Radio Advertisement and Yoruba Oral Genres
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ABSTRACT
This study examines Yoruba oral literature as a medium of expression in advertising, with the focus on the vocal techniques in which the adverts are presented. Data collected from radio stations were transcribed and analysed using the sociological approach and aesthetic theory initially discussed in the article. The study reveals aesthetic elements and the pivotal role that oral genres play as a powerful tool for communication and commercialisation among the Yoruba people. In radio broadcasting, oral literature also serves as a way of educating the public to preserve Yoruba orature.

Keywords: oral literature, advertising, vocal techniques, radio, Yoruba.

1. INTRODUCTION
Advertising is a form of marketing communication used to encourage, persuade or manipulate an audience (viewers, readers or listeners, sometimes a specific group) to take or continue to take actions of buying the product being advertised. Advertisers use many different techniques to get people to notice their advert. The person advertising draws the attention of the audience to specific goods in order to increase consumption thereof for economic gains. This is part of the discursive relation that operates in the formation and maintenance of a market economy. Consumer perception of the goods differs; therefore, the advertiser must present the advertisement in an appealing way for the consumers (Ajibâdè 2012:56–57). The language of their advert must attract and hold the attention of their intended consumers. Devising the use of oral literature in an advertisement is a way of encoding a message that will remain in the mind of those who listen in a way that even if they are yet to make up their mind, whether to buy or not, the message has been passed to them through a medium they understand and cherish to the effect that they think the goods will suit their needs.

Advertising has a clear goal that is to promote a product or service by appealing to the audience and to promote economic ventures. It is a fact that however excellent a product is, it has to become known and recognised before a consumer may tend to choose and purchase it. Yoruba people have ways of advertising their products and the goal of any seller is to persuade buyers, either
overtly or covertly to buy his/her goods or products. Defleur and Dennis (1998:311) assert that

Advertising is a form of controlled communication that attempts to persuade an appropriate audience, through the use of a variety of appeals and strategies, to make a decision to buy or use a particular product or service to accomplish their end, advertisers make a persuasive appeal.

In a similar vein Olúmúyiwá (2002:76) describes advertisement in the following terms:

Ipolówọ ọjá ni ọgúnmu ọwọ. A tún lè ní ipolówọ ọja ní ọnà tẹn tó ọ́ ọ̀ta ọjá ń gbà polówọ tábí ìšé àpónlé ohun tó ọ́ ọ́ta ní ọnà tó yóó fí fá àwọn ènìyàn mọra.

Advertisement is the soul of business. We may also say that advertisement is the method employed to advertise or qualify the product he/she sells in a way that will appeal to the people.

Advertisement tells you how to pick the best out of the many materials around you by manipulating the sense of choice of the consumer. In achieving this, advertisers use some forms of Yoruba oral literature to achieve their aim of winning and controlling the heart of consumers, thereby persuading them to buy advertised products or to educate them on the particular issue the advert is addressing. In a nutshell, oral literature plays an important role in the language and composition of advertisement.

Many scholars of Yoruba literature have worked on oral literature and advertisement. Some of these scholars include Òmórìparílá (1985), who analyses different types of advertisement on radio and television; Òpèfèyítimí (1986) who examines Yorùbá women food hawking chants. He focuses on tracing the original cause that gave birth to the chants, and also gives a stylistic explication of Yorùbá women chants of hawking cooked items. Adébájò (1989) did some analysis of various types of advertisement and announcements in one of the early Yorùbá newspapers (Akéde Èkó 1929–1959). Oyínlojlá (1989) looks into the development that the culture of advertisement in Yorubaland has witnessed. Other related works include Adédèjì (1981), Èkúndayò (1982), Ògùndélé (1982), and Àkànbi (2004). Their works focused on various languages and techniques of advertisements in some Yorùbá ethnic sub-groups. Ajibádé (2012) uses Yoruba oral literature as a medium of expression to explicate the complex features of word as a stylistic phenomenon in Yoruba communication process in relation to the Jakobsonian functions of language. He stresses that Yorùbá advertisers are fond of employing imagery in their advertisements to create a kind of pictorial representation of the goods for sale. Ajibáde’s view is not only applicable to Yorùbá advertisement; it is general all over the place.

From all the works cited on this subject, it is noted that there is always a call for scholars and researchers to redouble literary efforts in this area of academic
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study. Therefore, this work is in response to that call, research into the beauty and impact of Yorùbá oral literature in advertising in other to complement the existing works. Apart from complementing the existing works, this paper we believe, will serve as a reminder of these genres and we hope, will serve as a way of preserving Yorùbá oral genres.

Data used in this paper are collected from three radio stations in the South-western Yorùbá speaking states of Nigeria. They are Federal Radio Corporation of Nigeria (FRCN) (ProgressF.M.100.5) Adó-Èkíti, Èkíti State; Broadcasting Service of Èkíti State (BSES 91.5 F.M) Adó-Èkíti, Èkíti State; and Broadcasting Corporation of Òyò State (BCOS 98.5 F.M) Ìbàdàn, Òyò State. The recorded adverts and jingles were transcribed and analyzed.

As its name suggests, Sociology of Literature is a fusion of two distinct disciplines – Sociology and Literature. In its very general sense, sociology is the science of social relationships as well as the consequences of those relationships for ongoing social systems and the process of social change (Moore1967:207–215). Literature on the other hand is concerned with man and his society according to Ògúnṣínà (2006). It is an art composed of words in such a way that it proffers entertainment, enlightenment and relaxation. As one of its very many functions, Literature functions as a continuing exposition, appreciation and symbolic criticism of social values. As a virile vehicle of human expression, literature seeks to investigate man, his behaviour in society, his knowledge of himself and the universe in which he finds himself (Ògúnṣínà 2006:6).

Sociology of Literature therefore is an attempt to understand the inter-relationship between literature and society. This is because works of art are not independent of their society; the language with which a work is composed is the property of the society. Let us take Yorùbá orature for instance; Yorùbá orature is a product of the society, and it is chanted by, and meant for the people in the society. The contents of the orature, language use in composing and chanting the orature are properties of the society aimed at expressing happenings and events in the society. Sociology of literature is particularly useful in illuminating our knowledge about the social significance of art of which Yorùbá orature is one. This theory will lead us to a fuller and deeper appreciation of the use of Yorùbá orature as a veritable tool in the hands of advert practitioners for advertisements and publicity in electronic media.

There are various approaches to Sociology of Literature. The most popular is the “mirror image approach” which sees literature as documentary, arguing that it provides a mirror to the age. One of the first proponents of this approach was the French philosopher Louis de Bonald (1754–1840). (Escarpit 1971:1–9, Ògúnṣínà 2006:19, Adéyémí 2006:36–39). The mirror image approach views literature as a direct reflection of various facets of social structure, family relationships, class conflicts and possibly divorce trends and postulations compositions. It conceives a literary work as an attempt to depict events and happenings in a particular society. From the point of view of the mirror image approach, a literary piece is a veritable mine of information about the society
that produces it. However, it is to the credit of the approach that it establishes the fact that art (oral or written) and society are inseparable. Their relationship will therefore help our analysis of the Yorùbá orature as a veritable tool for advertisement and publicity.

Also, the theory of aesthetics which deals with characteristics of beauty would corroborates the mirror image approach. It is the philosophical branch of inquiry concerned with beauty, art and perception. In modern Western society, aesthetics are used in the production of advertising with massive and overwhelming success. Aesthetics experience occurs as a result of an interaction between a particular subject such as a listener and a given object such as an advertisement or announcement. Aesthetic experience involves an elaborate process. The composer’s creation, the presenter’s rendition, and the listener’s capacity for advertisement cognition and reception are all keenly interwoven in the process. However, the findings in this study show that Yoruba advertisers have special ways of expressing aesthetic in terms of taste and preference. Baumgarten Alexander as quoted in (Alamu 2010:39) describes aesthetic as something used to denote what he conceived as the realm of poetry, a realm of concrete knowledge in which content is communicated in sensory form. The use of different forms of Yoruba oral poetry to compose the advertisement and announcement is to add beauty to its presentation. Thus, we shall adopt the mirror image approach and aesthetics for our analysis. It is our belief that this approach will appreciate and bring out the beauty of Yorùbá oral genres as a useful instrument in the hand of advert practitioners.

2. YORÙBÁ ORAL LITERATURE

Afolábi (2000:8) attests that oral literature is an important artistic expression that predates written literature in all societies of the world. According to him, oral literature is, indeed, one of the most effective means of expressing the intellectual, the physical and the spiritual experiences of man in its most natural form. Yorùbá oral literature as the store house of cultural values and moral codes of the Yoruba society cover every aspect of Yorùbá life. It is passed down orally from one generation to another. Yorùbá oral literature, like its written counterpart, has all the conventional literary genres of drama, poetry and prose. Ilésanmí (2004:49–50) asserts that orature deals with vocalization of the internal ideas, it can come out audibly in three modes: speech mode, chant mode and sung mode. These three modes can come together in a repertoire but quite often they are rendered separately. Yorùbá chants are classified according to the group of people to which the repertoire belongs, such as professional or religious guild, societal groups and age groups. The chant types have unique vocal techniques that are identified by experienced listeners, especially with the cultural sub-group for which they were originally created. Oral literature refers to the heritage of imaginative verbal creations, stories, folk-beliefs and songs of pre-
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literate societies which have evolved and are passed on through the spoken word from one generation to another (Akporobo 2005:29).

Poetic forms in the feature mode (Olátùníj 1984:5–13) or speech mode (Ôgùndêjì 2000:26–35) include oríkì (panegyric poetry) ëṣẹ Ìfà (divination verse), ofò (incantation), òwe (proverb), àlò àpamò (riddle), àró (chain poetry). They can be rendered in the mode of normal day-to-day speech, and also be chanted, sung and played on the drum or other musical instruments.

The poetic forms under the chanting mode can be classified into two; religious and secular. The religious chants are those that are primarily associated with a divinity and, therefore, have an original religious or cultic function, though they are also used for social purposes by devotees of the divinity or members of the cult or guild of workers with which the chants are associated. Examples are ijálá, èsà egúngun, iyèrè Ìfà, òrìṣà òpò (Ṣàngó òpò, Òṣà òpò, Èsù òpò and Òbàtálá òpò). The secular chants are used mainly for social ceremonies such as marriage, child naming, chieftaincy installation and house warming. They are not attached to any religion or cult and can be chanted by anybody who is knowledgeable in the art. Rárá, Òkù òpò, yìngbá òkí àfú (Akinyémi 1991:99–108), rárá iyàwó (Barber 1980:217–263), and ewi ajejọyàwó (Ajíbádè 2009:45) belong to this class. Secular chants are localized to other dialect areas found throughout the length and breadth of Yorubaland.

Adélékè (2008:212–213) presents examples of song mode types thus; Òrin Àjòdún (festival songs), Òrin Àló (Folktale songs), Òrin Ìbejì (songs for the twins), Òrin Òkú (songs for the dead in form dirge), Òrin ërè ìmòdè (children game songs), Òrin Èjé (songs that are meant to create jokes), Òrin Èjè (work songs to reduce stress and fatigue while working), Òrin Ònkà (songs used to count something), Òrin Òṣèlú (political songs), Òrin Ìrèjù (songs that are meant to send people to sleep or to relax their muscles from tensions), Òrin Ègbafé – àpàlà, jùjù, fùjì (songs for recreational purpose), Òrin Èjé (love songs) and Òrin ìpòlówó ìjá (songs meant to call the attention of the buyer/people to the article sold by an individual).

It is to be noted that one cannot totally demarcate between religious and secular among the Yorùbá people. There are elements of religion in almost everything they do including the orchestration of the oral genres. At the same time, many of these oral genres of the Yorùbá draw from a religious corpus; and the performance hinges on their religious belief system (Ajíbádè 2009:47). It must also be noted that the tone of performance of these Yorùbá oral literature is one of the prudent and valid means of distinguishing the genres traditionally (Ilésannì 2004:76). Let us take a cursory look at these poetic forms.

Oríkì is the most popular of Yorùbá oral poetic genres, and Yorùbá people attach great importance to their oríkì. According to Olátùníj (1984:67–107), oríkì is not a private property but a traditional material which its owner knows and which others, especially bards, like drummers and raconteurs, learn for their own use. References to history, legends and myths in it are usually obliquely made. Though all heroes have oríkì, non-heroes, including villains and sloths

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also have their own. Even non-human beings like animals, trees, rivers, rocks and hills have ořiṣi. Moreover, the objects of praise are not only eulogized for their good deeds and beauty, references are also made to their weaknesses and ugliness. Ořiṣi is basic to all other poetic forms and constitutes one of the critical standards for assessing excellence in poetic performance.

The Yorùbá divinatory poetry ẹsẹ Ìfá, generally has a narrative structure that tells the story of a symbolic client who consults an Ìfá diviner (babaláwo) because of a problem that is either solved or complicated, depending on whether or not the client obeys the oracular instruction of offering a sacrifice. The solution to the problem of the symbolic client is usually proffered for the real client during a divination process. Ìyèrè Ìfá is a type of “singsong” chanting known to be one of the most important aspects of Ìfá divination. There is hardly anything in life that is not represented in Ìfá literary corpus.

Ofò as incantatory poetry is used for magical purposes. Its main characteristics include evocative and invocative phrases, assertive statements and statements that indicate the specific application of the ofò coupled with symbolic word play.

Òwe (Proverb) – A proverb may be defined as a “phrase, saying, sentence, statement or experience of the folk, which contains above all, wisdom, morals, lessons and advice concerning life which have been handed down from generation to generation” (Meider1985:117). Proverbs are universal. In African societies proverbs occur on all occasions when language is used for communication either as art or as tool (Adéyémi 2013:57).

Àrò may be defined as a Yorùbá folktale rendered in poetic form, and consisting of a chain of closely related episodic stories, each having its own complete conclusion (Àjùwòn 1986:56). Àrò as one type of Yorùbá oral literature is used by children during their moonlight meetings for games and entertainment. The telling of àrò involves the projection of human characteristics to non-human and sometimes abstract level of existence.

3. ANALYSIS OF THE COLLECTED DATA

(a) Oyin mọmọ, adùn
   Leadway Pension Plc. la gbádé
   Ìbíni, a kò róhun fáyò
   Àfí ká maa dúpé lòwọ ilé-isé aláyọ
   Ìmọ lè kí kí ìròrùn
   Kí ó wáni jú, àtòkèrè latì ì wò ó
   Kí ojọ ólọ kí wọ náà lè dára
   Kí ìfẹyintì rẹ sì di ìròrùn

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Tara šaṣa kí o lọ bá won sọ̀rọ̀ ní
Ilé-iṣẹ Leadway pension Plc
Ológbón dori eja mú
kí lo sì ń wọ?
ùjọọṣẹpọ wa ayòni
Leadway pension Plc
Ojo ola re lo je wa logun.

Sweet honey
Leadway Pension Plc. We crowned thee
Yes, we don’t have a choice
Than to give thanks to a joyful company,
Leadway Pension Plc limited
A Yoruba adage says
Pointed stick do not pierce my eyes,
is afar one needs to be watching it
For you to have a good future
And to have a comfortable retirement
run quickly and talk with them at
Leadway Pension Plc. office
Wise person who holds fish on the head
what are you still waiting for?
Our relationship will breed joy
Leadway pension Plc,
Your tomorrow is our concern.

The above advert is sponsored by Leadway Pension Plc. The first three lines are presented in àpàlà song tone while the remaining lines are in ewi poetry or chant mode. Line 7 is a Yoruba proverb. It is used by the advertiser as a clarion call to the member of the public, especially government workers to prepare for their retirement. There are many cases of civil servants who had worked assiduously for 35 years of service and could not get their gratuity or monthly pension. This has resulted in a series of protests by the pensioners in the country. The proverb in line 7 and the aphorism in line 13 are used to draw the attention of the people to government pensioners’ plight and be wise to take preventive action in time, to avert avoidable disaster of retiring with nothing. This would be prevented if a civil servant can part with a certain percentage of their salary and to save as pension with this private pension company.

Another advert goes like the following:

(b) Kò sòhun tó dùn léyọ
Bí i ká jí, kára ó le
A ọ fẹṣẹ rin ká lààágùn mọ
Ayókéle ló ń gbé wa kiri
There is nothing as sweet
Like waking up healthily
We don’t walk and sweat anymore
We ride cars to everywhere
Food is good for the body
But the food we love
Are sweet/spicy foods
Ground squirrel is eating plantain,
Ground squirrel does not know that sweet
things could be harmful
Defecating has become a serious problem
Ah! There is problem
I can run here and there
It is the body that suffers it
If you see a healthy body
That is shining like palm oil shaft
He is taking Yoyo Bitters
A specially made drugs that is bitter a little
It is made in tablets and capsule
It is also available in syrup
Yoyo Bitters
Stay healthy.

This sponsored advert is presented by a renowned Yorùbá Akéwi (poet), Adebayo Faleti. In the advert, the poet uses line 3–12 to point out some lackadaisical attitude of some people to their health. It talked about how people...
no longer walk, but prefer to ride in cars. Walking is a kind of exercise that makes one to sweat, thereby loosing waste products through sweating. Line 5 is an aphorism that good food nourishes the body/skin, but people love and prefer sweet (junk) food. The Yoruba proverb used in lines 8 and 9 is used to warn someone to be conscious of what they eat, and be more conscious of their health. The advertiser in lines 13 to 20 reveals the name of the product (drug), its bitter taste and that it appears in different forms (tablet, syrup and capsule). The advert is presented this way in other to draw the attention of the people in the society to the product.

Another jingle titled Àṣírí idánwò ‘Exams secret’ goes thus:

(c) Ẹlé: Àṣírí ikokó kò gbọdọ tọwọ ajá tū
Ẹgbè: Ọnọ nni
Ẹlé: Àṣírí idánwò kò gbọdọ tẹnu olúkọ jáde
Ẹgbè: Ọnọ nni
Ẹlé: Àṣírí idánwò kò gbọdọ tẹnu rẹ jáde
Ẹgbè: Ọnọ nni
Ẹlé: Eni a fẹyinti bí ó bá yẹ, wíwí ní í wí
Ẹgbè: Ọnọ nni
Ẹlé: Lọ dífá fún gbogbo ẹyin tí a fẹyinti fún àsírí idánwò o
Ẹgbè: Ọnọ nni
Ẹlé: Ìwọ Olúkọ
Ẹgbè: Ọnọ nni
Ẹlé: Ìwọ atèwé
Ẹgbè: Ọnọ nni
Ẹlé: Má fásírí idánwò han ọmọ rẹ
Má fásírí idánwò han olùfẹ
Má fásírí idánwò hàn nítorí owó
Élé/Ẹgbè: Ọkì mà mà i ẹṣẹ rú ẹ kó má hun ni
Ọkì mà mà i ẹṣẹ rú ẹ kó má hun ni o
Ọkì mà mà i ẹṣẹ rú ẹ kó má hun ni

Lead singer: The secret of wolf must not be reveal by dog
Chorus: Yes
Lead singer: Examination secret must not be revealed by the teacher
Chorus: Yes
Lead singer: Examination secret must not be heard from your mouth
Chorus: Yes
Lead singer: Person that one lean on will say if wants to disappoint
Chorus: Yes
Lead singer: Divined for all of you that we relied upon to keep examination secret.
Chorus: Yes
Lead singer: You the teacher
Chorus: Yes
Lead singer: You the typist
Chorus: Yes
Lead singer: Don’t reveal examination secret to your child
Don’t reveal examination secret to your lover
Don’t reveal examination secret because of money
Lead Singer/chorus: The violator shall surely face the consequences
The violator shall surely face the consequences
The violator shall surely face the consequences

The above jingle was composed by a renowned Ifá Priest, Ìfáyẹmí Êlölùbù̀nyùn in the 80s, and it is always used during the West African School Certificate Examination (WASCE) period among the Yoruba of South Western Nigeria. It becomes a very important genre in curbing examination malpractices at all levels. The jingle aims at enhancing the credibility of West African Examination Council (WAEC). There are reported cases of various examination malpractices and mass leakages. An appeal is made through the above orature, iyèrè Ifá, to present and use what the society hold in high esteem (Ifá) and it is very effective in curbing social ills; at least to supplement the efforts of the law enforcement agents.

The publicity jingle below was sponsored by the Oyo State Ministry of Education, it goes thus:

(d) Gbogbo òbí àti alágbàtò nípinléè Òyó
Atótó arère!
Ilé-ísẹ ètò-èkó nípinléè Òyó ló ń kẹ
Ká mójútò ọmọ wa tósán tòrù
Ojúṣe abiyamọ tó yanjú ni kómo ò yọmọ re
A ó gbódò gbàgbé pé
Ọmọ tàà bá kọ
ló màa talé tàà dààmù kó Ngôbèyyin
Èkò ilè ńkòkò, ara ojúṣe òbí fomọ ní
Èkò iwé ńkàmì, ètò ọmọ ni lábè òbí è
gbogbo kiràkità òbí lówó àárọ pátà
Bó bà dalé, kò rómọ re fẹyìn tí ni
Ká ràntí øjọ ogbò
tá àgù yìí, òò fẹ́yìn tí
Kó̩́ló kí bá ń sọ tò gbogbo ara ó dègèrè
Àrò Òkọkọ, òla Kàfànsà
Ara ni ó fábọ́ sì tógbọ́ bá dé
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Lásíkò yíí gan-an lòbí tó tòmọ
yóò padà wá jèrè gbèyìn
È sinmi gbìgbé ọjà lórí ọmọ
È ràntí pé ẹkọ nikan ní pàtákí nínú
ogun tòmọ lè gbà tì ò lógùn nínú
È dékun iwà kótó làwùjọ
Ilé-iṣẹ rédiò ipínlẹ Òyó ló sọ bẹ̀.

All parents and all guardians in Oyo State
Attention!
The Ministry of Education in Oyo State
brings to our notice that
We should take care of our children both
day and night
Duty of a responsible mother is for her
child to be of good quality
We must not forget that
The child we did not train
would sell the house that we struggle to
built at the end
Home training is very important; it is part of
parents’ responsibility to their children
Formal education is also essential; it is the
right of every child
All the struggling of the parent in their early life
is to have a reliable children to depend on in
their old age
We should remember the old age
When the body will be weakened
Sokoto today, Kafancha tomorrow
All these would result to body weakness at
old age
Parents who train their children would have their
reward at last
Stop engaging the children in street hawking
during school hours
Remember that education is the only important
legacy that the child can receive without rancour
Bad attitude should be stopped in the society
Oyo State Broadcasting radio says so.

1 Sokoto and Kafancha are two cities in the Northern part of Nigeria and they are very far from the Western part of the country where we have Yorùbá land. The poet used the two towns as metaphor to describe how some parents travel around, neglecting their parental roles.
The above jingle points to nonchalant attitudes of some parents toward giving their children both moral and formal education. It also condemns street hawking by the children during school hours. This act is a punishable offence under the Child Right Act, 2003 which Nigeria has introduced. The Òyò State Ministry of Education through the Radio Station uses the jingle as a reminder to all parents and lays more emphasis on the issue of children’s proper up-bringing. The jingle is presented in Ewì chant to bring out the beauty of oral performance.

There is a rich legacy of folktales from the traditional Yorùbá society. Folktales serve as a means of handling down traditions and customs from one generation to the other. Folktales are commonly narrated to children by the elderly people, thereby; introducing them to the values and ideologies of the society. The song used to introduce the next advert is an adaptation of a popular Yorùbá folktale song titled “Omọbabirin onígbérọ̀ga àtì ọkọ̀ rè, ‘The arrogant Princess and her Husband’. It is a popular folktale which was also waxed in Délé Ojo’s record (a juju musician), and was often shown on the television stations in the South-Western part of the country in the 80s. The advert proceeds thus:

(e) Ẹlé: Baba o
Ègbè: Terenà, terenà tere
Èlé: Mámá o
Ègbè: Terenà, terenà tere
Èlé: Ọkọ Olóyún ló ń kí yín o
Ègbè: Terenà Terenà, tere
Èlé: Ọkọ Olóyún Life Care Center
Ègbè: Terenà Terenà, tere
Èlé: Fún itójú ara rè
Ègbè: Terenà, terenà tere
Èlé: Ègbòògi ọkọ olóyún ni kó o lò
Ègbè: Terenà, terenà tere
Èlé: Má bo àisàn móra
Oriṣirísíi itàkùn ní ń bẹ̀ nigbò
Kanranjángbón lóba sèdá wọn
Akókó lóba agbégi
Ìran eṣú ló ní kájáko
Irú àisàn yóówù kó máa yọ ọ lẹ̀nu
Ègbòògi ìlè-íṣé ọkọ olóyún
Life Care Center ni kó o bèrè fún
Àjoṣẹpò wà, ayò ni o.

Lead singer: Oh Father
Chorus: Terenà, terenà tere
Lead singer: Oh Mother
Chorus: Terenà, terenà tere
Lead singer: Okọ Olóyún is greeting you
Chorus: Terenà, terenà tere
Lead singer: Okọ Olóyún Life Care Centre
Chorus: Terenà, terenà tere
Lead singer: For the care of your body
Chorus: Terenà, terenà tere
Lead singer: Use Okọ Olóyún herbal medicine
Chorus: Terenà, terenà tere
Lead singer: Don’t harbour your sickness
There are many stumps in the bush
They were made in different kinds
Woodpecker is the best wood carver
Locust generations are known for bush destruction
No matter the types of sickness you might be suffering from
Request for the drugs from Okọ Olóyún Life Care Center
Our partnership is happiness

The advert is sponsored by Okọ Olóyún Life Care Centre, the producer of herbal medicine. The advertiser adopted the song from this folktale to attract the attention of the listeners to their product to tell the society that the herbal drugs from the company are effective and capable to take care of any ailments or diseases. The advertiser promotes Yoruba cultural heritage through the use of folktale song which is gradually declining because of the changing patterns in the society.

The next announcement is an obituary:

(f) Atótó arére o!
Victoria Abióyè dẹni tā à rí láyé mọ
Èyàn ìnlọ nílẹ́ yíi, onínúre tí lọ,
Ikú wolé ọlá mëní rere lọ
Ìyá Folúṣọ tí wọ káà ọlẹ́ sùn
Oláyẹmí Àjọké ń ọlélé rẹ́ ń lẹ́yín rẹ́
Oyètólá ní kí o sùn-un rẹ́
Ọmọ Aláwé tó torí wíwè fákúrọ ọṣọjá
Ó ní kán an nájá tán, kán a domí a lura
Nínú imólẹ́ ní kó o máá gbé o
Olúwa fòrun kẹ̀ Mámá o, āmín, àṣẹ. Ah! Onínúùre lọ.

Attention!
Victoria Abióyè is no more on earth

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An important personality has passed on in this community. Death has snatched a good person from a wealthy home. Folúṣọ’s mother has entered the grave. Oláyemi Àjokè is mourning you. Oyétólá prays for your comfort in heaven. Offspring of Aláwè that establishes market in the waterlogged area because of bathing. So that one can soothe the body with water after various activities in the market. Continue to live in the light. May God grant Mama eternal rest, amen, so shall it be. Ah! a good person has gone.

In the obituary above, the tone of dadakúàdà music is used to chant the announcement throughout. Dadakúàdà music is a form of traditional music common among the people of Ìlórin in Kwara State, Nigeria. It has the same feature as Àpálà music, carrying an inspiring message that conveys the image and personality of the Africans. The advert is accompanied by the talking drum and other musical instruments. The oral artist made use of call and response format, just as dadákúàdà song is being presented and his followers are responding. The use of the deceased oríkì in lines eight and nine made people to know that she is from Ìláwè-Èkiti, in Èkiti State, Nigeria.

It is also observed that in recent times, almost all the advertisements dealing with the obituary are accompanied with song, either at the beginning, in the middle or at the end of the advert. The song could be either secular or religious. The most important thing about the song used for this purpose is that, the themes always revealed the philosophical thoughts and beliefs of the Yorùbá people about life and death.

The following example is a publicity jingle adapted from a Yorùbá folktale song:

(g)

Lilé: È ṣe kínínjìnjìgbì
Ègbè: Kínínjìnjìgbì
Lilé: Òtító dójá ó kùtà
Ègbè: Kínínjìnjìgbì
Lilé: Ìrò låràyè ń gbé lårùgè
Ègbè: Kínínjìnjìgbì
Lilé: È bá jè ā sòótó
Ègbè: Kínínjìnjìgbì
Lilé: káyè le dára fún tèrútòmọ
Radio Advertisement and Yoruba Oral Genres

Ègbè: Kínínríningbin
Lilé: kígà le sún wá bò
È se kínínríningbin
Ègbè: Kínínríningbin

Call: Lets say kínínríningbin
Res: Kínínríningbin
Call: The truth gets to the
market without any patronage
Res: Kínínríningbin
Call: People all over the world
are celebrating lies
Res: Kínínríningbin
Call: Let us speak the truth
Res: Kínínríningbin
Call: so that the society may be peaceful
Res: Kínínríningbin
Call: Everything shall be alright
Res: Kínínríningbin

This jingle is used to expose the social ill of insincerity in the society, and also offering solution (truth) that can lead to social reforms. The composer of the jingle is a member of the society, who is aware of the happenings in the society. He observes that the act of lies and insincerity is now the order of the day in the society. He thereby uses the jingle to appeal to the member of the society to be sincere and be truthful always. The Yoruba proverbs in line 3 “òtíó dojá ó ki trú” (the truth gets to the market without patronage) is used to show that human beings love falsehood more than the truth. This corroborates the messages of the oral artist to the society; it also encourages the public not to relent on their efforts in always speaking the truth.

4. CONCLUSION

From our brief survey of the Yorùbá oral genres as a veritable tool in advertisements and publicity, we realized that Yorùbá orature is a continuum. This study shows that through advertisement, Yorùbá orature brings to the remembrance of the people in the society the flow of the past events, thereby, informing and educating them. It also reveals the values and ideologies of the Yorùbá people. Apart from revealing the beauty of Yorùbá oral genres through advertisements and publicity, the usage also serves as a way of preserving them. Through the developments of aesthetics concepts and close reading of this advertisements and announcements, this paper demonstrates that the data
produce a sensuous, dynamic array of sounds, and mental images between the adverts and the listeners.

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