ikudiyò has taken away
all the salt for the war expedition
Assembled hunters, please wake up, you performers.
300. The hunter's cup-calabash.
301. The hunter's bath-sponge.
302. The hunter's soap.
303. The hunter's cup in his infancy.

304. These are they, aren't they?
305. I'm still chanting a salute to my father.
306. I say that, when a hunter dies,
307. He goes to the poison-pit, when the farmer dies he goes
to the ant-hills' land.
308. My father did not change into a leopard, he did not
change into a genet.
309. Ogundiji changed into a tiger on that fateful day,
The dear departed Ogundiji, Qyaniyi, Killer of a
leopard for a feast.
310. Your loud far-carrying whistle, O parrot, has sounded
enough.
311. Let the touraco bird have its turn a little at the ripe
palm-fruits.
312. Ogundiji Oridampla Qyaniyi who like rain thrashes a
lazy man.
313. If your ears are ringing with the sound of your name,
please don't utter any curses at all.
- It's we, your cult-colleagues, who are calling out your
names.
314. A man who dies leaving no offspring on earth does not
receive any ram.
315. If he welcomes Kolanuts, we give him these.
316. But his ears will ring in heaven with the noise of our
criticism of him.
317. It's from the Delta Ibo we can get reliable information
about the ocean
The lagoon we should ask for information about common
salt.
318. 'Twas from a far distance that I got news of the river
in flood.
319. 'Twas from a far distance I got news of the Senior
Hunters' chanting session.
320. My father has completely vanished, I see him not.
321. In my dream I may see the mighty ocean, I may then turn
over on my bed and behold the tide-
troubled lagoon.
322. Ogundiji will make use of abo leaves to render himself
invisible to me.
323. I thought I would see him, I see him not.

Ş'oun náà rée o? Àwòrò, mà jí, èlè.

* 305 Tí ng bá ńlọ 'lé àwọn baba mi.

Mo ní bí ọḍẹ bá kú o.

Nwọn a máa lọ sí Moró o, àgbẹ kú a lọ mòkítì.

Baba mi ò d'àmò, nwọn ò d'ẹyọlọ.

Ògúndìjì d'ẹkùn níjọun, Atẹrígbaşo, Ògúndìjì, Ọyaníyì
Apamósase.

310 Hòohòó odíḍẹrẹ tilẹ to.

Jẹ k'álùkò ó dé 'bi ẹyìn diẹ.

Ògúndìjì Orídàmọlá Ọyaníyì Apọlẹbíẹjì.

B' éti bá ńjá, kí o má şépẹ jọjọ. Awo ni ńperí awo.

Òkú tí kò bá bíọmọ sílẹ kii gb 'àgbò.

315 B'ó bá gb'obì, a á fún u.

Şùgbọn etí òkú yio máa gbọ kíandò l'ọrun.

Áiná l'à bá bi ní 'hìn òkun, ọsà l'à bá bi ní 'hìn iyò.

Òkè réré n'mo ti gbọ 'hìn odò pé omi kún.

L'ókèréré n'mo ti gbúró àwọn baba ọḍẹ tí ńkọrin.

320 Baba mi lọ gbàà, ng ò rí i.

Bí mo bá la'jú pé, ma rí òkun amìlẹgbẹ, ma bì gbòngbòn
ma r'ọsa amititi.

Ògúndìjì yio f'ewe abo bo m'l'ọju.

Mo şebí ng ó rí i ng ò r'ókunfin, baba wa ti lọ.

324. The reddish laterite does not readily allow the dead
to visit the living.
325. Please wake up, you performers; assembled hunters, do
wake up, you performers.
326. As you well know, here is the hunter's box of matches.
327. Isn't it? Assembled hunters, please wake up, you
performers.
328. I'm still chanting a salute to my father.
329. It is in the open air that somersaulting is performed.
330. It is in the open air that a hawk carries off a chick.
331. It's in the open air that the Fulani in our midst
discuss their secrets which still
remain intact.
It's in the open air that fairies sleep.
332. The open space
333. Where the hunter was born, this is it.
334. Assembled hunters, please wake up, you performers.
335. The wild-fig tree in front of the hunter's house.
336. This is it, isn't it? Assembled hunters, please wake
up, you performers.
337. Ogundiji, on getting to heaven, make sure you are a
credit to the heavenly community.
338. Qyaniyi, Killer of a leopard for a feast.
339. Please wake up, you performers; assembled hunters,
do wake up, you performers.
340. All you members of the Hunters' Guild, may you never
by accident kill yourselves.
341. All of us shall make profits as we trade. Assembled
hunters, do wake up, you performers.
342. Wake up, you performers.
343. Assembled hunters, do wake up, you performers.
344. You players on the hunters' drums, may you never by
accident kill yourselves.
345. Our numbers shall continually increase.

Ilèpa dódò kii yára jẹ kí òkú bè 'nia wò.

325 Mǎ jí, eléré o; àwòrò, mǎ jí, èlè.

O ò rí i? Hútá ọẹ.

Ş'oun náà rée o? Àwòrò, mǎ jí, èlè .

Tí ng bá nlọ 'lé àwọn baba mí.

Òde gbangba l'à í-ta gbàngbá.

330 Ojú gbangba l'àşá í-gb'ádìẹ.

Òde gbangba ni Fílání gbé nş'awo rẹ kò i ya .

Òde gbangba l'òrò í-sùn.

Òde gbangba .

Tí a b'ọẹ sí rée o .

Àwòrò, mǎ jí, èlè.

335 Ọdán ojúde ọẹ.

Ş'oun náà rée o? Àwòrò, mǎ jí, èlè.

Ògúndìjì bí o bá d'òrun, kíó ş'òrunl'óore.

Qyaníyì Apàmòsàsè.

Mǎ jí, eléré o; àwòrò, mǎ jí, èlè.

340 Gbogbo ẹnyin ẹgbé ọẹ, kí ẹ má yàn kú o.

Gbogbo wa l'a á ş'òwò jèrè. Àwòrò, mǎ jí, èlè.

Jí, eléré o.

Àwòrò, mǎ jí, èlè.

Ẹnyin onílù ọẹ, kí ẹ má yàn kú o.

345 Gbogbo wa l'a á túbò pọ.

346. Wake up, you performers. Assembled hunters, do wake
up, you performers.
347. This is the entrance to the brave hunter's house.
Ogundiji Qyaniyi who like rain thrashes a lazy man.
348. Qyaniyi Killer of a leopard for a feast.
349. Let me trace his history. From Iyalode's Compound he
hailed.
350. From Iwo the Beautiful, whose inhabitants are deep-
water swimmers
Displaying clean-washed soles; Iwo familiar with a
river, the River Qba.
351. 'Twas because Father Olugbon found himself in extreme
adversity
352. That he rapped his head with his quiver.
353. 'Twas because my sire, Fla Oje was in extreme adversity
354. That he handed Erinle as an iwofa to a creditor.
355. 'Twas because Father Oluwo was in extreme adversity
356. That he had a drink of water from the River Qba.
357. Iwo is not an offspring of the River Qba.
358. The King of Iwo merely had a drink of water from the
River Qba.
359. The River Qsun is not the property of Oluponna citizens.
It gave them children.
360. The Ijeṣa, of Abeni Gbogungboro are the owners of the
River Qsun.
361. I have ahun wood, I have oro wood, I pound foodstuffs
in a mortar noisily.
At Moye, each person eats alone his own portion of
pounded yam in the Ibidapo House.
362. Wake up, you performers, assembled hunters, do wake up,
you performers.
363. You beloved children of the hunter, may you never by
accident kill yourselves.
364. All of us shall make profits as we trade.
365. Wake up, you performers, assembled hunters, please wake
up, you performers.

Jí, eléré o; àwòrò, mà jí, èlè.

Ojú ilé akin rée, Ògúndìjì Qyaníyì Apòlẹbíẹjì
Qyaníyì Apàmòsàsè.

Tí ng bá nìlọ 'lé wọn, Ìyálóde, ibẹ n' 'lé wọn.

350 Ní Ìwó Mèrè A sẹníbúomi Atẹsẹroro Ìwó m'odò m'Qbà.

Ojú l'ó pọn Baba Olúgbón.

Ni ó níf 'apó gbá 'rí.

Ojú l'ó pọn baba mi, Èlǎ Òjé.

L'ó fi Erinlẹ Sọfà.

355 Ojú l'ó pọn Baba Olúwó

L'ó b'omí odò Qbà mu.

Ìwó kii s'omọ odò Qbà.

Olúwó b'omi odò Qbà mu ni.

Ará Olúpọnnà kọ l'ó l' Ọsun, omọ l'ó fún wọn.

360 Ìjẹsà Àbẹnì Gbógungbórò l'ó l'Ọsun

Mo láchún, mo Ẹjóró, mo g'n'odó poro ní Moye, ọkọọkan
l'a i-j iyan Ibidapo.

Jí, eléré o; àwòrò, mà jí, èlè.

Ènyin omọ ojú ọdẹ, kí ẹ má yànkú o.

Gbogbo wa l'a ó s'òwò jèrè. Àwòrò, mà jí, èlè.

365. Jí eléré o, àwòrò, mà jí, èlè.

366. You young relations of the hunter, may you not die
prematurely.
367. Our numbers shall continually increase.
368. I must move on now, I have decided to move on.
369. I am not going away like the fish that went away and
never returned to the deeps.
370. I am not going away like the bull-frog which went away
and never returned.
371. I who nightly wake up spontaneously and set right a
woman's neck as if it were a child's.
372. I am not going away like the tadpole which went down-
wards but never reached the bottom
of the water.
373. We shall for long enjoy each other's company.
374. Everyday, kolanuts appear on raffia trays.
- It is usual to find white-star apples in increasing
numbers on the ground.
375. You shall not die in youth.
376. You shall not experience poverty in adulthood.
377. You shall not have to look for money where sacrifices
are deposited.
378. It's death that renders us controllable for our inferiors.
379. It's death that makes fishes curl up, User of a mighty
net.
380. He who applied his arms to hammering on the anvil.
Has snatched his son from me.
381. With reluctance I let go the son to please the father.
382. My father has entirely vanished, I see him not.
383. He did not set a time like twenty years for his return.
384. To me the man who daily sets right a woman's neck as if
it were a child's
385. He did not set a time like thirty months.
386. He did not say he would spend nine years in distant parts.
387. As you well know, a man may go to bed in the hope of
waking up.

Ènyin ọmọ oṣú ọdẹ, kí ẹ má yànkú o.

Gbogbo wa l'a á túbọ pọ.

Ng ó máa lọ, ilọ n'mo fi ẹ.

Èmi kò lọ ilọ ẹja t'ó lọ tí kó wá 'bú mọ.

370 Èmi ò lọ ilọ kònkò t'ó lọ tí kò padà.

Ajítọrùnobìnrinṣebíọmọ.

Èmi ò lọ ilọ légbénlègbé t'ó lọ tí kò dé 'lẹ omi.

A á rí 'ra wa pé títi.

Ojoojúmọ l'a á r' ọmọ obì lórí àtẹ, àwọlé l'ọmọ ọsàn

375 Ẹ ẹ ni í-kú l' ọmọde.^{i-wọ.}

Ẹ ẹ ní dàgbà ẹ'òṣì.

Ẹ ẹ ní f'ọpá tan 'lẹ ní 'bùjẹbọ.

Ikú l'ó m' ápá ẹni ká 'ni.

Ikú l'ó m' ẹja kákò, Adẹrẹàwọn.

380 Arápásowú gb'ọmọ rẹ lówọ mi.

Mo rọjú mo f'ọmọ f'ọlọmọ.

Baba mi lọ gbàà ng ò rí i.

Kò pé òun yio dé l'ógún ọdún.

Ajítọrùnobìnrinṣebíọmọ.

385 Kò dá mi l'ọgbọn oṣù.

Kò p'oun ó ẹ'ọdún mèsán lẹhin odi.

O ò rí i? À á sùn, à á jí.

388. But he may thus leave behind the company of important
personages
Who eat the dog killed for funeral rites.
389. He may leave behind the brave who eat the game animal's
eyes.
390. He may leave behind Alabi Odepwumi who because of ijala-
chanting
Curves his mouth like a hook.
391. When the Gaboon viper dies, its young inherits its
poison job.
392. And when the adi-maker dies, to her daughters must go
her legacy of adi manufactory.
393. When the bathroom dies, its successor inherits urine and
the noise of waterfalls.
394. The day I die,
395. My offspring shall inherit my gun.
396. The day you die,
397. Your offspring shall inherit your treasures.
398. Drummer who upholds the high tradition of drummers, good
conduct,
Drummer to the Oro god.
399. Listen to what I have to say.
400. Whenever I ask you to stop, o my drummer, please comply
immediately.
401. A ring-worm attack is a symptom of incipient leprosy,
402. Whoever has T-flava on his neck should take a warning
and seek medical care.
403. Whoever has lost his fingers and his toes is near to
losing his head and his neck in death.
404. Interval Song: May God prevent you from suffering losses.
405. May God prevent me from suffering losses.
406. The leper suffers losses.
407. The bush suffers losses.
408. Refrain: May God prevent me from suffering losses.

A kù àwọ̀n enia sàsà tí í-j 'ajá òkú níjọ̀un.

A k'akọ̀ni tí í-j'ojú ẹ̀ran.

390 A k'Àlàbí Qdẹ̀wùní t'ó torí ìjálá t'ó t'ẹ̀nu rẹ̀ bí ìwọ̀.

Qkà kú, ọ̀mọ̀ rẹ̀ jogún oró.

Bí aláḍí bá sì kú, ọ̀mọ̀ rẹ̀ n'yio jogún ẹ̀bu.

Balùwẹ̀ kú, ó jogún ìtọ̀ ọ̀un ọ̀sùùrù.

Ní 'jọ̀ tí mo bá kú.

395 Ọ̀mọ̀ n'yiojogún ìbọ̀n mi.

Ní 'jọ̀ tí ẹ̀ bá kú.

Ọ̀mọ̀ n'yio jogún ọ̀ṣọ̀ ẹ̀nyin.

Ṣàyànmábàyànjẹ̀ Onílù-Orò.

Ẹ̀ máa gbọ̀ 'rọ̀ ẹ̀nu mi.

400 Bí ẹ̀ng bá ní ẹ̀ ẹ̀dúró, onílù mi, ẹ̀ máa yára kíyèsí aláwòrò.

Làpàlápá n'ìpìlẹ̀ ẹ̀tẹ̀.

Ẹ̀n't'ó bá ní 'fo l'ọ̀rùn k'ó kíyèsíi, k'ó fura.

Ẹ̀n't'ó bá re'wọ̀, re'sẹ̀ o bùre k'ó re'rí re'rùn l'ó kù.

Orin: Ọ̀lọ̀run má jẹ́ ó bọ̀ lọ̀wọ̀ nyín.

405 Ọ̀lọ̀run má jẹ́ ó bọ̀ lọ̀wọ̀ mi.

Ó bọ̀ lọ̀wọ̀ adẹ̀tẹ̀.

Ó bọ̀ lọ̀wọ̀ igbó.

Ègbè: Ọ̀lọ̀run má jẹ́ ó bọ̀ lọ̀wọ̀ mi.

409. Hey! Hey!
410. Arabambi, hand over to me the representative surviving
offspring of the dead.
411. I know how to take care of a fatherless child.
412. I know how to take care of a fatherless child.
413. Where is the representative surviving child of the
dead concerned?
414. You must not make a fatherless child walk in front of you.
415. You should not make a fatherless child walk behind you.
416. Nor should you make a fatherless child walk in the middle
of a file of men.
417. Who knows how to take care of a fatherless child?
418. For on the way to the city of heaven,
419. A dead person finds no river at all; it is on the
return route that rivers are to be found.
420. You mustn't give any food to a fatherless child,
421. If he's feeling hungry.
422. You mustn't let a fatherless child suffer hunger.
423. You mustn't give a fatherless child a cloth to use as
a coverlet.
424. You mustn't let a fatherless child sleep without the
usual covering cloth.
425. You mustn't reprimand a fatherless child.
426. You mustn't spare the rod to train a fatherless child.
427. Who knows how to care for a fatherless child?
428. If you ask me to do so, I will speak on.
429. It won't be any bother at all to me Samuel.
430. If a white man has told a lie, my educated friend will
catch him out in the lie.
431. All that I said a short while ago, about forty points
all told,
432. I will satisfactorily explain.

Eee!

410 Arabámbí, ẹ f'omọ òkú tẹ mí lówó o.

Èmi m'omọ òkú í-wò.

Èmi m'omọ òkú í-wò.

Omọlòòkú ẹni ọún dà?

Enia ò gbọdọ f'omọ òkú síwájú.

415 Enia kii f'omọ òkú s'ẹhìn.

Enia kii sì í-f'omọ òkú s'áàrin

Taa ni í-m'omọ òkú í-wò?

Torí bí a bá ńlọ s'álède ọrun o.

Enia kii k'odò l'álo, ìgbà àbọ l'à tó í-k'odò lójú ọnà.

420 Enia ò gbọdọ fún omọ òkú ọrun l'óúnjẹ.

Bí ebi bá pa á.

Enia ò gbọdọ jẹ kí ebi pa omọ òkú ọrun.

Enia ò gbọdọ fún omọ òkú ọrun ní aṣọ k'ó fi bora n'nú
ile.

Enia ò gbọdọ jẹ ki omọ òkú ó sùn 'hòhò.

425 Enia ò gbọdọ bá omọ òkú ọrun wí.

Enia ò gbọdọ má mǔ pàṣán lé omọ òkú ọrun.

Taa ni í-m'omọ òkú wò?

Bí ẹ bá bi mí, ng ó máa wí.

Kò ní dí Sààmú lówó.

430 T'óyìnbó bá purọ, akòwé n'yio já a.

Èyí tí mo wí bí ogójì lẹẹkan.

Ng ó s'àsọyé gbogbo wọ.

433. A historical anecdote which one has related but which
one can't explain
Merely shames one.
434. If you make a fatherless child walk in front of you,
435. People will say that, knowing he is a fatherless child,
you propose to kill him.
436. If you make a fatherless child walk behind you,
437. People will say it is to invite a hyena to devour the
fatherless child,
438. And send him to join his father in heaven from which
there's no return.
439. If you make a fatherless child walk in the middle of
a file of men.
440. People will say you want to trip from the back the
fatherless child.
441. If you give some food to a fatherless child when he's
feeling hungry.
442. People will say you want to dwarf the fatherless child
by overfeeding him.
443. If you don't give any food to the fatherless child,
444. When the fatherless child is feeling hungry,
445. People will say you are deliberately starving the
fatherless child.
446. To make him quickly go to heaven to join his father there.
447. In chanting a salute to my father I am very competent.
448. The lineage is the Elé lineage.
449. If you give to a fatherless child a cloth for him to
use as a coverlet
450. People will say you want the fatherless child to suffer
excess of heat.
451. If you don't give any cloth to a fatherless child to use
as a coverlet,
452. People will say you want the fatherless child to sleep
exposed.
453. So that the fatherless child may die of pneumonic cold,
454. And may quickly go to join his father in heaven from
which there's no return.

Ìtàn t'a bá pa tí à bá lè rọ ọ, ojú níí-tí ní.

Tí enia bá t'ọmọ òkú ọrun ẹaájú.

435 Nwọn a ní ó rí i pé ọmọ òkú ọrun ní, ó fẹ pa á ní.

T' enia bá f'ọmọ òkú kẹhìn.

Nwọn a ní kí ikookò ó lè baà wá pa ọmọ òkú ọrun jẹ ní.

K'ó lè lọ bá baba rẹ ní ọrun àìbọ.

T' enia bá f'ọmọ òkú s'áàrìn.

440 Nwọn a l'ó nín ọmọ òkú lẹsẹ.

Tí enia bá fún ọmọ òkú ọrun l'óúnjẹ t'ebi bá n'p'ọmọ
òkú ọrun

Nwọn a ní ó ní f'óúnjẹ se ọmọ òkú lókùtẹ.

Bí enia ò bá fún ọmọ òkú ọrun l'óúnjẹ.

Tí ebi bá n'p' ọmọ òkú ọrun.

445 Nwọn a l'ó ní kí ebi ó pa ọmọ òkú ọrun.

K'ó lè tètè lọ bá baba rẹ ní ọrun.

Bí ng bá nlọ 'lé àwọn baba mi, mo mọ 'lé wọn.

Ní 'lé Ẹlẹ.

Tí enia bá fún ọmọ òkú ọrun ní aṣọ t'ó bá fi bo'ra.

450 Nwọn a ní ó ní kí oorú ó pa ọmọ òkú ọrun.

Tí enia kò bá fún ọmọ òkú ọrun ní aṣọ k'ó fi bo'ra.

Nwọn a ní ó ní kí ọmọ òkú ó sùn n'hòhò.

Kí òtútù ó p'ọmọ òkú ọrun.

K'ó tètè lọ bá baba rẹ ní ọrun àrèìbọ.

455. I am still chanting a salute to my father.
456. No one can boast competence in caring for a fatherless child.
457. It is the departed father alone that can look after his child from heaven, O my colleagues.
458. Assembled hunters, please wake up, you performers.
459. Wake up, you performers.
460. Assembled hunters, do wake up, you performers.
461. You offspring of the hunter, may you not die prematurely.
462. All of us shall make profits as we trade.
463. Song: I have now gone through with my assignment here.
464. Refrain: Quickly, quickly we search out the links of chain.
465. Quickly, quickly.
466. Song: I have gone through, I have gone through.
467. Refrain: Quickly, quickly we search out the links of chain.
468. Quickly, quickly.
469. Hey! Hey!
470. The day the hunter's smock is dropped into the basket,
471. Its destination is beyond the savanna tracts.
472. Ogundiji's now goes into the basket and is bound for a distant land.
473. Song: And the squirrel,
474. And the phanran.
475. Refrain: Animals perform due rites for their fellow-animals.
476. Song: And the giant pouched rat,
477. And the heavy-weight cane-rat.
478. Refrain: Animals perform due rites for their fellow-animal.

455 Tí ng bá nlọ 'lé àwọn baba mí.

Enia kii m'omọ òkú iṣwò.

Òkú nìkàn n'yio wo 'mọ rẹ lát 'òrun, ẹlẹgbé wa.

Àwòrò, mà jí, èlè.

Jí eléré o.

460 Àwòrò mà jí èlè.

Omọ ọdẹ, kí ẹ má yàn kú o.

Gbogbo wa l'a á sòwò jèrè.

Orin: Mo wá a já o.

Ègbé: Wàrà wàrà l'a í-wá ààjà.

465 Wara, wara.

Orin: Mo wá a já; mo wá a já.

Ègbé: Wàrà, wàrà, l'a í-wá ààjà.

Wara, wara.

Eee!

470 Ní 'jọ tí gbérí bá wọ'nú agbọn.

Ó d'ẹhìn ọdàn.

T'Ògúndìjì wọ 'nú agbọn, ó bọ sẹhìn odi o.

Orin: Ọkéré o.

Ọhànràn.

475 Ègbé: Eran ní í-s'orò ẹran.

Orin: Ọkété o.

Ọdù ọyà.

Ègbé: Eran ní í-s'orò ẹran.

479. Song: And the green fruit pigeon,
480. And the red-eyed turtle-dove.
481. Refrain: Birds perform due rites for their fellow-bird.
482. Song: Take up your load.
483. Take up your load.
484. Agbigbo, take up your load.
485. Quickly take up your load and quickly go on your way
486. Refrain: Take up your load.
487. Agbigbo, take up your load.
488. And quickly go on your way.

Orin: Òrófó o.

480

Àdàbà.

Egbè: Èiyẹ ni í-ş'orò ẹiyẹ.

Orin: Gb'ẹrù rẹ o.

Gb' ẹrù rẹ o.

Àgbìgbò, gb'ẹrù rẹ o.

485

Yára gb' ẹrù rẹ o , k'o yá máa lẹ.

Egbè: Gb'ẹrù rẹ o.

Àgbìgbò, gb'ẹrù rẹ o.

K'o yá máa lẹ.

EXPLANATORY NOTES

- 2-5. The main point the chanter is making here is that he is somewhat of a professional mourner attending funeral rites here, there and everywhere.
5. Bàbá Ológún: See Chapter I of this thesis for an account of the Ogun devotees who dance about carrying toothless pythons.
6. agogo Ògún: actually a drum called 'aféré'.
7. ró'lé: literally 'serve as an heir'. cf. àrólé (heir). Parrots are regarded by the Yoruba as reliable security pets in the home.
8. Ògúndíjì: a name meaning 'The god Ogun has become our mighty refuge'.
- àmò: a type of leopard.
11. Ògúndípè: the reference is to the famous Ogundipe who carved a niche for himself as the Má'yè Chief of the Ogboni Cult in Abeokuta.
12. Yemọja: warrior wife of Oranyan, the warring last-born son of Oduduwa.
- She was deified after her death. The hunter at whose obsequies this chant is being rendered must have been a Yemọja devotee.
18. èlè: this is a deliberate code word for 'eléré'; it is an abbreviation of 'èlèrè' which might normally be humorously used by a chanter.

- 19-21. At this point the chanter holds up the ceremonial hoe-haft to the audience and then deposits it in the ceremonial basket made available for the express purpose of holding all the paraphernalia of the deceased hunter for these final obsequies. See Chapter I of this thesis.
- 21-22. This oft-repeated exhortation probably started from the need to hold the attention of the drowsy participants in these all-night final obsequies.
42. 'Kòlé: The reference is to Ìkòlé Town near Ègbè in Ibadan Province. This Ikòlé was the hometown of the deceased hunter.
44. ni' Wẹ: The River Ìwẹ flows past the town of Ègbè.
49. ogidan: the tallest and heaviest drum of the 'gbèdu' set.
51. This is part of the person's oriki.yẹ 'de: The point is that when a party of women from one house go a-visiting in the town or village, it is a delightful sight to see plump and healthy babies carried on their backs by at least a few of them.
64. Akindélé: a famous hunter who had a wonderfully-sharp broad cutlass.
65. ògbó: a kind of heavy cutlass used as a weapon of war by the common people. See Page 132 of Dr. Johnson's History of the Yorubas.

84. dígòó: trousers of a special style worn by hunters.
ìyọnu ni: the reference is to the harassment of game animals by the hunters.
93. Note the absence of 'àtí' (and) between the two nouns 'ẹfun' 'osùn'.
- 95-97. It is generally held that the kòla tree first thrived around Ilesha in Yorubaland. Hence the oriki quotation here, which is from the oriki of the Ijesha people.
96. Ogunràlú: a name meaning 'Death has bought off (i.e., destroyed) the whole town'.
- 98-102. These comments on the kolanut are a sad reflection on the state of public morality in Nigeria today and a confirmation of the oft-alleged rampancy of bribery and corruption.
 'Kola-nut' is commonly used nowadays as a euphemism for 'a bribe'.
105. Ténígbolá: a name meaning 'Spread out a mat to receive honour'.
128. Ògọ: abbreviation of 'ògómọ'.
131. Ìwòrí: here used to mean 'a person whose prophetic Ifa symbol in his first week on earth was the Ifa explanatory pattern called ìwòrí'.
140. A piece of temporizing.

141. Rèkú: literally 'Carrier of the èkú, the costume worn by the egúngún'.

The relevance of 'carrier' lies in the fact that the costume is built in two parts: the first part covers the feet and the legs like a pair of trousers with the socks sewn to the bottom ends. The second part is sewn to the first part in front of the waist end and is worn only by being thrown over the head, When it completely covers the actor's front and back. To the head spot on this second part is sometimes sewn a carved wooden tray serving as a plinth for several carved figures. Hence the masquerader appears to be carrying a load on his head.

143. omọ́ ilú òkítì: literally 'a citizen born and bred in the town of somersaulting'.

166. It is a string of cowries that is usually provided among the hunter's paraphernalia for this purpose.

- 193-194. A piece of Yoruba incantation.

The English translation cannot convey the pun on (1) the Yoruba word 'sq' and (2) the Yoruba word 'rò'.

See the note on l. 81 of Page of this Chapter.

214. bí ẹnì 1ọ́ 'nì: that is, whether someone (a newly born baby) resembles someone (some dear departed).

218. gb' 'ogiri bq: the reference is to the customary knocking of a ram's head on the wall near an ancestor's grave when the ram is about to be sacrificed in worship to the dead.
233. The reference is to a polygamist who sleeps every night with one or other of his wives.
258. Òmùṣí: this is alternatively known as Òmù Ìsánlú near Ilorin.
277. kósó: this is a talking drum of the dùndún family, but only one face of it is covered with a membrane.
281. bàtá: a talking drum sacred to Šango and beaten to produce a fast warlike type of dance music.
305. The repetition of this clause seems to be conventional for the purpose of laying emphasis on the fact that it is the death of the departed 'father' that has called forth this long, special chant.
- 317ff. The point is: 'just as news of the ocean and of the salt lagoon comes to us in Yorubaland from far-travelled people, e.g., the Delta Ibo in our midst, so did news of the Senior Hunters' chanting session at this gathering reach me while I was on a long distance away from here.'

Chapter IX

REPRESENTATIVE EXAMPLES OF IJALA CHANTS WHICH ARE VERBAL SALUTES TO ANIMALS, BIRDS TREES OR CROPS

These are examples of those ijala chants which form a sub-division of the additament (àfikún) mentioned at the start of Chapter V of this thesis.

SALUTE TO THE DUIKER

1. O duiker, endearingly called Laarun.
2. O duiker, affectionately called Obejenkiyeke,
Whose feet appear brass-coated in the months of drought,
3. Who, sleeping in a leafy bower, appears just like the
dried liana there.
4. O duiker, who sleeps in the forest undergrowth
Where her coats colour merges into her surrounding's hue.
5. O duiker, fondly named Olangbade.
6. O duiker, the otonporo of the forest.
7. The duiker was one day going along in the forest under-
growth
8. Alternately crouching and standing at full height as
she went,
9. When the bush buck met her.
10. She said she thought her head was about to deceive her.
11. O duiker, the superior of the elephant.
12. O duiker, fondly named Olangbade,
O duiker, the otonporo of the forest.
13. 'The dweller in a fallow plot shall not die,
'The dweller in a fallow plot shall not die on the farm.'
14. O duiker, whose coat shimmers like a freshly-ironed
garment.
O duiker, fresh-complexioned like a healthy infant.
15. Lajinbu whose chest skin makes a good gbedu drum.
Animal associated with a tray of brass smooth-polished
and shining.
16. O duiker lacking the gregarious instinct, having a white
sheet enhancing its dress.
Sleeping on a white sheet spread on the ground.

Ijala by Oḍeniyi Apḍeḍbieji
of Oḍeḍomu.

ORÍKÌ ẸTU

Ẹtu Láarún.

Ẹtu Òbèjénìyéké Aníḍeḍlèsè-ní-ìgbà-èèrùn.

* Òsùnlábéìbàfarajopà-~~n~~-kókó.

Ẹtu t'ó sùn lábé ọkán rìmọrìmp.

5 Ẹtu Ọlángbadé

Ẹtu òtònpòrò 1' ẹgàn.

Ẹtu tí nlo lábé ibà.

Tí mbèrè, tí nnàró.

Àgbònrín wá ti pàḍé 'ẹ.

* 10 Ó 1' 'oun sebí orí òun fẹ tòn 'un ni.

Ẹtu olówó erin.

Ẹtu Ọlángbadé, ẹtu òtònpòrò 1' ẹgàn.

* 'Alágbèré ò kú, alágbèré a kú s'oko.'

* Ẹtu tí ndán bí ẹlọ, ẹtu gbéré bí ẹni à nnù.

* 15 Lájìnbú aláiyàgbèḍu koro ọpọn idẹ.

* Ẹtu Olúkọjọ, Fàláké, Ariàlètèsùn.

17. Strutting in the disused farm, rustling the elephant grass.
18. Whose hind legs would sell for enough money to buy a
slave
Whose forelegs would fetch enough money to serve as money-
lending capital.
19. Whose crumbs are enough load to overburden a porter
tiringly.
20. Whose whole skin would suffice as a mat
Whereon a baale and his children might sleep together.
21. O duiker whom a young hunter, in the bush, sets as his
target for the day.
22. O duiker whose footsteps the farmer sees, and makes a
threat about,
23. Lajinbu whose chest skin makes a good gbedu drum,
24. Whose posterior is very large, the duiker who has the
attributive name, Laagba.
25. The first-born of the Baale of Ogbomoso.
26. Laarun.
27. O duiker fond of gbegbe leaves, very clever in getting at
its favourite banana fruit.
28. I'm chanting a salute to Laarun,
29. The beautiful one, associated with a tray of brass smooth-
polished and shining.
Lajinbu who rustles the elephant grass.
30. O duiker who visits the town only on the day of her death.
31. O duiker whose feet appear brass-coated in the months
of drought,
32. But in the rainy months,
33. Her forelegs appear deep-immersed in rain-softened soil.
O duiker, the superior of the elephant, Lajinbu who
rustles the elephant grass.
34. Who wears a tail-switch against her waist like a devotee
of Orunmila.
35. The highly-sexed female
36. Cleaning her private parts with her tail

- * Kángbón-1' 'agbéré amèrùwà.
 Abitaní-tó'wóerú, abesèí-tó'wó-iwòfà.
 Abijà-n-já-paláàárù-tan-tan-tan.
- 20 Abawọ í-tó-baálẹ́-í-sùn tọmọtọmọ.
 Ẹtu tí ọmọ ọdẹ ndárikàn ní 'jù.
 * Ẹtu tí àgbẹ́ tí nlérí kàn ní 'jù.
 Lájìnbú aláiyàgbẹ́du.
- * Abibàdídeèrèdẹẹrẹ, ẹtu Láagba.
- * 25 Àkóbí baálẹ́ Ògbómọṣọ.
 Láarún.
 Ẹtu gbégbé, ẹtu àjẹ ọ̀mìnì.
 Mò nìlọ 'lé Láarún.
 Ògbewà, kooro ọ̀pọ̀n idẹ, Lájìnbú amèrùwà.
- 30 Ẹtu t'ó f'ọjọ́ ikú mọ 'lé.
 Ẹtu t'ó ní 'dẹ l' 'ẹsẹ́ l' 'ẹẹrùn.
 Ó wá d'àsìkò òjò tán.
- * Ó ẹ' ọwọ́ òjẹ rìpoto, ẹtu olówó erin, Lájìnbú amèrùwà.
- * Ìrùkẹ̀rẹ́ ní í-tí 'dí ọmọ Ọ̀rúnmìlà.
- 35 Ọ̀yányànyán.
 Arírùtẹ̀lẹ̀ṣe.

37. In the presence of a male.

38. O duiker affectionately called Laarun Obeje, whose
legs are thin, just like broomsticks.

Song: Ogun is a god, don't break faith with him.

If you know Ogun, eschew disloyalty.

Refrain: Ogun is a god.

Níwájú ọkọ.

Ẹtu Láarún Òbèjé, ẹlẹsẹ-ọwò.

Orin: Òrìṣà 1'Ògún, ẹ má dalẹ.

B' ẹnyin bá m' Ògún, ẹ má dalẹ.

Ègbè: Òrìṣà 1'Ògún.

EXPLANATORY NOTES

3. ibà: shortened form of 'ibàbà' (a secret place). The word is used by farmers to refer to any spot like a leafy bower in the bush; it is generally used to refer to the undergrowth of the dense forest.
- pà-n-kókó: a phonaesthetic word for 'dried and stiffened'.
6. òtònpòrò: a type of egúngún (ancestral spirit masquerader). As the egúngún is feared by the spectators, so the duiker is feared by all the other animals including the elephant.
- Cf. the story of the duiker's pride of place among the animals, related in Chapter II of this thesis.
10. This reply means 'I wasn't quite sure whether or not some hunter was aiming his gun at me; so I was trying to dodge.'
13. This is an imaginary declaration made by the duiker. The inference is that the duiker frequents disused farm-plots in the belief that such places are very safe for him.
14. bí ɛni à nnù: literally 'like one who is being spoon-fed'.
15. Lájìnbú: an attributive name for the duiker, this name, which means 'Plunger into the deeps', is said to be an allusion to the mythical agency of the duiker in the

creation of dry land on earth. See Chapter II of this thesis.

kóro opón idẹ: The reference is to the tray of Ifa divination; the one used by the abplẹ in seeking directives from the Earth goddess, according to the myth involving the duiker, was of shining smooth brass.

16. àlà: 'white cloth'. The reference is to the whitish underpart of Maxwell's duiker.

To go to sleep, the duiker crouches like many other animals, with the full extent of its underpart touching the ground.

17. amèrùwà = a-mì-èrùwà; literally 'one who shakes the elephant grass'.

22. nlérí kàn: The marks of the duiker's tread on the farmer's farm cause him to utter threats like 'The duiker whose footprints these are will find itself in my soup pot one of these days'.

24. dèèrẹ-dèrẹ: 'very large'. A piece of humorous flattering exaggeration.

Láagba: this attributive name means 'Honour two-hundred-fold'.

25. The joke is in the fact that Ogbomoso citizens (from the royal lineage folk downwards) are well-known for their very prominent facial marks, the ilà gòmbó which feature

'ìbààmú' as a piece of flourish; this is a line running aslant from the bridge of the nose to the edge of the mouth.

On the duiker's face, there is a prominent natural linear mark similar to the 'ìbààmú'. Zoologists describe it as 'a noticeable gland on each side of the face between the mouth and the eye.' G.S.Cansdale: Animals of West Africa (Longmans, 1946).

33. òjé: the dross from molten lead ore is blackish like humus soil.

ripótó: a phonaesthetic word describing the appearance of the duiker's hoofs making rectangular marks in the soft earth into which the animal sinks.

34. Diviner-priests (babaláwo) usually wear a tail-switch hanging from their waist when they are going a-visiting.

SALUTE TO THE ELEPHANT

1. O elephant, possessor of a savings-basket full of money.
O elephant, huge as a hill, even in a crouching posture.
2. O elephant, enfolded by honour; demon flapping fans of war.
3. Demon who snaps tree branches into many pieces and moves on to the forest farm.
4. O elephant, who ignores 'I have fled to my father for refuge',
5. Let alone 'to my mother'.
6. Mountainous Animal, Huge Beast who tears a man like a garment
And hangs him up on a tree.
7. The sight of whom causes people to stampede towards a hill of safety.
8. My chant is a salute to the elephant.
9. Ajanaku who walks with a heavy tread.
10. Demon who swallows palm-fruit bunches whole, even with the spiky pistil-cells.
11. O elephant, praisenamed Laaye, massive animal blackish-grey in complexion.
12. O elephant, who single-handed causes a tremor in a dense tropical forest.
13. O elephant, who stands sturdy and alert, who walks slowly as if reluctantly.
14. O elephant, whom one sees and points towards with all one's fingers.
15. The hunter's boast at home is not repeated when he really meets the elephant.
16. The hunter's boast at home is not repeated before the elephant.
17. Ajanaku looks back with difficulty like a person suffering from a sprained neck.
18. The elephant has a porter's-knot without having any load on his head.
19. The elephant's head is his burden which he balances.
20. O elephant praisenamed Laaye, 'O death, please stop following me' -

ORÍKÌ ERIN

Erin Lába-owó, erin abikúnlèpelemomó.

* Erin Láipo, òrò alábèbèijà.

Òrò tí í-sé 'gi pò-pò-pó r'ègi.

Erin tí ò gbó pé 'Mo sádi bàbá mi'

5 K'á tò wí pé 'iyá'.

Ògiyán Mògidi, Ògiyán Òyamofaarakóoriigi.

Àrísá-gidìgbí-lọ-sí-òná-bààrà-òkè.

Tí ng bá nlọ 'lé erin nì ng áwí 'un.

* Àjànàkú 'biyankàngí

10 Òrò tí í-gb' 'odi eyìn mì tişşşotişşşo.

Erin Láaye Òdùdú-mòramòra.

Erin nìkàn tí í-mi 'gbó kìjìkìji.

Erin Gbágbálóro Abirintikò

Erin òrífowóméwèwájúwe.

15 Ìlérí ilé kò d'akòjà.

Ìlérí ilé kò d'odò erin.

Àjànàkú w'èhìn tìkò bí ẹni ọrùn ndùn.

Erin ş'òşuká, erin kò r'erù

Erin pàntètè orí jìganjìgan.

20 Erin Láaye, "Ikú jòwó padà lèhìn mi."

21. This is part and parcel of the elephant's appellation.
22. If you wish to know the elephant, the elephant who is a
veritable ferry-man,
23. The elephant whom honour matches, the elephant who
continually swings his trunk,
His upper fly-switch,
24. It's the elephant whose eyes are veritable water-jars.
25. O elephant, the vagrant par excellence
Whose molar teeth are as wide as palm-oil pits in
Ijesaland.
26. O elephant, lord of the forest, respectfully called
Oriiribobo.
27. O elephant, whose teeth are like shafts.
28. One, tooth of his is a porter's load, O elephant fondly
called Otiko
Who has a beast-of-burden's proper neck.
29. O elephant whom the hunter sometimes sees face to face.
O elephant whom the hunter at other times sees from
the rear.
30. Beast who carries mortars and yet walks with a swaggering
gait.
31. Primeval leper, animal treading ponderously.

Erin níńjé báun.

Tí ẹ bá ńw' erin, òtukò, erin.

Erin Lájọmọ, erin Lájuwọnù ajùbàrà òkè.

Erin l'ó fi ládugbó ẹ'ojú.

* 25 Erin òsá àko t'ó ẹ kokoro gbègèdè bí epo pọ l'ẹkù 'Jẹsà.

Erin t'ó ni 'gbó, erin Òríirìbobo.

Erin eléhín ẹfọn.

Ehín kan ọtẹrù, erin Òtìkó ọlórùnerù.

Erin ọkàn-ń'wájú, erin ọkàn-léhìn.

30 Erin agbódómọyan.

Ògbólógbó adétẹ, ẹran abirìnbàtàkùn.

EXPLANATORY NOTES

2. abèbè ìjà: 'fans of war'. The reference is to the elephant's large, flapping ears.
9. Àjànàkú: an attributive name for the elephant; it means 'Pa-Àjànà-kú' (Killer of Àjànà).
According to a legend, there was a certain hunter named Ajana whose hobby was the capturing of live animals. He succeeded in capturing a sample of every animal but one day his captured elephant trampled him to death. Thenceforth the elephant was known by the attributive name 'Killer of Ajana'.
25. òṣá an odù divination pattern of great importance.
ẹkù Ìjẹṣà: The Ijẹṣa method of producing oil from palm-fruits is different from the Ọyọ method. The distinctive feature of the Ijẹṣa method is the use of a number of rectangular pits side by side within a circular area marked out as a unit.
The elephant's molar teeth are likened to these rectangular pits in surface area, each about four feet by three feet!

SALUTE TO THE BABOON.

1. Laare.
2. Opomu who teaches a dog how to hunt successfully.
3. Having mastered the technique of hunting, the dog eats
up Opomu.
4. O baboon.
5. I greet you, possessor of hard-skinned swollen buttocks,
6. Having a whip in each hand.
7. Whom the hunter pursues and in the process besmears his
smock with earth.
8. Animal speckled all over his body like a patient cured
of severe small pox.
Wearer of a cap enhancing the face, drummer in the forest.
9. He who covers his mouth with slab-like jaws.
10. Animal from whose hands the hunter has not received a
wife,
Yet who receives self-prostration homage from the hunter.
11. Immediately I see him on the ground, I carefully hide
myself.
12. While he was away from home, an extra share of occiput was
reserved for him.
13. On his arrival, he started crying for an extra share for
his mouth.
14. He who, after raiding a farm, returns to his perch,
His mouth hanging down like a Dahomean's pocket.
15. Possessor of eyes shy like a bride's, seeing the farmers'
wives on their husband's farms.
16. Bulky fellow on the igba tree, uncle to the Red Patas
Monkey.
17. Gentleman on the tree-top, whose fine figure intoxicates
him like liquor.
18. Ladoogi whose mouth is protuberant and longish like a
ginning rod.
19. Whose jaws are like wooden spoons and whose chest looks
as if it has a wooden bar in it.
20. Whose eyes are deep-set as it goes a-raiding farms, even
the farms of his relatives-in-law.

* ORÍKÌ AKÍTÌ

* Láaré.

* Òpómù akájálódɛ.

Ajá m'òdɛ tán, ajá wá f' Òpómù jɛ o.

Òbọ.

5 Nlɛ o, àpàtàkì

* Abilagbàlówó.

* Qdɛ a fín bí alámpò lèhìn wọn.

* Qmọ oníṣònpònná má sà 'kan kù, òdèfilàmójúgún onílù ẹgàn.
Arápòlàsagbejiẹnu.

10 Ẹran tí a à fẹ 'mọ lówó 'ẹ, tí ngb' àna lówó ẹnì.

* Mo rí i n'lẹ, mo ba rẹkẹrẹkẹ.

Kò sí n'lé, a pín 'pàkó dè é.

O dé 'lé, ó nsun 'kún ẹnu.

Òtokobògbénuròbíàpò Ìdòpòmi.

15 Olójúaréde tí í-r'òbìnrin ará oko.

Kà-nkà-ka-nka lóri ìgbá, baba ìjímèrè.

Bòpòkinní orí òkè, ẹn't'ẹwà npa bí ọtí.

* Ládòógí ab'ẹnubọbọbíoobọ

* Abìpònlẹnu, abìtìkùnláiyà.

* 20 Òṣ'ojúhòròhórójẹ' koànarẹ.

21. Four hundred while going through the farm.
22. Twelve hundred when returning to the bush.
23. He said it was a pity.
24. It was the farm of his relatives-in-law.
25. Otherwise, he would have eaten two hundred more.
26. He whom his mother gazed and gazed upon and burst out
weeping,
27. Saying her child's handsomeness would be the ruin of him.
28. Possessor of a hair-denuded posterior.
29. He whose claws are mischievously sharp,
He who defiantly stares at human beings.
30. Whose female's udders are never left in peace,
Nursing mother who continually clings to the branches
of trees.

Song: Stout and noisy,
A baboon I saw on my forest farm,
As it was munching away.

Refrain: Stout it was, munching away.

* Irinwó l' 'alọ.

Ẹgbẹ̀fà l' 'abáwògbé.

Ó l' 'o se.

Ó l' 'oko àna òun ni.

* 25 Bí bẹ̀ẹ̀ kọ, òun ì bá jẹ̀ igba sí i.

Ẹni ìyá rẹ̀ wò, wò, wò, t'ó bú s' 'ẹ̀kún.

Ó l' 'ẹ̀wà n' íó p' 'omọ òun.

Abìdírerètérèté.

Eléèkànná èsù, atọ̀rọ̀jùwoni

* 30 Ọlómúumásùnnáwo, abiyamọ tí ńrọ̀'gi nígbàkúùgbà.

Orin: Ọ̀bà-n-tù, Lákáloko,

Mo b' 'ọ̀bọ l' 'ẹ̀gàn, tí ńjẹun.

Ẹgbè: Gùdùgbà, ó ńjẹun.

EXPLANATORY NOTES

AKÍTÌ: For monkeys in general, the Yoruba word is 'òbọ' but the expression 'òbọ gan-an' (the monkey proper) is used to refer to the Olive Baboon (*Papio anubis choras*) specifically called 'akítì' or 'ààyá'.

1. Láaré: an attributive name 'Honours in running'.
- Òpómù: an attributive name, a phonaesthetic word descriptive of the baboon's cry.
6. Abilagbàlówó: 'lagbà' is a whip; the reference here is to the long fingers of the baboon's hands.
7. fín bí alámò: the comparison is drawn from how a potter's overalls are patchily besmeared with clay.
8. onílù: baboons drum frequently on their own chests.
11. mo ba: 'I hide', not as a coward but as a marksman intent on taking a good aim at his game.
18. Ládóogí: an attributive name, a phonaesthetic word descriptive of the baboon's protruding mouth.
enu bọbọ bí oobọ: a variant of this play on words is 'enu dodo bi odó' (long like a pestle).
19. ìtikùn: a wooden bar for keeping a door closed.
20. àna rẹ: This is a joke, its point being that, were the baboon a human being, no consideration of persons would affect his spheres of operation.
- 21-25. irinwó....egbèjílá....igba: The reference is to the number of maize cobs devoured by the baboon.
30. rọ 'gi = rọ (mọ) igi, i.e., cling to a tree-branch.

SALUTE TO THE 'BUSH FOWL' FRANCOLIN

1. Akinoro.
2. Dɛgbɛ-pha.
3. Bird frequenting the river-banks,
4. Having velvet down on his head, crying stridently;
5. Causing a young hunter to afflict his gun with grief;
6. Draping himself in a blotchy brown garment
- As he eats the crops on the farm, even the farm of his
relatives-in-law,
7. Four hundred while going through the farm,
8. Twelve hundred while returning through the farm.
9. He said that was only because the farm belonged to his
wife's relations.
10. Were it not so, more havoc he would have wrought;
11. Trees would have crashed on trees and palms on palms.
12. He calls my friend's father importunately;
13. He would say, 'Toogun, wa! Toogun, wa!'
14. Bird crying loudly like a rascal.
15. Past master in fleeing far, who wastes the hunter's
gunpowder.
16. Squandering much shot, having a strong bulging chest.
17. Akintaro who fights with his leg-spurs.
18. Akintaro who haunts the farm-plot boundaries.

Song: You say 'Koée'.
And so imitate the bushfowl's cry.

Refrain: 'Koée!'

Song: Imitate the bush fowl's cry.

ORIKÌ ÀPARÒ

* Akínoró.

* Dègbéṭṭha.

Ẹiyẹ ẹsẹ odò.

Olórí-àrán, ọmọ òkéìlele.

* 5 A-kó-ọmọ-ọdẹ-pé-k'ó-bà 'bọn 'ẹ n'nú jẹ.

Ó sán Kẹlẹkú j'oko àna rẹ.

Irinwó l'alọ.

Ẹgbẹfà ní 'gbà àbò.

Ó l' 'op̄elop̄e oko àna òun t'ó ẹe ni.

10 Kì bá má ẹ'oko àna òun ni, gọ-n-gọ a máa sọ.

Igi a dá lu 'gi, ọp̄ẹ a dá l'ọp̄ẹ.

Ó n̄p̄e baba ọr̄ẹ mi dan dan dan.

A ní, 'Tóògùn, wá! Tóògùn, wá!'

Ẹiyẹ akébīasa.

* 15 Ikú Ráárè, ọmọ af̄ètùsòfò.

Ikú àhàyá, ọmọ awàláiyàdidi.

* Akintárò af̄ògànjà.

Akintárò atààlààgbẹ.

Orin: Ẹ ní, 'Kōéé!' o.

Ẹ dún bí àparò.

Ègbè: Kōéé!

Orin: Ẹ dún bí àparò.

EXPLANATORY NOTES

1. Akínoró: one of the names of the mythical man who was transformed into the bird now known as 'àparò'. 'Akínoró' means 'He who backs up poison to do its work' i.e., 'Brave hunter using poisoned arrows'.
Dègbé Ọha: attributive name meaning 'Man scouring the bush for bottle gourds'; 'ọha' is a variant of 'ahá'. See Chapter II of this thesis.
5. This means that the 'bush fowl' is so very alert and wary that a young hunter's gun would waste much powder and many bullets in the several fruitless shots fired at the bird.
15. Ráárè: 'Flying far away and disappearing.'
17. Akintárò: another of the names of the man who became the bush fowl. 'Akintárò' means 'The brave man's death is enough to cause our sorrow'.

SALUTE TO THE BUSHBUCK

1. Labqsin, animal with thorns on its head.
2. It is unusual for a young hunter to bag a bushbuck.
3. The bushbuck doesn't roam a-feeding in the day time;
It is at night that this extraordinary animal roams
a-feeding.
4. A gentleman of a quadruped who boycotts European cloths
5. And wears adire clothes.
6. It's usually a senior hunter who can killa bushbuck.
7. Shooting game at night is a matter of 'Iwas just lucky.'
8. Smooth-backed animal, having a broad and weighty liver.
9. If I can but kill only one bushbuck,
10. I shall cast away the junior-rank emblem now hanging
from my neck.
11. Animal whose coat displays wormcast patterns,
Whose sides are variegatedly adorned.
12. O bushbuck having ture marks all over the body.
13. The handsome gentleman who's a dandy from the horns
downwards.
14. When full-grown, the horns point vertically upwards.
15. Daundaunbiri whose eyes are almost on the forehead,
Like those of the awonye fly.

ORÍKÌ ÌGALÀ

- * Lábòsìn, ẹranko abẹ̀gúnníorí.
* Ọ̀dọ̀mọ̀dé ọ̀ pa Dì-ùn-kàn.
Dì-ùn-kàn kii jẹ lósǎn, ọ̀ru l'ẹ̀bọ̀ra a máa jẹ.
Afínjú ẹranko tí í-ta mó èèbó lówó.
* 5 Tí í-di 'şọ rẹ ní àdìrẹ.
Àgbà l'ó lè pa Dì-ùn-kàn
'Orí mi bá m'şé 'n 'ìbọ̀n ọ̀ru.
Èlẹ̀hìndídán abẹ̀dọ̀gbàdà.
Nẹ̀ bá pa 'kan şoşo àgbọ̀nrín.
* 10 Ma já 'jàn ọ̀rùn mi.
Oníkòlọ̀ abẹ̀gbẹ̀wìnnìwìnnì.
* Àgbọ̀nrín onílàtùrẹ.
Ìşàrà t'ó t' orí iwo ş'òşó.
Ìwo dàgbà tán, ó kọ̀jú 'ẹ̀ sókè gangangan.
* Dàùndàùnbirí, abojúlókè bí àwọ̀nyè.

EXPLANATORY NOTES

1. Lábòsìn: an attributive name meaning 'Of noble birth';
'Finding slaves in the home'.
2. Dì-ùn-kàn an attributive name, a phonaesthetic word
suggestive of an imposing, defiant figure.
5. àdìrẹ: The reference is to the bushbuck's pale coat
with rather faint white marks forming a variable pattern
of irregular arrangement.
10. ijàn qrùn: The custom here referred to is that whereby
a young hunter is teased as having 'ijàn' (a burden or
a debt) hanging on his neck so long as he has not
succeeded in killing a bushbuck with his gun.
12. tùrẹ: one of the traditional styles of facial
scarification among the Oyo Yoruba. It appears like
this on either cheek:

15. Dàùndàùnbìrì: This name derives from the bushbuck's
unsteady gaze.

SALUTE TO THE RED RIVER HOG.

1. O River Hog, corpulent beast,
2. Whose mouth is a veritable hoe.
Gbologi, who mates noisily.
3. Animal from whose hands the hunter has not received a
wife.
4. Animal who causes a child to run and climb up a thorny
tree in a twinkling;
5. Who has a deliberate ponderous gait peculiar to him,
6. Who digs up the soil right down to the lateritic layer,
7. And whose face is blemished by huge knobs.
8. A beast who, for the sake of the females, moulded his
nose into apere shape;
9. Whose numerous young seem to be everywhere.
10. O River Hog, earth-digger in the dense forest bounds.

ORÍKÌ TÚÚKÚ

Òdò-ndó, ẹlédè ẹgàn.

* Abọkónienu, Gbòlògí ọmọ àdójà.

* Ẹranko tí a à fẹ 'mọ lówó rẹ tí ngb'ana lówó ẹnì.
A lé màjèsín gun 'gi ẹdẹ wàràwàrà.

5 Ìrākòrò kàbà kàbà l'a fi í-m'ẹran yii l'ẹgàn.
Ahúlèdélèpa.

Kókó b'ojú jẹ.

* Ẹranko t'ó torí abo, t'ó se 'mú rẹ l'apèrè.
Abọmọyọyọyọ.

10 Túúkú ahúlèlégàn.

EXPLANATORY NOTES

2. Gbòlògí: 'having a long mouth'.
3. gb'àna lówó ẹni: Usually, the hunter out to hunt a river hog has to prostrate himself in order to lie hidden as he takes his aim at the beast.

It is customary among the Yoruba for a man to prostrate himself before any of his wife's relations, even those who are strictly younger than he. Such respect is meant to be a continual token of gratitude for the favour of their having given him a wife.
8. àpèrè: a certain type of stool particularly used in shrines.

SALUTE TO THE COLOBUS MONKEY

1. O Colobus Monkey, whose young are born as twins, hailing from Isokun.
2. Twin-born monkey, dweller on the tree-tops
3. An extraordinary animal who shakes the lagbao tree, swaying the branches this way and that.
4. Day breaks, every housewife sweeps some floor or some ground;
The Colobus monkey sweeps his tree-top.
5. Like the wind which sweeps clean the firmament.
6. 'Leave my tail alone; I am touchy about my beetling brows!
7. If one intends to pursue a young Colobus to his home,
One must perforce speed over a really long distance.
8. Look at a young Colobus' occiput.
9. Look at the bottom of an esuru yam; aren't both alike?
10. Colobus twins, numerous on the highest twigs, numerous in Igbo Odo at Ajagaasẹ.
11. Dwellers at Dẹure,
12. Creatures having well-set teeth.

ORÍKÌ ÌGÀRÈ

- * Èdun, ọmọ ẹ̀jì w'áiyé, ará Ìṣokùn.
Èdunjọbí, ẹ̀dun agbóriigi.
- * Ọrọ tí nmi lágbàò rìyèrìyè.
Ojúmọ mọ, onílẹ gbá 'lẹ, ẹ̀dun a gb' 'orí igi.
- 5 Èfùlẹlẹ gbá 'jú Ọlórùn tàn-ún.
Jọọ mi ní 'rù, ng ò f'agbeji ojú ẹ̀siré.
B' 'enia ó sin Kẹhìndé dé 'lé, olúwarẹ yio tẹ 'ko.
È wò 'pàkọ Kẹhìndé.
- * È wò ìdí ẹ̀súrú, ó jọra àbí ò jọra?
- * 10 Èjìrẹ, ará Ìṣẹ̀pẹ, ará Igbó Odò Ajagaàṣẹ.
- * Ará Dẹ̀ùrẹ.
Ọmọ ọ̀ṣékéte l'éhín!

EXPLANATORY NOTES

1. ará Ìṣokùn: Ìṣokun was the name given to the sacred grove in which King Šango hanged himself on the outskirts of Qyq. It was full of monkeys of all kinds.
3. lágbaò: a tree whose favourite soil is along river banks.
9. èsúró: Dioscurea Colocasifolia.
- 10-11. Ìṣé pé: 'Twigs'. An allusion to the Colobus' love of great heights on the forest trees.
- Dèurè: a town near Ejigbo.

SALUTE TO THE BUFFALO

1. Greetings to you, O buffalo,
2. Butterfly of the savannah, flying about without
touching the grass.
3. Corpulent beast, at home both in the heavy forest and
in the savannah woodland tracts.
4. Animal from whose hands the hunter has not received a
wife

Yet who receives self-prostration homage from the hunter

5. Hunters do stand ceremonially on the head of an elephant
that they have just killed.
6. Who would stand ceremonially on the head of a buffalo
that has just been killed?

The buffalo who aggressively carries projecting bony
growths

Upon his head.

7. Let the hunter whose medicinal charms are but last year's
Turn back from pursuing the buffalo.
8. Otherwise the beast will eat him up like grass, as if
by mistake.
9. The buffalo is the demon who frightens a young hunter,
Forcing him to climb up a thorny tree post haste.
10. A demonic animal who has razors at the tips of his horns.
11. O buffalo, ancient beast, who rumbles like rain but
produces no precipitation.

ORÍKÌ EFÒN

Efòn, òlẹ̀ o.

Labalábá inú ọ̀dàn tí í-máa í-fò láif'ara kan bẹ̀rẹ̀.

Ọ̀dò-ndó, agbégì-gbé'jù.

Eran tí aà fẹ́ 'mọ́ lówó rẹ̀, tí úgb'àna lówó ẹ̀ni.

5 Ọ̀kẹ̀ erin l'à í-ké.

Taa n' íó k' okẹ̀ efòn abeegunlóríwakaka.

Olóògùn atèsín, padà lẹ̀hìn ẹ̀ran.

Eran yíó s'oko jẹ.

Efòn l'ọ̀rọ̀ tí í-lé 'mọ́ g'n ẹ̀dẹ̀ wàràwàrà.

10 Ọ̀rọ̀ t'ó l'ábẹ̀ ní 'gbèrí iwo.

Efòn ògbó, ọ̀mọ́ akùmarọ̀.

SALUTE TO THE CASSAVA

1. Lafunyinrin.
 2. A stand-by cheering the despondent.
 3. As it stands along the farm-plot boundary,
Its base appears beautiful like a bride's feet.
 4. Friend of beef, cult-colleague of green vegetables.
 5. It doesn't struggle with anybody save someone who has
come very close to the pot.
 6. On failing to get a supply of it, the son of Akinyele
would ask himself,
 7. Saying, "Has Lafunyinrin gone to the farm,
 8. "Or on a visit somewhere in town?"
 9. Lalee.
 10. Sticking to the pot tenaciously.
 11. Wife along the farm-plot boundary who teaches the
housewife how to wrestle.
 12. O cassava, to whom the bembe drum beats a salute
That never reaches an end
 13. But becomes a song
 14. Which runs thus:
 15. 'I alone ate it.
And I was fully satisfied.
I alone ate it
And I was fully satisfied.'
- It is no small service the cassava renders to us in this
our land.
20. O my dear friend,
Consider that we eat eba, we eat feselu,
And when in a hurry, we buy kasada and eat it for a meal,
The tall and slender plant which takes on camwood hue,
Along the farm-plot boundary.

Song: O karagba! O karagba!
Pounded cassava can be nice.

Refrain: O karagba!

ORÍKÌ GBÁGŪDÁ

* Láfúnyinrín.

Òrímókànle.

Ò-dúró-lá'àlà-f'ẹ̀sẹ̀ jọ 'yàwó.

Ọ̀rẹ̀ nàrà, awo ẹ̀fọ̀.

5 Kíí bá 'ni dímú, àf'ẹ̀ni ó bá sún'ápe.

Oun t' 'omọ̀ Akinyẹ̀lé ò rí, tí ng b'orí rẹ̀ léèrè.

A l' "Oko n'Láfúnyinrín lọ ni?

"Àb'ó r'òde?"

Láleè.

10 Atiiri ape.

Ìyàwó ojú ààlà tí í-ko ti'lé ní 'jàkadi.

'Un tí bẹ̀mbẹ̀ kì, kì, kì, tí kò le kì tán.

Tí fi nṣ'orin kọ.

Ṛí npe:

15 'Èmi nikan ni mo jẹ ẹ.
Dan-in ni mo yo.
Emi nikan ni mo jẹ ẹ.
Dan-in ni mo yo.

'Un tí gbágúdá nṣe ní'lẹ̀ yíi kò kéré.

20 Ọ̀rẹ̀ mi ò.

Wo k'á j'ẹ̀bà, k'á jẹ̀ fẹ̀ṣẹ̀lù.

Ojú ó dá 'ni gán-gán-gán, k'á ra kàsàdà jẹ.

Igi gogoro tí í-k'n osùn l'áàlà.

* Orin: Káragbá o! Káragbá o!
Iyan ẹ̀gẹ̀ le dun.

Ègbè: Káragbá.

EXPLANATORY NOTES

1. Láfúnyinrín: an attributive name meaning 'The honourable one, white and glittering'.
11. There is a joke here. A fiancée or a betrothed girl is called (ìyàwó ojú ọ̀nà' i.e., 'wife still on the way'. Here, the cassava plant is called 'ìyàwó ojú ààlà' i.e., 'wife along the farm-plot boundary'. After marriage, the erstwhile fiancée becomes 'ìyàwó ilé' i.e., 'housewife'.
ìjàkadì: 'wrestling'. The reference is to the housewife's struggle with the pot when she is preparing the viscid, cassava flour dish.
Káragbá: an attributive name meaning Kó-ara-gbá i.e., 'Body-builder'.

SOME VEGETABLES.

1. Qoyó reminds one of a pot full of blackish, stagnant igbole infusion.
2. Okro is the vegetable full of tiny eggs.
3. Yánrin is the expensive coverlet used by the elẹte worms.
4. Okro leaves are the drapery for morsels at meal time.
5. A wife takes a bite at a stewless morsel of pounded yam
So sweet is the stew.
6. The blackguard would not dream of doing that
If she only had soup made of okro leaves.

ÀWỌN EWÉBÈ.

- * Qóyó ni lógó idú.
Ilá ni kóunkéyin
- * Yánrin ni gogowú elẹte.
Ilasa l'ànàbora òkèlè.
- 5 Obínrin bu 'yán àbùşán, gbẹ l'ó dùn.
- * Alákọrí kò jẹ bu 'rú 'ẹ n'nú ilasa.

EXPLANATORY NOTES

1. qóyó: Corchorus Olitorias (Jews' Mallow)(Tiliaceae).
2. Yánrin: Lactuca Taraxicofolia (Wild Lettuce)
6. Alákọrí: The use of such abusive terms in reference to wives reflects the Yoruba man's traditional consideration of his wife as chattel.

SALUTE TO THE IROKO TREE

1. O king of Iwere.
2. The Oota of the savannah woods.
3. The tall tree that changes into money.
4. The iroko is the tree I pay attention to, in a savannah tract;
As a sawyer, I give the arapa tree merely a scornful look.
5. In rendering a chant upon this theme, I know that all the salient facts,
About the father of trees, iroko, have, in a pattern, their respective places.
6. It hails from Iwere town associated with the god Ogun.
The god Ogun who makes the new hoes.
7. I prepared some indigo infusion in a calabash
But I dared not dye with it, for 'twas not done.
8. I also prepared some in an earthen pot,
But I dared not immerse a cloth in it, for 'twas not done.
9. I then prepared some indigo infusion in a pit in the ground,
In Iwere Town.
10. Now I dyed in it all sorts of things, bowls and dishes,
11. And small, lidded clay-pots, the best type for holding picnic soup.
12. I dyed in it my ponla-ntokan robes that are nonpareil.
13. Iwere citizens are generally not tall, but of rather dwarfish dimensions
Like calabash trays.
14. But the Onko are fine and plump.
15. O citizen of Iwere,
16. Iroko tree, please ensure for me a gainful employment.
17. O tall tree that changes into money.

ORÍKÌ ÌRÓKÒ

* Olú Ìwéré.

* Òòtá èlùjù.

Igi gogoro tí í-d' owó.

Ìrókò ni mo mò ní pápá, àwòmọ́jú ni sóyà í-w'aràbà.

5 Bí ng bá ńlọ lónà ibẹ̀un, gbogbo 'ẹ l'ó l'ápẹ̀ẹ̀ẹ̀, ńńú
ile baba iroko.

* Ará Ìwéré, 'm' Eji aarọ, 'm' Eji ọ/ókótuntunni.

Mo dá 'ró igbá, bẹ̀ẹ̀ ni ng ò gbọ̀dọ̀ rẹ̀ ẹ̀.

Mo dá t'íkòkò ng ò gbọ̀dọ̀ k'aşọ̀ bọ̀.

* Mo dá 'ró ilẹ̀ ní Ìwéré ilẹ̀.

10 Èmi wá rẹ̀ 'gbá, èmi r'àwo.

Mo rẹ̀ pákútà, baba àşẹ̀bẹ̀sí.

Mo rẹ̀ pónlá-ńtokán olórí aşọ̀.

Ará Ìwéré nwọ̀n kíí gùn gogoro, gbogbo wọ̀n ni í-tẹ̀
rẹ̀rẹ̀ bí igba oko.

Ònńkò nwọ̀n a sì şe rọ̀gbọ̀dọ̀ kanlẹ̀.

15 Ará Ìwéré.

Ìrókò, jẹ̀ ng r'erè tẹ̀mi jẹ̀.

Igi gogoro tí í-d' owó.

EXPLANATORY NOTES

1. Ìwéré: a town about 50 miles to the west of Oyo.
There is a widespread belief that Iwere was the first town where the ìrókò tree was worshipped in Yorubaland.
2. Òòtá: one of the 16 highest officers of the 70 Captains of the Guard among the Èṣó (the military chiefs of the Oyo Kingdom).
6. Eji: abbreviated form of one of the many names for the god Ogun. The full form is Ejijéngná.
7. Mo: First Person Pronoun used impersonally.
9. aró ilẹ̀: the pit in the ground is smoothly plastered all round and smoothened with wormcasts and cow dung.

DIFFERENT KINDS OF YAM

1. Ha! Ha! Ha! Ha!
2. Gbégbé is the wild yam in the forest.
3. Pàpàwúyà is the wild yam in the savannahland.
4. Òtúùrùpúkẹ is the tuberous root of the ògùngun tree.
5. Talókè is the extraordinary yam causing trouble.
6. The plantain is the tree we fell by merely pushing
it over.
7. Whatever we eat after felling it disgracefully is no
good food.

IṢU ORÍṢIRÍṢI

À-á-à-á!

- * Gbégbé ni 'ṣu inú igbó.
- * Pàpàúyà ni 'ṣu ọdàn.
- * Òtúùrùpúkẹ ni 'ṣu ídì ògùngun.
- * 5 Talókè ni 'ṣu ìjàngbòn.
- Ọgèdẹ ni 'gi àdàwó.
- * 'Un t'a bá jẹ ní àdàwó kii ṣ'ounjẹ ire.

EXPLANATORY NOTES

2. Gbégbé:
3. Papawu ya:
4. ogungun: † The botanical names for these plants are
yet to be found out by the author.
5. iṣu ìjàngbòn: The reference here is to the frequent
stomach aches caused by some people's eating pounded,
boiled, green plantains
7. This is meant to be taken with a grain of salt.

CHAPTER X.

REPRESENTATIVE EXAMPLES OF
IJALA CHANTS WHOSE BURDEN CONSISTS
OF RANDOM OBSERVATIONS ON LIFE
IN YORUBALAND.

These are examples of those ijala chants which form another sub-division of the additament (àfikún) mentioned at the start of Chapter V of this thesis.

SCUFFLES OFTEN OCCUR.

1. Scuffles often occur when people sing at Ata Ari.
2. Unless you have a bucket with a long strong rope tied to its handle, you cannot have water at Apatẹrẹ.
3. Unless you dig a water-hole of your own, you cannot have water to drink at Ikeeku.
4. Isn't the pond near Ologbongan? Verify this from anyone you see.
5. Verify this, I say, from anyone you see.
6. For a dance, the appropriate dress is an 'agbada'.
7. For a social visit, the appropriate dress is a caftan.
8. The fitting place for a hat is the head, the fitting place for a string of beads is the waist.
9. The hips of a hiking trader on the move are never at ease.
10. A hawker's head is usually bald in the middle.
11. A minstrel's eyes show no signs of any shyness.
12. The hips of a corn-grinder in action
13. Never stay erect.

Ijala by Akinloye AGBARAALE of Iwo.

TÌJÀTÌJÀ L'À Í-KQIRIN.

- * Tìjàtìjà l'à í-kqirin ní Àta Àrí.
 - * B'enia ò gbé doro lówó kò le r'omi pón ní Apateṣere.
 - * Enia ò gbé 'mi^{ní} Ìkèèkú kò le r'omi mu.
- 'Ebí létí Qlógbòngán l'omi ọ́n wà? Ẹni ẹ rí, ẹ bi.
- 5 Ẹni ẹ rí, ẹ tún lọ bèèrè wò -
- Agbádá l'ó yẹ 'jó.
- Kafutáàní l'ó y 'òde.
- Orí l'ó y'ate, ìdí l'ó wá yẹ 'lèkè.
- Ìdí alájàpá kò wá fararọ.
- 10 Tòró l'orí inájà
- Kedere l'ojú akígbe.
- Ìdí alọgí
- Kii dúró lóòró.

14. A pepper-grinder's head does not stay motionless.
15. A drummer drumming trickishly, to catch out his dancer,
16. Is matched by the dancing prospective chief who is not
a fool.
17. A drummer was one day drumming before another man's wife.
18. As he drummed, he peered from the edge of the woman's
wrapper, to catch a glimpse of her
waist beads.
19. As he drummed, he lifted up the edge of the woman's cloth
to look upon the woman's seat.
20. However, by the time he got back to his house,
21. A şeker music man had abducted his wife, so he clasped
his hands together and heaved a long
protracted sigh.

Orí alọta kii gbé 'bìkan.

15 Onílù tí nlù 'lù àmòréwọ.

* En' t'ó máa joyè kii ẹ'òbọ.

Enia tí nlù fún 'yàwó oníyàwó.

Tí hgb' 'etişọ wò ilèkẹ.

Şí 'şọ wò idí.

20 K' óun náà tó dé 'lé.

* Oníşẹkẹrẹ ti gb' 'obínrin rẹ lẹ l'ó bá f'ọwọ rọjọ pòşé
şararararara.

EXPLANATORY NOTES.

1. Àta Àrí: a village about 12 miles from Ibada along the Iwo road.
2. Apateere: a village larger than Ata Ari but very close to it.
3. Ìkèèkú: another village near Ibadan, but along the Qyo road.

The water table is very deep down there and there is no river nearby.

Ògbòngán: a village near Ikeeku.

16. kii s'òbò: 'is not a fool' in the sense that the chief designate has eyes with which to see the drummer's beating hand, and a brain to take control of his feet to move according to the drum beats.
21. sèkèrè: a "juggling" musical instrument; it is a large bottle gourd, dried and empty, with strings of cowries arranged all over its surface; the player simply shakes the sekere rhythmically.

LOCUST BEANS BELONG TO IFA.

1. I say that locust beans belong to Ifa.
2. Roast maize grains belong to Erinle.
3. The authority to forbid people to eat new yam belongs to Oriṣa Oko.
4. To a person reporting an offender to his superior.
5. Belongs the pointed accusing finger.
6. 'I-must-reproach-your-son'.
7. (So says the offended person) who has a long accusing finger.
8. There's no entreaty to prevent it.
9. The sufferer from gonorrhoea
10. Must, as he walks, break wind repeatedly.
11. Repeatedly.
12. I warn you.
13. Don't let them with their foolishness deprive us of our own wisdom.
14. A man earning his living by selling firewood
15. Became rich enough and married a wife.
16. This famine is most severe.
17. The belly has become concave like a cup-calabash.
18. The buttocks have become flat like a raffia tray.
19. The mouth has become leathery.
20. The jaws have become baggy.
21. The children of a foolish man,
22. The children of an ignorant man,
23. Have from the outside of the fence

Ijala by Akinloye AGBARAALE of Iwo.

MO NÍ 'FÁ L'Ó NI 'RÚ.

- * Mo ní 'Fá l'ó ni 'rú.
- * Erinlẹ l'ó l'ẹyan.
- * Òòsà oko l'ó l'èewọ ègbodò.

Afinisùn.

5 L'ó n'ika ẹtọ-ń-tọ.

'Ng.ó b' ọmọ 'ẹ wí'.

Abìkatọ̀ọ̀sìntọ̀ọ̀sin.

Kò ní 'Dákun, Òjó'.

Alátọ̀sí.

10 L'ó ni 'só àsórìn.

Kan-kan-kan.

O ó rí i bí?

Má mà jẹ nwọn ó fí wèrè náà gb'ọgbọn lówọ wa.

Aşégilépá.

15 Ó d' ẹni t'ó l'óbìnrin.

* Ìyàn yíi wá hàn èèmọ.

* Abé d'ahá.

Ìdí d'àtẹ.

Ẹnu d'awọ.

20 Ẹ̀ẹ̀kẹ́ wá d'àpò.

* Ọmọ ẹni tí kò gbọ́n.

Ọmọ ẹni tí kò mọ̀ràn.

Nwọn ti gb'ẹhin ọgbà.

24. Pilfered someone's yams.
25. A shocking incident occurred near Şukuru hamlet.
26. Two sheep were tied to stakes among the bushes by the road side. A son of the baale untied one of the sheep and led it away.
27. It was only after twenty-five pounds had been paid to the owner of the sheep
28. That he agreed not to prosecute the baale's son for theft.

Nwọn wá yọ 'ṣu oníṣu lọ.

25 Èèmọ kan mbẹ l'ónà oko Ẹ̀kúrú.

A s'aguntàn méjì mó 'gbó, ọmọ Onílẹ̀ wá tu' 'kan lọ.

Àf' ìgbà t' owó d'ogórùn ọkẹ.

Ni nwọn tó má p'ọmọ ọ̀n l'ólẹ̀.

EXPLANATORY NOTES.

1. Ifá: the god of divination.
irú: the traditional favourite sacrifice acceptable to the god Ifa. The locust beans are boiled, husked and fried for this offering believed to have been a snack of which Orunmila was very fond in his life-time.
2. Erinlè: a hunter's god. It is said that, before his deification, he was a hunter and that he was accidentally drowned in a river.
3. èèwò: The god Oriṣa Oko is the Farm Deity. The devotees of this god are forbidden by the god to eat new yams until the chief festival in honour of the god has been celebrated to mark the start of the yam harvest.
16. hàn èèmò: literally 'picked extraordinary things'.
- 17-19 The reference is to the leanness of the average citizen during the famine .
- 21-2 The offenders' folly is blamed on their father.

IN BLOWING YOUR NOSE, YOU MUST EXPOSE YOUR TEETH.

1. In blowing your nose, you must expose your teeth.
2. In stooping, one perforce exposes one's seat.
3. In squatting, one appears like a knock-kneed person.
4. It is a dozing person whose mouth becomes awry.
5. In looking back, one twists one's neck.
6. An alderly person applying antimony to the eye-lids,
projects her mouth, turning it into
a shelf.
7. She projects her mouth ludicrously, making it appear
like a shelf.
8. There are many other remarks of this type.
9. Which I'm unwilling now to chant.
10. I now come to my favourite sayings.
11. For a dance, the appropriate dress is an agbada.
12. For a social visit, the appropriate dress is a caftan'.

Song: Pay me a visit!

Pay me a visit!

O Money, pay me a visit!

I'm living in this town.

Refrain: Pay me a visit!

Ijala by Abidemi OOSA of Iwo.

EN'T'YIO FỌN 'KUN IMÚ Á Fẹ 'HÍN.

En't'yio fọn 'kun imú á fẹ 'hín.

Enia t'yio bẹrẹ a fẹ 'dí.

B'a á lóşó, ikún l'à í-mú.

En' t'ó bá ntòògbé l'enu rẹ í-kòdà.

5 B'a á w'ẹhín, a yí 'kà ọrùn.

Àgbà t'ó máa lé tíróò, a té pepe ẹnu.

A té pepe ẹnu pẹ-é-é, a té pepe.

* Ọrọ kan tún mbẹ ní 'hà ibẹ.

* Ogun atiiri ni í-tún í-şe.

10 Mo gbé 'şe èmi dé.

'Agbádá l'ó yẹ 'jó.

Kafitáàni l'ó y'òde.'

Orin: Wá mi wá o!

Wá mi wá o!

Owó, wá mi wá o!

Ní 'lẹ yii n'mo wà.

Ègbè: Wá mi wá!

EXPLANATORY NOTES.

- 8-9 This is an indirect way of skipping obscene remarks.
9. Literally, 'It's a war to which one is reluctant to go'.

FIVE CREATURES IN UNPROFITABLE BUSINESS.

1. Five creatures
2. There were, in Iręsa Town, which engaged themselves in unprofitable business.
3. The wood pecker.
4. He set himself up in business as a carver of mortars.
5. The crab set himself up in business as a producer of edible oil.
6. The toad set himself up in business as a maker of beads.
7. People of my age were eye-witnesses of these happenings.
8. The spider.
9. He set himself up in business as a maker of thread.
10. The awurebe.
11. He set himself up in business as a maker of roads.
12. The woodpecker set himself up in business as a carver of mortars, O citizens of Iręsa.
13. Who would use the woodpecker's mortar for pounding yam?
14. I know no one who would buy the wcrab-made oil for cooking his stew.
15. I pray you, listen to the words of my mouth.
16. Who would buy a string of beads from the toad
17. And put it round the neck of her child? There's no one I know.
18. Who would pay tolls to the awurebe and use his roads?
19. Who would pound yams in the woodpecker's mortar, in the town of my fathers?

Ijala by Akinloye AGBARAALE of Iwo.

OHUN MÁRŨN NI Í-Ş 'ÒWÒ TÍ KÒ PÉ

Ohun márŭn.

Ni í-ş'òwò tí kò pé n'nú ilé Irẹ̀sà.

Àkókó.

Ó sọ p'oun lè gbé 'dó.

5 Alákàn sọ p'oun lè ş'epo.

Ọ̀pọ̀lọ sọ p'oun lè dà 'lẹ̀kẹ̀.

Ojú irú ẹnì wọ̀nyí nàà ni.

Alá-ń -takùn.

Ó sọ p'oun lè dà 'wú.

* 10 Àwùrẹ̀be.

Ó l' oun lè là 'nà.

Àkókó sọ p'oun ó gbé 'dó, ará Irẹ̀sà.

Taa n'íó f'odó àkókó gún 'yán, gbogbo jànmọ̀ọ̀ wa?

Ng ò r'ẹ̀ni t' yio f'epo alákàn se'bẹ̀.

15 Ẹ wá máa gbọ 'rọ ẹnu mi.

Taa l'ó jẹ mú ẹ̀ ilẹ̀kẹ̀ ọ̀pọ̀lọ.

T'ó jẹ fi sí ọmọ rẹ l' ọ̀rùn?

Ng ò r' ẹ̀n't'yio wú 'bodè f'áwùrẹ̀be.

Taa n' íó f'odó àkókó gún 'yán n'nú ilé àwọ̀n baba mi?

EXPLANATORY NOTES.

10. àwùrèbe: an insect which is like the black ant; swarms of awurebe move about like a mighty army in very close formation.

Instead of the awurebe and his road-making business, an alternative version of this ijala piece features the dung-beetle (yímiyími) and his soap-making activity.

A DOG ATE KOLANUTS ON LAMUYAN FARM.

1. A dog ate some kolanuts on Lamuyan farm.
2. And a sheep bleated continually on Isero farm.
3. A horse had not yet died.
4. People kept begging for its bones while it was still
alive.
5. A sheep there was
6. Which ate somebody's foodstuffs in a hut.
7. Therefore its owner was fined one pound.
8. The sheep had eaten okro vegetable pods.
9. Money paid to the plaintiff.
10. Was eighteen pence.
11. Money paid to witnesses.
12. Was **three** shillings and sixpence.
13. Subsequently, the animal's feet were attacked by the
disease called yan-an-ni.
14. As you can guess, European medicines
15. Such as green sulphur,
16. Such as gun powder mixed with green sulphur and lapalapa
juice,
17. And such as pure gun powder, were applied to the feet of
the sheep.
18. After expenses on the sheep's treatment had totalled
seven crowns,
19. The sheep died.
20. Then the sheep's carcass was sold for eighteen pence.
21. Verify this story from anyone you see.
22. This chant was taught to me by an elderly relative of
mine.

Ijala by Abidemi OOSA of Iwo.

AJÁ J'OBÌ N' LÁMÚYAN.

Ajá j'obì n' Lámúyan.

* Àgùntàn kan sì òkè lóri oko Ìserò.

Èşin kò ì wó.

Nwọn ntọrọ eegun rẹ láàyè.

5 Àgùntàn kan ni.

T'ó wá jalè l'ábà.

* Ni 'ón bá t'olówó rẹ ní pọ̀n-un kan.

Ilá l'ó jẹ.

Ìjẹwọ ọlóràn.

10 Ó jẹ 'gbaata.

Owó ẹlẹ́rǐ.

Ó jẹ 'gbaaje.

* Yán-àn-ní wá m'ẹran ọ̀n l'ẹsẹ.

O ò rí i bí? Oògùn èèbó.

15 Bíi sù-ná-dàrè.

Bíi bùlára

Bíi ẹ̀tù ibọ̀n.

Ìgbà t'ó wá d'ọ̀lókẹ́mẹ́jẹ.

Ọ̀n l'ẹran wá kú.

20 Ni'ón wá t'òku ẹran ọ̀n l'ẹgbaata

Èni ẹ rí, ẹ bi.

Orin baba mi kan ni.

23. Chief Asipa in the town.
24. Brave hero on the forest farm.
25. Qdēbōde whose gun was a very thick steel tube.
26. Offspring of He who forges brass.
27. Without demanding any wages for his labour.
28. Offspring of He who seizes the sacrificial broken-yam
food of another man but does not give
it away as alms.
29. Join me in chanting a salute to him, the person thus
alluded to: 'The tortoise crawls even
in its adulthood'.

Aṣípa ilé.

Ìyànjú ègi.

25 Ọdẹbòdé alájàjẹibọn.

Ọmọ Aṣúde.

Má gb'ọyà.

* Ọmọ Agbèwóeléwǒmáfitọrẹfálágbe.

Pè é 'ún mi, bẹẹ ni í-jé, ọmọ 'Ahun-lọ-rée-rákòrò-àgbà'.

EXPLANATORY NOTES.

2. The sheep had been stolen.
7. t'olówó rẹ = 'ta olówó rẹ ní itajẹ', that is, 'fined the owner'.
13. Yán-àn-ní: a disease like 'jiggers' on the goat's hoofs.

A WOMAN CAUSED W WAR.

1. It was, of all people a woman, who caused a war in the town of Qja, son of Ogun, Aaye Imoru.
2. Qja, son of Ogun, Aaye Imoru, offspring of He who had a legacy of fine brass bars.
3. If you were as wealthy as Qja,
4. You could not be as wise as Qja in using your wealth.
5. If you had rich cloths like Qja,
6. You could not wear them as stylishly as Qja.
7. If you owned houses like Qja,
8. You could not polish the floors like Qja.
9. If you had many wives like Qja,
10. You could not take good eare of them as Qja would.
11. If you took good care of them as Qja did,
12. You could not love them as Qja did.
13. I will speak about Qja, son of Ogun, Aaye Imoru.
14. A man thus alluded to: Five playfully burns down a house,
15. A cudgel hummingly climbs up a white-star apple tree.
16. If it does not merely pluck down some leaves from the tree, it will pluck down some fruits.
17. Lagun-eji of Benin connections, 'A rearer of kids doesn't dread the kite'.
18. I will say more upon this theme.

Ijala by Akinloye Agbaraale of Iwo.

OBÌNRINBÌNRÌN L'Ó JÉ K'ÓGUN Ó JÀ.

⇒ Obìnrinbìnrìn l'ó jé k'ógun ó jà 'lé Ọjàmògún Aaye Ìmórù.
Ọjàmògún Aaye Ìmórù, 'mọ Ajílépínrín idẹ.

B'ò bá l'owó bí Ọjà.

O ò lè mọ iná 'ẹ bí Ọjà.

5 L' 'aṣọ bí Ọjà.

O ò lè mọ í-lò bí Ọjà.

Bí o ní 'lé bí Ọjà.

O ò lè mọ í-pa bí Ọjà.

Bí o l' 'aya bí Ọjà.

10 O ò lè mọ í-kẹ bí Ọjà.

Bí o mọ í-kẹ bí Ọjà.

O ò lè mọ í-lò bí Ọjà.

Ng ó re 'lé Ọjàmògún Aaye Ìmórù.

Ọmọ iná ẹe bí iré, ó kun 'lé.

15 Pó-n-póro ẹe bí iràn gh ọsàn.

Èyí tí kò b' 'ewé orí rẹ, a gb'èso lówọ igi.

Lágún èjì Ìbíní, ọlómọẹran ò díjì àwòdì.

Ng ó lọ l'ónà ibẹun ná.

EXPLANATORY NOTES.

28. má fi toṛẹ: It was taboo to take outside the shrine any of the food prepared for the god Ogun or the god Oro.

WHEN A WOMAN IS AFTER INFIDELITY.

1. When a woman intends to commit infidelity, I know what she usually does.
2. She would with a piece of clãth cover her private parts.
3. After committing the disreputable act,
4. She would then say she has been a victim of ignominious circumstance.
5. When a woman intends to commit infidelity, I know what she usually does.
6. She would roll up her shawl into a ball,
7. And say she's going to her mother's house.
8. When her husband has risen early in the morning,
- ,9. And is ready to go to work,
10. She would say: 'O my husband, I'm anxious to go to my mother's house.'
11. But really her proposed visit is to her lover's house.
12. When a woman intends to commit infidelity, I know what she usually does.
13. A disloyal oriša devotee usually lacks prosperity and wears under-size clothing.
14. Your corruption is more lethal than a gun.
15. You were voted into the office of Treasurer, you kept no account.

Song: Sudden death shall not enter our fold.

Sudden death shall not enter our fold.

Be it our Christiannfold or our Hunters' fold.

Refrain: Sudden death shall not enter our fold.

Song: Be it our Moslem fold or our Hunters' fold.

Refrain: Sudden death shall not enter our fold.

Ijala by Adegoke ANJOLA-IYA of Aawẹ
near Qyọ.

B'OBÌNRIN BÀ MÁÁ D'N'EKĚ WÒ.

B'òbìnrin bá máá d'n'ekě wò, mo mọ 'un t'ó máá ẹ.

* Nwọn a m'áşọ pénpé, nwọn a fi bò gúlútú.

Tí nwọn bá ş'èmmọ tán.

* Nwọn a l'èmmọ ş'àwọn.

5 B'òbìnrin bá máá d'n'ekě wò, mo mọ 'un t'ó máá ẹ.

Nwọn a ká 'borùn rúgúdú o.

Nwọn a l' áwọn nre 'lé iyá àwọn ni.

'Gbà t'ókùnrin bá ti jí l'àárọ kùtù.

T'ó bá nre 'bi 'şẹ.

10 A ní: ' 'Wọ ọkọ mi, mo mà fẹ re' lé iyá mi.'

Àmọ ilé àlè l'ó nlo.

B'òbìnrin bá máá d'n'ekě wò, mo ti mọ 'un t' íó ẹ.

Èké olóòşà abàlàpénpé o.

Èké ọwọ rẹ jù 'bọn lọ.

Nwọn fi ọ j'oyè Akápò, o ò l' 'akǎuntì.

Orin: Àlùbá kò ní w'ẹgbé wa.

Àlùbá kò ní w'ẹgbé wa.

Àt'ẹgbé Onígbàgbọ àt'ẹgbé Ọdẹ.

Ègbé: Àlùbá kò ní w' ẹgbé wa.

Orin: Àt'ẹgbé Onímàlẹ àt'ẹgbé Ọdẹ.

Ègbé: Àlùbá kò ní w'ẹgbé wa.

EXPLANATORY NOTES.

1. ogun: This was a civil war which ended in the desertion of the town of Qja near Orile Owu.
Òiàmògún = Òjà ọmọ Ògún. 'Òjà' was a military title for a Captain in the army.
31. elénìní: 'cause of someone's downfall'.
32. àìùlé Òwu: same as Bùdó Ègbá between Ogbomọṣọ and Old Qyọ (Qyọ Ile).

ONE ODD THOUGHT AFTER ANOTHER.

1. A Hausa man raided the leaves of my Phrynium plants and muufulu disease destroyed his animals
2. When one's job is to hunt elephants, one usually stocks medicinal charms for miraculous flight.
3. Whosoever takes to buffalo-hunting, usually stocks medicinal charms for invisibility.
4. A person hunting the river hog is never careless of his shanks.
5. Anyone who stands in the path of an approaching train will be knocked down and under by the train.
6. A goat's stubborn behaviour is perforce limited to its tether's reach.
7. A rail-train's impertinence is confined to the rail track.
8. If it is extended beyond the track, the train will suffer disgrace.
9. The indulgence enjoyed by a newly-married wife is her prerogative only within her husband's house.
10. The newly-married wife who goes a-begging for some peppermints
11. Will surely beg for something else besides.
12. You may verify this from anyone you like.
13. In our area recently, somethings newsworthy happened on a farm.
14. A damnable rogue set out on a farm-raiding trip and took his wife along. The master weeps for his iwofa has stolen his maize cobs, as the husband dug out yams, the wife cut down plantain clusters.
15. As the husband was hunting in the forest, his wife was hunting in the town.
16. As with ease the man was killing the forest duikers, his wife was killing human beings.

Ijala by Olagoke AJAO of Ibadan.

IWEUNDERE.

Gàmbàrí já mi l'éwé, múufúlèwú sì kó o l'èran lẹ
B'ènia bá nşode erin, a tọjú egbé.

Eniyòówù tí nşode efòn a tọjú àjàbò.

Eni tí nşode túùkú kii şàfira ojúgun.

5 En't'ó dúró de rélùwé, orí rẹ n' íó gbà lẹ.

Sògúnşògún ewùrẹ, oríşo rẹ n'íó mọ.

Àgbéré rélùwé ọ j'ojú-irin lẹ.

B'ó bá j'ojú-irin lẹ, àbùkù n'íó mà kàn.

Sògúnşògún ìyàwó àşèşègbé, ilé ọkọ rẹ n'íó mọ.

10 Ìyàwó àşèşègbé tí ntọrọ tirébò.

Yio tún tọrọ oun mií sí i.

Eni o rí o lẹ rẹ í-tẹ̀ẹ̀sì ọrọ wò.

Ọrọ kan şe bí ọrọ lórí oko àdúgbò wa.

Olóríburúkú nr'oko olè, ó m'òhìnrin lẹ, olówó nsunkún,
iwọfa ji'gbado ya, ọkọ nwa'su, obinrin
nşà 'gẹde.

Fàà b'ọkọ ti np'etu, l'obìnrin npa 'nia.

17. If you hear of a man having concubines and contracting gonorrhoea,
18. Pass no judgement, apportion no blame to him; a man is free to protect his wife with
19. whatever medicine he fancies.
19. There was a terrific death at Abaa; the corpse was buried with its penis but without the testicles.
20. O sexual immorality which leads to a corpse having only the penis,
21. Without the testicles.
22. It's for killing a duiker that we usually prepare a hiding spot in the forest, it's for killing a cane-rat that we usually prepare a hiding spot in the bush.
23. Citizens of Abaa locality prepared a hiding spot for sexual intercourse in Gbaungi Bush.
24. Don't say you heard all this from me Alare-ode,
25. A chanter of Ogun chants, whose prestige is raised by his rivals performances.
26. Of some people's lack of self-respect, strong drinks are the cause, for some people's lack of self-respect raffia-wine is to blame.
27. Gluttony is the cause of some people's lack of self-respect.
28. Going to bed with the wrong woman.
29. Starts off some people's lack of self-respect.
30. The snuff-taking habit makes a man in trouble to appear unworried.
31. It's the python that the Ologun carry about.
32. An Ologun who carries up a night adder is looking for trouble.
33. When the Iya Ologun died at Alafara, her snake suffered much harassment.

Ọkùnrin t'ó ný 'àlè, t'ó k'átòsí, t'ó kó ẹlẹwúru pẹyọ ẹdà
 Ẹ má dájọ, ẹ má bìn ú l' ẹbi, ohun t'ó wu'ni l'a í-fi
 i-sọ 'binrin ẹni.

Apatapitì ọfọ kan sẹ l'Àbàá, okó h'nwọn rí sin, nwọn ò
 r'ẹpon sin.

20 Iṣe-n-ṣe ti 'on fi í-r' 'okó wọn.

Tí nwọn ii r'ẹpon wọn.

* Ẹtu l'a í-ṣe 'gbá 'lẹ' fún, ọyà l'a í-ṣe 'gbá'lẹ' dè.

Ará ọnà Àbàá sẹ 'gbá'lẹ' f' 'obinrin ní 'Gbó Gbaungi.

25 Oníwòrò-Ògún tí í-f'ẹgbé rẹ jẹnà.

Ọtí ò jẹ kí ọmọ ẹlòmíì ọ 'ra, ọgòrò ò jẹ kí ọmọ ẹlòmíì
 ọ 'ra.

K'á jẹ'un tí kò tọ ò jẹ kí ọmọ ẹlòmíì ọ 'ra.

K'á gb'obinrin tí ò tọ sùn.

Kò jẹ kí ọm'ẹlòmíì ọ 'ra.

30 Aásàà ò jẹ á m'eni ọrò ndùn.

Mónámóná l'Ológún máa í-gbé.

Ológún t'ó gbé pamólẹ nwa 'yọnu.

Ìyá Ológún kú l' Áláfára, ojú ejò rí màbo.

34. It's only in small streams that the crab can swim.
35. In a river proper, the crab would be swept downstream.
36. A couple of terrible creatures are approaching; keep close
to each other in a body.
37. Let each person take good care of himself, for the god
Oro is about to throw stones.
38. No peril shall befall ~~me~~ in all my affairs.
39. I give my greetings to all the inmates of this house;
Not one of them do I bear malice to -
40. And the military officers and the common soldiers and all
the six senators.
41. Right you are now.

Odò kékèké l'alákàn gbé lè fọ 'po.

35 B' 'odò bá d'àgàdà-n-gbá tán, odò a gb'alákàn lẹ.

Kiní kan mbá kiní kan bọ, ẹ f' ara nyín mọ 'ra.

Olórí k'ó di 'rí rẹ mú, Orò yio sọ 'kò.

Kò ní s'ewu l'ọrọ tẹmi.

Gbogbo 'lé n'mo kí, ng ò l' ólódì kan.

40 Tẹsótẹsọ, tológuntológun, tàgbààgbàibẹ mẹfẹẹfà.

O jàre o.

IN THE DAYS OF YORE.

1. Aye, in the days of yore,
2. Long, long ago, in very truth,
3. InIn those early times,
4. Ajibola was the hunter-founder of Ago Owu in those
pristine days.
5. He was a hunter using charms without shooting with a gun
6. He was succeeded as the head chief by Òríṣíṣítaṣíṣí.
7. After whom followed Òríṣíṣítaṣíṣí.
8. My sire who begat Kujengrade
9. Was the one who brought an elephant as a sacrifice to the
Qṣun at Oṣogbo.
10. Olubẹbẹki was the one who brought an elephant as a
sacrifice to the Qṣun at Ikire.
11. Even if you regularly join Ewu for a meal,
12. Even if you regularly join Ewu for a drink,
13. Ewu will never show you the short cuts into Ikire Town.

Ijala by Alawode OGUNOWE of Owu,
Abẹokuta.

NÍ 'GBÀ LAILAI.

EE, nígbàun-gbàun.

Lailai gidi gan-an.

Télètélè - tẹlẹrí.

Ajibólá l'ó kọ ọdẹ w' Àgọ Òwu níjoun.

5 Ọdẹ enia ni í-še, kii yín 'bọn.

Òríṣíṣítaṣíṣi gor' oyè lẹhìn wọn.

Òríṣíṣítaṣíṣi òun l'ó gor' 'oyè lẹhìn wọn.

Baba mi t'ó bí Kújẹngrádé.

Òun l'ó m' érin wá b' Ọṣun Ọṣogbo.

10 Olúbẹbẹkí, òun l'ó m' érin wá b' Ọṣun Ìkirè.

A ii b' Éwú jẹ.

A ii b' Éwu mu.

Ewú ọ jẹ f'ọnà ẹbùrú Ilé Ìkirè han 'ni.

ONLY THE BEST HUNTERS.

1. Only the best hunters -
2. It's the best hunters who have bush meat roasting before their kitchen fire.
3. It's the farm-domiciled farmers who have yams in the month of May.
4. I am Ogundiran Adeagbo, son of the Hunter's President.
5. It's the hunter-officiants of vast experience who give the really delightful performances.
6. When the animal dies, it becomes *a carcass*.
7. We ceremoniously broadcast the news in town.
8. Then we rend a palm branch into fronds.
9. And then we start ceremoniously to convey the carcass to the hamlet.
10. And, having dragged the carcass to the hamlet,
11. We burst into songs pleasing to Ogun.

Song: Let us say, 'Ogun, don't punish us.

'Ò gún, don't punish us'.

Refrain: O god of fate, don't mock at us.

Ogun, don't punish us.

Ijala by Ogundiran ADEAGBO of Aba
Qlqode near Ibadan.

ÀF' QDE T'Ó T' QDE.

Àf'qde t'ó t' qde.

Qde t'ó t'qde ni í-l' éran lójú iná.

Ìjòkùn àgbè ni í-ní 'şu l'óşù Agà.

Ògúndiran Adéagbo ọmọ Qlqode.

5 Àgbàlagbà ìşorò ni í-şorò t'ó dùn.

B'èran bá kú, ó d'èran a şigbofà.

À kókè rè wá 'nú ilé.

L'a á wá fa mọ̀ríwo ya.

L'a á bá sì wá fi 'gi şe Ògún èran ọ̀un wá 'bà.

10 T'a bá sì wọ̀ èran ọ̀un d' 'abà.

L'a á wá f'orin Ògún náà sí i.

Orin: K'á máa pé, 'Ògún, má fiyàjẹ 'ni o.

'Ògún, má fiyàjẹ 'ni'.

Egbè: Orí, má fi wá şèsín o.

Ògún, má fiyàjẹ 'ni.

'I SHALL QUIT'

1. 'I shall quit.
2. 'I shall quit, I say.'
3. This is what a woman says to threaten her husband.
4. The husband retorts, 'I dare you to quit, if you can.
'When you've gone, I will marry and
bring to my house another wife'.
5. Thus the man threatens the woman.
6. 'O my husband, when you die I will die with you'. You
may be sure she's still feeding in
the husband's house.
7. She would say that the grave pit is not for two,
8. And that, otherwise, she would have gone with her husband
to heaven.
9. It is all sheer hypocrisy on the woman's part.
10. You may be sure, she's still feeding in the husband's
house.
11. No sooner is the husband dead than this Touhg Lady goes
over to another man.
12. This is just a morsel quickly eaten by me now to ward off,
tomorrow, all aches from my chest.
13. Let me now chant a salute to the Iji Alogbo Lineage.
associated with leopards in matted
14. Greetings to you! undergrowths.
15. Iji Alogbo, person associated with the leopard that lurks
maliciously in the matted undergrowth.
- 16.
17. In the chants on this theme,
18. Very many are the verses, as numerous as the warriors
of Dahomey.
19. I'll tell you what.
20. Things were downright unpleasant at the time of the
Adubi War.

Ijala by Abudu LASISI of Owu, Abeokuta.

'NG Ó LỌ'

9 'Ng ó lọ.

'Ng ó lọ ọ'.

L'obìnrin fi í-j' ọkọ 'ẹ láiyàn.

Ọkọ a ní, 'Bí o bá lẹ lọ, kí o máa lọ; ìgbà tí o bá lọ
tan, ng o fẹ 'mii sinu ile'.

5 Òun l'ọkùnrin fi í-dẹrùb'obìnrin.

'Ọkọ kú, ng bá ọ kú' - Ó sì nńíjẹ lódò ọkùnrin ni.

A ní kòtò òkú kò gb' elèjì.

Òun í-bá ti b'ọkọ òun r'ọrun.

Èkún èké ni l' áiyà obìnrin.

10 Ó sì nńíjẹ lódò ọkùnrin ni.

Ọkọ kò ní tíi kú tán, Jagun a b'élòmíi lọ.

Mo f'èyiini ş' òkèlè bù wéré, k'áiyà má ba dùn m'lọla ni.

Kí ng wá re'lé Ìjì Àlògbó ọm'ẹkún ni'bà.

Ọ kú o!

15 Ìjì Àlògbó ọm'ẹkún tí í-gb' ábẹ ibà şoro.

Nwọn ìí bí'mọ ní 'Gbětì, ọmọ Ọlọyémuvin.

T'emi bá ńlọ lónà ibẹun.

Pelemọmọ l'orin rí bí ogun ilú Idàhòmì.

O ò rí i dan?

20 Ọrọ ò dùn ní 'gbà ogun t' Àdùbí.

21. It was only a towel I had on, when I ran into the bush.
I had no clothing at all on my body proper.
22. Those tree,
23. Those trees that were eye-witnesses of the war, immediately shed their leaves.
24. Those palms that beheld it covered their stems with downcast branches.
25. People of my age remember the catastrophe.
26. Extraordinary things of various sorts my eyes have seen, for instance, a civet-cat uttering curses before which a forest genet retreats.
27. A person who dies of food poisoning from a cassava meal
28. Proceeds to the glutton's grotto in heaven above.
29. A person who dies of jiggers proceeds to the insects corner in heaven.
30. Anyone who has survived a smallpox attack usually drapes himself in leopard skin.
31. King and lord of earth,
32. I pay my respects to you before I start to perform.
33. My respects to you,
34. O twins worthy to be greeted.
35. Miserably tiny
36. In the co-wife's judgement.
37. Two bouncing babies
38. In their mother's appraisal.
39. If I had twins, I would be very glad.
40. Twins don't choose already-wealthy parents.
41. With both legs,
42. They jump into the home of a tattered housewife.

Táwènú şá ni mo sán wò'gbé, ng ò sì f'aşo kan mú ara.
Igi.

Igi t'ó şojú 'ẹ wó 'wé.

Ọpẹ náà t'ó şojú 'ẹ dá 'mò bo 'ra.

25 Şojú irú wa yii náà ni.

Bí èmmò rí, bí èmmò rí, ojú mi rí nkan, akátá nşépè,
jakumọ nsa sehin.

Ẹni gbágúdá pa.

Ćun l'ó r' ọrun ọjẹun.

Enia tí jìgá bá pa l'ó r'ọrun kòkòrò.

30 Ẹni şòpònná bá pa, tí kò bá kú, a f'awọ àmòtẹkùn bora.
Ọbalúaiyé.

Mo ríbà lódò rẹ ng tó m' éré şe.
Ìbà.

Èjìrẹ Ọílàkí.

35 Wínniwínni

Lójú orogún.

Èjì wòrò

Lójú iyá rẹ.

Ng bá bí, ng bá yò.

40 Ọmọ kọ'lé aláşo.

Ò f'ẹsẹ méjèèjì.

Bẹ sí'lé aláķísà sọlú

43. Subsequently they change their rags-wearing mother into
a woman having two hundred suits.
44. 'If you abuse me, I go with you to your house.
45. 'But if you recite a salute to me, I part company with
you'.
46. Babes whose arrival fills the house with visitors
47. And fills the corridor with parcels of gifts.
48. Performers of feats, feats enough and to spare.
49. Twins are always outstanding among their age-group.
50. They are gentlemen or ladies who, on reaching the market,
51. Walk confidently and at ease,
52. Unlike the bedraggled humpkin who walks nervously and
fearfully.
53. The nervous humpkin
54. Is usually the porter who carries the gentleman's baggage
to his house.
55. At crack of dawn, domestic sweepers sweep the floor.
56. Twins
57. Twin monkeys, I mean, sweep clean their tree-top homes.
58. The Colobus Monkey invited me to follow him to the forest.
I went with him to the forest.
59. When the Colobus invited me to the savannah, I went with
him to the parkland fields.
60. Then the Colobus invited me to Ejirẹ and I scurried off
from him.
61. I didn't know in good time
62. That Ejirẹ was not far off.
63. I should have gone with the Colobus to Ejirẹ and
discovered what business the Colobus
had there.

Nwón s' alá'kísà d' onígba-aşo.

'Bú mi, kí ng bá o dé 'lé.

45 'Wá kí mí, ng padà lèhìn rẹ.'

Ò-dé-kí'lé-kún.

Ò-kún-òòdè-terùterù.

Alàrà 'gbà-'yà dá'.

Nwón yọ n'nú egbé şaraşara.

50 Afínjú wọ 'jà.

Nwón rìn gbẹundẹkẹ.

Ọbùn wọ ọjà pa şiàşìà.

Ọbùn şiàşìà.

N' íó r'ẹrù afínjú wọ 'nú ilé.

55 Àtètèjì, onílẹ gbá 'lẹ.

Ẹdunjọbí.

Ẹdun a gbá 'rí igi réferéfe.

Ẹdun ní ng kálo sínú igbó, mo b' Ẹdun dé 'nú igbó.

Ìgbà tí Ẹdun ní ng kár 'òdàn, mo r'òdàn.

60 Ẹdun ní ng kár' Èjìré, mo sọ padà lèhìn Ẹdun.

Ng ò tètè mò

Pé Èjìré kò jìn.

Ng bá b'Ẹdun dé Èjìré, mà m'ohun Ẹdun ñlọ şe.

64. Igefe, the Sullen One, selling assorted things on raffia trays, Chief among children.
65. Whoever, hasn't experienced any suffering in life, let him beget twin babes.
66. After Kèhinde's departure,
67. Taiwo follows suit.
68. The parents then procure carved images of twins and call these 'gods'.
69. Should a dog happen to enter the house, they wouldn't be able to drive it away.
70. Should a goat happen to enter the house, they wouldn't be able to drive it off.
71. The eyes of a carved image ooze no water
72. Nor do they ooze blood.
73. The eyes of a carved image are as motionless as those of the karo insects in the river.

Song: Today, we fellow-hunters are met together.

We are met together.

The cats have met the leopard cubs.

Refrain: We colleagues are together met.

74. Yes, thus we're met together today,
75. A man carrying a cross-bow.
76. Meets a man holding a cudgel.
77. Fellow hunters are today assembled together, their meeting will not quickly end.
78. A hunter who shoots but misses a duiker has thrown away a chance of getting the skin for an afere drum.
79. A hunter who shoots but misses a bush goat has lost the skin for an agba drum.
80. A hunter who shoots but misses the yellow-backed duiker has made the greatest mistake of all.

Ìgèfè Olúúndù, Apàtẹ, Erelú ọmọ.

65 Enia tí kò jìyà rí, k'ó lọ bí 'bejì l'ọmọ.

Bí Kẹhìndé bá lọ tán.

Táíwò oun a lọ.

Nwọn a wá yá 'gi jọ, nwọn a pè é l'óòṣà.

Ajá ì-bá wọ'lé, nwọn kò ní lè lé e.

70 Ẹrañ ì-bá wọ'lé, nwọn kò ní lè lé e.

Ojú àwòrán ọ̀ ọ̀mí.

Bẹ̀ẹ̀ ní kò ẹ̀jẹ̀

Ojú àwòrán tí dá'lẹ̀, ọ̀ tó kàro nínú omi.

Orin: Àwa ara wa tí rí'ra wa lóní.

A Àwa ara wa tí rí 'ra wa.

Àmọ́sá ológìnní r' ọmọ ẹkùn.

Egbe: Àwa ara wa rí 'ra wa.

Ẹn, a rí' ra lóní nù-un.

75 Alákàtá-ńpó

T'ó pàdé alágijà lónà.

Ọdẹ r' ọdẹ lóní, ọ̀ k' àtimáalọ.

Ọdẹ t'ó sé ẹtu l'ó f'awọ aféré ẹré.

Èyí t'ó sé ẹkírí jù awọ àgbá nù.

80 Ọdẹ t'ó sé gídìgídì l'ó ẹ̀'àsìṣe jù.

I GREET YOU BY-STANDERS.

1. I greet you by-standers, standing as you are.
2. I greet you crouching folk, crouching as you are,
3. And those of you who are stooping.
4. I thank you all for coming to attend a performance by me,
Son of the Sire of Eripa.
5. I now have a divination story to tell you.
6. A certain odu pattern has appeared on the divining board.
7. Won't you ask me
8. What specific type of odu it is?
9. It was the oracular sign and pronouncement for the seller
of eight hundred amala loaves
10. Who desired to have eight hundred children of her loins.
11. She went to the King^{of} Ara Town in quest of sons and
daughters, but she found none there.
12. She went to the King of IJero in his palace lounge
13. Yet she found none there.
14. Then she was advised to buy the things necessary for
sacrifice.
15. And she was told to make the sacrifice.
16. She offered in sacrifice ten elephant-grass shrubs.
17. Ten bananas.
18. She offered in sacrifice,
19. Ten house rats
20. She offered in sacrifice.
21. I now declare: "The pillars in your house shall remain
firmly rooted.
22. The pregnant women in your house shall safely be
delivered.

Ijala by Raji Adeagbo OGUNDIRAN of
Eripa.

E KÚ IDÚRÓ O.

Eni t'ó dúró, ẹ kú idúró o.

Eni t'ó bẹrẹ, ẹ mà kú ibẹrẹ.

Àbẹrẹmájàkó.

Ẹ kú àbáwòran ọmọ Baba l' Eripa.

5 Ifá kan wá dé.

Odù kan wá g'ìn'àtẹ.

Ẹ ẹ bi mí?

Ẹ pé 'rú Ifá kínni.

Ó dífá fún Ẹlẹgbẹrinàmọlà.

10 T' yio fẹ ẹgbẹrin ọmọ.

Ó w' ọmọ lọ 'lé Alará, bẹẹ ni kò kọ rí.

Ó lọ ilé Ajerò.

Bẹẹ ni kò kọ rí.

Nwọn wá ní k'ó k' ẹbọ.

15 Nwọn ní k'ó wá rúbọ.

Ó wá rú eèsún mewa l' ẹbọ.

Ọgèdè wẹrẹ mewa.

Ó rú l' ẹbọ.

Èkúté ilé mewa

20 Ó rú l' ẹbọ.

Mo wá sọ báyii pé: 'Ọpó ilé yio fi 'rìn mó 'lẹ.

Aboyún ilé a bí tibitire.

23. All the barren women shall become nursing mothers'.
24. Such was the oracular sign and pronouncement for a
certain fat barren woman,
25. Who lived in the Cool Cradle of Ife Town,
26. And who continually shed tears in longing for a child.
27. The elephant-grass shrubs duly landed in the sacrifice.
28. The domestic rats also landed there.
29. In compliance with the oracular sign and pronouncement ~~for~~
the fat barren ~~woman~~ who lived in the
Cool Cradle of Ife Town,
30. Who continually shed tears in longing for a child.
31. She, and all other like her, subsequently became nursing
mothers.
32. All of us shall be come parents,
33. Rearing the fruit of our loins.
34. Will you, or won't you, join in singing the refrain of a
song by the offspring of He who
everyday, on waking up, spoke to
medicinal charms.

Song: Everybody, please rejoice with me.

Please rejoice with me.

Refrain: Fervently we rejoice.

With the parents of a pretty new-born child.

Gbogbo àgàn yio t'owó àlà bọ 'sùn.

Ó wá dífá fún àgàn kan rẹrẹ.

25 Tí mbẹ 1' Ótù Ifẹ.

Tí nf'omi ojú s' ògbéré ọmọ.

Eèsún ilé wá f'orí lù gbàgà.

Eku ilé wá f' orí lùgbòngàn.

Ó dífá fún àgàn kan rẹrẹ tí mbẹ 1' Ótù Ifẹ.

30 Tí nf'omi ojú s'ògbéré ọmọ.

Gbogbo wọn wá rí bí.

Gbogbo wa yio rí bí.

A á rí wò.

Ẹ ẹ gbe 'rin, àbí ẹ ẹ gbe'rin ọmọ Ajíbóògùnsòrọ.

Orin: Gbogbo aiyé, k' ẹ máa bá mi yò o.

K'ẹ máa bá mi yò.

Egbè: Sẹẹsẹ 1'a ó yò f' ọlómọ.

Sẹẹsẹ.

IT'S NOT WITHOUT REASON.

1. It's not without reason that I've come to this place to chant.
2. There is a cause.
3. It's not without reason I'm imitating Kodeede.
4. Against Kodeede ~~no~~ one ever argued a suit successfully.
5. Whether at home or on the farm, it's not without reason, that we hear a sound as of something heavy falling down.
6. For if it's not a ~~palm~~-fruits regume, you may be sure, It is the palm-fruit harvester himself.
7. The police custody-cell is no one's home.
8. If you see someone passing the night in custody,
9. Know that the person must have broken a government law.
10. May be by stealing
11. Or by *irregular conduct*.
12. A race across a field of sharp spear grass is not without a cause.
13. If the runner is not after something, something is after the runner.
14. There's something responsible for some bride's stiff-necked posture as she walks to the bridegroom's house.
15. Either she's already pregnant by another man,
16. Or she knows she has been deflowered by another man,
17. Whereas her breasts are breasts of arrogance.
18. No parents lacking surviving twins or twin among their children would name a child of theirs 'Idowu'.
19. No parents who have never lost a child in infancy would name a child of theirs 'Taanmomo'.

Ijala by Adeniran Adejori of Gbongan.

KÒ DÉÉDÉ.

Kò déédé mo dé 'lẹ̀ yii wá kọrin.

Ó ní b'ó ti ẹ̀.

Kò déédé mo k'áṣà Kò-déédé.

Enia ii bá Kòdéédé rojọ̀ pọ̀ k'ó má jàre.

5 Bí ó ẹ̀ 'lé, bí ó ẹ̀'oko, enia kii ẹ̀ déédé gbọ́ fiirigbì
lọrun ọpẹ.

Torí bí kii bá ẹ̀'odi ẹ̀yìn, ẹ̀ mọ̀ p'akọpẹ gan-an ni.

Àtímọ́lé ọba kii ẹ̀'òdẹ enia.

Bí ẹ̀ bá r'enia t'ó bá sun 'nú àtímọ́lé.

Ẹ̀ni ọ̀n ẹ̀ ẹ̀ 'jọba ni.

10 Bí kò bá jalẹ.

Ó dá 'ràn ọba ni.

À nsáre lọ n'nú ẹ̀kan kii ẹ̀ lásán.

B'enia ò bá máa lé nkan, nkan nlẹ́ 'lúwarẹ.

Ó ní b'ó ti jẹ, iyàwó tíngb' ọ̀rùn kọkọ lọ 'lé ọkọ .

15 Bí ò bá gb' 'oyún wọ 'lé ọkọ.

A mọ̀ p'oun ababétépepepe.

B'ó bá ẹ̀ l'ómú fújà l'aiyà.

Enia tí kò bí' mọ̀ méjì kò lẹ̀ sọ 'Dòwú.

Ẹ̀n'tí kò bí 'mọ̀ kú ò gbọdọ̀ sọ 'mọ̀ ní Taańmọmọ.

20. Unless you've lived in Lagos for some time, you mustn't name you child 'Bamdele'.
21. "Get some food ready for me" is said without fluency by a wifeless man living alone.
22. Who will prepare the food for him?
23. A person arrested by a police-constable will have no chance to wear a change of clothes.
24. A man in prison comes very close to someone bound with ropes.
25. It's the building of a house that makes our children know which forests uield the best rafter poles.
26. It's a persistent disease that takes a child to heaven.
27. Because there's an onset of ague epidemic, the market for domestic fowls has become a buyer's market.
28. It's an iroko tree in which a fairy lives that can visit Qja Iba to sell duiker's meat.
29. Were death to cease as man's destr~~royer~~ and were disease to cease as man's attacker,
30. No one would become 'a child of the deceased' in our part of the town.
31. It's not without reason that I've come to this place to v~~h~~ant.
32. It is because of my friend,
33. Offspring of Akinrinade Qfalaka, descendant of Ayeejin.
34. It's from Ipetu that his parents hail.
35. O my people, I am deeply versed in wisdom lore.
36. I know how the snail conceived its young.
37. I know what favours the QQni cannot grant to me.
38. The King can make me become a wealthy man.
39. I know that that is nothing hard for him to do.

20 Enia tí ò bá lẹ s' Ékǒ ò gbọdọ sọ'mọ ní Bámdélé

"Wá nkan dè mí+ kò dùn l'ẹnu ẹn'tí ò l'ẹnikan.

Taa n' íó wá a fún u?

Ẹni ọlópá bá ti mú kò ní r' aàyè wọ'sọ.

Ẹni t'ó ti lẹ ẹwọn l'ó sɪré gbè ẹni a dɪlókùn.

Ilé-kákó ni í-m' ọmọdé mọ 'gbó ẹké.

Àwáàlọ àrùn ni í-m' ọmọdé m'òde ọrun.

Lùkùlùkù dé, adie, di 'tà, mo tà'.

Ìrókò t'ó bá y' ọrọ ni í-m' ẹtu wá m' Ọjà Iba.

Bí'kú ó bá ní pa'ni, t'arùn kan ò s'enia,

30 Enia kii sàdéédé jẹ ọmọlókú l'ókè ti' lé wa.

Kò déédé mo dé 'hín wá kọrin.

Torí ọré mi ni.

Ọmọ Akinrinádé Ọfàláká ọmọ Ayééjìn.

Ọmọ wọn ni í-še l' álède Ìpetu.

35 Ará mi, mo mọràn, mo mọràn.

Èmi m' oyún igbín.

Mo mọ 'un t' Ọ̀Ọ̀ni ò le še fún mi.

Ọba lè še é, kí ng lówó.

Mo mọ pé kò yi.

40. It can be done.
41. There's something that the Ooni can't do for me; ask what
42. The Almighty can work the miracle and make me father of
a multitude.
43. But there's something God cannot do.
44. It is not possible for me to have an invitation to
become the Ooni.
45. These àbàjà marks upon me cheeks have made me ineligible.
46. Even if I had a mighty hoard of shilling coins,
47. More numerous than all the black ants' eggs, it is
possible for me to become a king only
in some other town.
48. Anyone bearing facial marks is not eligible for the
Ọlọfin throne,
49. Just as, you know very well, a European cannot contest
the throne.
50. It is a matter beyond 'I've prayed to God to grant me
this request'.

40 Ó lè ẹ se í-ẹ.

Ọràn kan ńbẹ t' Ọ̀nì kò le ẹ, ẹ pé 'Kín ni?'

Olódumàrè ó lè ẹ é, mo lè l'ópò enia.

Ẹ̀gbón ọ̀ràn kan ńbẹ t'Ọ̀lórùn kò le ẹ.

Enia ò lè pè mí k'á wí pé ng wá jẹ Ọ̀nì.

45 Àbàjà ẹ̀ẹ̀kẹ́ mi ò ní jẹ ng jẹ ẹ.

Ng bàà l' owó ẹ̀lẹ̀.

K'ó pò j'ẹyin taunpẹ́pẹ́ lọ, àfi bí ng ó bá lọ j'ọba
'bomi.

Ẹn' bá bu'jú ò gbọ́dọ́ j'ọba Ọ̀lọ́fin.

Ẹ ẹ́ sá mọ́ p'élẹ́yìinì ó tì èèbó.

50 Ó kọ́já pé 'Mo ti bẹ Ọ̀lórùn k'Ó ẹ é fún mi'.

WHEN I HEARD THIS NEWS OF FOREST FARMS.

1. When I heard this news of forest farms,
2. I was much thrilled.
3. 'Twas said that duikers there ate gbégbé leaves.
4. 'Twas said that bush goats there ate òbòbò leaves.
5. 'Twas further said that the duikers there had no fear of men.
6. And 'twas said that the Colobus monkeys there could not distinguish humans beings.
7. Later I heard more news.
8. 'Twas said that river hogs had eaten up the farm crops of my relatives-in-law.
9. I feel like packing up my things and making tomorrow for the forest bounds.
10. There's much insult on the nearby farms.
11. There's much humiliation on the forest farms.
12. To the insults on the forest farms, there is not end.
13. This chant was composed not by me, but by a friend of mine,
14. The man who, crouching, killed a duiker beside the road.

Song: Ogun is a god.
Ogun is a god.
If you know Ogun,
Don't make light of him.

Refrain: Ogun is a god.

THREE BIRDS.

15. Three birds in all
16. There are, in the forest bounds,

Ijala by Olaniyi Oladeji of
Ipetumodu.

ÌGBÀ TÍ MO GBỌ 'RÒHÌN EGÀN.

Ìgbà tí mo gbọ 'ròhìn egàn.

Orí yá mi.

Nwọn l'ẹtu nj'ewé gbégbé o.

Nwọn l'ẹkírì nj' ewé ọbọbọ.

5 Nwọn tún l'ẹtu ibẹ kò mọ 'ni.

Nwọn sì ní 'gàrè ibẹ kò mọ'nia.

Ìgbà tí ng ó tún gbọ.

Nwọn ní túùkú f' oko àna mi jẹ.

Ó dà bí ng gb' ẹrù n'lẹ lọla kí ng máa lọ.

10 Oko etilé ní 'wòsí

Oko egàn l' ẹgbìn.

Ìwòsí oko egàn kó ní 'wọn.

Orin mi kọ o, orin ọrẹ mi ní.

Orin Alégónógọpetuẹbàọnà.

Orin: Ọrìṣà l' Ọgún.

Ọrìṣà l' Ọgún.

Ẹn't'ó bá m' Ọgún,

K'ó má f' Ọgún ẹsiré.

Ègbè: Ọrìṣà l' Ọgún.

ẸIYE MÈTA.

15 Ẹiyẹ mèta ọtọ-tọ

L'ó mbẹ nínú igbó o.

17. Which excel in smartness in the community of birds.
18. Very smart among the birds is the Blue Touraco -
19. A bird which, although it's not a human being,
20. Wears a garment dyed in indigo.
21. Very smart among the birds is the Aluko Fowl -
22. A bird which, although it's not a human being,
23. Wears a dress adorned with camwood paint.
24. And very smart among the birds is the Guinea Fowl -
25. A bird which, although it's not a human being,
26. Wears a robe that has been sewn and dyed entirely in adire style.

Song: La-la-la-ku-bee-ru!

La-la-la-ku-bee-ru!

Were I a Moslem man, I would excel in
reciting prayers.

Refrain: La-la-la-ku-bee-ru!

GREETINGS TO YOU

27. O my people, greetings to you!
28. 'E ku ile!' is a proper greeting for people found at home.
29. 'E ku atigba!'
30. Is a proper greeting for someone just back in town from
a distant farm.
31. I'm quoting Gbemle
32. Referred to as 'Smoking Brand on the pathway to the farm'
33. He said, 'On entering into a house,
34. You should pay your respects first to the Baálé.
35. A man having one thousand and four hundred wives.

T'ó gbajúmò láàrin ẹiyẹ.

Agbe gbajúmò láàrin ẹiyẹ -

Ẹiyẹ tí kò ẹ' enia

20 T'ó pa 'şọ rẹ l'áró.

Àlùkò gbajúmò láàrin ẹiyẹ -

Ẹiyẹ tí kò ẹ' enia

T'ó k' aşọ rẹ l'ósùn.

Ẹtù gbajúmò láàrin ẹiyẹ -

25 Ẹiyẹ tí kò ẹ' enia

T'ó d' aşọ rẹ l' adirẹ.

Orin: Lálálákùbéérú!

Lálálákùbéérú!

Ng bá ẹè 'Male, ng bá kírun jù.

Egbè: Lálálákùbéérú!

E NLÉ O!

Ará mi, ẹ nlé o!

'Ẹ kú ilé! ni 'i-y'ará ilé.

'Ẹ kú àtigbà!

30 Ni 'i-y' ẹni bọ oko.

Orin Gbémlé.

Ògúnná lónà oko.

Ó ní: 'Tí a bá wọ 'lé.

'Baálé ilé l'à 'i-kọ kí.

35 Elégbèje obìnrin.

36. Next, after entering into a house,
37. You should pay your respects to the Iyaale,
38. A woman having one thousand and four hundred plates.
39. I greet you young hunters, I greet you elderly hunters.
40. All of you I greet.
41. I bear no malice to anyone of you.
42. O master of the house, I pay my respects to you,
43. Before I go into your house,
44. O you Planet Venus, I pay my respects to you at the gate
of the moon.
45. O you Dog Constellation stars, I pay my respects to you
at the gates of God.
46. A dog doesn't pay respects before it enters a town.
47. A certain group of elderly folk, now famed in story,
48. Who failed to pay their due respects,
49. Before they entered into a town,
50. Were tied to stakes like goats.

Song: Come on, let's go to your home!
Come on, let's go to your home!
It's not done to have a regular friend
And not to know his home.

Refrain: Come on, let's go to your home!'

'Bí a bá sí tún wọ'lé.

Ìyáálé ilé l'à í-kọ kí.

Elégbèje àwo.

Mo kí kékeré ọdẹ, mo sí k'ágbà ọdẹ.

40 Gbogbo nyín n' mo kí.

Ng ò l'ólódì kan.

Onilé, mo bodè.

Kí ng tó wọlé o.

Àgùnàlà, mo bodè oşù.

45 Ajá ọşùpá, mo bodè Ọlọrun.

Ajá kii bodè wọ 'lú.

Àwọn àgbà kan, àgbà kàn,

Tí nwọn kò bodè

Kí nwọn tó wọ 'lú.

L'a múso bí ẹran.

Orin: Nişó ní 'lé nyín!

Nişó ní 'lé nyín!

A kii bá 'ni í-rìn,

K'á má mọ 'lé ẹni.

Ègbè: Nişó ní 'lé nyín!

APPENDIX A.

Method used in collecting materials.

From the Records Library of the Nigerian Broadcasting Corporation, Lagos, roughly 10,000 feet of tape recordings of Yoruba ijala were made available to the author during the 1961-1962 Academic Year when he was in London. These tape recordings had been originally made by the N.B.C. for use in the broadcast national programmes of the Yoruba Unit of the Nigerian Languages Division of the Corporation, from 1954 onwards, through the initiative taken by Mr. Fela Sowande in his capacity as Head of the Music Department.

During the 1962-1963 Academic Year, when he was based at the Institute of African Studies of the University of Ife, Ibadan, Nigeria, the author collected further tape recordings (nearly 15,000 feet altogether) of Yoruba ijala and explanatory information about different aspects of the ijala tradition. For this purpose, he mostly used a portable battery-operated tape-recorder on his field research trips from place to place in Oyo Province and in Ibadan Province of Western Nigeria. However, he also made recordings occasionally with a Mains tape-recorder at the Institute of African Studies when the ijala artists concerned were those resident in the city of Ibadan or those who had come

to Ibadan from elsewhere to perform at some particular social gathering and had been recommended to the author.

Very little of the material collected as explanatory information about Yoruba ijala has been tape-recorded by the author. Most of this has been collected in the form of hand-written notes of various points made in probe conversations with practising ijala artists and with devotees of ijala performances.

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<u>With</u>	<u>at</u>	<u>on</u>
Ogundiran Adeagbo, Aba Oloode near Ibadan,		19th October, 1962.
David Agboola Adeniji, Eleiyele, Ibadan,		very many days - October 1962 - August 1963.
Samuel Abiona Ajala, Asa near Iwo,		13th November, 1962.
Eleiyele, Ibadan,		6th June. 1963.
Odeniyi Akanwo Apolebieji, Odeomu,		19th November, 1962.
Ogunkanmi Joogun, Ede,		20th November, 1962.
Ogunleye Amao Elemosho, Ifon.		20th November, 1962.
Maninnuola Oyawale, Ile Kowee, Ibadan,		11th December, 1962.
Olaniyi Oladeji, Baakun, Ipetumodu,		26th November, 1962.

<u>With</u>	<u>at</u>	<u>on</u>
Adeniran Adejori, Oyere near Ife,		26th November, 1962
Ekundayo Ajayi Apena, Ifaki Ekiti		3rd December, 1962
Ogunniyi Owolabi, Ile Igbo		6th November, 1962
Abidemi Oosa, Iwo		24th October, 1962
Akinloye Agbaraale, Iwo,		24th October, 1962
Oyawumi Adigun, Iwo.		12th November, 1962
Lamidi Alade Aderounmu, Oyo		13th November, 1962
Adigun Alogunlofun, Ile Ajolodo, Ibadan,		8th January, 1963.
Odewale Ajeibon, Isale Osi, Ibadan,		14th February, 1963
Salau Adigun, Eleiyele, Ibadan,		22nd November, 1962
Oyewo Oyagbemsola, Erin Ile near Ofa,		29th July, 1963
Beelo Atanda, Ofa		30th July, 1963.

Mr. Adebayo Faleti, WNTV-WNBS, Ibadan,	several days
Mr. J. A. Ayorinde, Ekotodo, Ibadan,	several days.
Mr. Adisa Balogun, N.B.C., Ibadan,	several days.
Mr. Fela Sowande, University of Ibadan,	several days.
Mr. Kola Adamolekun, University of Ibadan,	18th February, 1963.
Rev. A.M. Jones, S.O.A.S., London,	several days.
Mr. J. Carmochan, S.O.A.S., London,	several days.
Professor A.N. Tucker, S.O.A.S., London,	several days.

APPENDIX C.

Catalogue of Ijala Chants on the Tapes Submitted
with Thesis.Tape 1.

1. SALUTE TO THE OLUFẸ LINEAGE.
2. SALUTE TO THE ONIKOYI LINEAGE.
3. SALUTE TO THE OLUOJE LINEAGE.
4. SALUTE TO THE ARẸSA LINEAGE.
5. SALUTE TO THE OLOWU LINEAGE.
6. SALUTE TO THE OLOGBIN LINEAGE.
7. SALUTE TO THE OPOMULERO LINEAGE.
8. SALUTE TO THE ẸLERIN LINEAGE.
9. SALUTE TO THE ỌLỌFA LINEAGE.
10. SALUTE TO THE AAGBERI LINEAGE.
11. I will chant a salute to my Ogun.
12. A salute to my Ogun.
13. I will chant a salute to my father.
14. I will chant a salute to Kujọyi.
15. I will chant a salute to Ogunwale.
16. Salute to a colleague.
17. Salute to Ogunmọdẹde.
18. Salute to Fabunmi.
19. Salute to a son of Sunkunrẹmlẹkun.
20. Salute to himself by Chanter Ọlaberinjọ.
21. Salute to the god of thunder.

Tape 2.

22. Salute to the chanter's mother.
23. Chanter's salute to himself.
24. Another chanter's salute to himself.
25. AT A THANKSGIVING FEAST.
26. AT AN AGED PERSON'S FUNERAL RITES.
27. AT A HOUSEWARMING CELEBRATION.
28. AT A THRIFT-CLUB FEAST.
29. AT A WEDDING FEAST.
30. AT THE FINAL OBSEQUIES FOR AN ELDERLY HUNTER.

Track 2

31. Ijala by Ogunkanmi Joogun.

APPENDIX D.

STRESS IN YORUBA RHYTHM-UNITS.Table 1. Single-Word Rhythm-Units.(a) Disyllabic Words having both syllables on the mid tone.

<u>Nouns.</u>		<u>Verbs.</u> (Including Verb plus Noun compounds.)
<u>iba</u> (lord)	<u>ejí</u> . (rain)	<u>bora</u> . (drape)
<u>ara</u> . (body)	<u>oko</u> . (farm)	<u>dago</u> (tilt)
<u>Ọba</u> . (king)	<u>ẹkẹ</u> . (Wrestling.)	<u>tara</u> . (be anxious.)
<u>ehi</u> . (hunger)	<u>ọlọ</u> . (grindstone)	<u>tura</u> . (be comfortable)
<u>Edẹ</u> (name of a town)	<u>Akin</u> . (a person's name)	<u>fura</u> (suspect)
<u>doro</u> . (bucket)	<u>omọ</u> . (child)	<u>torọ</u> (beg)
<u>ata</u> . (pepper)	<u>emọ</u> . (knobs in solid food)	<u>yege</u> (succeed)
<u>odu</u> . (a type of rattle)	<u>emu</u> . (palm-wine)	<u>tayọ</u> (excel)
<u>íṣu</u> . (yam.)	<u>enu</u> (mouth)	<u>ṣagbe</u> (beg for alms)
<u>ifo</u> . (ecsema)	<u>ipa</u> . (role)	<u>jagun</u> . (fight in war)
<u>ẹwẹ</u> (a type of beans)	<u>epo</u> (oil)	<u>kore</u> . (encounter good fortune)
<u>ọfẹ</u> (agility)	<u>eyin</u> . (egg)	<u>reke</u> . (get set)
<u>igi</u> (tree)	<u>ẹja</u> (fish)	<u>logun</u> (cry out)
<u>aya</u> (wife)	<u>ṣuku</u> (boneless part of meat)	<u>kanra</u> (be touchy)
<u>oge</u> . (foppery)	<u>agbe</u> (Wood cock)	<u>mọra</u> (be well-behaved)
<u>igba</u> (two hundred)	<u>igbe</u> (a cry)	<u>mira</u> (move)
<u>agbo</u> (a circle)	<u>ike</u> (celluloid)	<u>nara</u> . (stretch oneself)

horo (a narrow ife. (tumbler)
lane)

ojo (a coward)ire. (good fortune)

soro ^{noxious} (be difficult)

pagbo. (form a
circle)

Table.1.

(b) Disyllabic Words having both syllables on the low tone.

Nouns.

àbà (ladder) ìkà (a cruel kùmò
person) (cudgel)

òsà (lagoon) òkò (pebble)

àbòṇ (unripe ìkù
palm-fruit.) (gable)

ègàṇ (scorn) ìlà (line)

òdà (paint) ìlù (drum)

àṣà (custom) èlẹ̀ (caution)

èdò (liver) òmò (a type
of tree)

àrà (a feat) òmù (a type of
soup)

ìfà (a booty) ìlò (warning)

ità (a type ònà
of ant) (way)

òfò (waste) àpà (a profligate)

ògà (weaver- èpò
bird) (tares)

ìwà (manners) òpẹ̀ (a poor
player)

ògbò (linen) àgbà (an elder)

ìgbà (season) ìrẹ̀ (a cricket)

Verbs.

(including Verb plus Noun
compound.)

bẹ̀rẹ̀ (bend)

bẹ̀rù (fear)

dìpò (stick
together)

fòyà (be afraid)

yàgò (make way)

sòfò (be wasted)

gòkẹ̀ (climb up)

kùnà (fail)

kẹ̀rẹ̀ (deteriorate)

làṇà (blaze a trail)

lòdì (be opposed)

mẹ̀lẹ̀ (be soft)

pítàn (to tell
historical
anecdotes)

sàṁì (be baptized)

sìpẹ̀ (placate)

<u>ìyà</u>	(suffering)	<u>èrò</u>	(passenger)
<u>ègò</u>	(foolish- ness)	<u>ilè</u>	(a pile)
<u>ìhà</u>	(side)	<u>òfì</u>	(a loom)
<u>àkò</u>	(sheath)	<u>àkò</u>	(scabbard)
<u>ìgè</u>	(chest)	<u>èsò</u>	(caution)
<u>ìjà</u>	(fight)	<u>òsì</u>	(left-hand)
<u>ẹjẹ</u>	(blood)	<u>ògbà</u>	(equals)
<u>òjò</u>	(rain)	<u>kòtò</u>	(a pit)

Table 1.

(c) Disyllabic Words having both syllables on the high tone.Nouns.

<u>pápá</u>	(field)
<u>pará</u>	(shelf)
<u>kókó</u>	(gist)
<u>kóró</u>	(gist)
<u>láfún</u>	(cassava flour)
<u>jógí</u>	(a type of bean pudding)
<u>jélú</u>	(spree)
<u>pélé</u>	(a type of facial mark)
<u>kámú</u>	(fate)
<u>bóló</u>	(a type of musical instrument)
<u>dógó</u>	(leader)

Verbs.(including Verb + Noun
compounds)

<u>dúró</u>	(wait)
<u>kúrú</u>	(be short)
<u>kéré</u>	(be small)
<u>péjú</u>	(be complete)
<u>dájú</u>	(be certain)
<u>sápé</u>	(clap)
<u>lérí</u>	(boast)
<u>dú dú</u>	(be black)
<u>fálá</u>	(lick)
<u>parí</u>	(be bald)
<u>ká rí</u>	(go round)

fírí (glimpse)Gégé (name of a ward in Ibadan)hóró (a single one)moló (a type of musical instrument)Mádé (a person's name)gbégbé(name of a shrub)pákí (cassava plant)kánjú (be in a hurry)bérí (give a salute)dájá (give a solo drum performance)sonú (be sullen)félé (be thin)fúyẹ (be light)sébọ (get blocked up)rántí (remember)hámọ (squeeze together)wéré (be fine in size)múná (be sharp)yájú (be impertinent)

Table 1.

(d) Disyllabic Words having their syllables on the mid and the high tones.Nouns.ogbón (wisdom)abọ (enamel dish)Verbs.
(including Verb + Noun compounds)bóti (be unsuccessful)rúbọ (make a sacrifice.)

<u>edé</u>	(cray fish)	<u>gbére</u>	(fare well)
<u>ẹfón</u>	(arrow)	<u>sùre</u>	(bless)
<u>ewé</u>	(leaf)	<u>fẹlá</u>	(swank)
<u>arán</u>	§second childishness)	<u>báló</u>	(accompany)
<u>ogún</u>	(legacy)	<u>dára</u>	(be good)
<u>gbùre</u>	(a type of vegetables)	<u>fárun</u>	(shave)
<u>igbá</u>	(calabash)	<u>gégi</u>	(fell a tree)
<u>ehín</u>	(tooth)	<u>najú</u>	(gaze out at leisure)
<u>ẹjọ</u>	(a case)	<u>wùre</u>	(utter benediction)
<u>ikún</u>	(a type of mammal)	<u>gbájọ</u>	(collect)
<u>ọlá</u>	(honour)	<u>wúwo</u>	(be heavy)
<u>amí</u>	(a spy)	<u>dálu</u>	(have a hole)
<u>iná</u>	(fire)	<u>júwe</u>	(describe)
<u>apó</u>	(a quiver)	<u>káre</u>	(win praises)
<u>ajá</u>	(a dog)	<u>lọra</u>	(be slow)
<u>yánrin</u>	(a type of vegetables)	<u>yípo</u>	(encircle)
<u>etí</u>	(ear)	<u>ronú</u>	(think)
<u>adé</u>	(crown)	<u>purọ</u>	(tell a lie)
<u>kakí</u>	(khaki)	<u>mọra</u>	(be second nature)
<u>olú</u>	(kushroom)	<u>retí</u>	(expect)
<u>ẹní</u>	(mat)	<u>péjọ</u>	(assemble)

Table 1.

(e) Disyllabic Words having their syllables on the mid and low tones.

<u>Nouns.</u>		<u>Verbs.</u> (including Verb + Noun compounds)	
<u>àba</u>	(siege)	<u>dirù</u>	(pack baggage)
<u>abà</u>	(hut)	<u>bùjẹ</u>	(bite)
<u>ọla</u>	(tomorrow)	<u>dìde</u>	(stand up)
<u>ída</u>	(wax)	<u>dalẹ</u>	(be a traitor)
<u>idà</u>	(word)	<u>filọ</u>	(announce)
<u>ọlà</u>	(wealth)	<u>garùn</u>	(crane one's neck)
<u>òfo</u>	(nought)	<u>gbilẹ</u>	(be established)
<u>ọfọ</u>	(incantation)	<u>kilẹ</u>	(stamp one's feet)
<u>ìko</u>	(faffia)	<u>sopọ</u>	(be joined together)
<u>ògo</u>	(glory)	<u>giyàn</u>	(dispute)
<u>Agà</u>	(May)	<u>jàre</u>	(be in the right)
<u>agbẹ</u>	(gourd)	<u>julẹ</u>	(bribe)
<u>ògbo</u>	(masquerader)	<u>pofo</u>	(utter incantation)
<u>ẹje</u>	(the number s even)	<u>sàjọ</u>	(pick up and assemble)
<u>ihò</u>	(hole)	<u>sorọ</u>	(hang up)
<u>ọmọ</u>	(builder)	<u>wòye</u>	(perceive)
<u>iki</u>	(a potto)	<u>tayọ</u>	(give a good display)
<u>àna</u>	(a relative- in-law)	<u>yigbi</u>	(be recalcitrant)

<u>ilà</u>	(a facial mark)
<u>ipò</u>	(position)
<u>èpa</u>	(anti-toxin)
<u>onà</u>	(decorative pattern)
<u>amò</u>	(clay)

Table.1.

(f) Disyllabic Words having their syllables on the low and the high tones.

<u>Nouns.</u>	<u>Verbs.</u> (including Verb + Noun compounds)
<u>àdí</u> (palm-kernel oil)	<u>dàrán</u> (be in trouble)
<u>ílú</u> (town)	<u>dípò</u> (replace)
<u>Íbò</u> (Ibo people)	<u>kùrò</u> (depart)
<u>yídì</u> (Moslem praying-ground)	<u>kàsè</u> (be ended)
<u>èmú</u> (pair of tongs)	<u>kátí</u> (curl up)
<u>íná</u> (free gift)	<u>bòhùn</u> (confess)
<u>èlé</u> (excess)	<u>pàdé</u> (^{meet} close)
<u>òní</u> (today)	<u>yíbò</u> (become covered)
<u>èşín</u> (arrow)	<u>pàdí</u> (cause)
<u>òré</u> (friend)	<u>şiwò</u> (inspect)
<u>òké</u> (a straw bag)	<u>şépè</u> (curse)
<u>fòtò</u> (photograph)	<u>şirò</u> (reckon)
<u>ìpá</u> (hydrocele)	<u>fékù</u> (miss)
<u>pátí</u> (wooden box)	<u>pèlé</u> (be careful)

<u>ògún</u> (The god Ogun)	<u>gúnwà</u> (sit in splendour)
<u>ìghó</u> (a type of vegetables)	<u>gbépò</u> (live together)
<u>ríró</u> (thought)	<u>túmò</u> (translate)
<u>sódà</u> (soda)	<u>júbà</u> (do homage)
<u>ìhó</u> (clamour)	<u>wépò</u> (become twined)
<u>şùgà</u> (sugar)	<u>kúnlè</u> (kneel)
<u>ìtí</u> (sheaf)	<u>şiké</u> (pet)
<u>télò</u> (tailor)	<u>pòşé</u> (sigh)
<u>èjì</u> (gap between teeth)	<u>fèràn</u> (like)

Table.1.

(g) Trisyllabic Words.Nouns.amòná (guide)afójú (blind person)afára (bridge)hàdàrà (fate)ajere (colander-pot)àkísà (rags)bàràwé (a type of bird)ìgùnfè (belching)bàlúù (balloon)búrédí (bread)hàrámu (green d)

dùlúmò (conspiracy)

jàgùdà (pickpocket)

ẹkírì (bush goat)

ẹlírí (a type of rat)

ìrètí (hope)

ìwòsì (ignominy)

èéfin (smoke)

kúrúnà (scabies)

ooju (big sore)

Làgbayí (A proper Name)

Fílípì (Phillip)

imòràn (advice)

Table 2 Double-word rhythm-units.

Noun + Noun in
genitive relationship.

omọ ọba (king's offspring)
ìrù ẹran (an animal's tail)
ìjà ajá (dog's fight)
aya ọba (a king's wife)
baba omọ (child's father)
bèbè ajú (the edge of the eye)
àdà ọdẹ (a hunter's cutlass)
etí omi (the sea shore)
enu isà (the mouth of the hole)
fílà òní (Oni's cap)
ahá omọ (a child's calabash cup)
ògún ilú (the town's emblem of
Ogun)
ajá ọdẹ (a hunter's dog)
àgọ télọ (the tailor's hut)
ilẹ Apèná (the Apena's land)
mótò Ọba (the king's motor-car)
aya ọgá (the boss's wife)
mótò Déjì (the deji's motor-car)
Pápá Lámto (Lamto's field)
gbànjá Ìlọrí (Ilori's loanuts)
àgbàdọ Táiwò (Taiwo's maize)
ilé Bóyè (Boye's house)
omọ Kúyẹ (Kuyẹ's offspring)

Noun + Adjective.

omọ dáradára (a good child)
omọ burúkú (a bad child)
omọ burúkú (a bad child)
omọ lílẹ (a stubborn child)
omọ pupá (a light-skinned person)
omọ tuntun (a new-born child)
enia dànídàní (a moronic person)
ilé gígá (a tall building)
ilé yẹpẹrẹ (a ramshackle house)
ilé gogoro (a skyscraper)
ilé nínlá (a large house)
ilé títóbi (a big house)
ìwé pẹlẹbẹ (a flat book)
iké bólumọ (a mighty hump)
abà kékeré (a small hut)
orí págunpágun (a knobby head)
ẹsẹ tóósín (thin legs)
ídí bẹbẹrẹ (flattish buttocks)
etí gbẹgẹdẹ (broad ears)
obì gòdògbà (Big kolanuts)
ẹran yíyí (tough meat)
adìẹ funfun (a white fowl)
èéfín púpọ (much smoke)

àbùrò Fẹmí (Fẹmí's younger
brother or sister)

ònà jíjìn (a long distance)

èèpo iréké (the bark of the
sugar-cane)

wèrè tútù (mild lunacy)

* The usual order in Yoruba is for the adjective to follow the noun. Where the adjective precedes the noun, the stressed syllable is still in the adjective, e.g., agídí ọmọ (headstrong child); kékeré egbò (small sore); alagbalúgbú omi (vast expanse of water); gbogbo enia (all people - everybody).

Table 2. Double-word rhythm units.

Noun + Noun groups in which the second noun is descriptive.

apá òtún (right hand)

ilé ìwé (house for book-learning: school)

egbò ẹhìn (sore on the back)

ẹran erin (meat from an elephant)

iná èèdú (a fire made with coal)

olú ọrán (the oran mushroom)

ọpá òjé (a walking-stick made of lead)

aḡbádá àrán (a velvet garment)

èkúté ilé (a rat dwelling in human habitation: domestic rat)

ẹkọ ọfẹ (learning given as a booty: free education)

oògùn ọfẹ (charm for agility)

ilé igi (house built with timber)

ọkà bàbà (corn having the colour of copper: guinea-corn)

ìṣu ewùrà (the ewura yam: water yam)

ọtá òde (enemies living outdoors: enemies outside one's home)

iyán oko (pounded yam prepared on the farm)

àgbà ikà (an elderly person revelling in cruelty: a cruel elder)
 ọrọ ibàjé (words of bad purport: slanderous words)
 ẹwù àṣejù (robe of extremes: extremes in conduct)
 iwà òdájú (conduct of an insolent person: insolent behaviour)
 iwà òmùgò (conduct of a foolish person: foolish behaviour)
 ìkòkò amọ (pot made of clay: Clay pot)
 ilé koóko (house roofed with grass)
 ọgá yẹyẹ (a master for ridicule: a master of no account)

Table 3. Triple-word rhythm-units.

Simple Sentences: Subject-Verb-Object.

Èrín pa mí. (I was amused: literally, Laughter thrashed me.)
 Ata ta mí. (I felt the pepper on my tongue: The pepper thrashed me.)
 Oyin ta wá. (A bee stung us;)
 Ó m'ògùrò. (He drank bamboo-~~pan~~-wine.)
 Ó ṣí 'kan. (He missed one.)
 Nwọn ṣírò rẹ. (They reckoned it.)
 Ẹ mú méjì. (Take two.)
 Ibẹ gbà wọn. (The place accommodated them.)
 Ojú ńrò mí. (I am impatient: The eyes are paining me.)
 O wù mí. (I like it: It pleases me.)
 O rà ẹja. (She bought fish.)
 Ọjó kí Dàdà. (Ojo greeted Dada.)
 Ọlópá mú Àbẹbí (The policeman arrested Abebi.)
 Nwọn wò bàtà. (They wore shoes.)
 Télò ńwọn aṣọ. (The tailor is measuring some cloth.)

Òjó gbà ẹ̀bùn. (Ojo received prizes.)

Mo gbúró òjò. (I hear the sound of rain.)

Ó fẹ̀ràn ìjànṣọ́n. (He likes trouble-making.)

Kẹ́hinde kun ẹ́ran. (Kehinde cut up the meat.)

Ẹ́ lò háma. (Use a hammer.)

A kàn 'lẹ̀kùn (We knocked at the door.)

Ẹ́ sè ẹ̀wà. (You have cooked some beans.)

Baba ńpè ọ́ (Father wants you.)

Ìyá bú wọ́n. (Mother reprimanded them.)

APPENDIX E.

TRANSCRIPTS OF A FEW TYPICAL EXAMPLES
OF IJALA CHANTS SHOWING THE
STRUCTURAL ANALYSIS OF EVERY LINE.

In order to understand these transcripts, the reader should refer to Chapter IV of this thesis, where the author has described the characteristics of outer form of ijala chants.

Ijala by Ogunkanmi JOOGUN of Ede.

Nlé oo!

(Greetings to you!)

Ògún Eníràn | o le o o.

(Ogun of Iran, you are stern.)

Ògún Eníré ní j'ajá | Enírèè ní j'àgbò.

(Ogun of Ire eats dog's flesh, that of Ire eats ram's flesh.)

Ògún ùnkòlàà.

(There's Ogun of the circumcision).

5 Òun ní jẹ 'gbín-ín.

(He eats snails.)

Ògún onígbaàajámò | irun orí ní jẹẹ.

(Ogun of the barber eats hair from human's heads.)

Ògún ùnmí nlé!

(O my Ogun, greetings!)

Tóó! Bí ẹni b'aró méjìì.

(I say 'Too!' like someone tasting a dye, twice.)

Asòmbòkòkò.

(Owner of a tall basket).

10 Apòòṣàmáp Ògún.

(He who eulogizes the divinities but ignores Ogun.)

Ara 'è l'ó tánjẹ.

(He's deceiving himself.)

Ọ dá m'l'ójú gbangba.

(I am quite sure of that)

Èmi ọmọ Móbílọlá | mo ti mò bẹẹ.

(I, son of Monilola, am well aware of that.)

Ògún tó mi í-sún.

(Ogun suffices me to worship.)

Ní tèmi | Ajugudunírin!

15 (As for me, O Ogun who has iron in tons!)

Ògún mo fí ọ bọ pára | ọ la pára.

(Ogun, when I thrust you into the eaves thatch, you split the thatch.)

Ògún mo fí ọ b'àkọ | ọ là 'kò pẹrẹ.

(Ogun, when I thrust you into a scabbard, you split the scabbard right through.)

Ògún l'ó p'ọkọ ójú uná.

(Ogun killed the husband in front of the fire.)

Ògún p'ayà s'èyìn ààrò.

(Ogun killed the wife behind the fireplace.)

20 Ògún p'alárinà | sí 'ta gbangba.

(Ogun killed the lovers' go-between in the open courtyard of the house.)

Ọ dá m'lójú | mo ti gbà bààun.

(I am quite sure, I accept that.)

Ijala by Ọlaniyi ỌLADEJI of Ipetumodu

Ìgbà tí mo gbó | 'ròhìn ẹgàn.

(When I heard this news of forest farms.)

Orí yá mi.

(I was much thrilled.)

Nwón l'ẹtu nj'ewé e | gbé gbé e.

(Duikers there were said to be fond of eating the leaves of the gbegbe shrub.)

Nwón l'ẹkírì nj'ewé | òbọbọ.

(Bush goats there were said to be fond of eating the leaves of the òbọbọ bush.)

Ijala by Ogundiran ADEAGBO of Ibadan.

Ọdẹ t'ọ t' ọdẹ | ní l'ẹran-an | lójú uná-à-à.

(It's a hunter worth his salt that has bush meat spread out to roast before his fire.)

Ògúndìran | Adéagbo | ọm'Ọlọdẹ.

(Ogundiran, Adeagbo, son of the Hunter's President.)

Ìjòkùn àgbẹ | ní ní'su l'ósù Agà-à.

(It's a farm-domiciled farmer who has yams in the month of May.)

Àgbàlagbà ìsòwòrò | ní í-ní onírúurú | akọrin Ọ̀ògún lódò ní.

(It's a veteran hunter-officiant who has several kinds of Ogun chant experts under him.)

B'ẹran bá kú.

(When the animal dies.)

B'ẹran bá sì gb'ọfàà.

(When the animal has been fatally gored by arrows.)

À kókè rẹ wá 'nú ulé.

(We ceremoniously take news of it to town.)

L'a wá fa mọríwò ya.

(Then we would tear palm-branches into fronds.)

L'a wá fi wá fi 'gi | sògún ẹran ọún wá 'bà.

(Then we would use sticks to bring the meat ceremoniously to the farm hut.)

Mọdẹdẹ f'orí 'ilẹ | o pá l'óókún.

(Mọdẹdẹ is not bald on his head but his knees are bald.)

Ẹ wá wò bilísi ọmọ!

(Behold an extraordinary child!)

B'ip wọ 'dò.

(As he steps into the river.)

10 Ariwo.

(Noise.)

B'io g'òkè odò.

(As he steps out of the river.)

Ariwo.

(Noise.)

Kékeré egbò.

(A small sore.)

Ní gb'ewé eyá.

(Is covered with an iya leaf.)

15 Àtamu egbò.

(A big sore.)

A gbà 'gàn aşo.

(Is covered with a six yards' piece of cloth.)

Alagbalúgbú egbò.

(A very big sore.)

Ní yọ 'şẹbẹlẹ l'enu.

(Throws up a spout-like lip around its edge.)

Mòdẹdẹ | babaa Òbílówọ.

(Mòdẹdẹ, father of Obilowo.)

20 Agídí ọmọ | ò gbọ şùti.

(A teddy boy pays no heed to his being mocked.)

Èèyàn ku-u-ndi | ò mọ kùmọ.

(A stumpy man has no dread of the cudgel.)

Èèyàn tó ò mọ kùmọ.

(A man who does not fear the cudgel.)

A le béèrè pàşán?

(Can we threaten him with a whip?)

Nwọn nkì Mòdẹdẹ | babaa Òbílówọ.

(So runs the salute to Modede, father of Obilowo.)

Ewú Àgbàléé.

(Agbale's goats.)

15 Nwọn ş'eéjì mọ 'sẹ | nwọn a w'ónbúkẹ lọ.

(Would each have two cowries tied to their feet and then go looking for a seller of camwood powder?)

Àgùntàn Àgbàlé ş'eéjì mọ'sẹ.

(Agbale's sheep would each have two cowries tied to their feet)

Ilé oníyangan | ni nwọn nwááká.

(And a corn-seller's house they would go looking for.)

Qm'ádórin Èşó.

(Person connected with the seventy Guardsmen.)

Qmọ ọlá 'm'ooyè léyìn.

(Associated with honour in front and chieftaincy titles behind).

20 Qmogun kókó rojú ò ò!

(O warrior frowningly reluctant!)

Eléègbà ọ ọ jẹ m' l'áwo.

(O highwayman, you are not answering to my call.)

Àròní gbé'lé | gbé 'gbě | gb'oko | gbé'jù | gb'égi.

(O scarlet-breasted sunbird living in the bush, on the farm, in the woodland or in the dense forest.)

òsùn-n' - nú-ògàn | - jọ-pànkókó.

(Who, sleeping among ògàn plants resembles a stiffened liana.)

Ètu t'ó nìkàn dúró n'nú ugbo | mòòrumòru.

(O duiker who stands alone among the weeds unobtrusively.)

Abawóótóbaálèèsùn | tomotomọ.

(Whose skin suffices the baale to sleep on, with his children.)

10 Abìjànjápaláàárù | tantantan.

(Whose little bits of flesh burden a porter tremendously.)

Akínoró | nléé! | Akintáro | atààlààgbè!

(Greetings to you Akinoro, Akintaro who frequents the farm-plot boundaries!)

Òjò ààyá | ọmọ şùùlébèè.

(Downpour of gun-shot which falls noisily on the soil mound.)

Irin'ó l'álo.

(Four hundred on the outgoing trip.)

Egbèfà l'ábò.

(Twelve hundred on the return journey.)

Egbèjílá àbáwògbé.

5 (Two thousand four hundred on re-entering the bush.)

Ọpẹlọpẹẹ | p'ó j' 'oko ààna ànmí.

(But for the fact that it is the farm of one of my relatives-in-law.)

Akintá ròòò!

(O Akintaro!)

Atààlà àgbé!

(Frequenting the farm-plot boundaries.)

Òjò ààyá | ọmọ sùùlébèè.

(Downpour of gun-shot which falls noisily on the soil mound.)

Ọbọ nlé o ó ò!

(O baboon, greetings to you!)

Ọgbàdà rígí | ọlórí iyàba.

(Bulky like an olori a royal wife.)

Arápolà şagbejienu.

(Who protects his mouth with slab-like jaws.)

Èran tá à fẹ'mọ ló ẹẹẹ | tí ngb'àna ló'eni.

(An Animal from whom the hunter has not got a wife yet who demands self-prostration homage from him.)

5 Dékáiyàọ́já | aláiyàagbèdu.

(Of awe-inspiring appearance and a chest serving as a drum.)

Mo rí ọ n'lèèè | mọ ba rèkèrèkè.

(Seeing you on the ground, I hide myself in readiness.)

Şù ú b'òbọọ.

(Push it to the baboon.)

L'ènuu.

(Into his mouth.)

Àgbàdo dùn | ní ẹnu ìnàkíí.

(Maize is much enjoyed by the gorilla.)

10 Mo tún dé | orin dùn ẹẹnu ùnmí.

(Here I am again with the sweet songs from my mouth.)

Ijala by Ogundairo AYANWO of
Ogbomọşọ.

Àmòkẹẹ | Oyindà ọlá.

(Amọkẹ Oyindapla.)

Ọmọ Àbìrẹmlékún | ọmọ Omiwabi.

(Offspring of Abiremlẹkun, offspring of Omiwabi.)

'Mọ Şàngódoyin | 'mọ Ọláafá | Mọ şádọya.

(Offspring of Şangodoyin, offspring of Ọlaafa Mosadọya.)

Ọmọ Àjọké Ògun-ún | aará Èbìtìmọjọ.

(Offspring of Ajọkẹ Ogun, citizen of Èbitimọjọ.)

5 Ììyá àrẹ d'ará ilèèè | ó şí 'lẹpa bo'ra | gégé bí aşo.

(Your mother has been committed to the earth, and covered with lateritic sub soil as with a garment.)

Ọmọ Ọba Abiyadé Èlà Òòjé | Adigòşorò.

(Offspring of King Abiyade, Èla Oje at whose funeral the ògò horn was blown.)

Àmòkẹ́ ẹnì a fẹ́ | l'á á bọ̀wọ̀ fún o é e è.

(Amọkẹ, someone we love is the person who merits our respect.)

Àbẹ̀bẹ̀gberin | Àmòkẹ́ Oyindàọlá.

(Now I request to sing the refrain to the song of Amoke Oyindaọla.)

Ẹ́ é gbe'rin | ààb' é è gbe'rin?

(Will you sing the refrain or won't you sing the refrain?).

10 Àmòkẹ́ | eetí mẹ̀ẹ̀ta | l'á á s' aiyé.

(Amọkẹ, in three modes we live in this world.)

'Ó tó d'áiyé | l'aláiyé ti nṣ' aiyé.

(Before you came into the world, people were living in this world.)

Ìgb'o dé'lé aiyé | ò mb'aláiyé s' aiyé.

(When you came into the world you joined the people there, to live in the world.)

B'ó ò sì sí mọ́ | aláiyé ó mọ́ ṣeè nkan wọ́n lọ.

(And when you're dead people on earth will continue to live on earth.)

Ọkan gbangba gbàṅgbà.

(One very clear point.)

15 Tí ojú mi dá o.

(Of which I'm cock-sure.)

Mo ti mọ́ p'logangan | 'bí o bá bá'lé aiyé yi dé.

(I know that at the very point at which you quit life on this earth.)

Aiyé ó mọ́ p'o ṣe'un | òwòsùnsùn | òdámúmuúnlẹ́ | omọ ọ̀n Lọ̀rẹ̀.

(The earth will have felt you pinch, you who stare a little and then provide drinkables for your guests, offspring of Ilọ̀rẹ̀.)

Àbèbègberin Ògún | ẹ́ ó gbe'rin ọdẹ́ | ààb'ẹ́ ẹ́ gbe'rin ọdẹẹẹ?

(I now request you to sing the refrain to Ogun's song.

Will you sing the refrain to the hunter's song or won't you sing the refrain to the hunter's song?)

O o ń? Ti ng bá | ńre 'lé àwọn baba rẹẹ.

(You see, if I am to chant a salute to your father)

Ọjọ ò t'ọjọ Ìşòlá | ọọjọ ọ t'ọjọ.

(There is no day to compare it with, no other day at all.)

Ní 'jọ t'á a rí'jà | ní Gàmbarí Ọnigbònléémòò)

(The day on which a fight broke out at Gambari Onigbònlé.)

Òótọ́ ni | bẹẹ náà ni.

(That's the truth; so it was.)

Ẹni t'ó kúrú ńtíro | àrà n'baba àmi Ìşòlá | ẹẹní gùn mbẹrẹ.

(Short spectators were standing on tiptoe, what a wonderful person, my father Ìşòlá, proved. Tall people were stooping.)

Ìşòlá ọ gùn | bẹẹ ni ọ kúrú o.

(Ìşòlá is neither tall nor short.)

Ó dúró gangangan | bí ọpá Ọòşà Oko níjọun.

(He stood erect like a sacred staff of Orişà Oko on that day.)

Ó ní bá a bá tí ẹ | ẹ f' ọgá h'n'un ọkúnrin | ẹ jé á máa lọ.

(He said as soon as possible he should be shown the opposing leader and that would be all.)

Àrà n'baba àmi Ìşòlá | ìwọ l'o búrìn búrìn | l'osì fọ'hùn ogun vanmuyanmu.

(My father you proved a wonderful man, Ìşòlá; you walked some distance ahead and replied sternly in bellicose tone.)

10 0 ò ri? Bí ng bá | ńre' lé àwọn baba rẹẹ.

(You see, when I am to chant a salute to your father.)

Mo ti mọ 'lé ewa.

(I know the salute to our lineage.)

Àgbà Ijára | ọmọ okùn ọlà.

(An elder of Ijara, offspring of he who had a string of riches)

Ìwọ ni afààkábáoríjà | bí Ìdàhòmi.

(You are the user of defeat-causing charms like those of the Dahomeans.)

Ìşòlá àkọ | arílebejààà bí ọni.

Ìşòla Ikọ who fights by flinging his legs about just as a crocodile **uses** its tail.)

T'ó rí 'bọn jà | gégé bí ọmọ ológun.

(You have a gun with which you can fight like a soldier.)

Bí ng bá ńre' lé àwọn baba rẹẹ | Baba Gbádégẹşin.

Àgbà Ijára t'ó rẹẹ | wúra k'okùn.

(An Elder of Ijara who **soaked** gold and subsequently plaited it into ropes.)

E e e e! | Ará alé Àdió o.

(Hey! Hey! Kinsman of Adio.).

Ọré ẹ Wúraọlá | mọ gbọ 'rọ ẹnu ùnmí | Alobíẹnnù ọkọ Àjíkẹ.

(Friend of Wuraọla, listen to the words of my mouth, You who absent yourself from home like someone lost, husband of Ajíkẹ.)

Bí owó bá dé.

(When you become rich.)

Èran gbígbe | ni o mọ fún àwọn aya rẹ jẹ.

(Dried meat you should give to your wives for food.)

Àbẹ̀bẹ̀gberin Ògún | ẹ é gbe'rin | ààb'è ẹ gbe'rin?

(Now I request you to sing the refrain to Ogun's song. Will
you sing the refrain or won't you sing
it?)

Ijala by Ogunyemi AYANDA of Iragbiji.

'Un b'á a bá ñlọ | b'á a bá mbọ | òòòkun l'olóri omá.

(Yes, whether we walk to or we walk fro, the oceans are the
largest expanse of water.)

Ògúnnyemí dé | ògbodòògbokolówọ̀wọ̀n.

(It's me Ogunyemi who takes of force other people's river and
farm.)

Àà jé dé | Abioògùnúnjèègèdè.

(It's me the wizard who uses some medicinal charms preserved
with bananas.)

Èni tá a tì ínú ugbo | tí ñti 'rẹ ẹ ónà.

(He whom we keep pushing into the bush but who keeps bringing
himself back to the path.)

5 Gbò-n-ón-gbò-n-ón bí ẹn'tì í | mo ẹ bí ọkọ-méjì-idà.

(Unsteady in my gait like some one staggered, or like someone
carrying two swords one on either
shoulder.)

Aawa yá 'kin lòògùn | ikin ò wá jẹ mọ.

(We employed some Ifa oracular magic but it proved futile.

B'òògùn ò bá jẹ | aró kí yio lèè rẹ 'şọ.

(If the magic fails, no dye will effectively dye any cloth.)

Mo r'ákábá di mọ-n-tò | lónà anbodè.

(I sent a disaster-causing charm to upset a motor-vehicle on
the outskirts of our town.)

Òsán ọjó náà pón | sèèrìsèrì.

(The afternoon that day was hot, blazingly hot.)

10 Enígběnlá | mo ríbà a baba à mi.

(Enígběnlá, I pay due homage to my father.)

Àyandé Ríon-on-mó-rò | ọkọ Àlà.

(Ayande who sees all that's happening but eschews gossip,
husband of Ala.)

Àkókó | ọmọ ẹgbàá ọpẹ.

(The akoko bird associated with two thousand oil palms.)

Baréọlá ọmọ epo | t'ó ẹ gégé iṣu | Arèsà ò pé meeji | ni'jù Àlò.

(Bareọla associated with palm oil just right for yam, there
aren't two persons called Aresa in
Alọ woodland tracts.)

Kèké n' íó gb'ọjà gbé sí.

(It is grass stems that are abandoned in the market-place.)

15 Epo káre 'lé | ará iná àbo.

(The palm oil is taken home among my mother's Nupe kinsfolk.)

Ọmọ Paláṣá.

(Offspring of Palaṣa.)

Mo ríbà a baba à mi.

(I pay due homage to my father.)

Ọmọ Palaṣà.

(Offspring of Palaṣa.)

Mo ríbà a baba à mi.

(I pay due homage to my father.)

20 Ọmọ Paládí | ọmọ òdiẹja wòwòlajà.

(Offspring of Paladi who stored large numbers of dried fish up
above his ceiling.)

Enigbēnlá|mo ríbà a baba à mi.

(Enigbēnlá, I pay due homage to my father.)

Àyandé Rí ọn-ọn-mọ-rò|ọkọ Àlà.

(Ayande who sees all that's happening but eschews gossip,
husband of Ala.)

Ọya búra p'ó ò dé'lé Erá|mo ríbà a baba à mi.

(Swear, Ọya, that you've never been to Ira Town, I pay due
homage to my father.)

Ọwọ ọ jẹẹgun|baba Ẹjùádé.

(Hands bestowing efficacy on medicinal charms, father of
Ẹjùade.)

25 Òyìbó Itá Ọlábìran|olówó n'íó mọọ rírà ọjà.

(Chief among the Oro worshippers, Ọlabìran, 'It's the rich
man who knows how to purchase goods'.)

Ijala by Gbadamọsi ỌLỌQDE of Ọfa.

Ìbà oooo|ni ng ó f'ọjọ òní jú o o o.

(Homage-paying is what I'll spend this day upon.)

Lákáaiyé|mo wáà d'ọjú òde.

(O Lakaaiye, I have come to the assembly square.)

Pàá mo wáà dé fúnrami|Ààtándá Abójòsúpọ|Arẹmọbieji.

(I have come in my very person, I, Atanda, who habitually wears
a frown and like rain thrashes his
opponents.)

Akámùlùkú|yí 'gi dí'nà ẹgàn.

(Who curls himself up and rolls a log across the path leading
to the distant farm.)

5 Èmi Aríbùkí Gbàdàmọsí|mo dé tìkálàrààmi|Gbàdàmọsí ọdẹ ẹ lú
Ọfaaa.

(I, Aribuki Gbadamọsi, here I am in person, Gbadamọsi a hunter
from Ọfa Town.)

Ògún mo ríbàà | k'í' bàà mi | k'ó mọọ ẹẹ.

(Ogun, I pay my due respects to you, let my homage yield good dividend.)

Onléowó | ọlọ́ìdẹẹmọ.

(Owner of a house full of money, owner of a central corridor bedecked with palm fronds.)

Awónuwóto | ìjà náà kankan-an re.

(Ogun the garrulous, the fight was so severe.)

Ọkaara fi 'dà ha'rí.

(That you, Ọkaara, accidentally bruised your head with your sword.)

10 Labalábá kan 'mí akọ ẹtá | ò-tú-giiri.

(Butterflies come upon a male civet's excrement and dispense in flight.)

Şounlówòó!

(O Şounlowoo!)

Ọkọ Adéqlá | olúwa iyá à mi.

(Husband of Adeqla, lord of my mother.)

Asínrín aboodulému | ọgẹdẹ àgbagbà | tí s'omo 'ẹ kọ dèngbèrẹ.

(Stink rat with protuberant mouth, big-bananatree which hangs up its fruit dangleingly.)

Abùn-ún-ni-má-gbà-á | Oogunlabí | tí wín 'ni kún t'owó ẹni.

(He who gives rather than takes, Ogunlabi, who lends us things in addition to what we already have.)

15. Òrìṣà tí í-gbà lówó ọlórò | tí í-fí í fún òtèṣì.

(The orisha who takes from the rich man to give to the poor.)

Ògún ó f'owó olé ọlórò | s'òòde ẹ gbogbo wa.

(Ogun will deposit money such as is found in the rich man's house in the house of everyone of us.)

Ikin agbádéjoba | àwàlàwúlú òrìṣà | tí jẹ 'gba ekòló mó bì.

(Ikin who had a crown on his head before he ever became a King,
The orisha who is a trouble-monger and
who eats two hundred earthworms
without vomiting.)

Òrìṣà t'ó bá sọ pé tòun ò sí | Lákáaiyé.

(Any orisha who says he'll pay no heed to you, Lakaaiye.)

Òrìṣà nàà yio f'eyín ara rẹ | hó òòpo 'ṣu jẹ ni.

(The orisha will with his own teeth peel boilt yam to eat.)

Abéré mú tojútimú.

(Needle sharp at both ends.)

Èjẹ nwọn ò ti 'bi 're jáde.

(Blood, from cuts, oozes out from no good spots on the body.)

Eèkàn nwọn ò ti 'bi 're w'òrun.

(Pegs enter into the ground through no good spots.)

Ègún òṣùṣú | tí kọ 'ra 'ẹ l'ébè.

(The thorny osusu plant which forms itself into mounds.)

Ọkùnrin yàlayala | ní 'gbó enígbo.

(May wearing diffuse attire in forests outside his home district.)

Ọkùnrin yàlàyàlà | ní 'jù ọlòtẹ.

(Man wearing diffuse attire in the warriors' forest.)

Ọkùnrin gídìgbà | ní 'gbó ò Jẹbú | atóónàlórógùn | ọdẹ atàpá rìn
yẹ-n-ku.

(Hefty man in Ijebu Forest, fit to bear being scourged, lame
hunter walking with a regular jerk.)

Alápata | afòòkúsàmiọ̀nà.

(Man with a shield, marking his path with corpses.)

Párá n'ta àwí | iná gbá 'lẹ̀ ẹ̀jù ẹ̀rẹ̀rẹ̀.

(Eaves are the forecourt of the spider; fire sweeps the floor of the forest.)

Ògún ni ng ké sí | bẹ̀ẹ̀ ni ng ò p'Obòkùn.

(I am calling to Ogun and, mark you, I haven't said 'Obokun'

30 Ògún ni ng ké sí | bẹ̀ẹ̀ ni ng ò p'oògùn.

(I am calling to Ogun and, mark you, I haven't said 'oogun'.)

Ìbà ni ng o f'ọ́jọ̀ òní jù.

(I shall spend today on paying homage.)

Káá t'òní l'orin dé elẹ̀.

(If we started today rendering one chant after another.)

Á á tó 'jọ̀ méje.

(It would take up to seven days.)

Fágbèmi!

(O Fagbemi')

Ibà.

(Homage.)

Lówọ̀ ọ̀ rẹ̀ o o o ò.

(To you I pay.)

Àjànàkú ibàà | lọ́'ọ̀ ọ̀ rẹ̀ ẹ̀ ẹ̀ ẹ̀.

(Ajanaku, homage to you I pay.)

À ràbà ni bàbá | ẹ̀ni a bá l'abà | nàà ni baba ẹ̀ni.

(The araba is the father of trees; he whom one finds in the hut is one's father.)

Ọmọ Lágúnádé | mo ribà | ki'bà mi k'ó mọ̀ ẹ̀.

(Offspring of Lagunade, I pay my due homage, may it yield a good dividend.)

Ọmọ Lágúnárèè | t'Àmòdú.

(Offspring of Lagunare of Amodu.)

Kálú.

(Olakalu).

T'ó t'Ègbèdi Owu.

(Who founded Ègbèdi Owu.)

T'Qba Arówayan.

Arówayanlótũn | abààlè-èyí-l'ósì.

(He who swaggers deliberately in the right-hand parlour of his palace and who keeps strictly private the left-hand audience room.)

Òkàn kunkun | tí nwọn hí méjì í-pààrò.

(A single heavy-weight specimen which is exchanged for two ordinary ones.)

Qmọ Qba Qrọ | tí í-b'ẹ̀şin lónà mú gùn | qoba dimudimu lórí ẹşin.

(Offspring of King Qrọ who used to mount on a horse and whose figure was most imposing on the horse.)

Qmọ Ìtáiidógún | qmọ Táorẹfọn.

(Person associated with twenty types of orò. Offspring of Taorẹfọn.)

Qmọ Ògúnróunbí.

Qmọ Ìtáiidógún | qmọ Táorẹfọn.

(Person associated with twenty types of orò; offspring of Taorẹfọn.)

Kágbàà 'w'Qqya | olórí ẹran.

(The buffalo connected with Qya cult, the buffalo who is a chief among the animals.)

Ijala by a colleague of Gbadamṣi
Qlṣṣṣṣ of Qfa.

O ṣe é!

(Thank you!)

Yèrú Qkín | Qlṣṣṣ Mṣjṣ.

(Person associated with sandy street and okin birds, King of Qfa, the handsome one.)

Qlálṣmí mi ní ó là 're | qmṣ adijú-o-tó-la 'ṣu.

(My Qlálṣmi was the one who cut it well, he who shut his eyes before cutting the yam.)

Qkan ò gbṣṣṣ jù 'kàn l'Qfa.

(One part must not be bigger than the other at Qfa.)

5 Bí Qkan jù 'kàn | bí Qkan jù 'kàn | nwṣn ní Qba ní í-kó wṣn roro.

(If the former is bigger than the latter, if the latter is bigger than the former, It is said that the King would torture the cutter severely.)

Qba ò kó iran àn mi rí | n'lé e Lálṣmí.

(The King has never had cause to torture any of my kinsfolk in the Qlálṣmi lineage.)

Ìjà pèùrèù | abé òwú | tí nwṣn jà l'Qfà.

(The tough fight under cotton plants which was fought at Qfa.)

N'lé e Lálṣmí | ṣojú urú uwa ii náà ní.

(In Qlálṣmi's Town, took place in the presence of people of my age.)

Ó ṣojú ebè l'Qfà.

(It took place in the presence of soil-mounds at Qfa.)

Ó ṣojú uporo 'nú oko.

(It took place in the presence of the furrows on the farm.)

Ó ʃojú agbélẹ́yaràrá.

(It took place in the presence of agbelẹ́yarara.)

Ó ʃojú u | láporubu kánúoko | Ó ʃojú àgùnṣṣòṣà l'Qfà.

(It took place in the presence of laporubukamuoko as well as agunṣṣòṣà at Qfa.)

Ó ʃojú u lágùnákànrún.

(It took place in the presence of lagunakanrun.)

Kín ni í-jé ẹ | lágùnákànrún?

(What is called lagunakanrun?).

15 Mbí 'lá ni lágùnákànrún | àgbàdò l'agùnṣṣòṣà?

(The okro plant is called lagunakanrun whilst the maize plant is called agunṣṣòṣà isn't that so?)

Erèé ni agbélẹ́yaràrá | n'lé e Lálòmí.

(The black-eyed beans plant is called agbelẹ́yarara in Qlalomi's Town.)

Ilá ni lágùnákànrún.

(The okro plant is called lagunakanrun.)

Àgbàdò l'agùnṣṣòṣà l'Qfà.

(The maize plant is called agunṣṣòṣà at Qfa.)

Yèrú ùmí | òkùndẹ́dẹ́ bí ẹni k'omi.

My sandy streets full of sand in large expanse like water in the sea.)

20 Ògbólógbò ọ̀ṣu | tí í-mú 'yán.

(Fully mature and long-stored yam which when pounded make fine iyam food.)

Ògboniyàn | nwọ́n a sì p'itàn ara rẹ́ l'Qfà.

(An aged man who tells his own life story at Qfa.)

Abíl'Qfà| ọ ọ jé m'móóó!

(AbilQfà, you have stopped answering to my call.)

Ẹ mó ẹe là mí n'jà l'Qfà|lailai.

(When I'm fighting at Qfa, you should not try to stop me, ever)

Bí ẹrú bá là mí n'jà l'Qfa.

(If a slave tries to stop me while I'm fighting at Qfa.)

25 A mọ di t'olúwarẹ.

(The fight becomes his own.)

Bí iwọfà l'ó bá|là mí n'jà l'Qfà.

(If an iwọfa tries to stop me while I'm fighting at Qfa.)

A mọ di t'olúwarẹ.

(The fight becomes his own.)

Ìjà pẹúrẹú.

(The tough fight.)

Abé òwú.

(Under cotton plants.)

30 Tí nwọn jà l'Qfà|n'lé e Lálọmí|sojú urú uwa ii nàà ni.

(Which was fought at Qfa, in Qlalomí's Town, took place in the presence of people of my age.)

Ijala by Gbadamọsi QLOQDE of Qfa.

Yé o ò!| Yé o!

(Excuse me, please! Excuse me, Please!)

Adígbẹgbẹ|l'ẹran àn Gbẹtí.

(The pied-coated goat is the distinctive animal belonging to Igbẹtí.)

Ṣọ́wúrúkú | l'ẹ́ran-an wọn ní'lé e Kétu.

(The cat is the distinctive animal belonging to Ketu Town.)

Àlògònígin | ọmọ ẹkùn sù gànìn gòkè Àlọ.

(Alogonigin associated with the leopard that frowns its face at it climbs up the Alọ Hill.)

Baba oníkálukú.

(Every sire)

Bí nwọn ó k'ẹkùn ní ọdún | nwọn a mọ́ sá bí ojo bí ojo.

(If he went to kill a leopard at festival time, he would run stealthily like a coward.)

Nwọn ó mọ́ | rìn bí ojo bí ojo | nwọn a rìn'rìn bí ojo | lẹhìn ẹkùn.

(He would walk like a coward on and on; he would walk like a coward after the leopard.)

Nwọn ó mọ́ bá fáàrí wọ 'lú | nwọn a ẹ bí olówó l'ó bi baba a wọn ni.

(He would return swaggeringly to the town, walking just as the son of a wealthy man would walk.)

Ọmọ Àlògònígin | ọm'ẹkùn ni 'bà.

(Person associated with the prowling beasts, person associated with the leopard in its lair.)

Bab'oòníkàlùkù.

(Every sire.)

Bí nwọn ó k'ẹkùn l'ọdún.

(If he went to kill a leopard at festival time.)

Nwọn a mọ́ sá bí ojo bí ojo.

(He would run stealthily like a coward.)

Nwọn a mọ́ rìn bí ojo bí ojo | nwọn a rìn'rìn bí ojo | lẹhìn ẹkùn.

(He would walk like a coward on and on; he would walk like a coward after the leopard.)

Nwọn ó mọ́ọ bá fáàrí wò'lú|nwọn a ẹ́ bí olówó l'ó bí baba a wọ́n ní.

(He would return swaggeringly to the town, walking just as the son of a wealthy man would walk.)

15 Ọmọ Àlògòníḡín|ọm'ẹẹkùn ni'bà.

(Person associated with the prowling beasts, person associated with the leopard in its lair.)

Ó wáa torí i baba nyín.

(Now it was the turn of your sire.)

Ará Ìjílèje.

Citizen of Ijileje.)

Ọmọ Ọlọyẹẹyinyin.

(Offspring of Ọlọyẹẹyinyin.)

Nwọn ní 'Baba|'kíl'o ó b'ẹkùn ẹ́?

(He was asked, 'Father, what will you do to the leopard?')

T'ó 'i kọ'lé ẹ́ l'ákọya.

(When he built a house of his own in ákọya architectural style.)

Ará Ìjílèje|kékee l'ó ti kọ 'lé 'ẹ|l'áruru.

(This citizen of Ijileje was a young man when he built a house of his own in aruru style.)

Èjìká èjìí|l'ó 'ẹ́ gb'ẹkùn wá'lé|ọmọ ẹkùn-ùn|tí í-gbé 'bàà soro.

(With his two shoulders he carried home the leopard, he, a person associated with the leopard which lurks in the thicket to do havoc)

Àlògòníḡín|ọmọ ẹkùn ní.

(He was Alogonigin, a person associated with the leopard.)