

**THE POETICS OF POLITICS IN CONTEMPORARY
YORÙBÁ WRITTEN POETRY**

BY

Fọlárànmí Dáúdà SÀLÁÙ

B.A; M.A (Ibadan)

Matric No: 54211

**A THESIS IN THE DEPARTMENT OF LINGUISTICS AND
AFRICAN LANGUAGES SUBMITTED TO THE FACULTY
OF ARTS IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF**

DOCTOR OF PHILOSOPHY

OF THE

UNIVERSITY OF ÌBÀDÀN

MAY, 2023

CERTIFICATION

I certify that this work was carried out by Dáúdà Fọ́lárànmí SÀLÁÛ with Matric No: 54211, under my supervision in the Department of Linguistics and African Languages, University of Ìbàdàn.

Supervisor

Prof. P. A. Ògúndèjì

B.A., M.A., Ph.D (Ìbàdàn)

Professor of Yorùbá Literature and Culture

Department of Linguistics and African Languages

University of Ìbàdàn

Ìbàdàn, Nigeria.

DEDICATION

This work is dedicated to Almighty Allah, the Olayemi Ofinrinekun family of Ogundimokun Royal compound, Ora in Ifelodun Local Government Area of Kwara State and my immediate family of Late Alhaji Imam Salau Ishola Olayemi, for our father's efforts at getting education to us at whatever level we desire.

ACKNOWLEDGEMENTS

I am grateful to God for seeing me through the successful completion of this academic pursuit. Indeed, Allah has been kind to me for this achievement, without Allah there is nothing I can do.

I appreciate my unwavering his work. His passionate efforts in making the work a success which shows in making everything counts coupled with his fatherly support ensured that the work progresses smoothly.

I also express my sincere gratitude to the Sub-Dean Postgraduate School, Professor V. O. Edo and all members of the academic Staff of the Department of Linguistics and African Languages especially: Professor F.O. Egbokhare, Professor M.O.A. Ọlátéjú, Professor S. O. Oyètádé, Professor D.A. Adeleke, Professor (Mrs) Àrìnpé Adéjùmò (Our mother), The H.O.D, Professor P. O. Táíwò, the Departmental post graduate Coordinator Dr. Gerald Nweya and Dr Clement Odòjé for their contributions and suggestions during my seminar presentations and others which contributed immensely to the success of this intellectual work.

I am also indebted to the following individuals: Dr Demọla Lewis, Dr J. O. Olúwádorò, Dr Tópé Àjàyí, Dr Abídè mí Bólárínwá, Mr. Chukwuebuka Uchenna Oraegbunam and non-academic staff of Department of Linguistics and African Languages, University of Ibadan, Ibadan. I thank them all for their commitment, encouragement, prayers, support and advice which went a long way in making this work a success. Furthermore,

I also appreciate Prof. Tayo Lamidi of the Department of English, University of Ìbàdàn for their valuable comments and suggestions and for finding time to read through my work. I acknowledge the immense contributions of Dr Henri Orípèlòyè of Obafemi Awolowo University, Ile Ife. He was an angel sent to keep reminding me to keep on working at every stage of this thesis. I pray that the source of his wisdom and knowledge will never dry. My friend Prof. Fẹ́mi Adégbẹ̀san (Skirra), the Dean-Elect of the Faculty of Education was very supportive towards this research, I appreciate you.

I am grateful to Prof. Orímógùnjé of the Department of Nigerian Languages and Literature, University of Lagos, who read through my Chapter three with useful corrections and contributions. My first Degree friend and benefactor, Dr. Samuel Ọláléyẹ of the Religious Studies Department, UI was a pillar of support. *E kú àdúróti mi. Ọlórún á dúró ti èyin náà. Ámín.*

My special appreciation goes to Brigadier General AA Bossman (Rtd), the former Director, Directorate of Command Schools Services, Ikeja Lagos for his fatherly advice. Col. BA Bukar was sent by God to be of help to me. He was always a pillar to rest on, I'm indeed grateful. Brigadier General AP Ògúntólá, Director, DCSS, I appreciate you Sir. My bossom friends, Olúfẹ̀mi Ọ̀bákòyà (OBK), Olori Àríkẹ̀ Ayékòótó, Hadji Yèkínnì Jmoh (MOD Cooperative President) and Ambrose Amórẹ̀ gave me their full support, words of encouragement and prayers by which they deserve my deep appreciation.

My special gratitude goes to all my friends Mr. Adébisí A.A, Mr. Arówólò W.O, Mr. Àláo A.M. all of the Ministry of Defence. I appreciate the support of Mr. Adébòwálé A.A, Major NC Abdulsalam, Major TS Abidoeye, Major MO Gilbert, S/Sgt. U Amaechi, Sgt. A Ajósẹ̀ and all Officers and Staff of the Directorate of Command Schools Services, Ikeja. I pray that God will also be with you all.

Special thanks to my friends whose supports helped tremendously in the course of this study. The likes of Ààrẹ̀ Fàtái Ọ̀láítán Ọ̀désílẹ̀, Chief Luke Ọ̀lákúnlé Akínrinmádé, Alh Bólájí Bellò, Alh Babátúndé Afọ́láyán, Alh Síkírù Ọ̀lówálé and many others that I cannot mention. May God be with al of you.

My personal typist Mrs. T.O Òní (Iya Seyi) who typed this work severally before we reach this point deserves commendation including Mrs. Hameenat Rábíù, Mrs Fọ́lášadé Abímbólá Olúwatóbi, Mrs Yémisí Sánní, Mrs Gbémisólá Ògúntáyò and Mrs Músílì Ọ̀láiyá for their support. God will appreciate you wonderfully.

To my colleagues, brothers and sisters in Prof. Ogundeji's Ph.D group, you are all wonderful. Messrs Kíaríbẹ̀, Ojúadé, Olúwasakin and Ọ̀mọ́táyò, I thank you. Mrs Bólánlé Ọ̀şòbà, Mrs Ọ̀mọ́bóníkẹ̀ Bámgbósé and Miss Ìyábò Alága, I appreciate your support.

Similarly, I cannot forget my siblings for their support and prayers towards what seems like an unending programme. Mallam Hassan Táíwò Sàláù, Mallam Hussein Kẹ̀hìndé Sàláù, Mr. Ismaila Ìdòwú Sàláù, Mrs Bíntù Ọ̀lánrewájú, Mrs Hafsat Kẹ̀hìndé Abóyẹ̀jí and Alh Gáníyù Ọ̀ládayò Sàláù. I thank you for being there for me all this while. This, I have done to uplift the image of the Family of Ọ̀láyemí Ọ̀finrinẹ̀kùn of Ògúndimókùn Asiyanbólá Royal Compound in Ọ̀rà, Ìfẹ̀lódùn Local Government Area, Kwara State.

I commend my wife, Mrs. Risikat Kèhìndé Sàlàù and our children Ọláídé Rukayat, Ọlábísí Rọfiat, Ọláníké Raheemat and Ọlákúnlé AbdulRasaq for their support, endurance and prayers throughout the duration of this programme

Finally, this is credited to Almighty Allah that made this possible in our lifetime as it seems to take longer than expected.

ABSTRACT

Poetics of politics, the use of poems to reflect governance in the society, is common among Yoruba written poets. These poets use their poetic prowess to showcase their political poems. Previous studies on contemporary Yorùbá written poetry have concentrated on socio-stylistics and cultural aspects, with little attention paid to the political representation of governance and its poetics. This study was, therefore, designed to examine the poetics of politics in contemporary Yoruba written poetry, with a view to identifying its thematic paradigms, classifications, language and style.

Ferdinand de Saussure's Structuralism, complemented by Louis de Bonald's Mimetic Theory, was adopted as the framework. The interpretive design was used. Four purposively selected poetry collections that reflect military dictatorship were used. These were (*Àlọ ñ lọ*) by Jíbólá Abíódún (20 poems), (*Ìgbà Lonígbàákà*) by Olúyémisí Adégbòwálé (6 poems), (*Asọ̀ Ìgbà*) by Dúró Adélékè (11 poems) and (*Orin Ewúro*) by Àtári Àjànàkú (16 poems). These poems were subjected to literary analysis.

Ten political thematic paradigms were identified across the selected poems. They are corruption, party politics, bad leadership, political activism, ethnic marginalisation, electoral malpractices, cultural relegation, labour insurrection, egalitarian society and electoral reformation. The themes of corruption and bad leadership cut across all the texts showing that these form the basic preoccupation of the texts. *Ìgbà Lonígbàákà* and *Orin Ewúro* reflects no interest in electoral reformation and egalitarian society. *Ìgbà Lonígbàákà* did not cover ethnic marginalisation and cultural relegation, while *Àlọ ñ lọ* have nine out of the ten political themes. *Asọ̀ Ìgbà* have eight out of the ten paradigms. *Ìgbà Lonígbàákà* and *Orin Ewúro* have five and six political themes respectively. The poems were classified into three; strictly political, societal and general issues. The strictly political poems portray mis-governance, bad leadership, electoral reformation and ethnic persecution. Poems on societal issues are written to expose or correct governmental inadequacies like corruption and Academic Staff Union of Universities' industrial action. Poems on general issues focus on social instability like June 12 political protests, scarcity of petroleum products and political thuggery. Stylistic devices were employed to call attention to vital political issues and the actors involved. Repetition was used as a dominant stylistic device in all the poems to achieve sensitisation. Repetition was used with direct vituperations and rebuke for bad leaders to conclude the poems. The poems exhibit the use of historical perspectives in highlighting salient points as well as rhetorical questions that pricks the mind. These have revealed positive effects in the sociological changes in the Yorùbá society

The selected contemporary Yorùbá written poetry are concerned specifically with political issues in the society. Thus, these poems serve as a form of protest to achieve desired positive changes in the society.

Keywords: Contemporary Yorùbá written poetry, Political themes, Poetics

Word count: 453

TABLE OF CONTENTS

	Pages
Title page	i
Certification	ii
Dedication	iii
Acknowledgements	iv
Abstract	vi
Table of Contents	vii
CHAPTER ONE: INTRODUCTION	
1.1 Background to the study	1
1.2 Research questions	6
1.3 Aim and Objectives of the Study	6
1.4 Significance of the Study	7
1.5 Scope of the Study	7
CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL BACKGROUND	
2.1 An overview of Critical studies on Yorùbá Written Poetry	8
2.2 Classification of Yorùbá Written Poetry	10
2.3 Classification of Political Poetry	13
2.3.1 Purely Political Poems	13
2.3.2 Poems on Social Issues	13
2.3.3 Poems on General Issues	13
2.4 Poetry and Poetics	14
2.5 Poetics of Politics	14
2.6 Themes and thematic analysis	14
2.7 Theory and Theoretical Framework	15
2.8 Theoretical Model	15
2.8.1 Sociology of Literature	15
2.8.2 Karl Marx's Theory of Social and Political Emancipation	18
2.8.3 The Mimetic theory (Mirror Image Approach)	19
2.8.4 Structuralism	23

**CHAPTER THREE: POLITICAL THEMES IN CONTEMPORARY
YORUBA WRITTEN POETRY**

3.0	Introduction	25
3.1	Methodology of the study	25
3.2	Background of the purposely selected poets	26
3.2.1	Prof. Durotoye Adeleke	26
3.2.2	Prof. Abiodun Michael Jibola	27
3.2.3	Prof. Oluyemisi Adebowale	28
3.2.4	Àtàrí Àjànàkú	30
3.3	Political themes in contemporary Yoruba Written Poetry	31
3.3.1	Dúró Adélékè	31
3.3.2	Àtàrí Àjànàkú	37
3.3.3	Oluyemisi Adebowale	49
3.3.4	Jíbólá Abíódún	59
3.4	Political thematic paradigms for the poems	70
3.5	Analysis of political thematic paradigms in the political poems	73
3.5.1	Ethnic Persecution/Oppression	73
3.5.2	Labour Insurrection	74
3.5.3	Corruption of Leaders/Security Agents	75
3.5.4	Bad governance/Bad leadership	80
3.5.5	Electoral Reformation	83
3.5.6	Electoral Malpractices	86
3.5.7	Egalitarian Society	87
3.5.8	Party Politics, Godfatherism, Thuggery, Assassinations	90
3.5.9	Political Activism	92
3.5.10	Cultural Relegation	94
3.6	Conclusion	94

**CHAPTER FOUR: ANALYSIS AND INTERPRETATION OF
LANGUAGE AND STYLE OF POLITICAL POETRY**

4.1	Language and Style of Political Poetry	97
4.1	Language and Style of Political Poetry in Adélékè's 'Asọ Ìgbà'.	98
4.3	Language and style of Political poetry in Àjànàkú's 'Orin Ewúro'	104
4.4	Language and Style of Political Poetry in Adébòwálé's 'Ìgbà Ionígbàákà'	114

4.5	Language and Style of Political Poetry in Abíódún's 'Àlọ́ńlọ́'	123
-----	--	-----

**CHAPTER FIVE: SUMMARY, CONCLUSION AND
RECOMMENDATIONS**

5.1	Summary	139
5.2	Conclusion	139
5.3	Recommendations	140
5.4	Contributions to knowledge	140
	References	142
	Appendixes	146

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Yorùbá literature, like any other, started with oral literature handed over from generation to generation. According to Finnegan (1970) oral poetic performance was meant mainly for entertainment in the royal palace. However, this is not accurate as even in the past and now poetic performance does more than entertain as it is also used to inform, educate and do other utilitarian purposes, which may be religious, magical or social.

If poetry is considered as the art of poem-writing then poem is a piece of writing in verse which expresses emotions, experiences and ideas, especially in brief rhythmical lines. According to Booth, Hunter and Maya (2006: 619) poems can be used to express anger, inadequate courage, love or sadness. They posit that a poem always have a thematic focus made up of related subject matters. The language of poetry paints vivid images in the mind of readers and penetrates to give desired messages it is meant to convey to readers. Booth (2006: 698) agrees with this when he says:

The language of poetry is most often visual and pictorial. Rather than depending primarily on abstract ideas and elaborate reasoning, poems depend mainly on concrete and specific words that create images in our minds.

Olatunji (1995) agrees that both oral and written Yorùbá poetry cannot be separated from each other. He ascertains that expert poets are those that have knowledge of oral poetry prior to their being written poets.

He states further that studies in Yorùbá poetry have established a kind of productive and symbiotic relationship between the oral and written form (Olábímtán 1974, 1975; Olátúnjí 1975, 1982a, 1982b). Literate Poets who have been able to imbibe and extend oral stylistic devices in their compositions have been adjudged among the best whenever written poetry is discussed.

The internal cohesion of a poem also depends largely on the poet's choice of words that will bring out his intention in the poem. According to Hunter et al (2006) every effect of a poem is determined by its diction. They agree further that poets assist members of their audience to see things afresh from their own perspectives by assisting them. They are of the opinion that the poets achieve this by stimulating their physical senses of hearing, smelling, touching and seeing to picture what they are talking about in the poem. They furthermore conclude that poets organise the internal structure of their poems consciously or sub-consciously in a way that their readers will clearly understand their messages. Figures of speech are part of what they are said to use in achieving this. These observations are true also of Yoruba poetry.

Yorùbá language was reduced to writing due to the untiring efforts of the missionaries who did a scholarly study of the Yorùbá language between 1800 and 1880s. Olábímtán 1974 and Ògúnsínà 1980 and 1992 confirm this. They both agree that the first Yorùbá poems were published in 1848. According to Olábímtán's (1974) accounts Henry Townsend's 'Tani se Jesu' translation of an English poem titled 'Who is Jesus' was published in the First Yoruba Primer in 1848. Olabimtan is also of the view that the establishment in 1859 of the first Yoruba Newspaper, *Ìwé Ìròhìn fun Àwọn Egba ati Yoruba* helped to inculcate reading culture.

The general efforts of the missionaries in developing Yoruba into a literate language according to Olábímtán, in 1875 culminated in the holding of a conference of experts and stakeholders chaired by Bishop Ajayi Crowther. The conference held at St. Peter's Anglican Church, Ita Fájì, Lagos resulted into the first formal agreement on Yoruba orthography. The missionaries, though with the intention of making the language useful for their evangelism ended up in discussing concrete foundation for the development of the Yoruba people.

This development fuelled so many writings that are not only on evangelical purposes but also of pedagogical and general interests. One of the short poems which had earlier been published in *Ìwé Ìròyìn fún àwọn Ègbá ati Yorùbá* was an elegy in honour of the dead Author Francis Allen in 1860. Olabimtan reveals it thus:

Igbà arò ati ayò,
 Lówó re li ó wà.
 Ìtúnú mi tówó rẹ w á,
 Ó sì lọ l'ásẹ rẹ.
 Kí l'aiyé ati èkún rẹ?
 Adùn kíkòrò ni.
 Gbà tí mo fẹ ká ìtánná

Mo b'égún èsùsù
Pípé ayò kò sí níhín
Òróòro dà l'oyin
Laarin gbogbo a yida yii
Wọ máa jé gbogbo mi.

Time of sorrow and time of joy,
Are both controlled by you.
My comfort is from you,
And it goes by your order.
What is life and its wordliness?
It is but bitter sweet.
When I wanted to pluck a flower,
I encountered a thorn-thicket.
There's no complete joy here
But a mixture of gall and honey,
In the midst of this mingling of
bitterness with sweetness,
Be my everything.

According to Olábímtán, poems like this abound then some sermonising on the Christian religion ethics and worship. As explains further, it is not surprising that the many of the existing literature in Yorùbá then were religious in content. The Christian Missionary Society (CMS) published many series of these sermonising books in 1877. The publication of these books has tremendous impact on the people that led to several other publications in the newspapers of transcribed oral poetry, folktales, myths and legends. Yorùbá literature started with the oral literature as stated above which was handed over from generations to generations for entertainment. Ruth Finnegan (1970) said it was mainly meant for entertainment in the palaces. This observation is however inexact because in the past and even now it does more than entertain as it is also used to inform and educate the people on a vast majority of issues of the society. Its use is therefore not also limited to the palace.

Ògúnsínà (1992) agreed that the establishment of Ègbá Printing Press which printed the poems of Šóbò Aróbíodu and Lìjádù assisted tremendously. Ìlàrè Press published Déúrelé Obasá poems too. Obasá's poetry books in 1927 and 1933 titled *Ìwé Kíní ti Àwọn Akéwì* and *Ìwé Kejì ti Àwọn Akéwì* respectively were added impetus to the earlier writers of Yorùbá poems in Newspapers and periodicals. This stimulated many poetry readers and write-ups as seen in G.A Šówùmí's publication of the anthology of his poems *Ìwé Àròfò Alóyinlòhun, Apá Kíní ati Apá Kejì*.

Fálétí (2009) however identifies Herthersett and Òkẹ́ as pioneers of Yoruba oral poet recorder. The duo both wrote Yorùbá historical poems and wrote also in *Ìwé Kíkà Kẹ́rin* (1890) published by the CMS. Other poets took after them transcribing the Oríkì of famous Yorùbá Kings and heroes. Other oral poet recorders as Fálétí describe them are Late Isaac Babalọ́lá Akínyẹ́lé, N.D Oyèrindé and D.A Ọbasá who transcribed oral poems in their *Ìwé Ìtàn Ìbàdàn* (1911), *Ìwé Ìtàn Ògbómòsọ* (1934) and *Ìwé Kínní Àwọ̀n Akéwì* (1927), *Ìwé Kẹ̀jì Àwọ̀n Akéwì* (1933) and *Ìwé Kẹ̀ta Àwọ̀n Akéwì* including *Oríkì Àwọ̀n Èranko* published after his death in (1945).

Another vital point in support of the rapid development of Yorùbá poetry and style is the publication of different Yorùbá Newspapers which have tremendous influence not only on the development of Yorùbá written poetry but on the contribution of political topics to the Yorùbá written poetry. Ọlábímtán (1974) classifies the poets with political theme / topics then as ‘Protest Poets’ who are critical of the missionaries’ contemptuous attitude towards African culture.

Líjàdù and Babalọ́lá (1974:5) made available to us Sóbò Aróbíodu’s (Josiah Sóbòwálé Sowande) poem “Aiyé Sódẹ́kẹ́” written in 1902 where Sóbò praised Sódẹ́kẹ́ for maintaining peace and development during his rule. He however condemned the rule of Ọba Arápásowú for the rampant selling of human beings into slavery.

Another political poem is ‘Gbádẹ̀bò Aláké’, written by Ajisafe and published in Lagos in 1921 where he described the fervent love Ègbá people have for the then Aláké of Ègbá, Ọba Gbádẹ̀bò.

However, it is not total condemnation for the Europeans then, since the poets wrote on the happenings within their society. Ọlátúnjí (1982) said between 1929 and 1930 poets praised the Europeans for the steps they took towards the eradication of slavery and perennial waging of wars.

Even after independence, poets still comment freely on political situations in the country. Atilade (1961) wrote immediately after Nigerian independence on the unity of the country considering her heterogeneous background before independence in his poem, ‘Ayò Òmìnira Nigeria’, The Joy of Nigeria’s Independence.

Contemporary poets also added style to Yoruba historical development by using their poems to trace historical development of the people or nation or country. We have seen Atiládé’s poem on how the Country’s independence evolved through Lugard’s coinage. We also saw the effort of Ọlábímtán (1974) in his anthology of

poems, *Ewì Orísirísi*. There, he eulogizes many politically active individuals in Oríkì Lóógun L'Ékó.

Poems like this are historical in that they reveal past events which would have lost if they are not recorded like this. However, Ọlábímtán would have seen that it is unwise for a leader to celebrate during the war as the military leader was reported to have celebrated her wedding during the bloody civil war.

Ọdúnjọ (1961:85) shortly after Nigeria's independence wrote on the importance of political unity among the various constituting ethnic groups making the country in his poem (Nípa Ìrèpò Ìlú Nàìjíríá) About the Unity of Nigeria. The coming together of symbolic materials to become stronger for detractors is the unity that Ọdúnjọ advocates for in the poem. He uses the Yorùbá philosophy to demonstrate this. In recent times also, Ọpádòtun (1987) also examine the issue of unity in his poem 'Ọmọ iyá kì í yá' (Children of the same mother stay together) when the defunct Western State was broken into Ọyó, Ọ̀gùn and Ondò states.

Contemporary poets continued their revolutionary writings by promoting unity and love among the Yorubas in particular and Nigerians as a whole. For instance, in his poem Ọpádòtun pleads with the new States created not to allow the rivalry and bitterness of asset sharing that ensued among them degenerate into open hostility. He therefore suggests a truce for the purpose of progress and unity of the warring kinsmen and women.

The work of these early poets and those after them that reflects the happenings in their society according to Adekola (2005) is an indication that poets write on political happenings in their society. He stated further that important contributions of literary artists to the development of their society cannot be overemphasized given the fact that they are part and product of the society.

Ọlábímtán (1974) and Fólórunsó (1998) have done extensive work on the historical development of the Yorùbá written poetry. Ọlábímtán's work covers the period between 1848 and 1948 while Fólórunsó's research is from 1949 to 1989. Other writers have also contributed to the development of Yorùbá written poetry. These researchers have traced the background of how Yorùbá written poetry was reduced to writing and attempted sociology of Yoruba poetry generally. Ọlábímtán and Fólórunsó also categorise the various poets within the period of their researches into groups. Ọlábímtán has two poetry groups thus: the colonial poets and protest poets. Fólórunsó also adds two additional groups of poets, that is Academic and Commercial poets.

Ọlabimtan's classifications were based on the fact that poems written then were to support religious extension and encouragement. Fólórunsó on the other hand based his classifications on the nature of the academic and commercial environment of the poets considered.

This research however focuses mainly on the political themes in the works of contemporary poets. It works further on the categorisation of Contemporary Yoruba Written poets. The study concentrates on political theme basically and four modern day poets who publish their poems around the same time for analysis. In the case of the four poets being considered, they not only publish their poems the same time, but had the same ideological focus on Karl Marx's theory of Social and Political emancipation that support the oppressed and uplift their morale politically.

1.2 Research Questions

Political theme in Yorùbá written poetry has been part of the numerous themes that Yorùbá poets always engage in their poetry. However, since researchers have left political themes as a total focus for a long time in their works, many issues or questions have cropped up that need to be answered. This study answers the following questions;

- (a) What works have been done on political theme in contemporary Yoruba written poetry
- (b) Which poems of the four contemporary academic poets selected for this study have political themes?
- (c) What are the common political themes and how are they presented?
- (d) What is/are the possible reason(s) for the common political themes of the poets?
- (e) What poetics are involved in political poetry.

1.3 Aim and Objectives of the Study

The main aim of this research is to identify and critically discuss the political themes in the selected contemporary Yoruba written poetry. The specific objectives are:

- (a) To identify works that have been done on political theme in contemporary Yorùbá written poetry, if any.

- (b) To highlight the poems of the four contemporary academic poets selected that have political themes
- (c) To bring to the fore, the common political themes
- (d) To identify the reasons for the common political themes of the poets
- (e) To highlight the poetics of political poetry of the poets.

1.4 Significance of the Study

The significance of this study is that it focuses mainly on the political theme and poetics in the poems of the contemporary Yoruba written poets that needs to be highlighted. Other writers such as Olábímtán (1974), Fólórunso (1998), Adéjùmò (2005), Babáyemí (1988), Bámídélé (2000), Olátúnjí (1982), have written extensively on Yorùbá written poetry focusing on socio-stylistics aspects with relative attention on the political theme in the poems.

Therefore, the focus of this study, that is, the political themes and poetics in the poems of these selected poets is a way to analyse pointedly the contributions of these poems and poets to the political theme in the development of Yorùbá written poetry and governance generally.

1.5 Scope of the Study

The four poets on which this study is based are Adélékè (1997) *Aso Ìgbà*, Abíódún (1998) *Àlo ñ Lo*, Adébòwálé (1998) *Ìgbà Lonígbàákà* and Àjànàkú (1998) *Orin Ewúro*. Adélékè (1997) has eleven (11) poems on political theme while Abíódún (1998) has twenty one (21) poems on political themes. Also, Adébòwálé (1998) has six (6) poems dedicated to politics in her book *Ìgbà Lonígbàákà*. Àjànàkú (1998) devoted fifteen (15) poems to politics in his poetry book *Orin Ewúro*.

The four poets were selected because they publish their poems around the same time with Adeleke's poetry book in 1997 while Abíódún, Adébòwálé and Àjànàkú's were published in 1998. It is also obvious that the four poets under study have the same ideological focus in their poems. This research will now look at the overview of Yoruba written poetry in the next chapter.

CHAPTER TWO

LITERATURE REVIEW

2.1 Overview of Yorùbá Written Poetry

This research is concerned primarily with the appraisal of poems with political themes in the work of some contemporary Yorùbá Written Poets. We shall adopt a textual approach which derives from the formalist criticism. Formalist criticism is directed at how the forms of a literary text generate meaning. The close reading of the textbooks is the major technique adopted by formalist critics. A small portion of a text in formalist terms is capable of producing exhaustive knowledge about the text as it draws attention to all salient issues that are encapsulated within the structure of this micro text.

In practice, formalist critics aim at outlining models and hypothesis in an empirical mode to explain how aesthetic effects are produced in texts thus laying emphasis on the writer's technical capacities. Their work consists of detailed and technical research into the language, form and structure of literary texts as each text constitutes an object of critical investigation.

However, textual analysis alone may not be as adequate to this research as expected since the poets have varieties of political focus which they have written about. Their poems agree on some political issues which are typical to the African or less-developed countries of the world. Issues such as oppression of political opponents, election rigging, election thuggery, political assassination, ineffective leadership etc permeate the poems written by the contemporary poets.

Literature is a way of influencing the society with one's thought and experiences through the art of writing. Hornsby (1945:495) defines literature as "the writing or the study of books, works of art (drama, fiction, essays and poetry), biography etc.". Therefore, poetry is an integral part of literature. It is an artistic work that is written.

Poetry is defined as the art of writing poem while a poem as a piece of writing that expresses emotions, experiences and ideas, especially in short lines using words

that rhyme. Poetry is an aspect of literature which also has prose and dramatic writings.

Booth, Hunter and Maya (2006:619) define poems succinctly thus:

Poems express anger or courage just as effectively as love or sadness. What a poem says involves its theme, a statement about its subject

The language of poetry paints a vivid image in the mind of the readers and penetrates to give the desired message it is meant to convey to readers. Booth (2006:698) agrees with this also when he says:

The language of poetry is most often visual and pictorial. Rather than depending primarily on abstract ideas and elaborate reasoning, poems depend mainly on concrete and specific words that create imag

The internal structure of a poem may depend largely or otherwise on the consciousness of the poet or the experiences of his environment which may spur him to write one way or the other.

Olábimtán (1974), states categorically that the missionaries who brought Christianity into Yorùbáland early in the 1840's brought not only the religion but also their culture. He reveals that the efforts of the missionaries led to the sponsorship of the study of the Yorùbá language. Orthography was designed for its use in religious and educational activities. Olábimtán's work which focuses on the first hundred years of Yorùbá written poetry (1848-1948) identifies three phases in its development:

- Poetic writing first makes use of Christian hymn - Poems that are foregrounded on Christian doctrines and follow Christian English hymns and patterns.
- Poetic writing based on both Yorùbá oral poetic forms – The poets use traditional poetic patterns for their poetry to promote evangelical goal.
- Poetic writing in both Yorùbá indigenous and foreign poetic forms.

Similarly, Fólórunsó (1998) highlights the contributions of the print media which he says facilitated the development of Yorùbá written poetry. He went further to cite printing press/newspapers such as **Ìl̀arè** Press, the Yorùbá News, **Elétí Ofe**, **Èkó Ìgbèhìn**, **Akéde Èkó**, and **Ìwé Ìròyìn** as early Yorùbá newspapers .Olábimtán and Fólórunsó's works are essentially historical. They trace the development of Yorùbá written poetry from 1848 to 1948 and 1949 to 1989 respectively.

Olátúnjí (1982a), Olágbèní (1980) Akínyemí (1986) and Àrè mú (1988) are based on general interpretative analysis of poems by different poets. They do not focus primarily on the political theme of these poets. Though Ògúnsínà (1992) attempted a chronological development of the Yorùbá novel, he gives some background information on the Yorùbá written poetry. Folorunso also highlights the important roles played by the Missionaries and the printing press during the early development of Yorùbá creative writing. He further cites **Èkó Akéte**, edited by Adéoye Deniga; **Eléti Ofe**, edited by Obasá; **Èkó Ìgbèhìn** and **Akéde Èkó** edited by I.B. Thomas as the newspapers that were published in the 1920s in Yorùbá.

Adébàjò 1991 research focuses on the works of early Yorùbá writers between 1848 and 1938. Basically, this is also an historical development study of Yorùbá writings within the period of 90 years referred to above. In the work, he focuses on the poetry of the early selected poets like E.M Líjàdú, Ajísafé and D.A. Obasá concentrating on the stylistic features of their works.

Furthermore, Àyándòkun (1999) studies the social vision in Atari Àjànàkú's *Orin Ewúro*. The main focus of the study is the implication of the poems on the social development of the people. Adébòwálé (2002) analyse the poetic perception of the Military in Abiodun's 'Àlò n lọ'. Adéjùmò (2005) like Ayandokun carries out a sociological appraisal of Àtari Àjànàkú's *Orin Ewúro*. Her primary focus on the work is social-based and the stylistic features of Ajanaku's poetry.

Folaranmi (2005) also looks at the poems of Abiodun, Adeleke and Ajanaku with special interest in the analysis of the poems structure based on the personality of the poets.

In conclusion, though some researchers have worked previously on the socio-economic and stylistic contributions of Yorùbá written poetry to the society, their main focus has not been on the appraisal of the detailed political themes in Yorùbá written poetry which this research intends to do.

2.2 Classification of Yorùbá Written Poetry

Many Yoruba literary Scholars have attempted to classify and subclassify Yoruba written poetry. Major among them are Afólábí OLABÍMÁN (1974) and Adéyínká Fólórúnşó (1998). Others include Ògúndeji (1992) and Adébáyò Fáléti (2009). Afólábí OLABÍMÁN from the content and from perspective of the poems arrived at the three classes already referred to; those based on Christian hymnal structure;

those based on Yoruba oral poetic forms and those based on a combination of the English and Yoruba poetic forms. He further sub-classifies the last category into three based on the content and purpose of the poems.

Fólórúnṣọ (1998) using the vocational disposition of the poets as criterion suggests another classification for Yorùbá written poetry. He proposes **Academic** and **Commercial Poets** as new categories in Yorùbá written poetry that have emerged.

(a) **Academic Poets** are described by Fólórúnṣọ as literate poets who publish their poems in books, journals and periodicals. He further subdivides them into Occasional, Critic, Teacher, Journalist and Artisan poets.

(i) **Occasional Poets** are reported to be those who write their poems in periodicals for the advancement of Yorùbá literature. Wándé Abímbólá and Adéagbo Akínjogbín are examples in this category.

(ii) **Critic Poets** are academics who are exposed to poetry of other lands, Adéboyè Babalolá, Afolábí Olábímtán and Akínwùmí Ìsòlá who are erudite University dons are examples he mentions.

(iii) **Teacher Poets** are practicing teachers in Colleges of Education, Polytechnic and Secondary Schools who have published poetry books. J.F. Oḍúnjọ, Túnjí Òpádòtun and Dèbò Awé are the examples in this category.

(iv) **Journalist Poets** are poets who work as journalists either in the print or electronic media houses prior to publishing their poems. Adébáyò Fálétí, Láńrewájú Adépòjù, Túnbòsún Oládàpò, Olúsanjọ Bólárìn and Olú Ònàkòyà-Adébáyò are examples of the poets here.

(v) **Artisan Poets** are those Fólórúnṣọ called freelance poets who engage in poetry because of their patriotic zeal for the promotion of the beauty of their mother tongue. Abdullahi Awòlúmáté, co-author of **Ààrò Mèta** (1991) and Ologun Dudu are examples of the artisan poets.

(b) **Commercial Poets** – Fólórúnṣọ’s second classification are the poets who read or perform their poems through the electronic media. They are commercial poets because their arts are commercialised. They get paid for rendering their poems on radio or on discs. Popular poets such as Fáyemí Elébu-Ìbọn, Àlàbí Ògúndépò, Oláńrewájú Adépòjù, Olátúnbòsún Oládàpò are examples of commercial poets. Fólórúnṣọ explains further that while Academic poets are **a kọ ewì** (writers of poems), the commercial poets are **akéwì/ a ké ewì** (chanters of poems). He also says since the poems of the commercial poets are performer-based, their texts may not be stable unlike the

academic poets whose poems are already printed or published. He states that there is the atmosphere of spontaneity and oral effect in disc poetry as opposed to the coldness and passivity of the printed text.

The classification is based on the personality of the poets and not their poetry. The question to be answered is of what relevance is the classification to the study of the poetry in them since the classification does not emerge from a consideration of the poetic texts. The only reason why one may consent to it is if it can be shown that the identified vocations of the poets influence their poetry in one way or the other. Until this is done, this classification cannot but be seen as just formalistic, that is for its own sake.

Ogundeji (1992) classifies Yoruba written poetry into narrative, expository and Àrùngbè poems. This classification would perhaps have been adequate at least to some extent without the Àrùngbè poetry which is oral, could also be narrative or expository. Virtually all the poems of our four selected poets belong to Ogundeji's expository category. This shows that there is a need for other classificatory standard model for the sub-classification of our poems.

A developmental perspective to the classification of Yoruba written poetry will be of benefit to our study. Oḷábímtán's classification from this perspective covers the first hundred years of Yorùbá poetry writing. These years can still be regarded as the early era of writing poetry in Yorùbá and all poets and poetry that fall within the period that is up to 1948 can be regarded as first generational poets and poetry.

The second generational poets and poetry technically begins from 1949. Oḍúnjò and Fálétí may conveniently be said to lead this era in Yoruba writing. Oḍúnjò's poem titled 'Láàrin Ègbá ati Ègbádò' first came into limelight in 1951 while Adébáyò Fálétí's 'Èdá Kò Láròpin' came to the spotlight in 1955 when it won the Festival of Arts Award Oḷátúnjí (1984) and Ògúndèjì (2019).

- **First generation poets**– These are early Yorùbá written poets who introduced writing and publication into Yorùbá written poetry taking it a step further from oral poetry. Poets such as Dénrélé Obasá, Sóbò Aróbìdú are examples.
- **Second Generation/Contemporary Poets:** These are poets that came after the first generation of Yorùbá written poets. There is modernity in their poetry which covers all aspects of human endeavours. Some of the poets are J.F Oḍúnjò, Adébáyò Fálétí, Oḷátúnbòsún Oḷádàpò, Oḷárénwájú Adépòjù, Akínwùmí Ìsòlá,

Afólábí Olábímtán. Others are Atari Àjànàkú, Fẹmi Fátóba, Dúró Adélékè, Jíbólá Abíódún, Olúyémisí Adébòwálé, Àrìnpé Adéjùmò, Olátúnjí Òpàdótun, Yẹmí Èlèbùibon, Wálé Áásàni, Lákin Ládeèbó and others. Most of these poets are still writing and performing the art today.

2.3 Classification of Political Poetry

We earlier treated different classifications of Yorùbá written poetry as done by Olábímtán (1974), Ògúndèjì (1992) Fólórunṣó (1998) and Fálétí (2009). This was based generally on Yorùbá Written poetry. The focus in this classification is on political poems examined in this study. The political poems were subjected to literary analysis and classified into three basic areas. These are purely political poems, societal and general issues poems. All the poems have basic government-focussed issues.

2.3.1 Purely Political Poems

The purely political poems focus mainly on political governance issues on which the four poets wrote extensively. The poems in this category include ‘Bása bàsa’, ‘Ságo n búgò’ and ‘Ipò Olá’ by Adéléké. ‘Àṣá Alágbára’, ‘Asójà’, ‘Ètò Ilú’, ‘Aseni Bánidárò’ and ‘Ayé Padà’ by Abíódún. Adébòwálé’s ‘A jura wa lo’ and Àjànàkú’s ‘Níbo là n rẹ’, ‘Afitan jẹtan Oya’, ‘Ìse won ni’, ‘Bàbá Ìṣé, Ìyá Ìyà and ‘Àgbà Lángbá’ are purely on governmental issues.

2.3.2 Poems on Societal Issues

Poems on societal issues are written to expose or correct governmental inadequacies like bribery and corruption and other society issues. Examples of these poems are ‘Irúkirú Olópáá’, ‘Ásù Fọnmú’ by Adéléké and ‘Agbópáá’, ‘Ètàn Tútù’, ‘Ìṣe n sẹ Dúdú’ and ‘Káńṣẹ̀lò di Káńṣẹ̀lò’ by Abíódún. Adebowale’s poems ‘Gbájúè’, ‘Ègúnjẹ’ and ‘Àjànàkú’s ‘Ègúnjẹ ò ba nńkan jẹ’, ‘Àdáàkó Àjọ’, are examples of poems on societal issues

2.3.3 Poems on General Issues

These are poems on general issues of instability like June 12th political protests, scarcity of petroleum products and political thuggery. All the poets wrote poems on this too. From Adeleke’s ‘Ásù Fọnmú’, ‘Èyìnlaárò’, ‘Osù Ìṣonu’, ‘Oníkàn yí Rọra’, ‘Ògo ni Àb’ófo ni’ to Adébòwálé’s ‘Epo di Góòlù’, ‘Ìyanṣẹ̀lòdí’, and ‘Akóbàtà fẹgbẹ

are poems in this category. Àjànàkú also have poems in this category such as ‘Orogún’, ‘Mọ́lọ́ya’, ‘Níbo Lànrè’ and ‘Ìjankúkujàn’. Abíódún’s poems are replete with this category. ‘Òfo lóri Òfo’ on the June 12th 1993 election cancellation by the Military Junta leads the way. He also has ‘Èrú Oba’ on political thuggery, ‘Akoni Omo Oòduà’, ‘Dèdè Omo Dèpè’ and ‘Ìṣé n ṣé dúdú’.

2.4 Poetry and Poetics

Poetry according to the World Book Dictionary, edited by Robert Barnhart (1987: 1609) is ‘the art of writing poems’ and ‘poems or verses as a form of literature’. This means that all artistic poems must be full of verses and the materials out of which poems are made.

Barnhart (1987: 1609) also describes poetics as the part of literary analysis that deals with the nature and law of poetry and the beauty of the language involved. It is the critical analysis of poetry based on the language structure and other qualities inherent in the poems. The poetics of the political poems is the focus of this study.

2.5 Poetics of Politics

Poetics as earlier defined is the critical analysis of literature based on the aesthetics, language qualities, sound symbolism and other qualities. Politics on the other hand is the process of coming together of people of the same mind and purpose for the governing or administration of an area, state or country. The poetics of politics is all forms of poetry that focuses on political issues. When a written expression of an individual feelings, ambitions or views coincides with the process of deciding the benefits for the people, it is political poetry. Therefore, all poetical devices used as a means of seeking political office or focussing on political governance are known as the poetics of politics. Poetry and politics are both matters of verbal persuasion, that is, both have strong connections to the old art of rhetorics.

2.6 Themes and Thematic Analysis

Theme is defined by Barnhart (1987: 2173) as ‘the topic or subject of a talk, piece of writing, and exhibition. He also defines it as ‘a short writing or composition that recurs in or pervades a work of art or literature. Theme can therefore be called a central idea in a piece of writing or other work of art. It is also a short composition assigned to a student as a writing exercise.

Theme can therefore be defined as the central idea, topic, or point of a story, essay, or narrative. The two types of themes are thematic concept as the readers think the work is about and the thematic statement being what the work says about the subject. Thematic analysis is a veritable form of qualitative analysis in research. It emphasizes pinpointing, examining and recording patterns or themes within a literary feat.

Braun and Clarke (2006) define thematic analysis as ‘a method for identifying, analysing and reporting a research work. They continue by saying thematic analysis is a foundational method of analysis that needed to be defined and described to solidify its place in qualitative research. This method of analysis allows for flexibility in the researchers choice of theoretical framework. While other methods of analysis are tied to specific theories, thematic analysis can be used with any theory the researcher chooses. Through this flexibility, thematic analysis allows for rich, detailed and complex description of data.

By theme in this study, it means major ideas expressed in the poems. The poets under consideration have written so many poems that dwell on many themes but only the ones that has to do with politics are analysed in this study. The study has adopted thematic analysis method which involves recording or identifying passages of text or images that are linked by a common idea. This allows grouping of the text into categories, therefore establishing a framework of thematic ideas.

2.7 Theory/Theoretical Framework.

Three sets of theories are deployed for this research. These are Karl Marx’s theory of Social Emancipation, Structuralism and the Mimetic or Mirror Image approach to the study of literary works. Here, the intention is to discuss fully the concept of literature and society aptly called sociology of literature leading to these models.

2.7.1 Sociology of Literature

Scholars over the years have tried to establish the relationship between literature and society. This has been described as both complex and highly controversial. Gucksberg (1972) agrees that the totality of the artist’s work as far as its structure, content relativity and impact are concerned, is premised on and emerges

from his society. The implication of this is that the society has an influence on the form, subject matter and the techniques of literature in terms of the dominant climate of ideas and a given historical period. The degree and the manner in which literature influences its society no doubt vary from artist to artist, other literary works to the other etc.

It is therefore implied that literature as a social act as well as a social product cannot operate in isolation or in a vacuum. It is subject to the opinions of a host of factors including readers, reviewers, critics and historical contexts. The literary artist's views, private vision and bias are no doubt reflected in his work. Though literary arts are personal in its origin or conception, it represents the socialized working out of personal problems.

Poets' explorations of political events or issues in the society have definite social implications. Poets by implication used their talents for the achievement of positive political ends. For example, in the literature of social criticism and social protest, the literary artist is not hostile to the society itself but only to those aspects of society, or societal institutions that are oppressive, unjust, decadent, reckless or inimical to life. Such literary works ultimately make positive impact on society.

The purpose of literature is therefore, to arouse emotions or reactions, which can then be deployed into channels of socio-political reforms. Ògúndèjì (2000) agrees that literature does not exist in isolation. The earlier erroneous notion about literature as an art that existed for its own sake and in its own right has been rejected by scholars as irrelevant and unacceptable in the African and Yorùbá context.

It is therefore not surprising that literary artists acknowledge whatever happens in their society and that's why they currently abhor bad events and rebel against those institutions of the society which they consider repressive and retrogressive. Righter (1963), agrees totally with this that literature cannot be separated from the happenings in their societies which they tend to influence positively for the benefit of their societies. In African society, just as it is in Nigeria, 'the artist' has always functioned as the 'recorder of events and experience of his society' says Wole Soyinka. Salau (2006) also agrees that artist's works are seen to be real since they are closer to the people and have phenomenal impact on them.

According to Longman (2009:1670), 'Sociology is the scientific study of societies and the behaviour of people in groups'. The relationship between sociology and literature is not a one-way traffic but an outflow and inflow communication

system. Salau (2006) highlights this when he says the writer can only present their opinions or views on aspects of the society since the society, like nature is an omnibus term. When their art changes the society, the society in turn impacts on them positively or otherwise too.

Sociology studies the origin of the society and the constitution of human society. It also studies the social organizations and institutions including man's behaviour, interactions and relationship to the larger social groups. On the other hand, literature is an institute on which concerns itself with man and his society. Literature uses language as its medium to explain the society. The literary artist is part of the society, he produces literature, using language structures and ideas that are understood and shared by the society. Literature is society's property which attempts to improve, promote, elevate and transform the experience of his audience.

Though, literature and sociology are studied as distinct disciplines, they compliment each other in the understanding of the society. Sociology of literature is an attempt to understand the inter-relationship between literature and society. The work of art does not exist in isolation and cannot be studied as such and it is not independent of the society. Amuta (1986) stresses this point further that it is the duty of sociology of literature to enable the understanding of the togetherness of society and literature thereby reiterating their connectivity. From the above, it is clear that literary artist, cannot ignore the influence of the society on his work and vice-versa.

The four poets selected for study are obviously not independent of their societies. Their political poems focus primarily on the events in their society. As social beings, they are also affected by the nature of their society which shaped their social, cultural, economic and political views. All of them in one way or the other comment on the canker worm of corruption that is devastating the economy and other aspects of our social life.

It is therefore evident that the main preoccupation of sociology of literature, among others is the understanding of the relationship between literature and society. Literary artist cannot ignore the influence of the society in their works.

Even, the advent of technological innovations only assists writers to understand their society better and be well-equipped to write on them from a better perspective. The type of society, the political and economic level of the society in which the writer is working, the group to which he belongs, the character of his audience, sponsorship, patronage, the literary tradition, contemporary event and the government of

the day sometimes affect his writings as seen in the examples of the four poets analysed earlier.

2.7.2 Karl Marx's Theory of Social and Political Emancipation

The Marxist theory is a radical approach to literary criticism based on the concept developed by Karl Marx (1818-1883) and Fredrick Engels (1820-1895). This approach as a sociological theory is based on the socialist theory of a classless society. It encourages the rule of the proletariats and literary works written from this perspective are known as the literature of the left. Marx was university trained, while Engel was self-educated. The Marxist critique, instead of concentrating on the writers' treatment of his materials, his struggle to achieve unity of form, holds that he must choose the right subject and interpret it in the right manner (Guksberg 1942:8). Here is a militant orthodoxy that exploits art as propaganda and sets up desired social "truth" as criteria of excellence'.

Whatever a poem translates can be legitimately expressed only in terms of the poem itself, which comprises a universe of discourse. Though the home background of Marx and Engels were distinctive and so, too were their youthful enthusiasms, their views coincided. Goldmann (1964) writes that Marx foresaw a situation when literary works will propel oppositional consciousness that will rise up against the ruling class.

Marx and Engel's views have bearing on the four poets whose works are being analysed have written specially to oppose oppressions by the political bourgeoisie in the society. Karl Marx also opined that human history exhibits certain identifiable stages of human development such as antiquity, Feudalism, capitalism and later socialism. Capitalism is identified as the contemporary stage and the most advanced of the stages of social production, which is based on commodity production and wage labour. Furthermore, he reveals that the major actors in the capitalism stage are not on the same pedestal. The bourgeoisie seem to be comfortable and will do everything to keep the status quo while the proletariats, being the exploited and the oppressed are in constant struggle to liberate themselves. Since the capitalists are in control of the means of production, he opines that they can always monitor and censor the literary out put.

Marx's idea is that literary artist would antagonize the status quo in which the bourgeoisie is in constant exploitation and oppression of the proletariats. This idea coincided with our poets' perspectives as revealed in their poetry. Artists have

pronounced on many issues in the society, which bother on oppression and freedom of the oppressed.

Ògúnsínà (1992) also agrees that Marxist literary criticism helps to focus on literature in all its totality-social, economic, historical and ideological realities in order to provide useful guidelines for radical, vigorous and insightful interpretations of works of art throwing a great deal of light on their origins and social significance.

The works of the four poets under study no doubt are in line with Karl Marx's literary criticism in that they expose political inadequacies in their society at a particular period in time. Obviously, literature is, to a large extent mainly concerned with man's social world (sociology), his adaptation to it and his desire to change it. Poetry as an integral part of literature commits itself to seeing the recreation of man's social world by exploring his (man's) roles within the family, with politics and other social institutions. Karl Marx's theory of social emancipation evidently reveals the efforts of the poets within this research who attempted to sensitise the people politically through their poems.

The foregoing has revealed that society provides the raw materials that poets processed and send back the finished products to the society. It is no wonder then that literature is seen as a mirror of the society. That literature is the mirror of the society will also form the basis for our analysis.

2.7.3 The Mimetic Theory (Mirror Image Approach)

There are different approaches to the study of literature. Some of these include formalism, structuralism, semiotics and hermeneutics. Each of the approaches has its strong and weak points. Formalism and some other theories give little attention to the role of society in the production of a given work of art. The formalist believes in the concept of "Art for Arts's sake". Behind it also lies such slogans as "A poem should not mean but be", which shuns the idea of introducing extrinsic factors in examining a literary work.

However, the Mimetic theory unlike the formalist theory regards literature as a mirror of the society. This "Mirror image" approach which regards literature as a "mirror of the society" originates from the root proposition that "Art imitates Nature". This was proposed by Aristotle. For Aristotle, "Art is an imitation of Nature". Imitation by Aristotle's implication is that Art should 'recreate the internal movement of things towards their perfection'. As far as Aristotle is concerned, imitation should

not be a mere copy of the exterior model or the improvisation of realism. To imitate, in his view, means to imitate men as they should be and not as they are.

Louis de Bonald (1754-184), a French philosopher was one of the first writers to argue that through a careful reading of any nation's literature, "one can tell what this people had been". It means that literature is a direct reflection of various facets of the society, family relationship, class conflicts, and possibly divorce trends. The sociology of literature is to relate the experience of the writer's imaginary characters and situations to the historical climate from which they originate.

However, artists are not bound to adhere strictly to the facts of history, they are at liberty to deviate to suit their literary goals. But their work still reflects the society being portrayed. Taine (1906:8) asserts that a literary work is no mere individual play of "imagination, the isolated carprice of an isolated brain, but a transcript of contemporary manners, a manifestation of certain kind of mind". He goes further to say that great artists who wish to express their time needs to rally around them the sympathies of an entire age and nation. The finished product (the poem in our own case) is not merely the reflection of the image of the society but the collective expression of the society. The theory that regards literature as a mirror of the society succinctly suits this research because one cannot study the political themes in poems talking about the people and their politics in a vacuum but in relationship to the society which creates the realities of life being reflected in the poems. It is an extended literary form that deals with man in the society and the society in man. The theory is clearly relevant to this study since the poet's writing mirrors the collective expression of the society. It reflects events as they occur in the society at that particular time or period and what the society expect it to be through the poet's writings.

Many Yorùbá written poets have mirrored effectively many events in their societies. Šóbò Aróbiódú's (Šóbòwálé Šówándé) poems included many that mirrored political events in Ègbá-land during the reigns of about five Ègbá Monarchs and the advent of colonial rule in Nigeria. He even states clearly how things are supposed to be in some instances. In one of his poems on politics in Ègbáland and the fight between Oba Gbádébò Aláké and the Kénta people of Abéòkúta in 1903, Šóbò captures the event as it happened poetically in Lijadu and Babalola (1974:44), thus:

Ojò kò tójó, ojò kò tójó,
Ojò kò dàbí ojò ìjà Kémta;
Lójó àwọn ará Kémta lu Pọunsì líb'ò n gẹsin bọ lònà;
Ìgbè Gbádébò gbọ o fowọ ọtún yógi ó n mì riyè;

Ìbá ma sí Pòùnsì, ìbá le Kémta gòkè Ògùn.

A day in history, one day in history
The day is the day of Kemta's fight
The day Kemta people beat Pounce on the
road on his horse
When Gbadebo heard, he became furious
moving up and down
If not for Pounce, he would have chase Kemta
across Ogun River.

Here, Şóbò's poem, though in the Ègbá dialect, clearly mirrors the political situation or happenings between the different inhabitants of Ègbá kingdom then. Continuing in the poem, Şóbò as a participant himself is able to give first hand information of the event as it happens.

Ọdúnjọ (1961:85) also mirrors the political situation in Nigeria shortly after independence and advises the political leaders to embrace unity and avoid disunity. In his poem "Nípa Ìrèpò Ìlú Nàìjíríà" (About the Unity of Nigeria) written on the internal crises associated with elections. Ọdúnjọ's preaching and suggestion on how things should be is a clear demonstration of the situation on ground as at that time. Events after the politicians ignore his poetic warnings led to the 30 month civil war which nearly led to the balkanization of the country between 1967-1970. Atiládé (1961:112), also in his: poem 'Ayò Òmìnira Nigeria', the Joy of Independence in Nigeria mirrors the festering problems of the newly independent state and calls the feuding political leaders to unite for the sake of the young nation.

The poet calls on Nigeria leaders of note across the country Awólówò, Akíntólá from the West, Azikiwe and Okpara from the East and Balewa and Sardauna from the North to unite towards the progressive development of the country. He not only mirrors the happenings then but portrays how things should be in the country.

Ọlábímtán (1974: 49), is another poet that mirrors poignantly events in Nigeria during the 30-month civil war in Nigeria. His poem on one of the personalities involved tagged 'Oríki Lógunléko', (Praise of the Warlord) aptly describes the way the war was prosecuted through the individual he eulogizes thus:

Lóogun l'Ékó
Okùnrin jìgàn jìgàn
Asebèlè-sòkè-dilè
Atídí-alásejù-bepo-gbóná
Abánijà-má-faniya-bí asọ
Òdógun gbéyàwó

Lóogun-l'Ekoo
Akéré-má-seéyànje
Omọ ọ̀dò àgbà

The warlord
The powerful man
He who uses tactics to subdue mountains
He who fights someone and will not destroy him
He who marries when the war rages on
The Warlord
The small one who cannot be cheated
The one with the wisdom of elder.

During the military era when more states were created all over the country with its attendant adversity between the states, Ọ̀pádòtun (1984:14), writes strongly to advise the new states of Ọ̀yó, Ọ̀ndó and Ọ̀gún created from old Western State to unite. He warns them mimetically to avoid divisive tendencies in his poem “Omọ ỳá kì í yà”, children of the same mother do not separate.

Ọ̀pádòtun (1984:14) not only harps on love and unity between the newly created states but calls on notable leaders and elders who were around before and during state creation to step in and sort things out. The asset sharing case involving the three states he mentions if not handled with love and care can cause disunity. Today, two additional states of Ọ̀sun and Èkìtì have been created out of these states further polarising the existing love, ideas and unity among the Odùduwà states.

Even more recently, with the advent of military and civilian rule, poets still mirror happenings within their society reflecting the ideals since they are part of the society. Médùbí (1992:30), in his poem **Sójà pùrúntù**, describes the absurd conduct of an average soldier during the Babangida military regime thus:

Ayéé sójà pùrúntù
Bí ayé àjẹrọrun ni
Níbùdókọ Yábàá la wà
A fẹẹ wọ dánfò iwàya ní kía

.....
Wàràwéré
Sójà mārùn-ún ti kó'okò

.....
Ni dírẹbà bá loḡun tòò
E jòọ ọ̀gá
N ò le gbé ju méta lo
Torí mo gbọdọ p'awó wálé

.....
Bí méjì nínú yín bá le bọlẹ

Ké ẹ lọ wọkò tí n bò léyìn
Ìgbájú ìgbámú ni wọn fi se ti dẹrẹbà

The life of a constable soldier
Is like enjoying heaven on earth
We were at the Yaba motor park
Trying to board a ‘Dáńfó’ bus to Ìwàyà

....
Suddenly
Five soldiers boarded the bus

....
The driver shouted
Please Ògá!
I cannot carry more than three ‘Staff’
Because I must take money home

....
If two of you can get down
So that you can board the next bus
The driver was beaten mercilessly.

Médubí’s poem mirrors the high-handedness of the military men who were in control of government then. It also aligns with the Mirror Image Approach theory which mirror the way the Soldiers handle the poor masses.

2.7.4 Stucturalism

Structuralism, according to Blackburn is ‘the belief that phenomena of human life are not intelligible except through their interrelations. These relations constitute the structure, and behind the local phenomena there are constant laws of abstract culture’. The theory developed in Europe in 1900s by Ferdinand de Saussure and subsequently popularised by Moscow, Prague and Copenhagen Schools of linguistic. Claude Levi-Strauss, Jacques Lacan and Roman Jakobson are among the philosophers who wrote extensively on Stucturalism. Structuralism as a twentieth-century movement in literary criticism examines how literary texts arrive at their meanings, rather than the meanings themselves. It is a way of examining the way linguistics patterns are organised in a literary work to unify and emphasise specific elements of the text. It is also utilised in interpreting the way literary forms and conventions affect the meaning of the language itself. This model will be used to explain the internal patterns of the political poems of the selected four contemporary poets. The internal structures of the poems will be analysed to bring out the intended meaning of the poems as it relates to the political situation in the societies.

The poets whose works are under study mirror political events in their various societies. Many of them agitate for equal political opportunities, greater participation in political affairs by the people, good governance by those in government and actual effecting of necessary political changes for the good of the people according to Karl Marx's doctrine of social and political emancipation. Accordingly, Bowra Akíbo (1988:47) agrees that: 'Creative writers can hardly be expected to keep clear of politics in the general sense of contemporary public affairs'. Therefore, there is no creative writer that is without an iota of politics in his/her work, man being a political animal. However, the level of politics in the works of the writers brings them out for special focus and analysis as we are doing in this research. Àtàrí Àjànàkú, Dúró Adélékè, Olúyemísí Adébòwálé and Jibòla Abíódún's poetry books for analyses will indicate the level of their focus on the political issues within their society.

Theme, according to this research refers to the main political ideas in the selected poetry works. The poets under consideration have written many poems but only the ones that has to do with politics are in the analysis in this research. The study has gone further to adopt the thematic analytical method of qualitative data analysis. Furthermore, thematic coding which involves recording or identifying passages of text or images that are linked by a common idea allowing the index of the text into categories and therefore establishing a framework of thematic ideas about it is used for the analysis.

This model will be used to explain the internal patterns of the political poems of the four contemporary poets under research. The internal structures of the poems will be analysed to bring out the intended meaning of the poems as it relates to the political situation in their societies. The next chapter will examine the political themes in the written poetry under study.

CHAPTER THREE

POLITICAL THEMES IN CONTEMPORARY YORUBA WRITTEN POETRY

3.0 Introduction

This chapter focuses on the thematic analysis in the works of the selected four poets. The political poems will be grouped into 10 paradigms. This chapter closely examines the political themes in the poetry of the four poets. Research conducted revealed that ten identifiable political paradigms have been determined based on the political poems in the poets' books. Paradigm can be defined as a distinct set of concepts or thought patterns, including theories, research methods and standards for what constitute legitimate contributions to a field'. Paradigm is also described by Merriam Webster as 'a theory or a group of ideas about how something should be done, made or thought about. Paradigm is a new way of looking or thinking about something. It is a way of putting together certain concepts or thinking to explain their occurrence in a particular situation or circumstance. In this study, identified political thematic paradigms were developed for the poems written by the poets. Ten political thematic paradigms were identified for ten different vital/burning political issues presented by the poets. The poems were grouped according to the ten identified political thematic paradigms. These paradigms are; Ethnic persecution, Labour insurrection, Political thuggery, Corruption, Mis-governance or Bad leadership, Electoral reformation, Electoral Malpractices, Egalitarian society, Political thuggery, Political activism and Cultural relegation.

3.1 Methodology of the Study

This study involves detailed textual analysis of the poems. However, in order to do justice to this study, we will interview the four poets whose works are under study to determine the influence, if any, which their life history and society have on their poems. We also categorise and analyse all the political poems by the poets into ten main political paradigms for exhaustive discussion.

3.2 The Background of the Poets that wrote the Poems

3.2.1 Prof. Dúrótoye Adeolu Adélékè

Adélékè Dúrótoye is a Professor of Yorùbá Language and Literature at the University of Ìbàdàn. He published *Asọ Ìgbà* in 1997 as a lecturer in the Department of Linguistics and African Languages of the University. He wrote eleven topics on politics in the poetry book.

Professor Adélékè was born on 21st August 1954 at Ìnìsà in Odò-Òtìn Local Government of Òşun State. He was born to Pa Şítù Àdèyí Adélékè and Mrs. Títìlọlá Ìgbàyílọlá Adélékè. He followed his mates on his own volition to the Methodist Primary School, Inisa for his Primary Education. He went with his Uncle Late Ọmótọşọ Àkàndé Fọláyan to Ọyọ town where he finished his Primary education at St. Andrew's Demonstration Primary School, Ọyọ. He went to Anglican Methodist Modern School also in Ọyọ for his Modern School education from 1970 to 1972. He proceeded in 1973 to Wesley College, Ìbàdàn for his Teachers training education which he completed in 1976. The young Adeleke started his teaching job with Ebenezer African Church Primary School, Así-Ọyán and later in St. Paul's Anglican Primary School, Ìyékú both in Odò-Òtìn Local Government, Òşun State. He proceeded to the University of Lagos for his NCE in 1978. Adeleke went back to the same University for his first degree in 1982 coming out with Bachelor's of Arts Degree in Education (B.A ED).

After his first degree, he started teaching with St. Luke's College, Molete, Ibadan in 1984 and other Schools till 1992 when he went with the Òşun State Government and was posted to Apòmù Community High School, Apòmù. He also had his M.A degree from the University of Ibadan in 1986 and capped it up with Ph.D in 1995. He enjoyed some Scholarship awards due to his brilliance in the course of working towards his Ph.D programme such as Council for the Development of Social Science Research in Africa in 2003 (CODESSRA), Mac Arthur Foundation from Germany in 2003/2004.

His scholarship prowess was due to the background which reflected in his poetry writing ability. In a personal interview with the poet, he revealed that he came out of a politically conscious family with many people in his compound contesting political positions. According to him 'I'm involved in politics. My father's younger brother was involved in politics and politicians always come to our compound regularly'. He informed me that the family compound was torched during the

‘Operation Wetie’ crisis in the Western Region in the 1960s. Today, Prof Adeleke is a staunch umpire in the political field. All these contributed immensely to the political poems he has written.

He is a former Head of the Department of Linguistics and African Languages, University of Ibadan. Prof Adeleke is an erudite Poet who has also edited an Anthology of poems called *Wá Gbọ́* (19..). Apart from *Asọ̀ Ígbà* (1997) that is the focus of this research, he also wrote *Onisé Ọba* (19..) and *Ráálì* (19..).

3.2.2 Prof. Abiodun Micheal Jíbólá

Abíódún Jíbóla was born in August 1956 at Abiodun Compound in Imode, Oke-Ero Local Government Area of Kwara State. His father’s name is Gabriel Abiodun Oloye who was not a Chief of the town but because he rejected a Chieftaincy title in the town, the people continued calling him Chief (Oloye) which became part of his name. The mother’s name is Mrs Abigail Bolaji Abiodun.

Jibola Abiodun had his Primary education at St Peter’s School, Ilofa between 1960 and 1969. He proceeded to Government Secondary School, Omu Aran in 1970 and finished from the School in 1974. The young Scholar proceeded to the University of Ilorin in 1980 graduating in 1983 with B.A Hons. He did the NYSC service for two months at Katsina Polytechnic before the management of the University of Ilorin wrote to the NYSC requesting him to come and complete his service at the University as an Assistant Lecturer.

Prof Abiodun worked as a teacher briefly between 1984 and 1985 before he went back to the University of Ilorin for his M.A degree and graduated in 1987. He was employed as a Lecturer at University of Ado Ekiti in 1985 and got his Ph.D degree in Yoruba Language in the year 2000 from the University of Ilorin. He rose to become the Head of the Department (HOD) of the Department of Linguistics and Nigerian Languages from 1999 to 2002. He was elected as the Dean of the Faculty of Arts of the University from 2002 to 2004. He was a member of several Committees of the University majorly the Examinations Committee.

In a personal interview with the poet, it was deduced that Abiodun apart from being a Prince is also a politically conscious and committed community leader in the forefront of developments in his hometown. He loves the Yoruba Language while growing up reading the D.O Fagunwa literary texts which made him to study it at the

University level. This background and experiences had a lot of impact on him while writing the political poems. On his prowess in writing Prof Abiodun said ‘writing is a gift from God and the combination of exposure to our Language and Culture’ given the fact that I am from the royal lineage. He noted further that he is a radical man who wrote his poems based on the happenings in the society then. He said he did not see the poems as political when he was writing them but was writing based on his instincts. This has a lot of impact on his political poems under considerations in this research.

Abiodun is a Poet and Professor of Yorùbá Language and Literature with the University of Adó Èkìtì, Adó Èkìtì. He, like the other three Poets also published his poetry book *Alọ́ n lọ́* in 1998 around the same time. The poetry book consists of 21 poems on political issues in the country then. He has also published other literary works such as *Adiye Bà Lókùn* (19..) and *Àrokọ ati Aáyan Ògbùfò* (19..)

3.2.3 Prof. Olúyémisí Adébòwálé

Prof Adébòwálé Olúyémisí is also in the academic community. She is a professor of Yorùbá Language and Literature at Adékúnlé Ajásin University, Àkùngbá-Àkókó, Ondó State. Adébòwálé like Àjànàkú also published her poetry book while lecturing in the University in 1998. The book has six poems on political happenings as written by Adébòwálé in her book *Ìgbà Lonígbàákà*.

Prof (Mrs) Oluyemisi Adebowale (Nee Famakinwa) was born on 14th May 1958 at Ondo Town, Ondo State, Nigeria. She attended primary and secondary education at Local Authority Primary School and St Louis Secondary School both in Akure from 1964 to 1974. She attended The Polytechnic Ibadan between 1976 and 1978 before gaining admission to the pretigious University of Ibadan graduating in 1981 with B.Ed (Hons) Yoruba/History with second class upper division. She returned to the university to bag M.A Yoruba in 1984 and Ph.d in 1994.

Prof Adebowale started her teaching career from Anglican Grammar school, Orita-mefa, Ibadan in 1981 to 1982 as a youth corper. She also worked with Oke-Ado High School, Ibadan between 1983 and 1984. Our poet was a lecturer at Oyo State College of Education, Lanlate campus from March 1984 to July 1985. She also lectured at Oyo State College of Education, Ilesa from August 1985 to November 1985.

Prof Adébòwálé joined the services of the University of Ado-Ekiti in December 1985 to 1989. She opted for Ondo State University now Adékúnlé Ajásin University,

Àkùngbà-Àkókó in October 1989 when Èkìtì State was created out of the then Oṅdó state. She rose through the ranks to become a Professor in 2005 after a dint of hardwork. An erudite writer who has been the Managing Editor *QLOTA - Journal of African Studies* from 1994 to 2001. She was also Chairman editorial board of *AAUA* from 2010 to 2012 and Managing Editor of *AMU Akungba Journal of Humanities* from 2020 till date.

Our poet has also taken up administrative positions such as acting HOD of the Department of Linguistics and Nigerian Languages at Ondo State University, Ado-Ekiti (OSUA) and Adekunle Ajasin University, Akungba-Akoko (AAUA) several times. She was HOD, Department of Linguistics and Nigerian Languages, Ekiti State University, Ado-Ekiti, August 2011 to March 2012. She was elected as the Deputy Vice Chancellor (Academics) AAUA from December 23rd 2014 to December 23rd, 2016. Prof Adebowale was President of Yoruba Studies Association of Nigeria from October 2012 to October 2017 and many other administrative positions.

Prof Adébòwálé has published other books apart from this poetry collections '*Igba Lonigbaaka*' which are '*Ewi Àtátà*' (2003), '*O Sèyí Tán*' (1995), '*Ogbón Ònkòwé Alátinúdá*' (1999), '*Writing and Reacting*' (2011) – Inaugural Lecture published in 2011 and other joint publications and contributions to books.

In a physical interview with Professor Adebowale at AAU, Akungba-Akoko in 2020 on the political poems in her poetry book '*Igba Lonigbaaka*' she said "I don't have any political background that stimulated me to writing the political poems in the book, My parents are not politicians but the spurs of the moment and the happenings in the society made me to write the poems". On her other critical poems on the military regimes then she said, "It was obvious they were dictatorial and authocratic. The people were suffering from their rule".

She explained that she just wrote her poems to sensitise the people and maybe change the situation in the society in the nearest future noting that Nigerians don't read and she doubts if the book was able to achieve much. "My intention is to use my poems to correct the lapses in government on the happenings in the society". She lamented the poor publicity given to the reading of Yoruba books and poems and the people's reading culture in general. She concluded that "the love of money did not allow people to change the government administration for better even with the poems and sensitizations.

Prof Adebowale has won 13 recognitions and Awards due to her hardwork in academic and contributions to human endeavours. Some of the awards includes “Award of Excellence as *Opomulero of African Culture* by The Heritage African Culture, Young CBAAC Club in 2013 and the “Yeye Akinkanju Imodola (Relentless Woman of Knowledge and Substance) Yomafa Global Awards” at the 11th season 7, Tafawa Balewa Square, Lagos in 2019.

3.2.4 Àtàrí Àjànàkú

Àtàrí Àjànàkú is a pen name used by Professor Adédòtun Ògúndèjì, the author of the poetry book *Orin Ewúro* published in 1998. The poet is a Professor of Yoruba Language and Literature at the University of Ibadan. He was born in 1955 to the family of Ògúndèjì in the Kétukétu Compound at Odòòkun, Kòbòmójé, Ìbàdàn. His father is known as Micheal Adéníyì. Prof Ògúndèjì started his primary education at St Lukes College, Mòlété, Ìbàdàn. He later proceeded to St Lukes Demonstration School, Ibadan. There, he was exposed to both J.F Oḍúnjò’s Aláwíyè and D.O Fágúnwà’s novels at the Primary School level.

He gained admission to Ibadan Christ Apostolic Grammar School in 1969 and passed out in 1973. In 1974 when he went back to resit the O level examination, he met one Mrs. Sàngókúnlé who graduated at the University of Lagos under Prof. Adébóyè Babalọlá who taught him Yorùbá Language. He was impressed and determined to study Yorùbá Language.

He gained admission to The Polytechnic, Ibadan for his Advanced level/HSC Programme in 1974 where he met top Yoruba Language experts such as Mrs Málòmó, Mrs Àjàyí, Àliájì Oyèbámjì and others. This fuelled his determination to study Yoruba Language. In 1976, he gained admission to the University of Ibadan to study Yorùbá language as a Course. He held the post of the Secretary of the Yoruba Students Association between 1977/78. A multi-talented student, poet and singer graduated in 1979. He had national service at Federal Advanced Teachers College now Federal College of Education, Òsièlè, Abéòkúta.

Ògúndèjì, after the Youth Service took up appointment as a teacher at Ibadan Grammar School in 1980 and proceeded to the University of Ibadan for his Master’s degree the same year graduating in 1981. He also started the Ph.D programme immediately. This led to his appointment as an Assistant Lecturer in 1983 at the

Department of Linguistics and African Languages. The poetic and dramatic Ogundeji got his Ph.D in 1988 and went through the academic ranks to rise to the post of Professor in 1997.

Professor Ogundeji's poetic and *ràrà* chants prowess was as a result of the solid Yoruba cultural background and orientation he had while growing up. He was born into a Christian family but his family house is surrounded by others with Muslim and Masquerade tendencies. Two major masquerades come out from his area in Ibadan which are *Alápánsánpá* (*Fópomóyò*) and *Atípàkó*. Though the family being Christian will not allow their children to join the Masquerade but children will always find a way to join up. The young Ogundeji will join the masquerade team to go round during the *Egúngún* Festival.

This and the fact that there are always stage plays in front of their house assisted in nurturing the rich cultural heritage he acquired. Apart from this, Ogundeji is a prolific poet who started writing poems from Secondary School. He sustained this when he gained admission into the University. He published his poetry book 'Orin Ewúro' after an encouragement by his close friend. He used the pseudo name *Àtári Àjànàkú* to indicate the fact that truth is bitter, but it must be told. He published the poetry book as a lecturer at the University of Ibadan in 1998. The poetry book has 14 poems on political theme.

3.3 Political Themes in the Poems of the Poets

The four poets wrote different poems on politics ranging from political oppression, corruption in governance, political activism, party politics, mis-governance, equal opportunity for the people and many others. We will look at the poems one after the other in no particular order to bring out the political poems they wrote.

3.3.1 DÚRÓ ADÉLÉKÈ

Adélékè has eleven political poems in *Asọ Ìgbà*. The political poems are:

- a. Èyìnlàárò.
- b. Sáágo.
- c. Bí isé Tísà Kó.
- d. Osù Ìsọnu.
- e. Pákáleke.

- f. Oníkàn Yí Rọra.
- g. Ògo ni Àb'ófo ni.
- h. Àsù fọnmú.
- i. Irúkírú Ọlópàá.
- j. Bása bàsa.
- k. Kábíyèsí.

The poet has political poems that cover eight out of the ten already identified political paradigms. These include ethnic persecution, labour insurrection, corruption and bad leadership. Others are electoral malpractices, electoral reformation, egalitarian society and relegation of culture to the background.

In the poem **Èyìnlàárò**, Adélékè (1997) sensitizes his readers on the need to be moderate and consider the aftermath of events in any decision taken by leaders. His poem supports it this way:

Máse jayé àjẹdálu
 Máse gùnlé iwà ikà
 Bélémuú ò tí ì sí lówólówó
 Rántí pé òsùnwòn rẹ kòì kún tó ni
 Ọjọ òsùnwòn Ìdí Àmín kún
 Wéré ni wón ti afẹjèsorò dànù
 Kò sí ohun tẹdàá ẹe tí kò ní kẹsan
 Ò bá rÈyìn ọrọ wò ọré
 Kó tó sohun kóhun
 Èda tó wÈyìn ọrọ kì í sìwà hù
 Èyìnlàárò ajá ọdẹ. (pg. 3)

Do not treat life with levity
 Do not believe in bad ways
 If you are not caught now
 Remember that you will soon be caught
 The day it's time for 'Ìdí Amin'
 The bloody man was pushed out easily
 There is nothing done without repercussion
 Remember the end result my friend
 Before you do anything
 One who remembers end – result will not go astray
 Remember the end result like hunter's dog.

The poet in the excerpt above uses the carefree and dictatorial attitude of 'Idi Amin' former maximum ruler of Uganda to warn the country's leaders stating how easily he was pushed aside when his time was due as seen here:

Ọjọ òsùnwòn Ìdí Amin kún

Wéré ni wón ti afèjèsorò dànù (pg. 3).

The day Idi Amin's cup was full
The bloody man was pushed out easily

Adéléké in **Oṣù Ìṣonu** sensitizes his audience on the implication of the June 12, 1993 presidential election that was annulled by the military regime. He stated that the 12th June has now become a watershed in Nigerian history.

Kò sèni jẹ gbàgbé
Oṣù amébi-paní-mèní
Oṣù tólóko ò tokoó dé
Oṣù t'ólówó ò tó pàṭe òwò
Oṣù t'ábárapá datorojẹ
Oṣù t'ólókò n fèsè tú pópó
Oṣù tí mùtúmùwà n forí pená igi láàrò
Júùnù l'oṣù òhún. (Pg. 26)

Nobody can forget
The month of hunger
The month that farmers can't go to farm
The month that business people can't open their shops
The month that the rich become beggars
The month that vehicle owners are trekking
The month that people resort to the use of firewood
June is the month.

Adéléké continues his sensitization in another poem **Oníkàn Yú Rọra**. The poet after reviewing the historical background of Nigeria and issues of unity said that it is clear to the people that the military ruler doesn't want to hand over to the winner of the (1993) election. He advises the military ruler to do the needful to prevent the breakup of the country thus:

Afẹfẹ ti wá fẹ wàyí o
A ti rí fùrò adìe
Akú ò ní fẹ
Kedú kò ní gbà
Ajá kùn mọkan ò fẹ sakápò Èkùn mó
Akú àti Kedú ò joyè abésin-káwọ mó
Sànnú kò fẹ Kedú lóba
Sànnú kò fẹ Akú lóyè
Òfón-òn ti tò ọ gbègìrì
Kélékọ kẹkọ È lówọ
Kí kóowá gba sarè e bàbá è lọ
Òràn-án-yàn kó làsepò. (Pg. 52)

The wind has blown
The anus of the hen is revealed

the day in the country like the name of the Military leader. He admonished the leaders, thus:

Àbàṣà irú èwo rè é?
Kí ló lè fa báṣa bàṣa?
È má fàbàṣà bàlú jé
È sayée re
È pàjùbà sílè de lólò
Ké ẹ jórúkọ
Tó dùn sílè dọmọ
Ohun a ẹ lóníí
Yóó dítàn bó dọla

Fèsò lopò
Kípò ó má ẹ lò ọ
Bó o bá kọ
Tó o ló ni fipò sílè
Bípò bá fi ọ sílè n kọ?
Wákáwáká á wá dádíí
Èyìn ọla ni ẹ rò
Ké ẹ fèsò sọ ẹ

What kind of disorderliness is this?
What can cause disorganization?
Don't use disorderliness to ruin this country
Make the world better
Leave a good footprint on the sand of time
Leave a good name behind
For your children
Whatever you do today
Becomes an history tomorrow

Use your position wisely
So that the position doesn't use you
If you refuse.
That you will not leave the position
What if the post leaves you
Your activities will come to a halt
Think of the possible repercussion
Do things right

The poet in this expository analysis rebuked the military for the disorderliness in the society which he called *Báṣa bàṣa*. *Àbàṣà* in Yorùbá means to disorganisation which the poet used as word play (together with *Báṣa bàṣa*) the term and semantics of the word play to denounce the disorderliness in the country.

In **Sáágo N Búgò**, where the poet, after comparing the government of the Military dictatorship and the civilian regime concluded by stating outrightly that there are no visible differences in the performances of the two. He posed many questions to enable readers make up their minds if indeed there are differences between the regimes.

Olè gbé e
 Ọlọsà gbà á
 Ó tán n bókù?
 Ìgbé ilú kò fararọ ni láyé alágbádá
 Ìbòsí Ọdẹdẹ ò tòrò ni lásìkò alágbàá
 Ta ni ò mò?
 Ìdẹrùn kò sí fún olówó
 Wáhálà mÈkúnnù wá légbà kan jòrin
 Ta ni kò sàìmò. (Pg. 7)

The thief stole it
 The burglar collected it
 What is left?
 It was shouting of hard times during civilian
 It was complaint of poverty during the Military
 Who does not know?
 No peace of mind for the rich
 The poor's problems increased drastically
 Who does not know?

The poet here refers to both civilian and the military system of government as corrupt. The civilian leaders are the the 'Olè' (Thieves) while the military are the 'Ọlọsà' (Burglars). He emphasises that both are bad for the society. He states that none of them has the right to condemn the other since they are both bad.

In the poem, **Oṣù isonu**, the popular June 12 annulment of Abiola's election in 1993, the poet writes on the importance of the date to the country by laying emphasis on counting of the dates in the month as shown below.

Ṣe-é-lẹ ni jé ṣe-é-bá
 Ìṣe-é-ba nídií a-rí-kà
Kí là n kà o jàre?
 À mò ọn kawó
Kí là kà o jàre?

À mò ọn kojó
Kí là n kà o jàre?
 À mò ọn koṣù
Kí là n kà o jàre?

What you do is what you get
 What you get is what you note

What are we noting?
We take note of money
What are we noting?

We take note of days
What are we noting?
We take note of months
What are we noting?

In the political poems of this poet, he clearly writes on german issue in politics that focuses on the poor masses and their daily lives. He drives his point home by writing on the popular issues affecting the people.

3.3.2 ÀTÀRÍ ÀJÀNÀKÚ

In his *Orin Ewúro*, Àjànàkú wrote 14 political poems. The poems are:

- a. Àwòrán Ìgbà
- b. Níbo là n rẹ
- c. Afitan Jẹtan Òyà
- d. Ègúnjẹ ò ba ǹkan jẹ
- e. Kóye ó yewá
- f. E fahán pere Mèkúnnù
- g. Ìse wọn ni
- h. Bàbá isẹ, iyá iyà
- i. Orogún
- j. Àdáàkó Àjọ
- k. Mọlọya
- l. Àgbà Langba
- m. Àgbàlagbà
- n. Ìjànkukujàn

In the poem **Afitan Jẹtan Òyà**, Àjànàkú enjoins leaders of the day to think of the repperussions of their mis-rule or misdeeds affirming that those that ruled the same way in the past have perished. He continued in the poem by stating that the contemporary leaders of today did not learn any lesson from the mistakes of the past leaders. This has made their own regime more shameful and careless than their predecessors.

Ìsín àná, gòdògbò lóníí
Àwìgbó ló fitàn se
Owótún-ún ló fi pamó sí
Gbogbo rè ló fi jẹtan Ọyà. (pg. 16)

The kid of yesterday
now a big man today
Refuses to learn from history
He ignores past history
Wallowing in his carelessness.

Here, Àjànàkú warns leaders to tread softly and remember that posterity will judge their rulership. He challenged rulers to remember their humble beginning ‘Ìsín àná, gòdògbò lóníí’ (The kid of yesterday, now a big man today). This is a paradoxical statement employed by the poet to warn rulers of the need to use power wisely. The poet’s initial choice of the aquatic imagery (Ìsín – Fingerlinks) should usually collocate with (big fish – Ìkòrò) on the adopted syntagmatic axis, but the poet abandoned this for “gòdògbà” a lexeme that suggest a big for nothing entity or personality. This contrasts with the un-used word which would have meant maturity in the context.

After studying and reflecting on the society, the poet reveals poignantly in ‘Afitan jẹtan Ọyà’, the position of his society thus:

Gbogbo rè látóríkòdì
Tá a wòdì ẹwù
Gbogbo rè lódilódì
Ní n jé wa wéréwéré
Ní n jé wa wàràwàrà
À n forí rìn nílẹ̀ yíi ooo
À n tídí jẹun nílẹ̀ yíi o eee
A màrà sì n tẹnu ẹ, tímú tò. (pg. 16)

Everything is upside-down
We put on the wrong side of the cloth
That is misbehaving
That is confusing
We walk with our head in this land
We eat through the anus in this land
We excrete through the mouth and
urinate through the nose

The poet here refracts the society by presenting a caricature imagery of human every day activity. It is this satirical presentstion that he condemns dictatorial rule of the Military and the style of doing things by fiat.

In another poem **Níbo là ñ rẹ**, Àjànàkú did not only bring to limelight the bad ways in our society but also task the fearless and bold leaders of the society if there exist any, to come to the aid of the people thus:

Àwọn akọni ilẹ̀ yí wa dà
Níbo ni wọn fojú pamọ sí?
Şé wọn ti kọni sílẹ̀ nii?
Şé wọn kò le kọyà funni ni? (pg. 13).

Where are the fearless leaders of this society?
Where are they hiding?
Have they betrayed us?
Can they not fight for our rights?

The poet in another poem titled **Àdáàkó Àjọ** exposes the corrupt practices of the security agents in the society. This poem narrates in details the palpable ways drivers are forced to dole out bribes in Àjànàkú (1998:41) thus :

Awakò lójú pópó
E kú àmúmóra
E kúu sùúrù
Nítorí àjọ àdáàkó
Tẹ̀ è ñ dá fáláşọ ọ̀fọ̀ níronà
Àjọ tipátipá
Àjọ àfẹ̀lẹ̀gbà
Bí ò tilẹ̀ tón dá lórùn
Bó şàtihin sílọrin
Ìgbà igba lẹ̀ é dájọ
Fáláşọ dúdú níronà
Báşọ wọn ti dúdú
Nínú wọn dúdú
Àtaláşọ dúdú Ọ̀yọ̀ àti tÈkó
Àtaláşọ dúdú Ọ̀sun ati tÈkìti
Títí tó fi d'Ónişà mó Şaría
Ìgbó kanùn lọ̀dẹ̀ ñ dẹ̀
Àpò kanùn ni wọn ñ pòrún lá sí
Nílú tó lófin
Tólórí sì wà bí ẹ̀wà. (Pg. 41).

Drivers on the road
I praise you for your endurance
I praise you for your patience
Because of wasteful contribution
That you give to the Black-dressed
one on the road
Forceful contribution
Stylishly collected contribution

Which are against the will of the contributors
 From here to Ilorin
 You make contributions two hundred times
 For the Black-dressed ones
 As their uniform is black
 So is their character
 The black-dressed ones of Òyó and Lagos
 And the black-dressed of Òṣun and Èkìtì
 Up to those of Onitsha and Zaria
 They hunt within the same grounds
 The fruits of their labour are gathered into the same basket
 In a country where there is law
 And numerous leaders.

By labelling the law enforcing officers Aláṣọ dúdú (black dressed ones), Atari Ajanaku is not just reflecting the colour of the Police uniform, he in addition passes a caustic satire on them as people of no worthy character. Dudu in that context symbolises evil. Hence, the poet explicitly considers them when he says ‘Básọ wọn se dúdú; Ninú wọn dúdú (As their uniform is black so is their character bad). Àjànàkú also informs in this poem of the kind of punishment that should be meted out to these corrupt officers while including other law enforcement agents such as Mobile Police officers, “apanimárosẹ”, Military personels, “Oníkakí” and Road safety Marshalls, “májámájá”. He condemned the extortive posture of the socio-political climate and metaphorically see them as armed robbers like this;

Irúkírú ni gbogbo wọn
 Ọbẹ amúni-warú-ówó
 Ìdigunjalè kan ò jù yí
 Gbogbo yin ló yẹ kó fẹyìn tàgbá
 Àtògá tó wà nínú oyé
 Àtọmọsé tí n bẹ nínú òòrùn
 Alágbéédá ni yín porogodo
 Gbogbo yín ló tó kó sẹwọn. (Pg. 42).

They are all of worthless kinds
 A worthless stew that one hesitate to add condiments
 There is no armed robbery that is more than this.
 You all should face the firing squad
 Both the Senior officers in the cool of the office
 And the junior officers in the heat of the sun
 You all are fraudsters
 You all should be imprisoned

In *Àgbà Láńgbá*, Àjànàkú (1998:53) says there are no longer sincere and committed leaders. He caustically satirised the leaders that abound in the society as careless, self-

centered, greedy, liars and unpatriotic using highly exaggerated and degrading animal imagery. In his effort at drawing attention to the plight of the oppressed people, Ajanaku in **Ẹ Fahon Pere Mèkúnnù** in line with Karl Marx's theory of social emancipation of the poor charged the masses to be positive about life and work towards their emancipation. He stated this clearly thus:

Ẹ fenu pere
 Ẹ má fenu pebi
 Oró ahon jóni juná
 ...
 ...
 ...
 Ọrọ́ tútù pèsè bí omi àmù
 Ó le ọ̀rọ́ ọ̀kàn tó le bí ọ̀gìdán
 Ó le sòkúta rò sòmù bí Ọ̀gèdè
 Ire lèmi ó fenu pè ní tẹ̀mi
 kílẹ̀ ayé wa kó rójú
 Kòdèdè wa ó sì sunwòn
 Kó yará ilé
 Kó sì yará oko. (Pg. 24).

Let's be optimistic
 Don't be pessimistic
 Words of our tongue are more
 painful than fire
 ...
 ...
 ...
 Good words are like cold water
 from the claypot

In his characteristic manner, Àjànàkú continues in the poem when he reprimands corrupt leaders who are in the habit of robbing the masses and reducing the masses to penury this way :

Àmó bó se tàwọn ọ̀jẹ̀lú
 Àwọn afigègè ré báásí ẹ̀ran
 lára mèkúnnù
 Kílẹ̀ wọn ó gbóná girigiri
 Kéèdè wọn ó pò pò gúdugúdu. (Pg. 24).

But for the corrupt politicians
 Who use the pen to cut the pound of their flesh
 on the poor
 Their houses will be filled with problems
 Their homes will not be peaceful.

Furthermore, in **Ègúnjẹ ò ba ǹnkan jẹ** Àjànàkú (1998: 19) exposes how bribery and corruption has become a devastating cancerworm at all levels of the society; including political level. He employs cultic (awo and ògbèrì) and aquatic (isin ati ikòro) imageries to describe the totality of the citizens corruption called “Ègúnjẹ” is presented as an usurper who took over leadership with the support of both the elite (awo/ikòrò) and all the populace (ìsín and ògbèrì). The poet however predict doom for them all. He condemns the act and the perpetrators thus:

Gbogbo wọn
 Àtawo, àtògbèrì
 Àtisín, àtikòrò
 Wọn dànmò pò
 Wón r'Àgúnmu lóyè
 Wón f'Ègúnjẹ rólé
 ...
 ...
 ...
 Ègúnjẹ tó dàrólé
 Tó sì ró gbogbo yín lásọ iyà
 Ni yóò gún gbogbo yín kunná
 Kó tó kó yin jẹkoba. (Pgs 19-20)

All of them
 The sensible and the senseless
 The young and the old
 Have connived together
 To dethrone the truth
 They crowned corruption
 ...
 ...
 ...
 Corruption that is controlling you
 That is now your way of life
 Will reduce you to penury
 Before it will destroy your life.

In the excerpt above, it should also be mentioned that, the poet also condemns in its entirety all acts of corruption perpetrated by security officials who are to uphold the law and order in the society. He gives vivid analysis of how the officers collect bribes tagged **Ègúnjẹ** from the drivers.

Ajanaku is always on the side of the masses encouraging them to work hard since the bourgeoisie will not help them. He mirrored the happenings in his society then

and informs the masses to make better use of the endowed natural and human resources. In his poem **Kóyẹ́ ó yẹ́ wá**, Àjànàkú (1998:22) states this clearly :

Kóyẹ́ ọ̀dúnńíí ó sáà yẹ́ wa kalé
Kó dáfá ire yanturu
Nitori mẹ̀kúnńù ilẹ́ yíí
Kójú ó le tikà
Tí ń dásu légbodò pátá
Tí ń kó gbogbo yangan dà sókun
Tí ń mépoyín pa títi láró.
Èdùmàrè làwa ń rawó sí
Kórílẹ́ yíí le rò wá lórùn.

Orin

Ọ̀ba òkè nìkan la gbójú lé
Ọ̀ba òkè nìkan la gbójú lé
Alágbádá kan nílẹ́ yíí
Kò le se ti mẹ̀kúnńù

Ọ̀ba òkè nìkan la gbójú lé
Ọ̀ba òkè nìkan la gbójú lé
Ọ̀ba òkè nìkan la gbójú le
Oníkakí kan, nílẹ́ yíí
Kò le se ti mẹ̀kúnńù
Ọ̀ba òkè nìkan la gbójú lé

...

...

Ìyókù kù sówọ́ ẹ̀ni.
Mẹ̀kúnńù tí ò rí kó mì, rí kó jẹ
Tó sì lẹ̀sẹ̀, lápá, tó sán-angun
Ìgbá báàrà kíí kàn
Ìgbá ìgára kíí sì í sònà
Èdùmàrè ti jíìlẹ́ ná
Ó ròjò, ràn-ànrùn, tànsùpá
Ó móoru, mótútù, mọ́yẹ́.
Ká kọ̀lẹ́, ká kebi
Ká sì kọ̀yà ló kù. (Pgs 22-23).

May this harmattan bring joy
And bountiful harvest
Because of the masses of this country
To put to shame the merciless
That cut short the growing yam
That throws all the maize in the sea
That paints the road with palm oil
We pray to the Lord
So that peace will be ours in
this country.

Song

God only is our defender
God only is our defender
No civilian ruler in this country
Can defend the masses

God only is our defender
God only is our defender
God only is our defender
No uniform ruler in this country
Can defend the masses
God only is our defender.

...

...

It is left to us now.
Masses who do not steal or
take bribes
Who has legs, hands, and is agile
Begging is not the answer
Robbery gang is not the solution
God has blessed our soil
He gave us rain, sun and the moon
He gave heat, cold and harmattan
Let's make ridges, let's reject hunger
Now we can reject poverty.

Àjànàkú wrote a trilogic poem titled **Àwòrán Ìgbà (Reflection of the Time)** which actually is an hyperbolic refraction of the suffering masses and the affluence uncaring leadership class. He compared the life of the masses with that of the politicians who corruptly enriched implicitly themselves. He wondered in the second part of this first poem of the trilogy why the level of poverty should be high despite availability of plenitude symbolised by *mùdùnmùdùn* (marrow) flowing with milk and honey. Through a concentration of multiple exaggerative similes (eleven in all) in two of the trilogic poems titled *Ebi* and *Ayo*, he emphasises the fact that the masses are subjected to hard life. The political echelon symbolised by *Ìyàwó Ọ̀gá* and their family similarly presented in ludicrous imageries that depict their gluttony and exploitative excesses.

Ebi

Orí nínlá
bí ti lákatabú
Ojú jìnnú
bíi òfífo agolo mílìkì

Èkéké súnkì
bii rọ̀bà àdáná-sun
Tín-ínrín lọ̀rùn
bii tògòngò baba ẹ̀yẹ
Kẹ̀ngẹ̀ làyà
bii tinàkí
Tẹ̀fọ̀nhà sì yọ̀ ọ̀sara
bii ọ̀sara ọ̀wọ̀
Ikùn n̄ jà rọ̀dòrọ̀dò
bii tiyààbejì.

...

...

Mélóó irú ẹ̀
La ó kà
Lásùnwọ̀n tàwà?
Àdípèlé eyín mà nii
Nílúú tí mùdùnmùdùn
Wàrà òun oyin
Gbé n̄ sà̀n
Bí odò ọ̀jọ̀rọ̀
Kí ló ha dé? (Pg. 4).

The Starved.

Big head
like Elephant
Short eyes
like empty milk can
Dry cheeks
like burnt plastics
Tiny neck
like ostrich, father of bird
Big chest
like that of monkey
Open stretched ribs
like worn-out brooms
Protruded stomach
like a woman pregnant with twins

...

...

How many of these
Are we going to count
In our nation?
Many of these are present
In a nation where marrow
Milk and honey
Are flowing
Like an evening river
What is wrong?

Ayo

Ròpòtò
 Ìdí lọ lóto
Gèlètè
 àyà lọ lóto
Èrèkè bọbọbọ
 bí òwú fúù-bé-pèè
Ara n konraa tó tó tó
 bí ẹkún eléji
Gèlè hahaaha lówó tásì
 bí ewé àgbọn
Adán ni gbogbo asọ ara
Àtawòtélé, àtawòlékè
Góólù ni yetí etí
Sílìbà ni gbèdè ọrùn
Ìyàwó ọgáá!!!
Nílúú tí kò sóúnjẹ!!
Tẹ ẹ péyàn mú!
Níbo lajá tiyín ti n rí
Kó mì, kó jẹẹ?
Gbogbo ọmọ tiyín
Ló gbọngbọnràn kalẹ
Bíi gólóba
Tí wọn n relé ẹkó
Tẹ ẹ ti n san gọbọi owó
E si ní kò sóúnjẹ
Kò sówó, kò dẹrùn
Bí yoo bá tún dẹ yín lórùn n kọ?
Àyàfi kẹ ẹ wú kẹ bé
E má puró tán wá jẹ mó!
Epo ara mẹkúnnù
Omi ara opó
Mùdùnmùdùn mórúkàn
Lẹ n fún gbẹ
Tẹẹ n fà mu
Tómọ ijọ hanngógó
Tááfáà rẹpèntẹ. (Pgs. 6-7)

The served (Overfed)

Obsessed
 with huge buttocks
Heavy
 with large boobs
Puffy cheeks
 like balloons
Oil drops from the body
 like water drops from the leaf

Starched headgear
 like coconut leaf
 All the clothings are silky
 Both the underwear and the top-wear
 Ear rings are of gold
 The necklace is silver
 Ruler's wife
 In a country without food
 Where you said there is famine
 How do your dogs
 Come about the luxurious meals
 All your children
 Are well fed
 like the Agric fowls
 They attend schools
 Where you pay exorbitant school fees
 And you claim there is no food
 No money, things are hard
 What of if things will be easy for you
 You will swell up and burst
 Do not deceive us any longer
 Its the masses sweat
 The widow's fluid
 The orphan's sinew
 Is what you are squeezing
 And sucking
 That makes the congregation look haggard
 Extremely lean
 While the priests are obsessed.

This dramatic cartoon-like of what the masses are going through in the hands of the bourgeoisies and political office holders called “Ògá” (boss) who claim there is shortage of food and institute all kinds of tough measures like the Structural Adjustment Programme (SAP) in the country. The poet however informs the leaders not to deceive the masses with the excuse that there is food shortage when their families are living in opulence.

Going further in the 3rd of the trilogy titled “Òpá Ìbọ̀n” in the poem, Àjànàkù (1998:7) reminds the rulers that their stay in power will soon be over and that it is a matter of time before the wind of time and change will blow them away thus:

Òréré ayé ò lọ tíítítí
 Òròònìgbàgbèè
 Èè lásegbèè
 Ewé jẹ̀ lóníí, jẹ̀ lóla
 Bó sì dọtunla
 A torí òrùgbé sùn fọ̀nfọ̀n-ọ̀nfọ̀n

Ikùn tó rẹ̀pẹ̀ntẹ̀ lóníí
Bátégùn ìgbàá fẹ́rẹ̀
A sì pẹ̀lẹ̀bẹ̀
Ìdí tó sá kó sílé lánàá
Bíjì jà tán
A sì tún lẹ̀kẹ̀ntẹ̀
Bíi búrẹ̀dì bó sàmù

...
...

Gbogbo alágbára tí ò lérò
Àtìwọ̀ tó o lólá, níkà
Ọ̀pá àgbélékàá mà niì....
Ọ̀bíírípobíírí
Ọ̀kan mà sán jùkanàn
Bó bá pobíírí tán
Ìtàn ohun tó o se
Nígbà mùkùmùkẹ̀kẹ̀kẹ̀
Ni yòò kù ọ̀ kù
Ìtàn lásán,
Ìtàn, ni yòò sàtọ̀ka
Iye èésú rẹ̀. (Pg. 7).

Life is not forever
Whatever one does can't be forgotten
Yes, its unforgettable
That you make today and tomorrow
Is not a guarantee
That you will make it the third day
Your big stomach today
When the breeze of time blows
May become smaller
The small buttocks of yesterday
When things turn round
Will shoot out
Like soaked bread.

...
...
...

All senseless powerful people
And you, the wealthy wicked
Its like a dane gun pipe carried on the shoulder
It is turning round and round
One is better than the other
After turning round and round
The story of your activities
During the days of enjoyment
Will judge you
Only stories
Stories of your deeds will point the way
Of your judgement.

Finally in ‘Òpa Ìbọ̀n’, Ajanaku reminds the rulers that there is nothing they can do to remove the impending doom that will befall them as adequate reward of their misdeeds.. He pointed out this thus :

Ewé kan ò le gbè yín
 Òòsà kankan ò sì le tì yín léyìn
 Nítorí èrù kò bodò yín
 Títí ó fí wọ̀ gbogbo m̀ẹ̀kúnnù lọ
 Ibi ó wù yín ẹ̀ sá dé,
 Bó wù yín e r̀ẹ̀gbásè erémi
 È báà sì wàjà odò
 Kí gbogbo asun-rára ilè yíí
 Ó máa fepo ra yín lára.
 Ibi k̀ẹ̀ù náà ni yoò balè sí
 Ibi k̀ẹ̀ù. (Pg. 8).

No charm can save you
 No god can give you support
 Because you did not bother
 You drag the masses into penury
 You can run to wherever you like
 If you like go to a far country
 Or go deep into the sea bed
 Let all the praise singers of this land
 Massage your body with praises
 You will eventually die of gunshot
 A loud shot of the gun.

In this excerpt of the poem, the poet declares that neither charms (ewé) nor the gods (Orisa) will protect the evil leaders from the impending doom of the destructive judgement coming upon them. He makes it clear that there is no place under the sun for them to escape. The deceptive praise singing of psychopants, he sees as fuel that will quicken the impending inferno that will ultimately engulf them. The impending doom, it should be mentioned is onomaetopetically symbolised with the sound of a gun (“k̀ẹ̀ù).

3.3.3 OLÚYÉMISÍ ADÉBỌWÁLÉ

In her book *Ìgbà Lońgbàákà*, Adébòwálé had six political poems. These are:

- (a) A jura wa lọ.
- (b) Gbájúè
- (c) Akóbàtàfẹ̀gbé
- (d) Ègúnje

- (e) Ìyansèlòdì
- (f) Epo Di góòlù

Adébòwálé's political poems painted mimeographically political events in the society. We analyse the six poems below.

In one of the Poems **A Jura Wa Lo**, Adébòwálé (1998: 28) compare military rule to democratic government. She informs that democratic rule is by far better than military rule since the military are not trained to govern, thus :

Èkùn ì í ṣẹgbé ajá
 Òjò ì í ṣẹgbé òdá
 Òṣèlú ì í ṣẹgbé ológun
 Bójò pòkè tíí
 Kò le dẹgbé òkítí
 Bólógun sapá sapá tíí
 Kò le bóṣèlú dọgba
 Aré ìṣèlú dé
 Inú agbébọn bàjé
 Iṣé ìṣèlú bèrè
 Àyà ẹ̀sọ̀ là gààrà
 Òpèkètè ìṣèlú n dàgbà
 Inú adamoyìnbọn n bàjé
 Òṣèlú n yan fanda nílè
 Inú n béléṣin ológun
 Ológun tí fagbára ṣèlú
 Rántí péṣèlú è é ṣiṣé rẹ
 Ológun tí fagbára lògbà
 Rántí pòṣèlú è é ṣẹgbé rẹ. (pg. 28).

The Lion is stronger than the Dog
 Raining season is better than dry season
 Politicians are better than the Military
 No matter how long it rains on the Hill
 It can not be compared with a mound
 The Commander tried severally
 He cannot match the politicians
 Politics is here
 The military are unhappy
 Politics has commenced
 The military are jittery
 Political rule is blossoming
 The military are unhappy
 The politicians are in control
 But the retreating military are unhappy
 Military that is governing with force
 Remember that governance is not your profession
 Military that is controlling by force

Remember that politicians are not your mate

The poet concluded in the poem that since the military are not trained to rule, they better remain in the barracks. She also indicates that she will be happy whenever the military remains permanently in their barracks without coming to politics again. This she concludes thus :

Inú igbó lẹ̀pẹ́ í hù sí
Bárékè nilé agbébọ̀n
Àyọ̀nuso lológun fi í dá sí̀sèlú
Àtojúbò lológun fi í sẹ̀jọba
Ọjọ ọjọ kan ǹ bọ̀
Tó̀sèlú ó ọ̀ba
Tó̀sèlú ó gẹ̀sin
Tólógun ó wọ̀ sin-in
Sùn-ùn ni ó máa dùn wọ̀n
À-dùn-fika-hánu
Sùn-ùn ni ó máa dùn wọ̀n
À-dùn-fọ̀wọ̀-ò̀sì-nujú-nù
Sùn-ùn ni ó máa dùn wọ̀n o. (Pg. 28).

Palm tree grows in the forest
Barracks is the abode of the military
The military only interfered in politics
The military only poke nose into politics
One day will be
That the politicians will be crowned
That the politicians will ride horses
That the military will remain calm
It will pain them
To their marrow
It will pain them
Like never before
It will pain them.

In another poem titled **Ègúnjẹ**, Adébòwálé (1998:59) describes how Ègúnjẹ (bribery) has eaten deep into the fabrics of the society. She clearly reveals the bad side of bribery to the people, the government and the nation. The poem reveals that bribery is now the order of the day which rocks the working offices, the learned and the politicians, thus:

Èké ti dáyé ọjọ ti pé
Ribá ti ǹ sọ̀sẹ̀ ọ̀nà ti jìn
N ọ̀ tètè mọ̀ pé ribá lọ̀mọ̀ aráyé pa láró tó dègúnjẹ
Àsẹ̀ orúkọ titun tá a fówó idákònkò lègúnjẹ
Àdàpẹ̀ owó èyìn lègúnjẹ tó gbòde
'Ègúnjẹ lodù' dohun àmúseré

Ègúnjẹ wá wèwù àgbékọ́ fọ̀sìsẹ̀
 Ègúnjẹ wá wagbádá fọ̀sèlú
 Ègúnjẹ wá dàlàbọ̀rùn fálákòwé
 Bó o délé isẹ̀ tó o ló ó n wásẹ̀
 Wón á ní kó o tòmọ̀lúàbíí rẹ̀ se
 Abánirọ̀nù ilé-epo yòò fẹ̀ gbobì kó tó tepo

Falsehood has been here for so long
 Bribery has corrupted the world for so long
 I dont know that bribery is what you call 'Ègúnjẹ'
 So the new name you gave to bribery is 'Ègúnjẹ'
 The fugitive name you call corruption is 'Ègúnjẹ'
 'Ègúnjẹ' is the order of the day
 'Ègúnjẹ' has become clothings for workers
 'Ègúnjẹ' sewed 'Babariga for politicians
 'Ègúnjẹ' sewed underwear for the educated

The poet goes further to say that corruption (**Ègúnjẹ**), is every where now including offices for employment, contract work and promotion, at filling station for refuelling, for admission into schools, even in religious places and at the home front.

Bó o délé isẹ̀ tó o ló ó n wásẹ̀,
 Wón á ní kó o tòmọ̀lúàbíí rẹ̀ se.
 Abánirọ̀nù ilé-epo yòò fẹ̀ gbobì kó tó tepo
 táa sanwó fún.
 “Bá mi ti mọtò yíí”, ọ̀rọ̀ lórí “ètọ̀ mi dà” ní?
 Ọ̀bí tó bá sojúse lọ̀mọ̀ rẹ̀ n ráyè sílé èkọ̀ gíga tó dára.
 Omoosẹ̀ tó bá mọ̀yì ọ̀gá ní rígbéga.
 Omoojo tó sẹ̀tú Àlùfáà ní joyè láàrin ijọ. (Pg. 59)

If you visit companies in search of job,
 They will request you for bribe.
 Attendants at Petrol stations will request for
 bribe before selling fuel that we will pay for.
 “Help me to push this Vehicle” is based on
 “settlement”?
 Parents that can settle will get their wards to good
 schools.
 Workers who settle their Managers get promoted.
 Church member that settles the Pastor get post.

Adébòwálé however explains clearly in her poem that **Ègúnjẹ** means cursed money at the highest to the lowest echelons of the society advising them to desist from this act. She declared that if they refused to desist from it, when the curse will take its turn on them, it will go round all of them. She concludes that even God will punish them for

their actions for profiting where they should not and success will be far away from them.

Ègún jíjẹ lẹ̀gúnjẹ bẹ̀ ò bá mò.
Orí mí má jẹ̀ n jẹ̀gún mọ̀yán.
È jẹ̀ yára jáwọ̀ nínú gbígbẹ̀gúnjẹ.
Bẹ̀ ẹ̀ kò, bẹ̀ ò gbọ̀,
Ojú gbogbo wa ni yóò se;
Nígbà tí ègún tẹ̀ ẹ̀ jẹ̀ yóò máa jà rànìn bí èpè.
Òrònrò kékeré tíi başé ẹ̀ni jẹ̀ lẹ̀gúnjẹ.
Èni gbẹ̀gúnjẹ mówó oşù,
Pípọ̀n lasọ irú wọ̀n n ọ̀n gbẹ̀yìn.
Bó ò bá yera fàrùn burúkú yíí,
L'Elédùà tó le bajenirun wí fún ọ.
Bó ò da lúru pò mólasa ojú owó re,
Nìbùkún tó le wà lóri işe tó ò n se.

Bribery is cursed money if you don't know.
May I not collect cursed-money.
You better quit bribery collection.
If you refuse and do not desist,
We shall all be around to witness the outcome;
When bribery will turn to curse for you.
Small gall that spoils ones work is bribery.
If you collect bribes with your salary,
You will always remain poor after-all.
If you desist from this disease,
God will then remove poverty from your life.
If you don't add bribes to your earnings,
That's when blessings will be on your work.

In the poem, **Ìyanşélòdì**, Adébòwálé (1998: 63) describes vividly the workers problem with the government which led to the work force paralysing the economy with total strike. She clearly indicates in the poem that all the workers in the different sections of the economy were involved in the ensuing strike actions, thus:

Kówá á jí, á gbówọ̀ létan.
Làkásègbè á jí, wọ̀n ò níbi í rẹ̀.
Bó o bi wọ̀n,
Wọ̀n á lówọ̀n n yanşé lódi ni.
Akòwé-kọ-wúra n pebi nílẹ̀,
Wọ̀n lówọ̀n ò le máa mi bíró.
Akẹ̀kọ̀ ò ríbi lọ.
Olùkọ̀ pàà ò rebì kan.
Wọ̀n lówọ̀n ò le jẹ̀ sọ̀kì.
Àwọ̀n tí n ọ̀n betiró náà daşéşẹ̀lẹ̀,
Wọ̀n lóhun ẹ̀ rí ẹ̀ se.(Pg. 63)

Workers wakes up, doing nothing.
 Employees wakes up, and refuse to leave their homes.
 If you ask them,
 They will reply that they are on strike.
 The office workers are at home with hunger,
 They say they can't eat biro.
 Students could not go out.
 Teachers too refuse go out.
 They say they can't eat chalk.
 The Petrol workers also join the strike,
 Daring government to do what they like.

Furthermore in the poem, the poet also shows clearly the outcome of the strike action on the government, the economy, the people and the society as a whole. She also captures effectively in the poem the immediate reactions of the general populace on the government stand on the strike action. All these are mimeographic situation of the happenings in the society as related in the poem by Adebowale as seen in the excerpt below.

Ọkò dá ní pópó.
 Ìwònba epo tó wà di góòlù.
 Àtidélùú-òdikejì dogun,
 Àtirépo-dà-sókò dọ̀ràn.
 Oníkálukú n dọ̀gbọ̀n à n rìnṣẹ̀.
 Laráyé bá padá sẹ̀sẹ̀ àárò.
 Nígbà haipatẹ̀ ọ̀kọ̀ kúrò
 Nisòro àtirówóná tún wọ̀lú
 Àwọn a-powó-má-lee- ná-an ló fa sáábàbí.
 Wọ̀n fàáké kọ̀rí,
 Wọ̀n lárọ̀n ọ̀ sịṣẹ̀ mọ̀.
 Wọ̀n fàáké kọ̀rí,
 Wọ̀n lárọ̀n ọ̀ le rìnṣẹ̀.
 Ní gbogbo bánkì bá wà ní títìpa.
 Èní lówó nípamó,
 Èni ọ̀ ní kọ̀bọ̀ lápó,
 Gbogbo wọ̀n ní n lérí léka,
 Wọ̀n lárọ̀n ọ̀ ní fowó pamó mọ̀! (Pg. 63).

No vehicle on the road
 The remaining limited fuel is costly.
 To go to the next town becomes a problem
 Getting fuel for vehicles is a problem.
 People continue to trek around.
 Things are back to the basics.
 When the problem of transport subsidies
 The problem of lack of money surfaces
 The workers are the cause of this.
 They refused blatantly,

Bẹ̀ẹ̀ làwọn àgbà ọ̀jẹ̀ kan ní se sàdánkátà ológun.
 Bá le gbógún ìbí wọn tà,
 Níbo nìrẹ̀tí ọ̀mọ̀ adáríhunrun wà?
 Àwọn àgbà kan, àgbà kàn,
 Tí wọn dúró lóri ọ̀ótọ̀,
 Irú wọn kò wọn ọ̀ gbẹ̀gúnjẹ. (Pg. 64).

The government started deceiving the people.
 The government started appointing people
 into positions
 Government appointed important people
 into juicy positions.
 The important people started making efforts
 So that the Military can remain in power
 So that the elected can be punished
 They are the ones who destroy the home
 They are the ones who destroy the path
 One of my friends who discovered
 Military's fault
 And raise his voice
 Government has dismissed him.
 Another one that discovered Military's fault
 And raise his voice
 Government has killed him.
 All those who are fighting for truth to prevail
 Government has imprisoned them.
 And some leaders are praising the Military
 Those who can sell their birthright
 Where is the hope for human being?
 Some good leaders
 That stood for the truth,
 They refused to be bribed.

Adébòwálé (1998:67) in her poem **Epo di Góòlù** on governmental affairs and actions, describe the helpless situation of the government in power to the fuel scarcity that brought the country to a stand still. With the problems, government officials were busy embezzling funds meant to sustain the poor masses. This much is revealed in the poem. Consider this:

Láyé ológun níjọ́sì
 Lepo ní rọ̀jò owó fọ́rìlẹ̀.
 Àwọn asáájú kò wọn ọ̀ pẹ̀te,
 Àwọn aláṣẹ̀ kò wọn ọ̀ pèrò,
 Wọn ọ̀ pẹ̀te pèrò fojo ola,
 Wọn ọ̀ ronú bọ̀la yóò ti rí.
 Owó gọ̀bọ̀i, owó epo
 Làwọn aláṣẹ̀ ní rọ̀ mì.
 Sàdédé nìgbà yí bìrì,
 Lohún pò wá dọ̀wón.

Epo à n ló bí omi òjò lójó ojóun,
 Epo òhún ló wón bí ojú yì.
 Bèè lepo ò gbẹ níbi wón gbé n ọ̀npo.
 Epo ọ̀kò dàwáti nílẹ̀ epo
 Ọ̀kò wá dá ní pópó.
 Èni lókò ò répo rà
 Ọ̀pò ọ̀kò ló ti gorí odó
 Talùpùpù ò lónkà.
 Bépo bá jàjà délé epo
 Àjàkúdórógbó ni kòlókò tó rí i rà
 Bó o lówó lówó kò pé kó o répo
 Bó o mọ̀niyan lo le rí diẹ̀ lówó gọ̀bọ̀i
 Bó ò sì sọ̀ra sọ̀jà ó fi kòbókò ya bátàni sí ọ̀ lára
 Bèè epo ọ̀kò tó dàfẹ̀ẹ̀rí nílẹ̀ epo
 Lalákàrà n tà lẹ̀bàá ọ̀nà!
 Nílùú tó lólórí.
 Karosín tó dìgbẹ̀ à á fẹ̀wé
 Ló pabùdó tìyá aláṭe
 Nílùú tó níjòyè.
 Gbogbo epo ló gbówó lórí
 Bó o fẹ̀ rẹ̀yíkéyí
 O ó lura rẹ̀ ni gbànjò kówó rẹ̀ tó kójo. (Pg. 67).

In the days of the Military regimes then
 Petrol was giving the country huge revenue
 The rulers did not Plan
 The rulers did not Prepare
 They refused to plan for the future
 They did not think about how the future
 will look like
 Plenty money, oil money
 That is what the rulers stole.
 Suddenly things changed
 Common things became scarce
 Petrol that we beg people to buy then
 Petrol that is common like water then
 Petrol is now as scarce as eyeballs
 And petrol did not dry up where it is drilled
 Why is petrol so costly?
 Why is petrol like gold?
 Petrol is scarce at filling stations
 There is scarcity of vehicles on the road.
 Those who have vehicles cannot get fuel
 Many vehicles are abandoned
 Abandoned motorcycles are countless.
 When fuel manges to get to the fillin station
 It is fight-to-finish to get to buy
 That you have money does not guarantee
 you getting fuel to buy
 If you have connection you can get little to buy

at high price
 If you are not careful solders will wipe you
 with horse whip
 However the fuel that is scarce at the filling stations
 Is sold at the roadside by bean-cake sellers.
 In a country where we have leaders.
 Kerosene that is hardly available
 Is sold by the petty traders
 In a country where there are rulers.
 All petroleum products are costly.
 Whichever one you want to buy
 You will pay through your nose for it.

Adébòwálé continues in the poem by stating the resultant effect of bad leadership in government which leads not only to the scarcity of petroleum products but diminish the human existence level. The masses had to resort to several degrading methods to be able to cook and take care of their families due to the scarcity of Kerosine. The poet reveals that:

Àtiwánjẹ dọ̀ràn
 Nígba Karosín wọ̀n kojá síso
 Laráyé yára dọ̀gbọ̀n
 Ogbọ̀n tá a fi ń gbélé ayé
 Aráyé dọ̀gbọ̀n, ogbọ̀n a fi ń wà láyé.
 Wọ̀n dọ̀gbọ̀n fífi sọ̀dòdòsì dáná.
 Wọ̀n dọ̀gbọ̀n lílo àdògán èédú
 Bẹ̀ẹ̀ ni wọ̀n ò gbàgbé igi idáná.
 Laráyé bá padà sẹ̀sẹ̀ ààrò
 Ogbọ̀n ò sàà ní tán láyé ká wáa lẹ̀run.
 Ni hàìpátẹ̀ àtisoúnjẹ parí.
 Ni wàhálà àtiwánjẹ pin. (Pg. 69)

To cook becomes problematic
 When kerosine is out of the masses reach
 The people seek for the knowledge
 That will sustain them in life.
 The people work on the knowledge for survival
 They started using saw dust to cook
 They used native charcoal stove to cook.
 They also do not forget cooking with firewood.
 The masses descended to these old ways.
 We shall seek wisdom on earth not in heaven.
 The hypertension from cooking vanished.
 The problem of cooking was defeated.

The poet in the excerpt above brought to the fore the demeaning level the bad government in power has taken its citizens. The people can barely afford the essential things of life as simple as Cooking Gas, Kerosine and petrol.

3.3.4 JÍBÓLÁ ABÍÓDÚN

Àlọ́ n lọ́ is the title of the poetry book published by Jíbólá Abíódún. He has 20 political poems in the book published in 1998. The political poems are:

- a. Dèdè ọmọ dèpẹ̀
- b. Nàìjá
- c. Ètọ́ ilú
- d. Ayé Padà
- e. Akọni ọmọ Oòduà
- f. Àlọ́ o
- g. Eṣú Ọba
- h. Ìlú Le.
- i. Ọfo Lóri Ọfo
- j. Àsá Alágbára
- k. Kánsẹ̀lò Dì-kánsẹ̀lò
- l. Agbópàá
- m. Asojà
- n. Ètàn Tútù
- o. Aseni-Bánidárò
- p. Ọfo
- q. Ọmọ Bẹ̀rẹ̀
- r. Àlọ́ n Lọ́
- s. Ìsẹ́ n sẹ́ Dúdú
- t. Orùn Mésin

Abíódún's 20 political poems cover almost all the 10 identified political paradigms in this study. In his poem **Dèdè Ọmọ Dèpẹ̀**, Abiodun describes the docility of the populace who are so timid to the extent that whatever they do to them they accept gullibly. This is shown below

Wọ́n gbá Dèdè lójú
Dèdè bú pùrù sẹ́kún
Wọ́n jin Dèdè láyà
Dèdè kárí sọ bí ọ̀gèdẹ̀
Ìgbátí rẹ́ é látẹ̀yìn
Dèdè káwọ́ gbera
Dèdẹ̀, èése tó o bú sẹ́kún?
Èése tó o kárí sọ bí ọ̀gèdẹ̀?
Èése tó o káwọ́ gbera?
Èése tó ọ̀ gbin? (pg. 1)

They slap Moron
 Moron began to cry
 Moron was hit on the chest
 Moron's head droppoe down like palm tree
 They slap him from behind
 Moron fold his hands
 Moron, why did you burst into tears?
 Why is your head dropping like banana leaves?
 Why did you fold your hands?
 Why are you quiet?

Here, the poet is surprised at Dèdè's (poor Nigerians) inaction despite heavy blows dealt on them. It shows that Nigerians don't react to issues that concern them. He emphasises this by describing how they keep quiet when they are expected to rise up against oppressions. The surprise is expressed in four lines of successively repeated rhetorical questions starting with "Dèdè, èése tó o bú sékún?" – Dèdè, why did you burst into tears? The poet likened their inaction to that of dead dropping banana leaves 'Èése tó o kárí sọ bí ògèdè' – Why is your head dropping like the banana leave? The answer to the repeated rhetorical questions of Dèdè's inaction is located in the semantics of the name Dèpè which means the moron. The interpretative level Dèdè represents Nigerian masses and the military and civilian leaders are the ones dealing several blows on them. The image is perharps so depicted by the poet to ginger the masses into action.

In another poem **Ìlú le**, Abíódún (1998) described vividly how honest citizens are being persecuted for saying the truth. Hired killers and thugs are employed to oppress the people.

Àbéyàn tó ní ká sèlú ire
 Tó ní ká fòótọ sẹjọba kílùú o le tòrò
 Tá torí è bẹ háyá 'killer' lówẹ
 Kó máa dọdẹ ẹmí ẹ kiri
 Àbí è é ti wá rí? (pg. 12)

Someone who wants the society to be governed well
 That wants honest government for the good of society
 That hired killers are sent after
 To hunt him around
 But why is it so?

In the poem, **Kánsélọ di-Kánsélọ**, the poet describes the bad turn-around for politicians after leaving political office. He clearly shows that corruption in

governance is what the political class depend upon and that once they are out of government, financial difficulties set in.

Àríyá tán, ó wá kùyà
Èlètàn ò ha tanra rẹ bí?
Gbogbo ohun tí ń dán ha ni wúrà? (19)

Enjoyment ends, it remains sufferings
Has the deceiver not deceived himself?
All that glitters can never be gold?

Here, the leaders steal stupendously when in government which makes them the toast of the public. But once they are out of office and unable to amass wealth, they become poor and abandoned. The description of the corruption of government officials and the security agents continue in another poem **Agbópàá**. Abíódún brings out the character, actions and the behaviour of the police as shown in the poem below:

Òpá ọwọ ọ wọn
Oró ni wọn fi ń dá
Òpá ọwọ ọ wọn
Şe ni wọn fi ń sèkà
Aşọ wọn á dúdú bí aşọ ọfò
Ìbọn ni ọmọ iyáa wọn
Wọn a òmọ ọn bí itàkùn dì mọgi
Ọmọ ire dà nínú ìbọn?
Ọmọ ire dà lára ọmọiyá è? (pg. 20)

The baton in their hand
Is used for stinging
The baton in their hand
They use it for wickedness
Their cloth is dark like mourning cloth
The gun is their kit and kin
They cling to it like a climber unto the tree.
Can something good come out of the gun?
Can something good come out of your kindred?

In the excerpt above, the poet attaches the police with some symbolic items to bring out clearly the description of the police. ‘Aşọ’, ‘Òpá’, ‘Ìbọn’ and ‘Dimọ-ọn bí itàkùn dì mọgi’. The poet uses these symbolic items to describe the vogue of the police. In the same poem, Abiodun continues by revealing the negligent behaviours and actions of the police in the performance of their duties thus:

Abánigbófinró
Tí ń fòfin wónú ẹrọfò
Ha! şe wí pé kì í şẹbi wọn?
Páwùjọ ló sọ wọn dà bẹè? (pg. 21)

Policemen that defend the law
That now drags the law into the mud
Ha! that it's not their fault?
That it's the society that caused it?

The imagery adopted is that of the pig rolling in the mud. The pig though not specifically mentioned in the poem is the police and his responsibility as a law keeper 'abáni**gbófinró**' is what he is muddling up "..... ń fòfin wọnú aròfò". The poet however adds a poser in two rhetorical questions wondering the fault is actually theirs or that of the society.

Abíòdún in the poem 'Ifáfiti' specifically asks questions on the current happenings in the university community. He stated the fact that Universities are now shadows of their glorious past. The students and Staff who are supposed to uphold the dignity of the citadel of learning have degenerated badly as seen below.

Sòmọ tí ń jíràáfù nínú ìdánwò
Àbéyí tó gbórijó sínú pátá
Àbómọ tó fiwé èrú wọ fásitì
Ni ò ní sèrú bó dépò òşèlú tán? (pg. 39)

Is it the student that is giraffing in examinations
Or the one that brings external materials to examinations hall
Or the one that enter the university with a fake result.
Will that one stand on the truth to lift up the nation?

In another poem **Asójà**, Abiòdun clearly request to know which of the bad military regimes that took over from each other is really good for the society. They are always bad and dictatorial to the people thus:

Olè ń jilè
Àsá gbé e àwòdì gbà á
Èwo lolè rè ò gbójú?
Ojú aládiye làwòdì wọn ń gbé e
(pg. 22)

Burglar burgle the house
The eagle stole it, the hawk cornered it
Which one is not a sharp thief?
The hawk steals the chick in the presence of the owners.

The underlined lines compare the rules of one Military ruler to the other as they overthrew each other and agrees that they are all bad and corrupt.

Abíòdún in 'Ètàn Tútù' wants to find out the rationality of calling farmers Kings. He wonders at the kind of deception thrown at the farmers who toiled day and night for the people. This comes out here thus:

Ibo làgbè tilè joba tirè sí?
Àbí, ta ló loba tí ò ládé?
Ta ló loba tí ò nírùkèrè?
Ta ló loba tí ò lénu àṣẹ?
Bóyá oḡbón àyínike sì ni?
(pg. 24)

Where is the farmers kingship domiciled?
Or whose king is the one without crown?
Whose king is the one without a whisk?
Whose king is the one without authority?
Perhaps it is all a matter of deception?

The last question ‘Bóyá oḡbón àyínike sì ni?’ summarizes what the poets intends to bring out. It is to deceive them.

In the poem **Ìṣẹ́ ń sẹ́ Dúdú**, he brings out some of the problems confronting the black race. The poet lists the types of poverty that pervade the black world.

Ìṣẹ́ iwà ń kó?

Ìṣẹ́ àròjinlè ń kó?

Mélòó la ó kà léyìn adípèlé?
Bèè ọ̀pọ̀ọ̀ ò sé léyìn àròjinlè
Ọ̀rò ẹ̀ wá rí tí dúdú ò dá nkan se rí?
Ọ̀rò ẹ̀ wá rí tí dúdú ò rí’hun fí yangàn?
(pg. 57)

What of the dearth of character?

What of the dearth of deep thinking?

How many can we count out of the numerous hidden
cross-over teeth on one another?
But there is no brain work without deep reasoning?
Why is it that the blacks can’t produce anything?
Why is it that the blacks aren’t proud of anything?

Furthermore, in another poem **Nàijá** the poet wrote extensively on how the rulers have turned the country upside down where governance has become an abnormality. He revealed this stanza by stanza thus:

Eégún n forí jó
Onílù n fẹ̀sẹ̀ lùlù
Mùtúmùwà n fẹ̀yìn wòran
À n sayé lo náà nù-un

Ení n di baalé

À n sayé lo náà nù-un

Ọkọ n lẹta lóde

À n sayé lo náà nù-un

Olè n ẹ̀dájọ olóhun nílẹ ẹjó

À n sayé lo náà nù-un

Onírọ n jọba ilú n jó

À n sayé lo náà nù-un

Olódodo ọ rọyẹ jẹ ẹ ẹ ráyé

À n sayé lo náà nù-un

À n se nàìjá lo náà nù-un (pg. 32)

The masquerade dances with its head
The drummer drums with his legs
The crowd watch with their back
We are enjoying the world

The slave becomes the family head

We are enjoying the world

The husband grinds the pepper outside

We are enjoying the world

The thief decides the owner's fate in the court

We are enjoying the world

The liar becomes the king the society celebrates

We are enjoying the world

The truthful can not become a chief
I said we are enjoying the world
Thus we are enjoying Nigeria.

The poet after pointing out these bad ways now rounded off on a final sarcastic tone. He used the same refrainous clause he has been using to punctuate each stanza but most specifically locate the place of enjoyment in Nigeria. In the same way, Abiọdun in his poem ‘Òfo lóri òfo’ shows the futility of the government that started a democratic process which ended in an annulled election on June 12th 1993 as repeated with the same sentence severally at the end of the stanzas of the poem thus:

Wọn ní á sáré
A sáré
Wọn ní a rìn
A rìn
Wọn ní a pòsèsè
A pòsèsè
Gbogbo è lóri òfo ni

Wọn ní a mọkọ

Gbogbo è lóri òfo ni

Wọn ní a ọ̀sẹ̀

Gbogbo è lóri òfo ni

Wọn ní a sówó ná

Gbogbo è lóri òfo ni

Wọn ní a ẹ̀ sídípì

Gbogbo è lórí òfo ni

Òfo ní bí òfo máwọ́n jùntà lówó
Òfo ní gbófo pọ̀n, àwọ́n jùntà ní wò
Olórí-ikòròfo ò lè mó gbòfo
Òfo, ojó keji ojà (pg. 14).

They asked us to run,
We ran
The asked us to walk,
We walked
They asked us to slow down,
We slowed down
All for emptiness

They asked us to cultivate

All for emptiness

They asked us to work

All for nothingness

They asked us to be spendthrift

All for nothingness

They asked us to do S.D.P

All for nothing

Nothing begets nothing for the Junta
Nothingness upon nothingness the junta is dumbfounded
The Wumpty-dumpty head can not but score nothing
Nothingness, the second day of the market.

The poet employed this poem to highlight the insincerity of the government and to bring out the way the military junta in the country organised political activities for a fruitless one described as nothingness for years but at the end, the election was nullified. This makes all the efforts a fruitless one. This is shown in the underlined

sentences ‘Gbogbo è lóri òfo ni’ (All for nothingness). The poet berated the military rulers as having not a single successful programme for the society. It is obvious that the poet as a member of the society, follows the events in the society as they unfold and there is no doubt he is on the side of the people because of the way he berates the rulers.

Also in **Asenibánidárò**, Abíódún uses some words and sentences to bring out the bad ways in which the politicians manage the country thus:

Ayé ṣelá, ó kó
 Ayé ṣekàn, ó bé yòò
 Ayé ṣàparò, asọ rè pón kankan
 Òṣelú sèlú
 Ọwọ ilú ò tẹnu mó

Ọwọ ilú kànsàlẹ àpò
 Òṣelú sèlú
 Ìlú n telẹ jẹ bí ẹran (27)

The world turns around for okro, it became hard
 The world turns around for egg plant, it became red
 The world turns around for partridge, it became wretchedly poor
 The politicians rule
 The people cannot eat anymore
 The politicians rule
 The people have no money in their pocket
 The politicians rule
 The people glean over left food like animals

The poet here vividly reveals the state of abject penury into which the rulers have thrown the country. The people are unable to feed themselves and there is acute poverty in the land. In the same vein, the poet in ‘Ètò Ìlú’ berates the military leaders for governing with force and advised that they should change their ways and run good government.

Agídí lásán kò tún nńkan ṣe
 Jàgídí jàgán wèrè ò lè lèrè,
 Ìwà bí í Fàràò kò lè sánà fúnfẹ́
 Ìṣe bí Ìdí Amin kò lè sánà fúnrẹ̀pọ̀
 Ká foríkòrí ló le mọ̀nà àbáyọ wá
 Ká fikùnlukùn ló le mú wa tẹ̀síwájú
 Ká fiwà bí Ọlórùn, bí Ànábì
 Yanjú rògbòdìyàn tó wà nílẹ̀ (pg. 4)

Application of brute force cannot correct things.
 Wild lunatic behaviour cannot yield fruits.
 Character like Pharaoh’s can’t encourage love

Behaviours like Idi Amin's can't encourage unity
 Working together is the way out
 Discussing together is what can bring progress
 Let's use God-like character, the prophet-like character
 To settle the problem facing us.

Historically, the problem on ground is the annulment of June 12th 1993 general elections which drags on from that time till 1998 when the poet publishes his poems. The poet advises the military to use diplomacy, dialogue and unity of purpose to resolve the issue. He also admonishes the military leaders to desist from using autocratic powers, wild behaviours and high handedness like the Biblical Pharaoh and Idi Amin of Uganda who reigned with terrors between 1971 and 1979. Eventually, it seems the poet's advice was taken as the military followed the steps of peace and they handed over power to the civilians after a national election in 1999 a year after the poem was published.

In another poem **Akoni omọ Oòduà**, the poet calls on the leaders of Yorubaland to rise up to defend their land as those before them did as shown here:

Ó wá dá mi lójú pé
 Ìṣẹ́ le pọ̀, iyà sì le pọ̀
 Omọ Oòduà ò ní dèrò èyìn
 La fi n wí pé
 Èyàn tó ṣiṣẹ́ ire kúuṣé
 Èdá tó fọ̀hùn rere kú ohùn
 Gbogbo akoni tó fẹ̀mí jì
 Gbogbo yín lẹ̀ ṣeun
 Gbogbo ohun kóówá ṣe,
 Gbogbo rẹ̀ ò ní parun nínú itàn (pg. 8).

It is clear to me that
 There may be more poverty, things may be difficult
 Oòduà's children will not be relegated to the background
 That's why we are saying
 Those who worked hard did well
 Those who spoke well have done well
 All the heroes that gave up the ghost
 All of you have done well
 Whatever everybody does
 All will not be forgotten in the history

Here, the poet gave accolades to Oòduà citizens that gave up their life fighting against injustice of the annulment on June 12th 1993 election.

In the poem **Àlọ́ o**, the poet uses folkloric style to preach the message of good leadership to the leaders. He painted the picture of the proud elephant who wanted to

be king by all means. Through this means, the poet shows that animalistic behaviours and tendencies can not allow one to become a leader. According to him here:

Bẹ̀ẹ̀ ẹranko ò le jọba
Lóri ọmọ̀niyàn láyé n bí
Ehànnà ò le jọba
Lóri ọmọ̀lúàbí èniyàn
Apààyàn ha le jọba
Kílùú rọ́jú kó ráàyè?
Àmọ́ sá, Èdùmàrè á sísé àrà
Àwọ̀n elédè méjì á sin apà̀niyàn dé kòtò
Ká fi sètùtù fẹ̀sẹ̀
Èsẹ̀ àwọ̀n tó sọ Nàìjà dọ̀jìyà

But animals can't be king
On human beings in this world
A brute can't be king
On distinguished human beings
Can murderers be king?
And the city will be peaceful?
But, God will perform wonders
Those speaking with dual tongues will lead murderers to death
So he will be sacrificed for the sins
Sins of those who made Nigerians suffer

In **Ìlú Ie**, the poet after analysing the problems of the poor in the country and the various challenges they are facing advises those in authority to wake up and be up and doing. He tasks them to be truthful and ensure they govern well so that the country can develop. He posited that:

Kí wọ̀n báni ẹ̀gun ìgára ọ̀lọ̀sà
Kí wọ̀n wọ̀wẹ̀ mí ì bẹ́ háyá 'killer'
Kí wọ̀n yé fí 'acid' òun ìbọ̀n léni kiri
Bóyá a ò mò
Pé ìlú tókàn èyàn ò ti balẹ̀
Pé ìlú tó dádé fẹ̀rù òun ipayà
Pé ìlú ti pákáleke òun hílàhílo ti jọba
Ìlú téyàn òti lè sòótó inú ẹ̀
Bóyá a ò mò
Pé ìlú bẹ̀ẹ̀ o le mókè
Ìlú bẹ̀ẹ̀ ó máa rákò ni
Níbi ìlú olóòótó ti n gòkè àgbà (pg. 13)

To put an end to the issue of armed banditry
To appeal to hire killers
To desist from chasing people around with acid and guns
May be we do not know
That the city where there is no rest of mind

That the city where there is fear and restlessness
 That the city where misunderstanding and crisis reign
 The city where the people can't say the truth
 May be we do not know
 That the city can't develop
 Such a city will be crawling
 Where the pious cities are succeeding.

The poem above highlights the major problems that the leaders must resolve to ensure there is peace and progress in the country. The poet as a participant in the country sensitizes the people and the leaders to the basic social issues to be tackled to ensure the country rank among the best worldwide.

Abiḡdun (1998) also reminds the leaders that power is transient. In his poem **Àṣá Alágbára**, he sensitise further by warning the Military rulers to use their power wisely since one day power will be out of their hand and change to other people. He says that the powerful rulers cannot be leaders forever thus:

Kí gbogbo alágbára máa rántí
 Pe kángun kàngùn kángun
 Yóó kángun síbì kan dandan
 Kálágbára ó ẹ mÈdò
 Torí kò-tó-nkan
 Ní í ẹkú palágbára (pg. 17).

Let all powerful people remember
 That power always changes
 It will end somewhere
 The powerful should be careful
 Because little things
 Can kill the powerful.

Abíḡdún like the other poets also brings to the for vital political issues of corruption, bad leadership, oppression, security brutality and others. He also sensitises his readers to sit up and demand for good governance and justice. He condemns the bad leaders sermonising that power is transcient and that their rules will soon be over.

We will futher look at the political thematic paradigms under which the various poltical issues of the poets can be grouped.

3.4 Political Thematic Paradigms for the Poems

In this section, we take a closer look at the political themes in the poetry of the four poets. Ten political paradigms have been identified for the four poets. They are Ethnic persecution, Labour insurrection, Political thuggery, Corruption, Mis-

governance or Bad leadership, Electoral reformation, Electoral Malpractices, Egalitarian society, Political activism and Cultural relegation.

According to Kuhn (1970) Paradigm is the set of common beliefs and agreements shared between scientist about how problems should be understood and addressed. Paradigm is also described by Merriam Webster as ‘a theory or a group of ideas about how something should be done, made or thought about.

Paradigm is a way of putting together certain concepts or things to explain their occurrence in a particular situation or circumstance. In this section, identified political thematic paradigms are identified for the poems written by the poets. Ten political thematic paradigms were identified for ten different vital/burning political issues of the day. The poems of the poets were grouped according to the ten identified political thematic paradigms.

A paradigmatic table is developed to be able to explain the occurrence of the political poems in the different political paradigms below:

S/No	Political Themes/ Issues/ Focus	Level of Occurrence or Discussion of Political Issues by the Poets Total Poems			
		<i>Aṣọ Ìgbà</i> by Dúró Adélékè	<i>Àlọ N' Lọ</i> by jíbólá Abíódún	<i>Ìgbà Lonígbàákà</i> by O. Adébòwálé	<i>Orin Ewúro</i> by Àtàrí Total Àjànàkú
1	Ethnic Persecution –persecution and Oppression of ethnic groups and masses.	1. Ògo ni à bófo ni	1. Dèdè ọmọ dèpè 2. Ètàn tutu	-	1. Kóyè ó yè wá 2. Orogún 3. È fahán pere mèkúnnù (6)
2.	Labour Insurrection – workers Strike/Protest over government insensitivity	1. Ásù fọnmú 2. Bí isé tísà kò	-	1. Ìyansélódi	- (3)
3.	Corruption – corrupt Leaders/Security agents and Policemen.	1. Irúkírú ọlópàá	1. Agbópàá	1. Gbájúè 2. Ègúnje	1. Afitan jẹtan Ọyà 2. Ègúnje ò ba nnkan jé (8) 3. Àdáàkó àjọ 4. Iṣe Wọn Ni
4.	Mis-governance – bad Leadership or mis-governance or mis-rule or autocracy	1. Bása bàsa 2. Ságó n búgò 3. Ipò Ọlá	1. Nàìjá 2. Ètò ilú 3. Àsá alágbára 4. Aseni bánídárò 5. Asójà 6. Aye Pada.	1. Epo di góòlù 2. A jura wa lọ	1. Àwòrán ìgbà 2. Níbo là n rẹ 3. Afitan jẹtan Ọyà 4. Àgbà lángbá 5. Ọgobinrin 6. Iṣe Wọn Ni (17)
5	Electoral Reformation – warnings not to elect bad leaders and focus on election of good leaders	1. Èyìnláàrò	1. Àlọ o 2. Kánsẹlọ di kánsẹlọ 3. Ofò	-	- (4)
6	Electoral Malpractices – election rigging / nullification (1993 Nigerian general elections) , Thuggery, Assassinations etc.	1. Osù ìsonu	1. Òfo lórí òfo	-	- (2)
7	Egalitarian Society – unity and equality in the land. No political cheating and poor human development or imaginations	1. Oníkàn yí rọra	1. Àlọ n' lọ 2. Ifáfitì 3. Ìsẹ n' sẹ Dúdu	-	Orogun (5)
8	Party Politics - Thuggery and hire assassins (Killers).	-	1. Èrú Oba 2. Ilú le	1. Akóbàtà fẹgbẹ	- (3)
9	Political Activism –activists, Freedom fighters and Pro-democracy ambassadors	-	1. Akoni ọmọ Oòduà	-	1. Àgbàlagbà 2. Ìjànkukujàn 3. Mọlọya (4)
10	Cultural Relegation - Relegation of Culture, Kings, Chiefs to the background.	1. Kábíyèsí	1. Ayé pada	-	1. Àgbàlagbà 2. Ìjànkukujàn 3. Baba isẹ, Iya iya. (5)

Note: - Non-occurrence of political issue been discussed in the poetry book

3.5 Analysis of political thematic paradigms in the political poems.

3.5. I. Ethnic persecution and oppression of ethnic groups and masses

Three poets wrote six poems on this paradigm. They are Àjànàkú with three poems ‘Kóyè Ó Yẹ Wá’, ‘È fahán Pere Mèkúnnù’ and ‘Orogún’. Abíódún with two poems, ‘Dèdè Ọmọ Dèpè’ and Ètan tútù’ while Adélékè has one titled ‘Ògo Ni Àb’ófo Ni’

In Adeleke’s (1997) **Ògo Ni Àb’ófo Ni** the poet raised the issue of the nine Ògònì indigenes who were persecuted and sentenced to death for trumped up charges by the Military regime. Eight of the Ogoni people were actually hanged by the government. The poem reads:

Nílú kan to ri tùnnù tunnu
Wón gbalè lówó onílè
Wón tún mómọ onílè
Wón fi wón bolè lósán gangan. (pg. 53)

In a populous Country
They dethroned the land owners
They captured the land owners
They murdered them in broad daylight.

In the same vein, Abíódún (1998) in **Dèdè Ọmọ Dèpè** also described how the masses were maltreated by the leaders which made them look like morons

Wón gbá Dèdè lójú
Dèdè bú pùrù sékún
Wón jin Dèdè láyà
Dèdè kárí sọ bí ògèdè
Ìgbátí rẹ é látèyìn
Dèdè káwọ gbera
Dèdè, èése tó o bú sékún?
Èése tó o kárí sọ bí ògèdè?
Èése tó o káwọ gbera?
Èése tó ò gbin? (pg. 1)

They slap Moron
Moron began to cry
Moron was hit on the chest
Moron’s head droppod down like palm tree
They slap him from behind
Moron fold his hands
Moron, why did you burst into tears?
Why is your head dropping like banana leaves?
Why did you fold your hands?
Why are you quiet?

In the poem **Orogún**, Àjànàkú (1998) show how the three major ethnic groups in the country tried to outsmart each other politically and otherwise as stated below:

Kòmọ ìyáálé ó má le bọmọ ìyàwó seré
Àsé kékeré lèyí ninu dùgbè dùgbè òkè
Fèrè lòòrùn kàntàrí
Lọwọ ogun tún le sí i koko
Ló wá di kọlómú dómú ìyá è gbé (pg. 36).

Siblings in a polygamous home can not play
But this is a childplay in what's brewing
Just as the sun rises
The infighting became grivious
That everyone goes back to their territories.

3.5.2 Labour insurrection

Workers' strike actions/protest over government insensitivity – Two poets have poems in this paradigm. Adéléké (1997) has two in 'Ásù Fọnmú' and 'Bí Işé Tíşà Kó' while Adébòwálé (1998) has one, 'Ìyanşélódi'. The two poets wrote their poems in 1997 and 1998, their poems on labour insurrection focus on the high handedness of the leaders to workers and the masses.

In the poem **Ásù Fọnmú**, Adeleke (1997) clearly shows the reaction of Academic Staff Union of Universities (ASUU) to the insensitivity of government to how workers are maltreated by the leaders after working so hard with little or no consideration for their welfare. This is in the excerpt below:

Èwo ni ká şişé erin
Ká sì máa jèjè èlírí
Ká fòsán şişé şişé
Ká tún fòru tún tanná mọrí
Ká sì tún sàjímúná ìwé
Ká sì tún má wá fowó dánilágara (pg. 59)

Why must we work like Elephant
And we eat like mouse
We work hard during the day
We also burn the midnight candles
We wake up early in the morning to study
Only for one to be faced by lack of money.

Also, Adébòwálé (1998) in **Ìyanşélódi** narates the ordeal faced by the people due to the neglect of workers which made them to embark on total strike action in the poem below:

Kówá á jí, á gbọwọ létan
Làkásègbè á ji, wọn ò níbíí rẹ

Bí o bi wọn,
 Wọn á lárọ̀n n̄ yansẹ̀ lódi ni
 Akòwé-kọ-wúrà n̄ pebi nílẹ̀
 Wọn lárọ̀n ọ̀ le máa mi bíró
 Akékọ̀ ọ̀ ríbi lọ
 Olùkọ̀ pàá ọ̀ rebì kan
 Wọn lárọ̀n ọ̀ lẹ̀ máa jẹ̀ sọ̀kì (pg. 63)

Everybody will wake up and sit down lazily
 Others will also wake up, they are not stepping out
 If you ask them
 They will tell you they are on strike
 Clerks are staying hungry in the house
 The said they can not eat Biro
 Students can not go anywhere
 Teachers also are not going anywhere
 They said they can not eat chalk.

The poets' sensitises their readers on the need to speak out and not be complacent in the hands of bad leaders. Adélékè and Adébòwálé's poems support and encourages workers. It also shows how the workers welfare is not commensurate to the labour they put in. The poets sympathise with the Workers, bringing their issues to the front burner since they are also in the system.

3.5.3 Corruption – (corrupt leaders and security agents)

The political paradigm of corruption cuts across the four poets whose works we are analysing. A total of eight poems were written under this paradigm. Àjànàkú (1998) has four poems while Adébòwálé (1998) has two. The pair of Abíódún (1998) and Adélékè (1997) has one poem apiece in this paradigm. Though the poets publish their poems independently, the major issues discussed in their poems were related. Abíódún (1998) and Adélékè (1997) poems are on the corrupt practices of the security agents (Police) titled 'Agbópàá' the same topic that Adeleke also writes on titled 'Irúkírú Olópàá'. Even Adeleke (1997) poem 'Àdààkó Àjọ' is basically on the bribery attitude of the Police.

In the poem **Agbópàá**, Abíódún (1998) described the activities of the policemen showing how they use their baton to collect bribes from the people as mentioned below:

E ẹ̀ wayé abọ̀ba gbópàá
 Ọ̀pá ọ̀wọ̀ ọ̀ wọn,
 Oró ni wọn fi n̄ dá
 Ọ̀pá ọ̀wọ̀ ọ̀ wọn,
 Se ni wọn fi n̄ sẹ̀kà

Bó ò sẹ̀
Wọn á nà ọ̀ lọpàá
Bó o sẹ̀
Ọ̀pá á dún tagbára tagbára
Owó lẹ̀pá wọn n jẹ
Kì í jàgbàdo
Bó o lẹ̀jọ̀ àrẹ̀
Wọn á sọ ọ̀ dẹ̀bì
Bó o lẹ̀jọ̀ èbì
Wọn á sọ ọ̀ dàrẹ̀ (pg. 20).

Look at the life of Government Police.
The Baton in their hand,
Is used to cause sorrow.
The Baton in their hand,
They use it for bad things.
If you do no wrong,
They will beat you with Baton.
If you do wrong.
The Baton will hit you heavily.
Their Baton eats money,
Not Corn.
If you are the plaintiff,
They will turn you to the guilty.
If you are the guilty,
They will turn you to the plaintiff.

In **Irúkírú Ọ̀lọ̀pàá**, Adélékè (1997) also agreed that police work has turned upside down due to poor recruitment methods with bribery and corruption everywhere. It is considered a loose profession that is not appreciated as indicated below:

Sebí àìrájá
Ni mọ̀dẹ̀ mágùntàn dẹ̀gbẹ̀
Àìrẹ̀nì bí ẹ̀nì
Àìrẹ̀nìyàn bí ẹ̀nìyàn
N ló sọ̀sẹ̀ ọ̀lọ̀pàá dì tǎjǎ tẹ̀ran
Wọn kẹ̀ran méré̀ nísẹ̀ ọ̀lọ̀pàá
Gbogbo ilú ò fara rọ̀
Kànràn kọ̀lọ̀pàá gbofinro
Mógàjí arúfin lọ̀lọ̀pàá dà. (pg. 64).

It's beause there is no dog,
That the hunter use ram for hunting.
For Scarcity of good people,
For Scarcity of well-behaved people,
That makes the police profession an allcomer affair
They employ crooks into the police
Things begin to turn upside down in the city
Instead of the police to uphold law and order
They became chief law breakers.

Even Àjànàkú's (1998) poem **Àdáàkó Àjọ** is basically on the bribery saga in the Police which exposes the rot in the police force as painted below:

Awakò lójú pópó
È kú àmúmọra
È kú sùúrù
Nítorí àjọ àdáàkó
Té è n dá fálásọ ọfọ nírònà;
Àjọ tipátipá
Àjọ àfẹlẹgbà
Bí ọ tilẹ tóndá lórùn.
Ìgbà igba lẹ é dájọ
Fálásọ dúdú nírònà
Ìdákúnrekúndákúnrekú
Làjọ aláso ọfọ ní pópó.
Àtàwọn, àtigára
Tó n fòru dúdú bojú dánà, ẹgbara. (pg.41)

Drivers on the road,
Sorry for the inconvenience
For taking things easy
Because of the fruitless contributions
That you pay to policemen on the road
Forced contributions
Quietly collected contributions
That you are not willing to give
You make contributions 200 times
For the men in black dress
Everytime and everytime
Is the contribution for the men in black on the road.
The Policemen, the robbers
That robs in the dark are the same.

The poets individually and collectively have been able to bring to the fore the decadence in the policing system in the society. The police are just using the official powers given them to corruptly enrich themselves at the detriment of the masses. Also, Adébòwálé (1998) and Àjànàkú (1998) have poems devoted to the bribery that is the other of the day in the society. Adebowale (1998) called it **Ègúnjẹ** while Ajanaku (1998) titled it **Ègúnjẹ ọ ba ǹ̀kan jẹ**.

In the poem **Ègúnjẹ ọ ba ǹ̀kan jẹ**, Àjànàkú (1998) proclaims that corruption and bribery (Ègúnjẹ) is now the order of the day embraced by almost everybody in the society due to the carelessness of those in government. This he clearly shows in the song below:

Ègúnjẹ dolóyè láwùjọ o
Ègúnjẹ dolóyè láwùjọ o

Gbogbo isawoṣṣògbèrì nílẹ̀ yíí o
Èyin lẹ̀ sÈgúnjẹ dolóyè lówùjọ. (pg.19)

Bribery and corruption is a chieftain in the society
Bribery and corruption is a chieftain in the society
The leaders and the masses in this society
You made bribery and corruption chieftain in the
society.

Continuing, Àjànàkú rebukes the security men for making an aberration a way of life thereby disrupting the orderliness in the society because of monetary gains as pointed out below:

Kòkòrò tí n bẹ̀ lójú yín
Kò jẹ́ kí ẹ̀ rína mó
Irò gbogbo yín n puró fúnró
Ìbàjẹ́ wá dagbádá ifisèsó
Nígbà ẹ̀ lẹ̀gúnjẹ̀ ò ba nṣkan jẹ́
SÈgúnjẹ̀ sì le sèwòsàn bí Àgúnmu
Lẹ̀ fi mérúú sògá isègùn
Sájákálẹ̀ àimètó
Kò ní yọ̀ tilé toko lójú jẹ́ tán
Bí àkàlà yojú òkú. (pg. 20)

The insect in your eyes
Did not allow you to see
You are all deceiving yourselves
Corruption became the cloth for you
When you said bribery and corruption did not affect
anything
Can bribery and corruption cure sickness like
medicines?
That is why you choose corruption against medicine
Hope lack of organisation
Will not remove all your eyes
Like vulture remove dead bodies' eyes.

Adébòwálé (1998) in her poem **Ègúnjẹ** supports Ajanaku's views by saying bribery and corruption (Ègúnjẹ) is now the order of the day.

Èké ti dáyé ojó ti pé
Ribá ti dáyé ọ̀nà ti jìn
N ò tètè mò pé ribá lomọ aráyé pa láró tó dẹ̀gúnjẹ
Àsé orúkọ tuntun tá a fówó idákònkó lẹ̀gúnjẹ
Àdàpè owó èyin lẹ̀gúnjẹ tó gbòde.
'Ègúnjẹ lodù' dohun àmúseré
Ègúnjẹ wá wẹ̀wù àgbékó fòsìsé
Ègúnjẹ wá wàgbádá fòsèlú
Ègúnjẹ dàlàbọ̀rùn fálákòwé. (pg. 59)

Falsehood has been here a long time
 Bribery has been destroying us a long time
 I don't know its bribery they painted as 'Ègúnjẹ'.
 The nickname they gave to bribe taking today is
 'Ègúnjẹ'.
 Another name for the popular corruption is 'Ègúnjẹ'
 'Ègúnjẹ' is now the main thing.
 'Ègúnjẹ' shew shirts for workers
 'Ègúnjẹ' shew Agbada for the politicians
 'Ègúnjẹ' became jacket for the educated

The paradigm of corruption is concluded with two poems 'Ìṣe Wọn Ni' and 'Afitàn Jẹtan Ọyà' by Àjànàkú (1998) where he exposed corrupt practices of the leaders behaving unconcerned with the deteriorating lives of the masses. This is clearly shown in the poem **Ìṣe Wọn Ni** in this excerpt:

Ìkòyí níbí tí wọn burújà sí
 Irú wọn tó jólóríwin nílẹ̀ yí
 A moun tó fi se
 Bógun ò sí, bótẹ̀ ò sí
 Àwọn a máa kólé àna
 Wọn a sì tún sòkè dilẹ̀
 Lóri ohun bínńtín
 Wọn ò lè má fowó ilá lání lenu. (pg. 26)

Ikoyis (Soldiers) are very dangerous
 Those who are their leaders in this country
 We knew what they did with it
 If there is no war or misunderstanding.
 They resort to looting their inlaws house
 They move mountains
 On a simple case
 They can not resist oppressing people.

Here, Àjànàkú equates the soldiers in government with the Yorùbá warlords (Ikoyis) but quickly pointed out how they misuse their power by venting their anger even on their relatives 'Àwọn a máa kólé àna' (They resort to looting their inlaw's house).

In **Afitàn Jẹtan Ọyà** Àjànàkú describes the ruling class as senseless. He noted that they lack historical perspective and the sensibility for leadership which made them sell their inheritance.

Ìsín àná, gòdògbà lóníí
 Àwùgbó ló fitàn se
 Ọwó ọ̀tún ló fi pamó sí
 Gbogbo rẹ̀ ló fi jẹtan Ọyà
 Etítúnún ẹ̀ lu já tòsì.
 Gòdògbà-bí-àgbà, dóógó lásán
 Àyàfi bí agùnmánìyè. (pg. 16)

Small child of yesterday, a big man today
 He disobeys history.
 He keeps it in his right hand
 He used all to eat hedgehog
 His right ear passed through the left
 Big like an old man, tall for nothing
 Just like tall-without-brain

The poets condemn in totality corruption as perpetrated by government officials and security agencies. They single out the Police for its notoriety for bribe taking and corruption. Àjànàkú (1998) and Abíódún's (1998) various poems condemning, deriding and exposing corruption is a way to ginger their readers to put their society on a better pedestal for the good of the people.

3.5.4. Bad governance or bad leadership

This is another paradigm that is covered by the four poets. It has a total of seventeen (17) poems written by the poets making it the most discussed paradigm out of the ten (10). Abíódún (1998) and Àjànàkú (1998) have six poems each in this paradigm while Adélékè has three with Adébòwálé having two. The poets wrote on different types of bad leadership demonstrated by those in government which negatively affected the masses.

On the issue of misuse of power leading to bad governance Abíódún (1998) has three poems 'Ètò ilú', 'Àsá Alágbára' and 'Asójà', Adélékè (1998) has 'Bása bàsa', 'Ságo n búgò' and 'Ipò Olá'. Also, Àjànàkú (1998) has three poems 'Níbo là n rẹ', 'Afitàn jẹtan Ọyà' and 'Àgbà lán gbà' while Adébòwálé (1998) has one poem 'A jura wa lọ'. Abíódún's (1998) 'Asójà' and Adélékè's (1998) 'Ságo n búgò' are structured and worded the same way. They both agreed that Military incursion into governance is an aberration. Abíódún in 'Asójà' pointed out that:

Olè n jilé,
Àsá gbé e, Àwòdì gbà á
Èwo lolè rẹ ò gbójú
 Ojú aládiyẹ wọn làwòdì wọn n gbé e.(pg. 22)

Burglar burgle the house
The eagle stole it, the hawk collected it
Which one is not a sharp thief?
 The hawk steals the chick in the presence of the owners.

The underlined sentences in the excerpt indicates the fact that the poet uses the lines to condemn all the Military regimes that have taken over the reigns of government in Nigeria. When complaining that one regime is bad, the one that takes over becomes worst.

In the same vein Adeleke (1997) also condemns the leaders in government in succession in the poem **Ságo ń búgò** because all of them are the same disorganised people like this:

Olè gbé e
Olósà gbà á
Ótán n bókù
Táńdí ní ń jó
Tá a ní ò mojó jó
Tàńdì bẹ́jó tán
Gbogbo rẹ wá rí táńdì tàńdì. (pg. 6)

The thief stole it
The burglar collected it
What is left?
Táńdí was dancing
We said he does not know the steps
Tàńdì took the dancing floor
The dancing floor became disorganised.

The excerpt above shows that successive rulers deteriorate as they take over the mantle of leadership. They do not care for the masses who toil day and night to survive.

The poets also condemn the carelessness of the leaders about quality administration that will benefit the masses. They rebuked them for abandoning the masses. This is reflected in Adélékè's (1997) poem **Bása bàsa** thus

Àbàṣà irú èwo rẹ é?
Kí ló lè fa báṣa bàṣa?
È má fàbàṣa bàlú jẹ
È sayée re
È pàjùbà sílẹ de lẹlẹ
Ké ẹ jórúkọ
Tó dùn sílẹ dọmọ
Ohun a ẹ lóníí
Yóó dítàn bó dọla. (pg. 73)

What kind of disorderliness is this?
What can cause disorganization?
Don't use disorderliness to ruin this country
Make the world better
Prepare the ground for the yam planting
Leave a good name behind
For your children

Whatever you do today
Becomes history tomorrow

In the excerpt above the poet further uses the name of the leader derisively to indicate the disorderliness and disorganisation going on in the government.

In **Àsá Alágbára**, Abiódún also equates the leaders to the powerful eagle bird that misbehaves while poking the chicken.

Agbára n pa àsá
Ó n pásá bí otí
Agbára n gun àsá
Ó n gàsá bí Sàngó n gùnniyàn
Àsá wèékańńá rẹ tó mú bí abẹ
Básáá bá jẹ tó mu tó yó tán
Á fò wálẹ pìirìrì
Á lóun fẹ kórẹẹ òun àjàláyé
Básáá bá jẹ tó mu tó yó tán
Á fò re sánmò réré
Á lóun fẹ kí Ọré òun àjàlórùn
Agbára wá ru bo àsá lójú
Ó fira rẹ díwòn ẹda ẹ
Àsá fò dé sánmò réré,
Ó lóun ti rópin ayé. (pg. 16)

The Eagle is power drunk
Power drunk like alcoholic drink
He behaves like someone Sàngó implanted
The Eagle looks at his sharp finger nails.
The Eagle laughs and said he is above
everybody
It looks at the Hen that is walking troubled
It laughs and said he is deadly.
When the Eagle drinks and feeds satisfactorily
It will fly low to the ground
It will like to greet his friend on the ground
When the Eagle drinks and feeds satisfactorily
It will fly to the high heavens
It will like to greet his friend in the heaven.
The Eagle becomes so power drunk
It compared itself with the human being
The Eagle flies to the high heavens
It said it has seen the end of the world.

The poem above compares the Eagle with the leaders in the society who become so powerful that other creatures meant nothing to them. Continuing it describes the leaders further as those who do not have any consideration for the people as the eagle has no consideration for others as shown by the poem thus:

Agbára wá ru bò àsá lójú

Ó fira rè díwòn èda è
Àsá fò dé şánmò réré,
Ó lóun ti rópin ayé. (pg. 16)

The Eagle became so power drunk
It compared itself with the human being
The Eagle flies to the high heavens
It said it had seen the end of the world.

Abíòdún (1998) eventually told them that they would be consumed by the absolute power they exercised arbitrarily on the people as shown in the careless end of the eagle bird. He says:

Àsá gbàgbé.
Págbára ò pin síbì kan.
Àsá ò rántí,
Págbára ní í réyìn olówó è.
Adiyẹ tí n sá kijokijo,
Emó tó di jìnnì-jìnnì,
Ló padà wá réyìn àsá alágbára. (pg. 16)

The eagle forgot
That power does not reside with one person
The eagle did not recollect,
That power ends the life of the powerful.
The chicken that runs helter skelter,
The rat that is worried
Later saw the fall of the powerful eagle.

The poet predicted doomsday for bad rulers warning them to thread softly because he believes that power is sacred and transient. Today, the rulers have power to do as they wish, but it will not be forever as it will change to others one day.

3.5.5 Electoral Reformation

This particular paradigm consists of four poems. Abíòdún has three and Adeleke with one poem. The poems focus on election of good leaders and not bad ones.

In the poem **Àlò o**, Abíòdún (1998) uses the folkloric style to warn the people and the leaders not to elect bad leaders which he said is deceitful and will cause doom for the society. He advises them to change and behave like human being and stop behaving like animal in political gatherings. He warns that:

Bèè, ẹranko ò le jọba
Lórí ọmọniyàn láyé n bí
Èhànnà ò le jọba

Lóri ọmọlúàbí èniyàn
 Apààyàn ha le jọba?
 Kílúú rọjú kó ráàyè?
 Àmọ sá, Èdùmàrè á sìṣẹ̀ àrà
 Àwọn elédè méjì á sin apàniyàn dé kòtò
 Ká fi sètùtù fẹ̀sẹ̀
 Èsẹ̀ àwọn tó sọ Nàìjà dọ̀jìyà. (pg 9)

But animals can't be king
 On human beings in this world
 A brute can't be king
 On distinguished human beings
 Can murderers be king?
 And the city will be peaceful?
 But, God will perform wonders
 Those speaking with equivocation will lead murderers to death
 So he will be sacrificed for the sins
 Sins of those who made Nigerians suffer

In the excerpt above, the poet used the negator 'ò' to indicate the things that leaders are not expected to do by trying to reform the political space as shown in lines 1 and 3. Human beings character, Abíódún agree, can not be compared with animalistic behaviours which the rulers are manifesting in governance. The use of the negator is to emphasise the things that are bad. The poet quickly followed with two succeeding rhetorical questions to proof the futility of the bad actions of the leaders as indicated below:

Apààyàn ha le jọba?
 Kílúú rọjú kó ráàyè? (pg. 9)

Can murderers be king?
 And the city will be peaceful?

In **Kánsẹ̀lò di Kánsẹ̀lò**, Abíódún (1998) condemns in strong terms the attitude of rulers who turned millionaires once they are elected. He also reveals the corrupt societies taking bribes before casting their votes. The people are disappointed with the way the politicians abandoned them after election as he narrates below:

Kánsẹ̀lò, di-Kánsẹ̀lò
 Olówó yọ bí ojọ
 Lẹ̀wólẹ̀, àkókanlẹ̀
 'A dọ̀bálẹ̀ fàràrà...
 A sọ̀wọ̀ kúdúru tán
 A dọ̀kọ̀ iyá a wọn
 Se bí wọn ti gbọ̀bí...! (pg. 18)

Counsellor the Counsellor
 Money makes me a notable personality

With a fully complete regalia
We bent down for the dwarf.....
We gave them bribes
We became their mother's husband
Since they have collected bribes.

Abiodun in the excerpt above reveals the corruption in the society among the leaders. A counsellor who has nothing prior to election becomes a millionaire once they are elected. The people begins to patronise him because he is now rich.

In **Qfò**, Abíódún (1998) becomes angry with the leaders resorting to vituperation against them for the inhuman treatment of the masses. He urged the people to urgently use strong 'Qfò' (incantation) to push them out of office

Èyàn tí ò jélúú ó rójú,
È bàyájó lé wọn lóri
Èyàn tí ò jélúú ó tòrò
È bàásán lé wọn nípònrí.
Èyàn tí ò jé á rójú sayé wa,
È fàṣe lé wọn kúrò nídíí àṣe. (pg. 28).

People who will cause disorderliness in the country
Use incantation on their head
People who do not allow peace to reign
Use incantation on their head
People who will not allow us to progress
Use incantation to remove them from the post.

Adéleke (1997) in his poem **Èyìnlàárò** implore rulers to think deeply before embarking on governance programmes or projects. He enjoins them to behave like true leaders in their actions thus:

Baálé tó mo ilé tò
Irú wọn ní lèni lára
Baálè tó mólú tò
Pìtimù ni tonílè tàlejò pé nínú odi wọn.
Ìwà ò nu adìe òkòòkó n ló fi kómọ yoyọ
Sebí ìbèrè mólè n làgbébò í ràdò bọmọ rẹ. (pg. 2)

The Leader that understands good administration
Will have so many followers
The Chief that understands good public administration
Will be followed by a mammoth crowd.
Good rearing makes the birds have more chicks
The birds bend down to cover its chicks.

The poet sensitises the readers that they should look out for rulers who can properly organise their community. He admonishes the rulers to always work for the progressive development of their people and community.

3.5.6 Electoral Malpractices

Election rigging and cancellation or nullification, thuggery and assassination are under this theme. We have two poems that dwelt on this paradigm effectively. These are **Òfo lórí Òfo** by Abíódún (1998) and **Osù Ìṣonu** by Adélékè (1997).

In **Òfo lórí Òfo** Abíódún (1998) decried the situation where electioneering process is marred with irregularities and situation that lead to the annulment of the elections after huge financial resources and efforts have been involved. He called it nothing from nothing since the foundation itself is deceitful as mirrored underneath:

Wón ní a se SídíPì
A se SídíPì,
Wón ní a se Nàrìisì
A se Nàrìisì
Wón ní a se Sèrò
A se Sèrò
Gbogbo è lórí òfo ni

Òfo n bí òfo máwón jùntà lówó
Òfo n gbófo pòn, àwón jìntà n wò
Olórí-ikòròfo ò lè mọ gbòfo
Òfo, ojó kejì ojà. (pg. 14).

They directed us to join SDP
We joined SDP
They ask us to join NRC
We joined NRC
They directed us to join Zero
We joined Zero.
All for nothing

Nothing begets anything for the Junta
Nothingness upon nothingness the junta is dumbfounded
The Wumpty-dumpty head can not but score nothing
Nothingness like an empty market, the second day of
the market.

The repetition of the phrase ‘Wón ní a se’ (They ask us to join) three times in the poem is to show the painful political processes the masses have been subjected to that comes to naught.

The second poem on electoral malpractices paradigm is **Osù Ìṣonu** by Adélékè (1998). In the poem, he highlights the difficulties the country and its masses are going through as a result of the annulment of the June 12, 1993 presidential election which he expressed below:

Kò sèni jẹ gbàgbé

Oṣù amébi-paní-mení
 Oṣù tólóko ò tokoó dé
 Oṣù t'ólówó ò tó pàtẹ òwò
 Oṣù t'ábárapá datọroje
 Oṣù t'ólókò n fẹsẹ tú pópó
 Oṣù tí mùtúmùwà n forí pená igi láàrò
 Júùnù l'osù ọhún. (pg. 26)

Nobody can forget
 The month of hunger
 The month that farmers can't go to farm
 The month that business people can't open their shops
 The month that the rich became beggars
 The month that vehicle owners are trekking
 The month that people resorted to the use of firewood
 June is the month.

Adéléké and Abiódún's poems on electoral disruptions and manipulations dwell majorly on the June 12, 1993 election annulment. Though writing independently, they both condemn the government for its rash action and the setback for the country.

3.5.7 Egalitarian Society

This theme is about unity and equality in the land. No political cheating and promotion of equal human development of the ethnic compositions of the land. Five poems were written by three poets in this paradigm. The poems are 'Àlọ n lọ', 'Ifáfiti' and 'Ìṣẹ n ẹ́ Dúdú' by Abiódún (1998). Àjànàkú (1998) has 'Orogún' while Adéléké (1997) has 'Oníkàn yí rọra'

In **Àlọ n lọ**, Abiódún (1998) condemns in strong terms the backbiting and relegation of one tribe or section of a community to the background. He therefore preach equality among the tribes in the country and unity within the converging tribes as shown below:

Èyàn mi lóun gbón tán.
 Torí náà mi ò jẹ ó déwájú
 Èyàn mi lóun mọran tán.
 Torí náà mi ò jẹ ó mókè
 Mo pàdí pọ mọ ará ita.
 Mo wa deeyan mi lagara
 Mo pàdí pọ mọ èyà mí
 Mo gbógun tí í kó má mókè. (pg. 44).

My people said they are smart
 So they will not allow me to lead
 My people said they know it all
 So I will not progress

I joined the outsiders
To deny my people progress
I join another tribe
I wage war so that he will not succeed.

In the excerpt above, Abíódún shows that unity and equality is lacking in the society where brothers and sisters even from the same tribe and family are opposing each other not to talk of people from other tribes.

In the poem **Ìṣẹ́ ń sẹ́ Dúdú**, Abíódún (1998) looks beyond his immediate environment to juxtapose inequality as one that affects the blacks worldwide. He however reflected that it is the dearth of adequate mental reasoning and alertness that affects the quality and quantity of the socio-political, economic and the scientific/technological output of an average blackman.

È wètò òsèlú funfun,
Kò sógbón kénìkan yó, kébi pará yòókù
Kò síwà kénìkan máa fowó ilú se fàájì
Kárá ilú yòókù ó máa rùnpà kiri.
Owóólú wón á pín dọgbadọgba ni
Èyí tó tọ sí lágbájá á jẹ ti lágbájá.
Èyí tó tọ sí ti tẹmẹdù á jẹ ti tẹmẹdù
Èyí bá sẹkù sílẹ wón á fi tún ilú se
Wón á fi ràròjinlẹ lóri ohun ílá.
Sebí gbogbo ‘hun a kà sílẹ yìi
Ìṣẹ ọpọlọ ni gbogbo wón.
Bẹẹ ọpọlọ ò sé léyìn àròjinlẹ
Ọrọ se wá rí tí dúdú ò dá nńkan se rim?
Ọrọ se wá rí tí dúdú ò rí ‘hun fí yangàn
Àìláròjinlẹ ni ò jẹ dúdú ó rọwọ mú
Àìláròjinlẹ ni ò jẹ dúdú ó rọwọ yọ
Dúdú lọpọlọ àròjinlẹ ni ò sí
Dúdú lọpọlọ ìwérènde ni wón fi ń rò
Èrò dúdú kò kojá ká jẹ ká mu
Ká yó bente ká se fàájì
Básọ gidi bá wá ká wò ọ
Bí ò sí ká kálòkù Òyìnbó wò
Ká wá máa wágbára kiri.
Bí ò sagbára òsèlú, á sagbára òkùnkùn. (pg. 57).

Look at the European democracy
No way for some to be satisfied while others are hungry.
No way for someone to squander the country’s resources
They will distribute their country’s resources equitably
Whatever is for individual will get to him
Whatever is for another will also get to them
Whatever remains will be for the benefit of the country
They will do research on important things

All these things we listed
 Will come out of proper brain work
 But brainwork can not come out without research work
 Why is it that the blacks can not produce anything?
 Why is it that the blacks do not have any breakthrough?
 Lack of proper research is affecting black's breakthrough
 Lack of proper research is affecting black's development
 The blacks are brilliant but lack the requisite research
 The blacks are brilliant but are full of frivolities
 The thinking of the blacks stop at feeding
 To drink stupendously and celebrate
 To put on flamboyant dresses
 If not available to put on fairly used
 We now look for power
 If not political power, occultic power.

Abíódún in the poem above decry the inability of the blacks to think deeper and adequate mental reasoning which affects them worldwide. He noted that blacks are filled with petty issues of pecuniaries, marital and social lives which makes their poverty of the mind an extreme case.

Furthermore in the poem **Ìsẹ́ n̄ sẹ́ Dúdú**, Abíódún was surprised at the type of thinking that occupies the mind of an average blackmen such as feeding, beautiful clothings and acquiring political and/or occultic powers.

Èrò dúdú kò kojá ká jẹ ká mu
 Ká yó bente ká se fàájì
 Báso gidi bá wá ká wò ọ
 Bí ò sí ká kálòkù Òyìnbó wò
 Ká wá máa wágbára kiri.
 Bí ò sagbára òsèlú, á sagbára òkùnkùn. (pg. 58)

The thinking of the blacks stops at feeding
 To drink stupendously and celebrate
 To put on flamboyant dresses
 If not available to put on fairly used
 They will now look for powers
 It may be political or occultic powers.

Adeleke's (1997) only poem on egalitarianism or unity/equality in the society is **Èyìnlàárò**. The poet pointed out the importance of taking steps that will promote unity and equality in the society

Ìbá sèwọ, ìbá sèmi
 Tá a bá fẹ̀gbin lẹ̀ ọ
 Ìwọ jẹ̀ gbà bí?
 Ó yẹ kágbàlagbà ronú jinlẹ̀
 Kó má yòkúrorò sòmọdẹ̀
 Kó máa rántí pé màjèsín òní

N' bọ wá dàgbà bá un
 Kògàá iṣẹ́ máa rántí lemọ lemọ
 Pọmọsẹ́ òní n' bọ wá dọgá
 Ọgá ọ̀ sì le d'Ọlórún Ọba (pg. 1)

Assuming its you, assuming its me
 If you are ridiculed
 Will you like it?
 The elder should think deeply
 He should not be too harsh to children
 He should remember that today's children
 Will grow up to him
 Director in the company should remember always
 That today's workers will become directors
 Director can never become God.

Three of the four prolific poets which we are studying their poems Adélékè, Abíódún and Àjànàkú preaches equality and respect for human lives. They individually states that the tribes making up Nigeria must respect each other without any tribe claiming superiority over the other.

3.5.8 Party politics, political thuggery and hire Assassins

Two poets Abíódún (1998) and Adébòwálé (1998) have poems on this paradigm. Abíódún has two poems, 'Èrú Ọba' and 'Ìlú le' while Adébòwálé has one poem 'Akóbàtà fẹgbé'.

In **Èrú Ọba** Abíódún (1998) condemns the political thugs who were sent by politicians as bad weapons against their opponents. He describes them as 'bùtùlú' (destroyer) and 'sùgómù' (idiots) who are sent on useless errands that they can not reject as reflected here:

'Go' ni bùtùlú gbọ
 Abùtátú kò létí 'come'
 Sùgómù là n' rán nísẹ́ erú
 Tí í lóye ká fi jẹ tọmọ
 Wọ̀n gbẹ̀bọ̀n lé bùtùlú lówọ̀
 Kó i gbẹ̀mí agbẹ̀fẹ̀rú
 Bùtùlú lọ rẹ̀e gbẹ̀mí agbẹ̀fẹ̀rú
 Wọ̀n bu 'acid' fábùtátú
 Kó i lọ gbẹ̀mí awo-mẹ̀kúnùnù
 Abùtátú lọ rẹ̀ é gbẹ̀mí awo-mẹ̀kúnùnù
 Wọ̀n gbẹ̀nà lé sùgómù lówọ̀
 Kó i sunlé atányà-fúnni
 Sùgómù dána sunlé atányà-fúnni
 Bùtùlú ọ̀ le ronú
 Pé báyé bá rójú

Ilé tòun á rójú
Báyé bá ɔ̀rùn
Ilé tòun á wà níɔ̀rùn (pg. 11).

The destroyer hears only 'Go'
The useless does not hear 'come'
We send idiots dirty assignments
He will not use his sense
They gave the destroyer the gun
To kill the masses-supporter
The destroyer killed the masses-supporter
They gave 'acid' to the Useless
To go and kill the masses' friend
The Useless went and killed the masses' friend
They gave the idiot fire
To burn the house of the People's supporter
The idiot burnt down the people's supporter's house
The destroyer can't think
That if life is good
His home will be good
If life is comfortable
His home will be comfortable.

In the poem above, Abíòdún (1998) selectively uses bad names like 'bùtùlú' (destroyer), 'sùgómù' (idiot) and 'Abùtátú' (useless) for the people the political gladiators normally engages for these messy and dirty jobs. All the names connote bad omen in the life of human beings which is why the poet uses the names for political thugs, hired killers and assassins who are involved in these dirty jobs.

In the poem **Akóbàtà Fégbẹ́**, Adébòwálé (1998) admonishes leaders who turn the people to their servants because they are in one political office or the other or because they are rich. He also reprimands the people who turn themselves into slaves because of political leaders and the affluent in the society.

Ìpè dé péjọba S'Òjó dadelé
Adelé ohùn mííràn kọ
Adelé Alága ìbílẹ̀ ní
Òjó dépò alága tán
Làwọ̀n ojúgbà rẹ̀ sọ ọ̀ dọ̀gá
Òjó dépò alága tán
Làwọ̀n ojúgbà rẹ̀ sọ ọ̀ dọ̀rìsà
L'Òjó náà bá ń kágbádá
Òjó ń kágbádá ọ̀ tún ń wú
Ó ń wú bí búrẹ̀dì bọ̀ sómì
Òjó tí kò ní kọ̀bọ̀ lápò tẹ̀lẹ̀
Dẹ̀nì ń nàwó bí ẹ̀lẹ̀dà káàkiri
Ojú Àjàyí bù mówó (pg. 54).

The Government announced Òjó in acting position
 It's not just an acting position
 It's the Acting Chairman of the local government
 When Òjó became the Chairman
 His colleagues made him the boss
 When Òjó became the Chairman
 His colleagues made him the god
 Òjó started putting on babanriga
 Òjó started putting on babaringa and feeling pompous
 He feels pompous like bread soaked in water
 Òjó that has no money in his pocket before
 Became one spending money like magicians
 Àjàyí was infatuated by money.

Continuing in the poem Akóbàtà fẹ̀gbé, the poet reprimands the people who turn themselves into slaves and thugs because of political leaders and the affluents in the society.

LÀjàyí bá n se é ní 'kẹ ẹ pẹ baba'
 Ladelé bá F'Àjàyí lẹgbẹ̀rún mẹ̀ta
 Lójó Àjàyí bá bẹ alága wò
 Ẹgbẹ̀rún mẹ̀ta ní í mú relé
 Ẹgbẹ̀rún mẹ̀ta ní í rígbà
 LÀjàyí bá de ni n badelé wò lósòòsè
 Bó dọ̀hùn ún, Òjó á fún un nísẹ se
 Tayọ̀tayọ̀ l'Àjàyí ó fi bá a fọ̀so
 Tayọ̀tayọ̀ l'Àjàyí ó fi bá a lẹ̀ ọ̀ ní pèsèpèsè
 B'Àjàyí n relé á tún gbowó (pg. 55)

Àjàyí started worshipping him
 The acting gives Àjàyí three thousand naira
 Anytime Àjàyí visit the Chairman
 He takes home three thousand naira
 He collects three thousand naira
 Àjàyí visits the Acting Chairman weekly
 Òjó will find him something to do
 Happily, Àjàyí will wash clothes
 Happily, Àjàyí will iron them easily
 When Àjàyí is going home he collects money.

The poet depicted the absurdity in worshipping politicians for monetary gains. This was shown through the sentential repetition of 'Ẹgbẹ̀rún mẹ̀ta ní í mú relé'. This shows that its simply due to monetary gains that many are abused by political leaders.

3.5.9 Political Activism

The poems here are about activists, freedom fighters and pro-democracy ambassadors. Two poets wrote four poems in this paradigm. 'Akoni Omọ Oòduà' by

Abíódún (1998) and three poems by Àjànàkú (1998). The poems are ‘Àgbàlagbà’, (1998) ‘Ìjankúkújàn’ and ‘Mọ́lọ́ya’.

In **Akoni Ọmọ Oòduà**, Abíódún calls out brave Oòduà indigenes to come out and save their nation as the brave ones before them did.

Èyàn tó sisẹ ire sílẹ
Ká kí i kúusẹ
Èdá tó fohùn rere sílẹ
Ká yìn ín kú ohùn
Àwọn tó n ja àjàkúakátá
Pé kọmọ Oòduà má òmẹ́ẹ́rì
E je a ki won, won seun (pg. 7).

People who served well
Should be encouraged
Those who spoke well
We commend you for speaking well
Those who fought hard
So that Oodua descendants will not sink
So that Oodua descendants will not be disgraced
Let us encourage them.

The poems salute the courage of the people who spoke and fought for their land encouraging others to emulate them.

In his own poem ‘Àgbàlagbà’, Àjànàkú (1998) calls on good elders to come to the rescue of the people since they are the repository of knowledge. It is an inspirational poem for the elders to come out and save their people from the crisis in the nation thus:

Kágbà rere má tán nílúú
Àgbà gbà mí oo
Àgbà agbani-lágbà-tán
Àgbà gbà mí oo
Ìrírí ladé orí àgbàà
Àgbà gbà mí oo
Àgbà larínúróde ọ̀rọ̀ọ̀
Àgbà gbà mí oo
Abirunfunfun-lórí-finú-sọgbọ̀n
Àgbà gbà mí oo. (pg. 58)

May the good elders continue to exist in the land
Elders save us
Elders who save from all problems
Elders save us
Experience is the Elders’ crown
Elders save us
Elders know the in-and-out about an issue

Elders save us
The grey hair is full of wisdom
Elders save us.

In the excerpt above, the poet made use of the repetition of the sentence 'Àgbà gbà mi oo' (Elders save us) to emphasise the importance of the elders in resolving the issues in the polity.

3.5.10. Cultural Relegation

Relegation of culture, Kings, Chiefs to the background are the focus of the poems in this category. Five poems were written by three poets in the paradigmatic axis. Adéléké with 'Kábíyèsí', Abíódún with 'Ayé padà' while Àjànàkú wrote three poems 'Àgbàlagbà', 'Bàbá Ìṣẹ́, Ìyá Ìyà' and 'Ìjankúkujàn'

Adeleke's (1997) poem **Kabiyesi** exposes the cultural relegation suffered by the advent of colonial rulers which is sustained by the succeeding regimes in the land. The Kings has no authority or power on their subjects as is the case today.

Òwò ò sí fòrí adé mó
Ipò ọba dohun àmúseré
Ipò aláyéjúwà tí dohun èfẹ
Àyè ọba aládé tí dohun yẹpẹrẹ
Láyé ọjó'un àná
Kí lọba se, tí kò se gbé
Kí lọba tẹ tí kò tẹ pa
Kò séléjúmùn-ún bí kò se Ọlórún ọba
Gbogbo ọtòkùlú ní í se
Ká bí í kò sí
Aálà ní óó bèèrè
Àná se bí eré bí eré
Ó kúrò lójó
Ìjẹẹta se bèè
Ó dì ìgbà-nnì
Kábíyèsí kúrò láláṣẹ.
Tí í se èkejì Ọrìṣà. (pg. 79).

There is no respect for the Kings again
The King's position is not respected
His highness position is now childplays
The position of the crown king is held with levity
In the olden days
What will the King do that will be controverted
What will the King touch that will not hold
Nobody holds the King except God
All important people
Says nobody can query the King

Only Allah can query him
 Yesterday went like play like play
 Its no longer day
 The day before
 Becomes an olden day
 The King is no longer in authority
 That is next to God.

In his poem **Ayé Padà**, Abíódún (1998) is totally disappointed with the backward position of the royal fathers who are messing up with their avowed position since the government has removed the authority they possess.

Adé orí wọn,
 Ó dadé ìdí, ẹ e ráyé
 Àkún ọ̀rùn wọn
 Ó dàkún ẹ̀sẹ̀, ẹ ẹ̀ réèmò
 Ìrùkèrè ọ̀wo ẹ̀bọ-á-fín,
 Ti padà sídí ọ̀mọ ẹ̀ranko
 Ẹ̀ni à ń sá á bá
 Wá rẹ̀é ń sá báàyàn
 Ẹ̀ni ọ̀mọ ń wá rí fún
 Wá rẹ̀é ń wá rí fọ̀mọ
 Ẹ̀nu àşẹ wá denu ẹ̀bẹ̀
 Idá wọn wá dọ̀bẹ̀ ibẹ̀su
 Àbẹ̀ ẹ̀ ráláşẹ̀ ẹ̀kẹ̀jì ọ̀rìşà
 Kò le pàşẹ̀ fẹ̀rú ọ̀òşà
 Apàşẹ̀ se bẹ̀ẹ̀
 Ó dagbàşẹ̀. (pg. 5).

The crown on their head
 Is used for the buttocks, incredible
 The gold on their neck
 Is used for their legs, astonishing
 The cowtail they use to pray
 Has returned to the animals buttocks
 The person we run to
 Is running to meet somebody too
 The person that the child respects
 Is now respecting the child
 Their power of judgement becomes power of pleading
 Their sword becomes the yam knife
 See the judge that is second to God
 He can not command the God's servants
 The commander gradually
 Becomes the one being commanded

3.6 Conclusion

The analysis of the ten paradigms in this chapter indicates the various political inadequacies inherent in the political administration of the time. Their occurrence in the poems is an indication of how important the topical issues are to the society as at that time. For instance, the topics of Bad Leadership and Corruption were treated by the poets with different poems.

CHAPTER FOUR

ANALYSIS AND INTERPRETATION OF LANGUAGE AND STYLE OF POLITICAL POETRY

4.1. Language and Style in the Political Poems

Language is the symbol of human creativeness, expressiveness and the unique distinguishing features between human beings and the other animate creation. The indispensability of language to our existence has been summarised by Pei (1949) thus:

Language is the tool and product of all human society. Language is something more in spoken or written form, it is the indispensable vehicle of all human knowledge. It is the basic foundation of all human cooperation, without which no civilization is possible. (161).

Language is a system of communication that manifests through either written or spoken words. There are some techniques such as metaphor, simile, irony, bathos, hyperbole, and others used in Language which bring out the beauty of the language. The use of these techniques by poets in their poems has had greater effects on their language. Though language has been described as the normal way humans communicate. Only humans use language though other animals communicate through other means.

Other definitions clearly gave poets the liberty to combine words efficiently in their poems as Language is defined as the words, their pronunciation, and the methods of combining them to be used and understood by a community. Language can therefore be defined in full as a system of communication by words or in written forms using a method of combining words that are understood by the society. In the case of poetry, the poets write their poems using language that is understandable to the society. The figures of speech and others make their language flow to their audience and define their language.

Style in literature is the literary element that describes the ways that the author uses words – the author's word choice, sentence structure, figurative language and

sentence arrangement all work together to establish mood, images and meaning in the poem.

Language style is defined as the choice of words used by a specific group of people when they speak or write. It is clear from these definitions above that language and style are closely related and cannot be separated from each other. The language of communication also has styles used to present the language. The style of presentation also involves the language. The language and style of political poetry will be analysed together in the poems of the contemporary poets.

The four poets whose poetry books are being analysed used different language styles to bring out clearly their points in their political poems. We will therefore do an indepth analysis of the political poems of these poets one after the other to bring out their use of language and style.

4.5 *Àṣọ̀ Ìgbà – Dúró Adélékè*

Adélékè (1998) like the other contemporary poets' work that have been analysed also uses the same language and style of political poetry in his poems. He makes use of sensitization of his readers in the eleven political poems written by him.

In the poem 'Èyìnlàárò', Adélékè (1997) sensitizes leaders on the need to be moderate and consider the aftermath of events in any decision they take. The following excerpt from the poem puts it thus:

Máṣe jayé àjẹdálu
Máṣe gùnlé iwà ikà
Bélémùú ò tí ì sí lówólówó
Rántí pé òsùnwòn rẹ kò ì kún tó ni
Ojọ òsùnwòn Ìdí Àmín kún
Wéré ni wòn ti afẹjèsorò dànù
Kò sí ohun tẹdàá ṣe tí kò ní kẹsan
Ò bá rẹyìn ọ̀rọ̀ wò ọ̀rẹ̀
Kó tó sohun kóhun
Èdá tó wẹyìn ọ̀rọ̀ kì í ṣìwà hù
Èyìnlàárò ajá ọ̀ḍe (3)

Do not treat life with levity
Do not believe in bad ways
If you are not caught now
Remember that its not your time
The day it was time for 'Ìdí Amin'
The bloody man was pushed out easily
There is nothing done without repercussion
Remember the end result my friend

Before you do anything
One who remembers end – result will not go astray
Remember the end result like hunter’s dog.

The poet uses simile and metaphorical lines to compare the carefree and dictatorial attitude of ‘Idi Amin’ former dictatorial ruler of Uganda to warn the country’s leaders revealing how easily he was pushed aside when his time was due.

Ojọ òṣùnwòn Ìdí Amin kún
Wéré ni wón ti afèjèsorò dànù (pg. 3)

The day it was time for Idi Amin
The bloody man was pushed out easily

Adélékè (1997) in his poem “Oṣù Ìṣonu’ sensitizes on the implication of the June 12 1993 presidential election that was annulled by the Babangida military regime. He stated that the 12th June has now become a watershed in Nigerian history.

Kò sèni jẹ gbàgbé
Oṣù amébi-paní-méní
Oṣù tólóko ò tokoó dé
Oṣù t’ólówò ò tó pàtẹ ọwò
Oṣù t’ábárapá datọroje
Oṣù t’ólókò n fèsè tú pópó
Oṣù tí mùtúmùwà n forí pená igi láàrò
Júùnù l’oṣù òhún (26)

Nobody can forget
The month of hunger
The month that farmers can’t go to farm
The month that business people can’t open their shops
The month that the buoyant became beggars
The month that vehicle owners are trekking about on the street
The month that people resorted to the use of firewood
June is the month.

Adélékè continues his sensitization in his poem ‘Oníkàn Yí Rọra’. The poet after reviewing the historical background of Nigeria and issues of unity said that it is clear to the people that the military ruler did not want to hand over to the winner of the (1993) election. He advised the military ruler should do the needful to prevent the break up of the country thus:

Afẹfẹ ti wá fẹ wàyí o
A ti rí fùrò adìẹ
Akú ò ní fẹ
Kedú kò ní gbà
Ajá kan ò fẹ sakápò Èkùn mọ
Akú àti Kedú ò joyè abésin-káwọ mọ

Sànnú kò fẹ́ Kedú lóba
 Sànnú kò fẹ́ Akú lóyè
 Ọ̀fọ̀n-ọ̀n ti tò ọ̀ gbẹ̀gìrì
 Kéleko kéko è lówó
 Kí kóowá gba sarè e bàbá è lo
 Ọ̀ràn-án-yàn kó làsepò (52).

The wind has blown
 The fowl's secrets is revealed
 Akú will not agree
 Kedú will disagree
 The dog will no more be a slave to the Tiger
 Akú and Kedú do not want servile appointments again
 Sànnú do not want Kedú as king
 Sànnú do not want Akú on the throne
 There is a big problem
 Each person should be on its own
 Let each one return to its basics
 Coming together is not by force

Adélékè deploys political history in the above excerpts to sensitise his audience. The poem is meant to warn the major ethnic groups in the country to take things easy, it is a historical poem that chronicles the political happenings in the country from independence in 1960 till about the time the book was published in 1997.

Ọ̀pò tíkán fi í mulé
 Ọ̀pò tésú fi í jeko
 L'àgbárijọ̀pò ọ̀mọ̀ onílẹ̀ fòrò ẹ̀
 Wọ̀n t'ọ̀mọ̀ afòkunṣọ̀nà dànù
 Ọ̀mọ̀ afòkunṣọ̀nà lo tàìlo tán
 Wọ̀n mú sànnú wọ̀n i solórí
 Wọ̀n fi Kedú Ẹ̀ààrẹ̀ kéran májẹlé
 Akú kò rípò mú
 Ó dalátakò (48).

The termite's mammoth crowd work easily
 The locust mammoth crowd works easily to destroy the farm
 Was what the citizen unanimously deployed
 They pushed away the ocean wayfarers
 As immediately the ocean wayfarers left
 They made a Sannu man the leader
 They made a Kedu man figure-head leader
 The Aku does not have position
 He became the opposition

The poem traces the political history of Nigeria up to the 1993 election that was nullified by the Babangida military regime and the events after then till 1997. The

poem is meant to remind the people about the political history of the country and sensitise them to take active steps on the current political issues.

Adeleke (1997) in the poem 'Bása bàsa' deploys aesthetically manipulating wordplay on some syllables in General Abacha's name. General Abacha ruled between 1993-1998. The sensitises his readers on the need to be a good leader and to remember that power is transient.

E sayée re
E pàjùbà sílè de lólò
Ké ẹ jórúkọ
Tó dùn sílè dọmọ
Ohun a ẹ lóníí
Yóó ditàn bó dọla
Fèsò lopò
Kípò ó má ẹ lò ó
Bó o bá kọ
Tó o ló ò ni fipò sílè
Bípò bá fi ó sílè n kó?
Wákáwáká á wá dádíí
Èyìn òla ni ẹ rò
Ké ẹ fèsò ẹ ẹ (pg. 73)

Make the world a better place
Prepare a good ground for the next generation
Make a good name
For your children
Whatever you do today
Becomes history tomorrow
Use your position wisely
So that position doesn't use you
If you refuse
That you will not leave the position
What if the post leaves you
Your activities will come to halt
Think of the future
Do everything with caution

Adeleke, (1997) like the other poets also makes use of rhetorical questions as parts of the style and language of his political poetry. In the poem 'Èyìnlàárò', he admonishes leaders to treat children carefully and watch their behaviour thus:

Ìbá ẹwọ ìbá ẹmí
Táa bá fẹgbin lò ó
Ìwọ jẹ gbà bí? (pg. 1)

If it was you or me
If you are insulted

Will you accept it?

The same rhetorical questions were used extensively in the poem ‘Sáágo N Búgò’ where the poet after considering the government of the Military dictatorship and the civilian regimes concludes by posing rhetorical questions. The questions were asked to enable readers make up their minds on the correct reply to the questions which they need to answer individually. In most cases the answer is apparent as in the following example.

Olè gbé e
Olósà gbà á
Ó tán n bókù? (pg. 6)

The thief stole it
The burglar collected it
What is left?

Furthermore, the poet in the same poem also used rhetorical questions to probe whether there is any difference between the military and civilian government in the country.

Igbé ilú kò fararọ ni láyé alágbádá
Ìbòsí ọ̀dẹ̀dẹ̀ ọ̀ tòrò ni lásìkò alágbàá
Ta ni ọ̀ mò? (pg. 6)

The cry was that there were hard times during civilian
The complaint was that the homestead was poverty stricken during the Military
Who does not know?

Elsewhere in the poem, rhetorical question is similarly used thus:

Ìdẹ̀rùn kò sí fún olówó
Wàhàlà Mẹ̀kúnnù wá légbà kan jòrin
Ta ni kò sàìmò. (pg. 7)

No peace of mind for the rich
The poor’s problems increased drastically
Who does not know?

In the two examples of the rhetorical question above ‘Who does not know’ therefore uses the rhetorical question repeatedly to let the leaders know that the populace is not oblivious of the leaders inadequacies as the source of their problems. It is common knowledge that the severe hardship on the citizens in general was as a result of the misgovernance of their rulers.

In ‘Bása bàsa’, Adeleke’s uses of rhetorical questions was poignant in that he specifically wants the readers to know the confused state of affairs in the country.

Àbàsà irú èwo rè é?
Kí ló lè fa bàsa bàsa?
E má fàbàsà bà lú jé (pg. 73)

What kind of messy situation is this?
What can cause this unwarranted mess?
Don't mess up the country.

The poet continues in this poem with another rhetorical question thus:

Fèsò lopò
Kípò ó má ẹ lò ó
Bó o bá kò
Tó o ló ni í fipò sílẹ̀
Bípò bá fi ó sílẹ̀ n kó? (pg. 74)

Use your position wisely
So that position doesn't use you
If you refused
That you will not leave the position
What if the post leaves you

The use of rhetorical questions repeatedly as shown in the underlined excerpts above is a poetic device which the poet deploys to clearly call his readers attention to the important issues been discussed in his poems.

In the poem, **Oṣù isọnu**, the popular June 12 annulment of Abiola's election in 1993, the poet also made use of repeat rhetorical questions to bring out clearly the annulment problem at hand and allow the readers answer the questions themselves.

Ṣe-é-lẹ̀ ni jé ẹ-é-bá
Ìṣe-é-ba nidií a-rí-kà
Kí là n kà o jàre?
À mó ọn kawó
Kí là kà o jàre? (pg. 24)

À mó ọn kojó
Kí là n kà o jàre?
À mó ọn koṣù
Kí là n kà o jàre? (pg. 24)

What you do is what you get
What you get is what you note
What are we counting?
We take note of money
What are we counting?

We take note of days
What are we counting?

We take note of months
What are we counting?

In the poem, the poet clearly focussed on the use of counting as shown in the underlined lines. He drives this home by calling the people's attention using repeated question.

Adélékè (1997) use of poetic devises has added effectively to call the attention of his readers to political happenings in their society and ginger them to take actions.

4.3 'Orin Ewúro' – Àtàrí Àjànàkú

Àjànàkú's (1998) language is full of rhetorical questions, repetitions, simile, sensitisation and nominalisation which he used pointedly to prick the minds of his readers and inform the people of the political problems in his society.

In his poem 'Níbo là n rẹ.' he use rhetorical questions in the poem several times to call the attention of his readers to the issue at hand. He states this thus in the poem:

Àwọn akọni ilẹ̀ yíi wa dà?
Níbo ni wọn fojú pamọ̀ sí?
Sẹ̀ wọn ti kọni sílẹ̀ ni?
Sẹ̀ wọn kò le kọyà fúnni ni? (pg. 13)

Where are the heroes of this land?
Where are they hiding?
Have they abandoned us?
Can't they fight for us?

In the poem above, Àjànàkú (1998) uses rhetorical questions to prick readers' conscience to the current dearth of quality political leadership in the country. He pricks the conscience of the heroes of the land not to forsake the land and the people. He urges them to stand up for the people. These rhetorical questions are also sentence repetitions which the poet uses to call special attention to the issue at hand.

Àjànàkú (1998) in another poem 'Ayo' indirectly uses language to also prick the mind of his readers. He uses rhetorical questions also to ginger his readers in his poem thus:

Ìyàwó Ọ̀gàá
Nílúú tí kò sóúnjẹ
Tẹ̀ pẹyan mú
Níbo lajá tiyín ti n rí
Kó mì kó jẹ?
Gbogbo ọ̀mọ̀ tiyín
Ló gbòngbònràn kalẹ̀

bí i gólóbà (pg. 6)

Master's wife
In a city without food
Where you claimed there is no food
Where did your dog get abundant food
That it eats and swallows?
All your children
Are well-built
Like millionaires

The underlined sentence is the rhetorical question in the poem requesting to know how the leaders get abundance of food in a country where there is scarcity of food. This sentence elicit reply from the readers which is used to prompt them into taking actions on the issues at hand as seen here:

Níbo lajá tiyín ti ń ri
Kó mì kó je?(pg. 6)

Where did your dog get abundant food
That it eats and swallows?

Also in the poem 'Níbo là ń rẹ', Àjànàkú (1998) uses several rhetorical questions to reveal to the readers on where the society is heading. Just like in the poem 'Ayo' Àjànàkú also uses rhetorical questions repeatedly to prick the minds of the readers and call their attention to the backwardness of the society thus:

Níbo Là ń rẹ
Níbo layé dorí kọ?
Níbo là ń rẹ?
Níbo layé dorí kọ?
È máa gbọ o
Níbo là ń rẹ o? (pg. 12)

Where is the world heading?
Where are we heading?
Where is the world heading?
Come and listen
Where are we heading?

The poet continues in the poem with the use of simile in the poem 'Ayo' to compare vividly how the children of the political leaders look in relation to the children of the masses in a period that there is no food. He states that:

Gbogbo ọmọ tiyín
Ló gbòngbònràn kalé
bí i gólóbà. (pg. 6).

All your children
Are well-built
Like overfed Glover fowls.

The underlined are the simile which makes comparison between the children of the rich and those of the masses. This is to ginger the interest of the masses to be able to sit up and ask questions on their progress and the state of affairs of the country.

In the same vein, Àjànàkú (1998) in his poem ‘Òpá Ìbọ̀n’ also uses simile for comparison to bring out what he intends to say in his poem as shown below:

Ikùn tó rẹ̀pẹ̀ntẹ̀ lónìí
Bátégùn igbàá féré
A sì pẹ̀lẹ̀nbẹ̀
Ìdí tó sá kó sílé láàá
Bíjì jà tán
A sì tún lẹ̀kẹ̀ntẹ̀
Bí i búrédi bó sámù. (pg. 7).

The big belly of today
If tides changes quietly
Can shrink
The sagged buttocks of yesterday
May after the storms of life
Become protruding
Like bread that drops inside the water pot

The poet compares how ‘Ìdí tó kó sílé láàá’ (the bottom that sagged yesterday) will look robust today after the storm of life like this:

Ìdí tó sá kó sílé láàá
Bíjì jà tán
Á sì tún lẹ̀kẹ̀ntẹ̀
Bí i búrédi bó sómì

The sagged bottom of yesterday
May after the storm of life
Become protruding
Like the bread dipped in earthen pot water.

The sagged bottom after the storm of life was compared with a loaf of bread that fell in an earthen pot of water. The use of simile here has clearly allow the readers to compare the two things in their mind to have a proper understanding of the poets intention. Àjànàkú is a poet that uses simile to bring out vivid comparison in his poems. This use of simile here enables his readers to understand the differences in the buttocks of the rich and the poor using similar objects ‘idí sá kó sílé (buttocks dip in) and ‘Á sì tún lẹ̀kẹ̀ntẹ̀ (buttocks will swell up). By the time the readers are through with

his poem, they have no doubt about what it describes. The use of simile in the poem is to bring out the different political upheavals in the country as it affects the poor masses.

In his poem ‘Àwòrán Ìgbà’, Àjànàkú (1998) continue to use simile from the beginning to the end of the poem to paint a clear picture of what hunger looks like at the time as it reflects here:

Orí nínlá
 bí i ti lákátabú
 Ojú jínú
 bí i òfífo agolo mílíki
 Èḗkẹ́ súnki
 bí i rọ̀bà àdáná-sun
 Tín-ín-rín lọ̀rùn
 bí i tògòhò baba ẹ̀yẹ
 Kẹ̀nḗ láyà
 bí i tinàkí
 Téfónhà sì yọ̀ ọ̀sara
 bí i ọ̀sara ọ̀wọ̀
 Ikùn n jà rọ̀dò
 bí i tiyààbeji
 Ìdí sá wọ̀lé
 ó pẹ̀lẹ̀bẹ̀
 bí i búrédi tájàgbé ré mọ̀lẹ̀
 Ọ̀wọ̀ ọ̀un ẹ̀sẹ̀
 Kò sé ní taláḡẹ̀mọ̀
 Ìrìn ẹ̀sẹ̀ n kọ̀
 Ìyẹn a sì jọ̀ tọ̀gà
 Igilámúga lọ̀rẹ̀ fi n tan goro
 bí àgbẹ̀bọ̀ láàtàn. (pg. 4).

Big head
 Like the Elephants
 Sunken eyes
 Like empty cans of milk
 Sunken chicks
 Like burnt plastics
 Long neck
 Like the ostrich bird
 Swollen chest
 Like gorillas
 With revealing lon ribs
 Long like broom sticks
 Protruding belly
 Like pregnant woman
 Sagged bottom
 Like a loaf of bread crushed by a truck
 Hands and legs

Like that of chameleon
Walking around
Like chameleon
Using sticks to check inside the thrash
Like presenter of food to the deity

The use of simile in the excerpt above which involves a lot of animals and things has been able to clarify and put in proper perspectives the type of hunger that is ravaging the people. The description has been made apt with the use of simile in the poem. The sentences was repeated several times in the poem to call special attention to the inhuman condition that the masses are going through in the hands of the leaders. The poet also resorts to the use of hyperbole as a form of literary device to bring out the humiliating condition of the masses.

Furthermore, Àjànàkú (1998) continues with the use of simile in another poem 'Ègúnjẹ ò ba ǹkan jẹ'. In the poem, he uses simile to bring out the similarities between bribery and bad things.

Sájàkálẹ̀ àìmẹ̀to
Kò ní yọ̀ tilé̀ toko lójú̀ jẹ̀ tán
Bí àkàlà̀ yojú̀ òkú. (pg. 20)

Hope the bad manners
Will not remove everyone's eyes
Like vulture plucking dead body's eyes

In the excerpt, the poet compares bad behaviour (Sájàkálẹ̀ àìmẹ̀to) with the similarly bad behaviour of the Vulture plucking the eyes of dead bodies. Àjànàkú paints a vivid picture of the bad behaviours for the readers to see vividly.

He uses simile further in the poem to depict the bad manners of the leaders as shown below:

Nígbà̀ tọ̀dẹ̀ orí̀ ní da gbogbo yín láàmú
Tẹ̀ ẹ̀ pọ̀dà
Ké e ponú̀ pò gbéfun mu bí oori Òyó
È se wá le sọ pé àìdárá dára (pg. 20)

When all of you are not mad
And going astray
When you are not stupid as those drinking Oyo pap
How can you say bad things are good

In the excerpt above, the poet uses idiomatic expressions indicating stupidity to add beauty of the poem. The first is 'ponú' from 'òpónú' and 'gbéfun mi' from

‘agbéfunmì’. He concluded his use of simile in the poem by showing how the corrupt leaders are given heroic receptions all around. This he assails below:

Ké ẹ̀ sì sagbàdáméwáá
Dolóri olóyè lówùjọ
Ké ẹ̀ máa pọ̀n wọ̀n kùkù kẹ̀kẹ̀
Bí adìe pèyin orí àba (pg. 20)

You made the corrupt ones
Head of chiefs in the society
You gave them special attention
Like mother hen pays to eggs on which it incubates.

In the three excerpts, the similes therein are:

(a) Bí àkàlà yojú òkú
Like the vulture remove dead body’s eyes.

(b) Ké ẹ̀ panu pọ̀ gbéfun mu bí oori Ọ̀yọ̀
That you are stupid as those drinking Ọ̀yọ̀ pap

and

(c) Ké ẹ̀ máa pọ̀n wọ̀n kùkù kẹ̀kẹ̀
Bí adìe pèyin orí àba

You give them heroic reception
Like the chicken gives to its eggs for hatching

The three clearly described vividly the poet’s understanding that the people are behaving like fools. This he points out by using verb phrases in this poem like ‘yojú òkú’(remove dead body’s eyes), ‘gbéfun mu’(act stupidly) and ‘pọ̀n wọ̀n kùkù kẹ̀kẹ̀’(behave stupidly). The poet brings the meaning of the poem nearer and clearer to the readers due to the use of this figure of speech.

Another important style of Àjànàkú (1998) writing is the sensitization of the people. In almost all his poems, the poets always sensitizes the readers to what should be done or what would come out of their various actions and those of the leaders. In his first poem ‘Orin Ewúro’ Àjànàkú (1998) introduces sensitization of the readers. After introducing his poems as poems that will change the bad ways of the leaders and the led, he stated categorically that:

Mo ọ̀tán, mo fẹ̀ jarẹ
Kí jìnnìjìnnì boníṣẹ̀ ibi mọ̀lẹ̀ bíríkítí
Mo fẹ̀ tọ̀rọ̀ sójú àwọ̀n aṣẹbi
Ọ̀lọ̀tẹ̀ ọ̀jẹ̀lú, ọ̀mọ̀ ọ̀bàyéjẹ̀
Awo Agbóríngbédìgára,
Àgbà lán gbá

Àjànàkú (1998) in ‘Níbo La Ní rẹ̀’ practically call on the masses twice to take their case into their hands. This is due to the background that a general election that was widely seen to be free, fair and peaceful was annulled midway into the announcement of results by the military leaders. This created a lot of crisis in the country. The poet pricks the mind of the masses wanting them to take the bull by the horns so that the society can be better as reflected below:

Àmọ́ ọ́ o. Iṣẹ́ Alátìṣe ni
 Kálátìṣe ó fọwọ́ ara rẹ̀
 Tún gèlè orí ara rẹ̀ wé o eee
 Ko fenu ara rẹ̀ kọ̀ iwọ̀
 Èyin amùsùwà ilẹ̀ yíí ooo
 È yígbà padà. (pg. 14)

But all the sense is Alátise’s duty
 Let Alátise by himself/herself
 Re-tight his/her headgear
 Reject poison by himself/herself.
 The wasteful people of this land
 Change your ways.

Continuing in the poem, the poet sensitises the people charging them to change their ways, sit up and fight the exploitative and corrupt leaders in the society.

The poet advises the leaders using the proverb ‘Èni tó ranra è lówó, Lòrisà òkè n gbè’ (He who helps himself, Will the gods assist) to buttress his point and let it simmer down in their memories that they should sit up and change the society for better. This he averred below:

È pé bíríkótóbíírí
 È pòrónrónú yín
 È màmà pèdòkindòkí ibẹ̀ oo
 Ké ẹ̀ yíwàgbà yíí padà ooo
Èni tó ranra è lówó
Lòrisà òkè n gbè
 È túnlẹ̀ yíí ẹ̀ ooo
 Ké ẹ̀ máa gbọ̀ ọ̀ ọ̀
 Èyin Ọ̀màsùwà onílẹ̀wàrà
 Ká lẹ̀ dorí kọ̀bi ire. (15)

Come together in a round table confrence
 Call the great thinkers
 Oh call the best brains with you
 Oh change the current situation
He who helps himself
Will the gods assist
 Oh change the society for better
 Listen to me

Reorganise this society oh
You citizens of a milky-land.
So that we can follow better ways

In the excerpt above, Àjànàkú is categorical about the wasteful leaders who misuse the society's resources. He uses the underlined proverb to warn them to brace up and fight for their good and the good of the society. Àjànàkú (1998), also in the poem 'Afitan Jẹtan-Ọyà', even goes to the extent of prescribing for the bad elders historical precedence to change the society for better for the masses. This is shown below:

Àgbàni asorò bí èwe.
Niran àgbàná tí ò sì mò
Fáwígbọ̀ adàgbàsìkà ijẹta
Fìtàn adàgbàsèké ijọsí sàkàwé
Itan ọyà tó o ya dínu
Ní yóó ma ya ọ létè
Bó o ló ò níí gbọ̀ò
È bá jẹ ká bẹtàn wò
Ká le mògbésè atáyése
Tó yẹ ká gbé
Káyé le ye wá
Kígba ó le túbà
Ká lè fitàn gidì sílẹ̀ fòmọ
Nítorí a à ní ju sókè eèpè (pg. 17)

The elders that behave like kids
Wasting resources without knowing
Not noting squanderers of yesteryears for lessons
Not learning from the story of old liars of yesterday
The lap of grasscutter that covers your mouth
Will tear your lips
If you say you will not listen
Then we will go back to history
So that we will know the right step
That we are supposed to take.
For our society to be better
For things to go on smoothly
So that we can leave good history for our forebears
Because we will not be on earth forever.

Àjànàkú (1998) also sensitises his readers in 'Kóyé ó yẹ wá'. The poet's sensitisation differentiates between where God's help stops and where the people should start to help themselves. He reveals that:

Lóòótó ni, bẹ̀è náà ni
Èdùmàrè lo ẹ́ é fẹ̀yìn tí
Àmọ́ ó yẹ ká sàsọyán ọ̀rọ̀
Ká má dà bí Elémpe ijọsí
Ká má tan ara wa jẹ

O tó ká rawó rasè sádédàá lótiító
 Bédùwà sì ti se ti È yán kànkànkàn yíí n kó
 Ìyókù kù sówó ẹni
 Mèkúnnù tí ò rí kó mì, rí kó jẹ
 Tó sì lèsè, lápá, tó sán-angun
 Igbá báárà kì í kàn
 Ìgbé, ìgára kì í sì í sọ̀nà
 Èdùmàrè ti jílè ná
 Ó rọ̀jò, ràn-ànrùn, tànşùpá
 O móoru, mótùútù, mọ̀yẹ
 Ká kọ̀lẹ̀, ká kebi
 Ká sì kọ̀yà ló kù (pg. 23)

It is true, it is correct
 God is the most dependable
 But we should state clearly
 So that we would not be like the old Elempe
 So that we would not deceive ourselves
 It is correct to pray to God
 Now that God has done His part clearly now
 The rest is in our hands
 The masses that cannot get bribe or cheat
 That have legs, hands and are strong
 Begging should not be their job
 Tricks and robbery is not the way
 God has given us land with milk and honey
 He gave rain, sun and moon
 He gave heat, cold and harmattan
 Let's clear ground, make ridges
 Let's chase poverty away.

The poet advises the masses to go back to farming to chase out poverty out of their life since God has done His part by providing the natural resources needed by the people. The final sensitization comes in also in 'È fahán pere mèkúnnù' in Àjànàkú (1998). In the poem, the poet was annoyed with the politicians' behaviour to the masses. His vituperations is due to their dubious act in his declaration:

Àmọ̀ bó ẹ tawon ọ̀jẹ̀lú
 Àwọn afigègè ré báásí lára mÈkúnnù
Kílé won ó gbóná girigiri
Kéèdè won ó pò pò gùdùgùdù
 Bó ẹ tawon, àgbóríìgbé-ìgára ilẹ̀ yíí
 Tí wọn n fèké sètó
 Tí wọn n f'Àlàbá wòDòwú
 Èrè lobinrin n jẹ lábò ọ̀jà
 Èrè tó tó ilópo mēwàá
 Báásí eran Àlàbá tẹ ẹ ré kẹ̀Dòwú
Lonílé oríta ó su sèèdè tẹ̀yin

Ire kúkú ni mò ń fenu tẹmi pẹ
 Bíre mẹkúnnù bá já síbi fún ọ
 Ni kó o lọ tórò ara rẹ rò
 Kó o lọ tẹtẹ rẹ pa
 Nítorí tí mẹkúnnù l'Arínúróde ó ẹ. (pg. 24)

But for the greedy politicians
 Those who use biros to cheat the masses
Let their house be disorganised
Let their inner house be troubled
 For those who use their post to cheat
 Who make falsehood their ways
 Who cheat the senior in favour of the junior
 It is true for women to gain after selling.
 The gain of ten times
 The resources you collected from the hardworking
 for the lazy
Great evil will manifest in your work
 I am only praying with my mouth
 If praying for the masses is curse to you
 Then go and watch your ways
 Then go and change your character
 Because God will be on the side of the masses.

The emphasised lines are language of virtuperations which the poet resorted to in order to ginger his readers the discontentment he has for the bad leaders thereby encouraging them to take positive actions.

Kílẹ won ó gbóná girigiri
Kéedè won ó pò pò gùdùgùdù (pg. 24)

àti

Báásí ẹran Àlàbá tẹ ẹ rẹ kẹDòwú
Lonílẹ oríta ó su sèedè tẹyin

Let their house be disorganised
Let their inner house be troubled

and

The resources you collected from the hardworking
 For the lazy
Will satan push into your house

4.4 *Ìgbà Lonígbàákà - Olúyẹmísí Adébòwálé*

Adébòwálé (1998) has six politically-motivated poems which are full of politically-motivated linguistic and stylistic usages. The usages consist of metaphor, irony, nominalizations and similes.

In the poem ‘A Jura Wa Lo’, Adebowale (1998) uses so many ironical statements to state clearly that the military men are not equal to politicians when it comes to the administration of the country. He depicts that:

Ekùn ì í segbé ajá
 Òjò ì í segbé òdá
 Òṣèlú ì í segbé ológun
 Bójò pòkè tíí
 Kò le deḡbé òkítí
 Bólógun sapá sapá tíí
 Kò le bóṣèlú dọgba (28)

The Leopard is greater than the dog
 The rain is greater than the drought
 The politicians are greater than the Military
 No matter how rain fell on the mountain
 It can never be the mate of the mound
 No matter the ingenuity of the Military
 It can never be equated with the politicians

Here, Adébòwálé chooses things that are related but one is contradictory to show that the politicians are masters in the art of governance. The repetition of the phrase ‘ì í segbé’ (greater than) is basically to call the attention of the readers to the fact that politicians are greater than the military in terms of political governance.

Continuing in the poem, the poet also uses repetition to emphasise the differences between the politicians and the military as he evokes here:

Àyọnuṣọ lológun fi í dá síṣèlú
 Àtojúbò lológun fi í sẹjọba
Ojọ ojọ kan n bọ
 Tóṣèlú ó dọba
 Tólógun ó wọ sin-in
Sùn-ùn ni ó máa dùn wón
 À-dùn-fika-hánu
Sùn-ùn ni ó máa dùn wón
 À-dùn-fowọ-òsì-nujú-nù
Sùn-ùn ni ó máa dùn wón (29)

It is out of place for soldiers to rule
 It is greediness that made soldiers to rule
One day will be one day
 Those politicians will be king
 Those soldiers will be shut out
It will pain them to the marrow
 That they will put their fingers in their mouth
It will pain them to the marrow
 That they will use their left hand to clean their face
It will pain them to the marrow

The poet opens the excerpt with semantic repetition in lines 1 and 2. He followed it with sentential repetitions of ‘Ojọ ojọ kan ń bọ (One day will be one day) to emphasise the fact that politicians will take over the leadership of the country one day. He repeated the sentence ‘Sun-un ni o maa dun won’ (It will pain them to their marrow) in the poem to indicate the level of the seriousness of the action on Soldiers. The poet also results to the poetic style of allusion with the adaption of the folkloric song in the excerpt below:

Ojọ ojọ kan ń bọ
 Ojọ ojọ kan ń bọ
 Tí fá ó pẹ ran
 Tópẹlẹ ó pẹ ran
 Tí yà wó ó lọ talọ ta
 Tí ò ní í jẹ ń bẹ
 Sùn-un ni ó maa wò
 À wò sunkún
 À wò fowó ò sì nujú
 Sùn-un ni ó maa wò

One day will be one day
 One day will be one day
 That the Oracle’s hunting will catch animals
 That the Oracle’s messenger will catch animals
 That the wife will grind pepper severally
 And will not taste out of it
 She will look so drab
 She will cry
 She will use her hands to clean her tears
 She will look so drab

The poetic resorts to allusion and adaptation by the poet is to give the poem aesthetic value. The use of vituperation in the poem is to show the concern the poet have for the readers on the governance issues in the country as shown here:

In another poem ‘Gbájúè’ Adébòwálé (1998) also makes use of repetition to point out the bad act of swindling that is the order of the day. The poet points out that there is nobody they cannot swindle thus:

Bí wọn ti ń gbájú ọba
 Bẹ̀ẹ̀ ni wọn ń gbá tìjòyè
 Bí wọn ti ń gbá mẹ̀kúnnù
 Bẹ̀ẹ̀ ni wọn ń gbójíṣẹ̀ Ọlórún. (pg. 14)

As they swindle the kings
 They also swindle the chiefs

As they swindle the poor
They also swindle the prophets

Continuing Adébòwálé (1998) in the poem also make use of similes to bring out the beauty in the poem and compare two things that are similar for the readers to clearly bring out her intention in the poem.

Àwọn l'omọ Mógàjí ẹnu dùn juyò
A-gbà-lówó-mérií, baálẹ̀ Jòntolo
Àwọn omọ atúrótà bí ẹ̀lùbó
Bẹ ẹ rásẹbi tí í pọmọ lẹkún jayé
Won a di bí eni n r'òkè òkun
Bẹ ẹ rọjàálẹ-onílẹ-bo-tiẹ-léyìn (pg. 39)

They are children of the sweet-tongued Chief
He-who-collects-from-the-poor, the chief swindler
They made lies their business like yam flour sellers
If you see the evil perpetrators that make people cry
They will dress smartly like somebody going abroad
If you see those who steal from others for their upkeep

The use of simile here by the poet in this poem is to describe vividly who the swindlers are and their behaviour/dressing style. She also alludes to the novel by D.O Fagunwa and J.F Odunjo with the first two lines of the poem adapted as shown here:

Àwọn l'omọ Mógàjí ẹnu dùn juyò
A-gbà-lówó-mérií, baálẹ̀ Jòntolo. (pg. 39)

They are children of the sweet-tongued Chief
He-who-collects-from-the-poor, the chief swindler.

The first line is from Fágúnwà while the second line is from Ọdúnjọ. The poet's use of intertextuality is remarkable here. It also shows the versatility of the poet in alluding and adapting the styles from other writers. In this poem also, Adébòwálé (1998) also makes use of the language of sensitization as done by Ajanaku (1998) as a way of stating what is expected in the society. Here the poet addresses the swindlers, the swindled and the society at large thus:

Èyin gbájúè tí n lérí léka
Pé kò sẹlẹmùú tó lè mú yín
Pépéyẹ yín n lérí lásán ni
Bẹè ni kò le è kọ
Èyin oníjìbitì tí n halẹ̀
Pé kò sólúwaè tó le jà yín níyàn
Àlàpà yín lanu lásán ni
Bẹè ni kò le è fọhùn
Orí àlẹnú lakọ alángbá n lé
Ọwọ pàlábá yín, bó pé bó yá á ségi

Bó ti wù kó pé tó
 Ojọ ojọ kan lònà ó polè
 Bó pé títi ahéré á máa mólóko
 Èyin tẹ ẹ l'ópọlọ lẹ n lò
 Ẹ lọpọlọ yín sònà tó tó
 Èyin tẹ ẹ ní bísínèèsì lẹ n se
 Ẹ se bísínèÈsì tó yomólúábí
 Kẹ ẹ má bà á jìyà bó dọla
 Èyin aráálú, Èyin náà ẹ fura
 Àifura àkàlà, àkàlà yo gègè lórùn
 Ìfura nìkan l'òogùn àgbà
 Ojú ni alákan fi n sọrí
 Ẹ yera fáwọn ọgúndogóji
 Èyin ọlọgbọn lókè èèpè
 Ẹ má ẹ bísínèÈsì idákónkó
 Ẹ má kówó fónijíbìtì
 Ẹ yé é bá wọn sèpàdé ní kọrò
 Ẹ má pilẹ ọlà ọjiji mó
 Nítorí ẹni n wáfà n wófò
 Orí má jẹ a pòfo
 Tèwe tàgbà, ẹ kíyèsára
 Ẹ má gbalónilówọgbà láyè èè (pg. 42)

You swindlers that are boasting
 That nobody can arrest you
 Your duck is just boasting
 It can not crow
 You swindlers that are boasting
 That nobody can harm you
 Your wall that got broken
 Cannot talk
 The Agama lizard is just nodding for nothing
 You will be arrested sooner than later
 No matter how long it takes
 A day will come that you will be arrested
 After long time, the farm house catches the farmer
 You that said you are doing business
 Do business that befits credible people
 So that you will not be punished tomorrow
 The public, you too be careful
 The vulture was not careful, he had goitre
 Been careful shows adulthood
 The crab uses its eyes carefully
 Don't involve in money doubling
 Those of you knowledgeable on earth
 Don't engage in side businesses
 Don't give money to swindlers
 Don't meet them on the side ways
 Don't start becoming wealthy suddenly
 Because those who seek quick money lose at the end

So you will not lose
Old and young be careful
Don't give swindlers a chance

The poet in the poem above is preaching to fraudsters to change for better and that the public should also be wary and desist from get rich quick syndrome. The poem is full of poetic devices. Adebowale in the poem uses negation 'Don't' repeatedly to warn her readers not to give in to fraudsters thus:

È yera fawon sogundogoji
Èyin ológbón lókè èèpè
È má se bisinèsi idákónkó
È má kówó fónjìbitì
È yé é bá won sèpàdé ní kòrò (pg. 42)

Don't involve in money doubling
Those of you knowledgeable on earth
Don't engage in side businesses
Don't give money to swindlers
Don't meet them on the side ways
Don't start becoming wealthy suddenly

She also makes use of parallel lines to bring out vividly and reinforce what she is talking about. This she averred like this:

Èyin gbájúè tí n lérí léka
Èyin oníjìbitì tí n halè (pg. 42)

You swindlers that's boasting
You swindlers that is boasting

The poet also uses a lot of vituperative sentences and traditional materials in the poem to show that the poet is part and parcel of the people and shows concerns for the people in the hands of the swindlers as shown below:

Pépéyè yín n lérí lásán ni
Bèè ni kò le è kọ. (pg. 42)

Your duck is just boasting
It can not crow

and

Àlàpà yín lanu lásán ni
Bèè ni kò le è fohùn
Orí àléénú lakọ alángbá n lé
Ọwọ pálábá yín, bó pé bó yá á ségi
Bó ti wù kó pé tó
Ọjọ ọjọ kan lònà ó polè
Bó pé tíí ahéré á máa mólóko (pg. 42)

Your wall that got broken
 Cannot talk
 The Agama lizard is just nodding for nothing
 You will be arrested sooner than later
 No matter how long it takes
 A day will be that you will be arrested
 After long time, the farm house catches the farmer

Adébòwálé (1998) in ‘Ègúnjẹ’ also makes use of the language of politics already established in her previous poems. She started with lexical repetition as a way of emphasising the particular point in focus. The poet repeats ‘ègúnjẹ’ severally to emphasise what is ‘Ègúnjẹ’ and what it stands for.

Ègúnjẹ lodù dohun àmúşeré
 Ègúnjẹ wá wẹ̀wù àgbékó fòşisẹ̀
 Ègúnjẹ wá wagbádá fòşèlú
 Ègúnjẹ dàlàbòrùn fálákòwé (pg. 59)

Bribery is now the order of the day
Bribery becomes underwear for workers
Bribery becomes important cloth for politicians
Bribery becomes everyday cloth for the literates

In this poem, the poet makes use of lexical repetition of the word ‘Ègúnjẹ (Bribery)’ to emphasise his point on the evils of bribery and corruption. Adebowale also personified ‘Ègúnjẹ’ so much to the extent that it wears dresses ‘wá wẹ̀wù’ (put on Bùbá) , ‘wá wagbádá’ (put on Agbádá) and is considered the order of the day (lodù). The clothing imageries clearly describe what bribery and corruption has become in the society.

In another poem ‘Ìyansèlòdì’ which was written on the general strike action and sit at home that resulted after the June 12, 1993 Presidential election annulment, Adébòwálé (1998) also uses full and partial repetitions to emphasise the importance of the actions embarked upon by the masses.

Àwọn a-powó-má-leè-ná-an ló fa sàbàbí
Wón fàáké kórí
Wón lówon ò sisé mó
Wón fàáké kórí
Wón lówon ò le rinsè
 Ni gbogbo bánkì bá wà ní títipa (pg. 63)

The workers in the bank cause the problem
They refused bluntly
They said they cannot continue working
They refused bluntly
They said they cannot continue to trek

All the banks shut down.

In the excerpt above, the poet's repetition of the idiomatic expression 'Wón fàáké kòrí' (They refused bluntly) is to emphasise the fact that the workers refused to go to work. She also uses poetic nominalisation in 'a-powo-mo-lee-na-an' referring to bankers which was eventually revealed in the last line in the excerpt.

Continuing in the poem, Adébòwálé also makes use of repetitions to bring out the action of the dramatic personae in the events of the time thus:

Àwọn ènìyàn bí ènìyàn wá n̄ ṣakitiyan
Wón ṣakitiyan kólógun ó le pé
Wón ṣakitiyan kénì a yàn lóyè ó jìyà
Irú wọn ló balé jé
Irú wọn ló dònà rú (pg. 63)

Important people tried
They tried to prolong military rule
They are trying to ensure the winner of election is punished
They are the ones that destroy the home
They are the ones that destroy the path-way.

The poem above is prophetic in that it was written in 1998 and it is still valid till today. The same thing that happened last year 2022 during ASUU's strike for eight months had been published by the poet 24 years ago. Also, Adébòwálé (1998) in the poem also resorted to her style of sensitisation using language of advice in the poem. She describes the type of government of the day and advises those embarking on protest, sit at home and strike actions to rethink their actions:

Ìjọba tòde-òní àrà ọ̀tò ní
Ìjọba tí n̄ fagbára lògbà
Bó bá le wó kó wó ní tiwọn
Bá a deǵú silẹ̀ a ó ò rímú
Ohun a torí rẹ̀ yanṣẹ̀ lódì, kòì níyanjú
Ohun gbogbo kò sì wáá ní mẹ̀lẹ̀mẹ̀lọ̀
Ominu wá n̄ kọ̀ ní
Èyin ọ̀mọ̀rà̀n, kílanfà̀nì iṣẹ̀ ẹ̀ yàn lódì?
Èmi lèrè tẹ̀ ẹ̀ mú bọ̀ ibẹ̀?
Èyin ọ̀tò̀kùlú, ẹ̀ gbà yí rọ̀ (pg. 66)

The government of today is different
The government that resorts to ruling with force
Their style is if it will fall it should fall
If we pay keen attention we will discover the truth
What we went on strike for has not been resolved.
Things are not going the way they should
We are wondering

You the knowledgeable, what is the use of the strike action
What is the gain of the strike action you are embarking upon
You compatriots, think about this.

The poet resorted to asking rhetorical questions in the poem such as

Èyin òmòrán, kílànfàní isé ẹ yàn lódi?
Èmi lèrè tẹ ẹ mú bò ibẹ? (pg. 66)

The knowledgeable, what is the use of the strike
What is the gain of the strike

These questions were posed by the poet to prick the conscience of his people to make them re-think the matter of industrial action as clearly stated in the last line of the excerpt. It shows that the government has grown thick skin to the issue of strike actions as it does not achieve its aims now just like it did not as written in 1998 by the poet. It means workers should devise other strategies to ensure their welfare and other issues are successfully tackled.

In her last political poem ‘Epo di Góòlù’, Adébòwálé (1998), introduced another language style in the poem. This style is the use of rhetorical question. The poet keeps using this language style in the poem to show her consternations as to why petroleum products should be scarce in Nigeria that produces oil. Adébòwálé also continues her rhetorical questions in the poem thus:

Àmọ̀ isòro ti betiró ò dópín
Ogbón kí lólókò le dá?
Emi ni káwakò ó ẹ?
Ogbón wo là á fi dèná àirépolò?
Ká máa forítì í àbí kí lẹ̀ ti wí? (69)

Yet the petrol problem remain unresolved
What will the vehicle owners do?
What will the drivers do?
How do we solve the problem of lack of petrol?
We should continue to persevere or what do you say?

The concentration of seven lines of rhetorical questions about the scarcity of petroleum is to foreground the importance attached to problem by the poet. The poet as usual resorts to sensitization as she rounds off her poem. She appeals to the government to come to the aid of the people by ensuring that fuel is available and at a reduced cost because as it is, the masses can only appeal to the tyrannical regime as shown in the excerpt below:

È bá jé ká rawó Èbẹ̀ síjòba

Ká bèjọba péyà yí tó gèè
 Kí wọn ó wóhun ẹ sí i
 È jẹ á pàrọwà síjọba
 Képo wọn n wà nílẹ̀ ọlọràá yí
 Le wà lárọ̀wọ̀tó mùtúmùwà
 Kówọ̀n-ọ̀n epo fi dohun àmúpità̀n (pg. 70)

Let us beg the government
 Let us beg the government that the suffering should stop
 They should find solution to it.
 Let us plead with the government
 So the oil produced in this rich country
 Can be within the reach of everybody
 So scarcity of fuel can be a thing of the past.

The poet resorts to sensitisation practically begging the rulers to ensure the masses are saved from the sufferings from crude oil which God gave them willingly. Just like the issue of strike actions that has lasted for decades repeatedly unresolved, the issue of petroleum products has left an indelible mark of retrogression in the lives of the masses for several years also unresolved.

Adébòwálé (1998) in her political poems employs some poetic devices which add tremendous colours to the poems and are almost the same with those of Àjànàkú earlier analysed. She uses repetitions (sentential, semantic and lexical), similes, rhetorical questions, and sensitisation. Her style of prophetic sensitisation, virtuperations and allusion is very prolific.

4.5 *Àlọ́ n lẹ́ - Jíbólá Abíódún*

Abíódún (1998) also uses the language and style of politics reflected by the two previous poets including nominalisation in his poems. One of the political language and style popular with Abíódún (1998) that reflected in his poem ‘Dèdè ọmọ Dèpè’ is the use of rhetorical questions. This language style which is basically used to bring out the main issue of the discussion is a strong tool used by Abíódún almost in all his political poems.

In the poem ‘Dèdè ọmọ Dèpè’, he piled up rhetorical questions to draw attention to Nigerians who don’t take actions but keep quiet whatever is done to them. This is clearly stated below:

Dèdè, èése tó o bú sẹkún?
Èése tó o kárí sọ bí ọ̀gèdè?
 Èése tó o káwọ̀ gbera?
 Èése tó ọ̀ gbin? (pg. 1)

Dullard, why are you crying?
Why is your head down like Banana leaves?
Why is your hands folded?
Why are you quiet?

Here, the poet shows how Nigerians react to issues that concern them. He used simile to compare their action to that of banana leave “Èése tó o ká rí sọ bí ògèdè” – why is your head down like banana leave’. The rhetorical question is to bring out vividly the reactions of Nigerians to their rulers. The poet used the people’s inaction as stupidity. This is why he called them ‘Dèdè’ and compared them to the banana plant with its long dried leaves dangling by its sides day and night, whether it is raining or under the heat of the mid day sun. The banana’s dangling branches can not even be removed in the face of inferno. The poet’s intention is no doubt to make his readers who constitute part of the society realise their stupidity and spur them into action against corruption and injustice by their leaders.

In the poem ‘Ìlú le’, Abíódún (1998) uses rhetorical question to request from the readers why honest people are being persecuted for saying the truth:

Àbéyàn tó ní ká sèlú ire
Tó ní ká fòótọ sèjọba kílùú o le tòrò
Tá torí è bẹ háyá ‘killer’ lówẹ
Kó máa dọdẹ ẹmí ẹ kiri
Àbí è é ti wá rí? (pg. 12)

Someone who wants the society to be governed well
That wants honest government for the good of society
That hired killers are sent after him
To hunt him around
Why is it like this?

Abíódún (1998) in ‘Kánsélò dì-Kánsélò’, uses rhetorical questions to describe the bad turn-around for politicians after leaving political office as shown below:

Àríyá tán, ó wá kùyà
Elétàn ò ha tanra rè bí?
Gbogbo ohun tí ń dán ha ni wúrà? (pg. 19)

Enjoyment ends, it remains sufferings
Has the deceiver not deceived himself?
All that glitters can never be gold?

In the excerpt above, the period when the politicians are in power is depicted as that of merriment, while their post power period is described as that of suffering. The politicians who thought they were all powerful and were lording it upon the masses are

depicted in the second line of the excerpt deceiving themselves. The rhetorical question in which the line is used poignantly reveals the regretful aftermath of it all. This is capped with another line of rhetorical question about the proverbial fake golden present which when its identity is discovered can not but bring regret.

The language of rhetorical questions continues in the poem ‘Agbópàá’. Abíòdún (1998) uses rhetorical questions to bring out the character behaviour and the looks of the police thus:

Aṣọ wọ́n á dúdú bí aṣọ ọ̀fọ̀
 Ìbọ́n ni ọ̀mọ̀ ìyá a wọ́n
 Wọ́n a òmọ̀ ọ̀n bí ìtākùn dī mọ̀gi
Omo ìrè dà nínú ìbọ́n?
Omo ire dà lára omoiyá è? (pg. 20)

Their cloth is dark like mourning cloth
 The gun is their kindred
 They are attached to it like a climber to a tree
Can something good come out of the gun?
Can something good come out of you?

The detestful attitude of the poet to police force is seen in the first three lines of the excerpt through the labelling of their black uniforms as that of mourning amid their metaphoric association with guns as instruments of destruction. He sees them as source of despondency rather than of hope, of gloom rather than brightness for individuals and the society. Hence, he caps the thought with two parallel sentences of rhetorical questions that further establishes the worthlessness of the force.

In the same poem, Abíòdún (1998) continues with the use of rhetorical questions where he questioned the negligent behaviours in the actions of the police in the performance of their duties.

Abánigbófinró
 Tí n fòfin wónú ẹ̀rọ̀fọ̀
Ha! se wí pé kì í sèbi wón?
Páwùjọ́ ló sọ wón dà bée? (pg. 21)

Policemen that defend the law
 That now drag the law in the mud
Ha! that its not your fault?
That its the society that cause it?

The first two lines of the excerpt is oxymoronic in that it is the same ‘Agbófinró’ law enforcement agents; the police that drag the law into the mud. ‘Tí n fòfin wónú ẹ̀rọ̀fọ̀’ This depiction is no doubt incomplementary. These two lines serve as the basis for the

exclamatory ‘Ha’ mark of surprise in the third line and the succeeding two parallel sentences. The expressed exclamation is in respect of what some imaginary people are saying, that it is the society that is responsible for the despondent actions of the unfaithful law enforcement agents. The double prolonged rhetorical questions are sarcastic antithesis to the thoughts of those arguing in support of the law unfaithful enforcers.

In ‘Aṣójà’ by Abiòdun uses rhetorical question clearly requesting to know which of the bad military regimes that took over from each other is really good for the society thus:

Olè n jilè
Àsá gbé e àwòdì gbà á
Èwo lolè rè ò gbójú?
 Ojú aládiyẹ l àwòdì wọn n gbé e
 (pg. 22)

Burglar burgle the house
Eagle stole it, hawk collected it
Which one is not a sharp thief?
 The hawk takes the chick in the presence of the owners

In the excerpt above, the military rulers are the ones metaphorically symbolised in the birds of prey imageries ‘àṣá’ and ‘àwòdì’ as thieves. The two birds like other birds of prey are swift hunters. Those mentioned represents the different regimes. The rhetorical question is an indirect affirmation of the fact that they are all the same.

The poem ‘Ètàn Tutu’ Abiòdún (1998) is also full of rhetorical questions from the beginning to the end. The poet uses rhetorical questions to probe the rationality of calling farmers Kings. This is presented in the following excerpt:

Ibo làgbè tilè joba tirè sí?
Abí, ta ló loba tí ò ládé?
To ló loba tí ò nírukèrè?
Ta lo loba tí ò lénu àse?
Bóyá ogbón àyínike sì ni? (24).

Where in fact do the farmers own his own kingdom?
 Or to whom belongs a king without crown?
 To whom belongs a king without a whisk?
 To whom belongs a king without authority?
 May be it is a diplomatic ploy?

The last of the concatenated five rhetorical questions ‘Bóyá ogbón àyínike sì ni?’ poignantly draws out the poet's intention that the slogan “Àgbè loba” the farmer is king is deceitful. He wants the common people who are made up mostly of the farmers to know that the political ruling oligarchy are deceiving them. The first four lines of

rhetorical questions he makes opens the secret by revealing the emptiness of the Obaship of the farmers, that he has no physical kingdom, any paraphernalia of office, nor any authority. The poet continue to interject the remaining lines of the poem intermittently with the rhetorical questions “Àbí ta loba”, “Ta loba”, “Àní ta loba”, “Àní ta loba sè” which all means who is the king.

The second language style Abíòdún (1998) uses extensively in his political poems is repetition. The poet uses the repetition of words, clauses and sentences to highlight the importance of his points and call attention to the issues he is raising in the poems.

In the poem ‘Dèdè Ọmọ Dèpè’ the poet repeated the word ‘Dèdè’ severally to emphasise the stupidity of some people.

Wón gbá Dèdè lójú
Dèdè bú pùrù sékún
Wón jin Dèdè láyà
Dèdè kárí sọ bí ògèdè
Ìgbátí rẹ é látèyìn
Dèdè káwó gbera (pg. 1)

They slapped the Nincompoop
Nincompoop began to cry
They hit the Nincompoop on the chest
The Nincompoop bend down like palm tree
They slapped him from behind
Yet the Nincompoop folds his hands

The word ‘Nincompoop’ is repeated several times as the name for the poetic character standing for Nigerians. It indicates the high level of the character’s stupidity. Of note in this connection is the fact that he is called the offspring of “Dèpè” “Nincompoop” in the title of the poem.

In the same poem, the poet also repeated ‘èése’ severally in the third stanza. The repetition is to highlight “why” the stupid took the actions he took earlier:

Dèdè èése tó o bú sekún
Èése tó o kárí sọ bí ògèdè
Èése tó o káwó gbera
Èése tó ò gbin (pg. 1).

The stupid why are you crying?
Why do you bend your head down like banana leave?
Why do you fold your heads?
Why don’t you talk?

The purpose of piling up the rhetorical questions above and referring it to the Nigerians as stupid is to ginger them from their state of inaction to action.

Furthermore, Abiodun (1998) in 'Nàìjá' deploys repetition of the sentence 'À ñ sayé lo náà nù-un' to punctuate each stanza of the 6 stanza poem thus:

Eégún ñ forí jó
Onílù n fesè lùlù
Mùtúmùwà ñ fèyìn wòran
À ñ sayé lo náà nù-un

Erú ñ di baálé

À ñ sayé lo náà nù-un

Ọkọ ñ ọta lóde

À ñ sayé lo náà nù-un

Olè ñ sèdájó olóhun nílè ejó

À ñ sayé lo náà nù-un

Oníró ñ jọba ilú ñ jó

À ñ sayé lo náà nù-un

Olódodo ò róyè je e e ráyé

À ñ sayé lo náà nù-un

À ñ se nàìjá lo náà nù-un (2)

The masquerade dances with its head
The drummer drums with his legs
The crowd watches with their back
We are enjoying the world

The slave becomes the family head

We are enjoying the world

The husband grinds the pepper outside

We are enjoying the world

The thief decides the owner's fate in the court

We are enjoying the world

The liar becomes the king the society celebrates

We are enjoying the world

The truthful can not become a chief

I said we are enjoying the world

The repetition of the sentence ‘We are enjoying the world’ serves a derisive purpose on the country on the account of its bad system of governance.

Abiodun (1998) in his poem ‘Òfo lóri òfo’ adopts a similar style repeating full sentence at the end of the stanzas of the poem thus:

Wón ní á sáré
A sáré
Wón ní a rìn
A rìn
Wón ní a pòsèsè
A pòsèsè
Gbogbo è lóri òfo ni

Wón ní a mókó

Gbogbo è lóri òfo ni

Wón ní a sisé

Gbogbo è lóri òfo ni

Wón ní a sówó ná

Gbogbo è lóri òfo ni

Wón ní a se sídípi

Gbogbo è lórí òfo ni

Òfo ní bí òfo máwọ̀n júntà lówó
Òfo ní gbófo pòn, àwọ̀n júntà ní wò
Olórí-ìkòròfo ò lè mọ̀ gbòfo
Òfo, ọ̀jó keji ọ̀jà

(14)

They ask us to run,
We ran
The ask us to walk,
We walked
They ask us to slow down,
We slowed down
All for emptiness

They ask us to farm.

All for emptiness

They ask us to work

All for emptiness

They ask us to tighten our belts

All for emptiness

They ask us to join S.D.P

All for nothing

Things become emptiness for the Júntà
Emptiness upon emptiness the jinta is dumbfounded
The leader of emptiness can't but get emptiness
Emptiness, a day after market day

The sentence 'Gbogbo è lórí òfo ni' (All for emptiness) and the word 'òfo' (emptiness) are repeated several times to draw attention to the way the military júntà in the country organised political activities for years but at the end, the election was nullified. This makes all the efforts result into emptiness. The poet berates the military rulers as being

empty in all ramifications. It is obvious that the poet as a member of the society follows the events as they unfold. There is no doubt that the poet is on the side of the people. This is why he berates the rulers.

In another poem ‘Agbópàá’, Abiòdun (1998) also uses repetition of the sentence ‘Òpá ọwọ ọ wọn’ to point out what the police use their instruments of office for evil purposes as depicted below:

Òpá ọwọ ọ wọn
Oró ni wón fi ń dá
Òpá ọwọ ọ wọn
Şe ni wón fi ń şèkà
(pg. 20)

The baton in their hand
Is used for causing havock.
The baton in their hand
They use it for wickedness

The baton is seen as an instrument of oppression and wickedness. The poet repeated the phrase ‘Òpá ọwọ ọ wọn’ (The baton in their hand) to emphasise the bad ways the police baton is been used. It should be noted that though the denotative reference of the phrase is the baton as translated, it can also be metaphorically extended to cover guns which are at times used in maiming and killing.

In the poem ‘Aşenibánidárò’, Abiòdún (1998) uses repetition of some words and sentences to bring out the bad ways in which the politicians manage the country thus:

Ayé selá, ó kó
Ayé sekàn, ó bẹ yòò
Ayé sàparò, asọ rè pọn kankan
Òsèlú sèlú
Ọwọ ilú ò tẹnu mó
Òsèlú sèlú
Ọwọ ilú kànsàlẹ àpò
Òsèlú sèlú
Ìlú ń telẹ jẹ bí ẹran. (27).

The world deals with the okro, it toughens
The world deals with the egg plant, it becomes red
The world deals with the partridge, it becomes poor
The politicians rule
The people can’t eat anymore
The politicians rule
The people have no money
The politicians rule

There is no food.

The first three lines of the poem is partial repetition and has the same pattern. The last six lines paired into two also has similar patterns. The repetitions here brings out the state of penury that the rulers have turned the world into. The people are unable to feed themselves and there is acute poverty in the land. All the structural patterns employed like 'se' in the first three lines and 'ilú' in the last six lines that involves lexical matchings, lexical contrasts and tonal counterpoints in the two types of the parallel sentences are purposively employed for artistic beautification of the poem by the poet.

In 'Ìṣẹ́ ń ṣẹ́ Dúdú' Abiodun (1998) uses repetition to point out what blacks lacks that makes them backward. He uses lexical repetition of the noun 'Ìṣẹ́' its verbal form 'ṣẹ́' and verb nominal form 'ṣisẹ́' to emphasise the point that blacks are improverished. Partial syntactic repetition of the rhetorical question 'Ìṣẹ́..... ń kó' in the 3rd, 5th and 8th lines of the excerpt allows for the recounting of the three types of poverty mentioned to which attention is drawn in the first two lines.

Ìṣẹ́ pégbèje
Èyí tí ńṣẹ́ kóowá ló yàtò
Ìṣẹ́ owó òkan
Ebi á máa pani, aṣọ àfàìpéjì lórùn
Ìṣẹ́ iwà ńkó?
Òkan náà nù-un
Eni iwà nù la mò pọ́ ń ṣisẹ́ iwà
Ìṣẹ́ àròjinlẹ́ ńkó?
Òkan náà nù-un (pg. 57).

Poverty are varied
The one that faces individuals are different
Poverty about money is one
You may be hungry and lack clothings
What of Poverty of character?
That is one of them
Those who lack good character suffers Poverty of character
What of Poverty of deep thinking?
That is one of them

Abíódún uses lexical repetition of the noun 'Ìṣẹ́' its verbal form 'ṣẹ́' and verb nominal form 'ṣisẹ́' to emphasise the point that blacks are improverished. Partial syntactic repetition of the rhetorical question 'Ìṣẹ́..... ń kó' in the 3rd, 5th and 8th lines of the excerpt allows for the recounting of the three types of poverty mentioned to which attention is drawn in the first two lines. The three types of poverty listed include financial, character and philosophical poverty. The poet elevate poverty in African

people worldwide into extreme height by stating that it is the lack of ‘deep thinking’ or philosophical thoughts that makes them unable to be gainfully productive.

Abíòdún’s (1998) poetic language in his political poems also includes language of sensitization which features prominently in Ajanaku (1998) and Adebòwale (1998). Abiòdun uses poetic sensitization to round off most of his poems. There, he always states what he expects from the people or readers or public.

In his poem ‘Dèdè ọmọ Dèpè’ he notices that because the military uses the gun does not mean the people should become weaklings that will be abused anyhow.

Dèdè lalágbára ò ẹ́éba wíjọ
Alágbára ò ẹ́ é bá sasọ
Alágbára ò ẹ́ é bá jagun
Béèyàn torí èyí tí ò gbin pínín
Béèyàn torí èyí tí ò fọ ọ fọ
Béèyàn torí èyí tí ò wí nnkan
Àfàimọ kiyà ó mó jẹdà olúwarè pa (pg. 1)

Depe said the powerful can’t be challenged
You can’t confront the powerful
If one keeps quiet because of this
If one didn’t do anything because of this
If one didn’t talk because of this
I doubt if one will not suffer to death

The poet use this sensitization in this poem to ginger his readers to wake up and fight for their right which is been trampled upon by the powerful rulers in the country so that they will not loose out completely or betotally annihilated. In the first line of this excerpt, the poet intentionally labelled the people as morons to make them see their deprived position and probably ginger them into action. In the next two lines, the poet presents their flimsy excuses for their inactivity before going on in the last four lines to tell them point blank that they might suffer terribly or even be annihilated if they do not swing into action.

In the same vein, the poet in ‘Ètò Ìlú’ berates the military leaders for their high handedness and admonishes them to change their ways and run good government

Agídí lásán kò tún nnkan ẹ
Jàgídí jàgan wèrè ò lè lèrè,
Ìwà bí í Fàráò kò lè ẹ́anna fúnfẹ́
Ìşe bí Ìdí Amin kò lè ẹ́anna fúnrẹ̀pọ̀
Ká foríkorí ló le mọ̀nà àbáyọ wá
Ká fikùnlukùn ló le mú wa tẹ̀síwájú
Ká fiwà bí Ọlọrun, bí Ànábì
Yanjú rògbòdìyàn tó wà nílẹ̀ (pg. 4)

Headiness can't correct things
 Wild behaviour doesn't pay
 Character like Pharaohs can't encourage love
 Behaviours like Idi Amin can't encourage unity
 Working together is the way out
 Discussing together is what can bring progress
 Let's use God-like character, prophet-like character
 To settle the problem facing us.

In the first four lines of this excerpt, the poet condemns any type of high handedness and autocracy. In the remaining four lines, he advocates for mutual cooperation, consultation and Godly characters as the panacea for peace and progress. Historically, the problem on ground is the annulment of June 12th 1993 general elections which drags on from that time till 1998 when the poet publishes his collection of poems. Eventually, it seems the poet's advice was taken as the military followed these path of consultation and peace to hand over power to the civilians after a national election in 1999 a year after the poem was published.

In 'Akoni omọ Oòduà', the poet sensitises his audience by calling on leaders of Yorubaland to be alive to their responsibilities and rise up to defend their father land as those before them did.

Ó wá dá mi lójú pé
 Ìsẹ́ le pọ̀, iyà sì le pọ̀
 Omọ Oòduà ò ní dèrò èyìn
 La fi ní wí pé
 Èyàn tó sísẹ́ ire kúusẹ́
 Èdá tó fọ̀hùn rere kú ohùn
 Gbogbo akoni tó fẹ́mí jì
 Gbogbo yín lẹ̀ ẹ̀sun
 Gbogbo ohun kóówá ẹ̀,
 Gbogbo rẹ̀ ò ní parun nínú ìtàn (pg. 8).

It is clear to me that
 There may be more poverty, things may be difficult
 Oòduà children will not be relegated
 That's why we are saying
 Those who worked hard did well
 Those who spoke well have done well
 All the heroes that gave up the ghost
 All of you have done well
 Whatever everybody does
 All will not be forgotten in the history

Here, Abíóduń (1998) gave accolades to Oòduà citizens that gave up their lives during the June 12th 1993 election annulment crisis. In the last two lines of the excerpt, the

poet reassures the people that posterity will will never forget all acts of bravery and sacrifice done on account of liberating the nation.

Furthermore in the poem ‘Àlò o’, the poet uses folkloric style to preach good leadership to the rulers. He recounts the story of the proud elephant who wants to be king by all means. The poet in the first six lines of the excerpt below states that animalistic behaviours and tendencies cannot allow one to become a good leader. In the remaining four lines, he portends that the autocratic leader will eventually end catastrophically like the proud elephant in the folktale.

Bẹ̀ẹ̀ ẹ̀ranko ò le jọba
Lóri ọ̀mọ̀niyàn láyé n bí
Ẹ̀hànnà ò le jọba
Lóri ọ̀mọ̀lúàbí ẹ̀niyàn
Apààyàn ha le jọba
Kílúú rójú kó ráàyè?
Àmọ̀ sá, Ẹ̀dùmàrè á s̄is̄é àrà
Àwọn elédè méjì á sin apàniyàn dé kòtò
Ká fì sètùtù f̄es̄è
Èsè àwọn tó sọ Nàìjà dọ̀jìyà (pg. 9)

But animals can't be crowned king
Over human beings in this world
Hyena can't be crowned king
Over distinguished human beings
Can murderers be king?
And the city will be peaceful?
But, God will perform wonders
The dual language speakers will lead killers to death
So he will be sacrificed for the sins
Sins of those who made Nigerians suffer

The poet's sensitization touches all spheres of political life. In the poem ‘Èrú Ọ̀ba’, Abíódún admonishes to the political tugs on the right things to do.

Bùtùlú tí ò s̄iwó aburú
Inú iyà ni wọn n kú sí
Àbùtátú tí ò ronú pìwàdà
Kì í f̄owó r̄orí sùn
Sùgómù tí n gbè f̄ọ̀ba
Kì í lóókọ ire nínú itàn (pg. 11)

The destroyer that didn't stop bad ways
Will die in penury
The killers that didn't change
Will die violently
The stupid that supports the government blindly
Will not have any good history.

Here, the poet counsels the political tugs who he calls Butulu, Abutatu and Sugomu that their end will be disastrous if they refuse to change from their bad ways. The three nomenclatures he uses for them are derogatory. The poet intentionally selects the nominals to prick the conscience of the poetic addressee in order to make them see their folly and change their ways.

In 'Ìlú le', Abíódún (1998) after analysing the problems of the poor in the country and the various challenges they have to face advises those in authority to wake up to their responsibilities. He tasks them to be truthful and make sure they govern well to ensure the country succeeds.

È jẹ́ á panu pọ̀ bẹ̀ àwọn aláṣe
 Kí wọn báni ẹ̀gun ìgára ọ̀lọ̀sà
 Kí wọn wọ̀wẹ̀ mí ì bẹ̀ háyà 'killer'
 Kí wọn yé fí 'acid' ọ̀un ìbọ̀n léni kiri
 Bóyá a ọ̀ mọ̀
 Pé ilú tókàn èyàn ọ̀ ti balẹ̀
 Pé ilú tó dádé fẹ̀rù ọ̀un ìpayà
 Pé ilú ti pákáleke ọ̀un híláhílo ti jọba
 Ìlú téyàn ọ̀ti lẹ̀ sòótó inú ẹ̀
 Bóyá a ọ̀ mọ̀
 Pé ilú bẹ̀ ọ̀ le mókè
 Ìlú bẹ̀ ọ̀ máa rákò ni
 Níbi ilú olóòótó ti n gòkè Àgba (pg. 13)

Lets come together and beg the executives
 To settle the issue of armed robbery
 To look for other jobs for hired killers
 To desist from chasing people around with acid and guns
 May be we do not know
 That the city where there is no peace of mind
 That the city where there is fear and restlessness
 That the city where misunderstanding and crisis reign
 The city where the people can't say the truth
 May be we do not know
 That such a city can't succeed
 Such a city will be crawling
 Where the pious cities are succeeding.

The first three lines of the poem above highlight the major problems that the leaders must resolve to ensure there is peace and progress in the country. The poet as a part and parcel of the society sensitizes both the people and the leaders to tackle the issue of basic peaceful social co-existence to ensure the country rank among the best worldwide.

Abiḍun (1998) also reminds leaders of the transiency of power. In his poem ‘Àṣá Alágbára’ he sermonised further by warning them to use their power wisely since one day power will be out of their hands.

Kí gbogbo alágbára máa rántí
Pe kángun kàngùn kángun
Yóó kángun síbì kan dandan
Kálágbára ó ẹ̀ mètò
Torí kò-tó-nhkan
Ní í ẹ̀kú palágbára (pg. 17).

Let all powerful people remember
That all said and done
It surely shall end up somewhere
The powerfals should be careful
Because little things
Are what can kill the powerfals

In the excerpt below, leaders are addressed generally but in the poem ‘Asoja’ the poet concentrated on military leaders due to the autocratic ways the military uses to rule the country.

Ibi asójà bá bá wa dé
Yóò sojú gbogbo ọ̀mọ̀ adárhunrun
Eni a ní kó báni ẹ̀lẹ̀
Tó wá dàgbà ọ̀fọ̀n-ọ̀n síni lẹ̀dè (pg. 22).

Where the soldiers will lead us to
All human beings will witness it
Someone that is supposed to guard the market place
Who now turns out to be a thief master.

The poet sensitizes the people on the fact that the military is not doing well in government. He says they are supposed to ensure that nothing is missing but they are the ones stealing instead. He surely has no confidence in the ability of the military to lead creditably. He uses the animal imagery of the house-rat, that steals from the home food store with impunity.

Finally in the poem ‘Ọ̀mọ̀ Bẹ̀rẹ̀’, Abiḍun (1998) sensitizes the people on the futility of having many children without the ability to cater for them. He advises them to bear only the children they can train adequately. This by implication is what will ensure that they will enjoy the children in their old age.

Wọ̀n lómọ̀ lèrè ayé
Ẹ̀bí ọ̀mọ̀ èyàn tó ló n jèrè ẹ̀
Bó o lówó àtító méjì
Jẹ́ ó mọ̀ ní méjì ọ̀hún
Bó o lágbara àtító mérin

Rojú o ʒe bó o ti mo
Àpónlé lèbè pé á fètò sòmọ bíbí
Oníyà ni ó jẹ púpọ nínú iyà (42).

They said children are the gains of parents
Its children trained that one gained from
If you have the means to train two
Let it be only two for you
If you have the means to train four
Ensure you don't do more than yourself
The saying practice family planing is just advisory
Its you that will suffer most.

The irony in the last two lines of the excerpt needs further explanation, so that it will not be misinterpreted as an anti family planning statement. The transliteration of the first of the last two lines of the excerpt can be glossed as: You are honoured when you are advised to do family planning. The implication is that there is no need for such a honour because as the final line of the excerpt reveals, the one who refuses to take the advice (Oníyà/sufferer) will bear the brunt of the final outcome eventually.

The use of language and style of politics as reflected by the poets indicates that the poet embraces, rhetorical questions, nominalisation, simile, word play, repetitions. These language and style cut across the political poems of the poets under this study as reflected in the poems in this research.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary

The focus of this research is the poetics of political poems in contemporary Yorùba written poetry. The first chapter of the work is the general introduction to this research which included the background to the research that traces historically the efforts of missionaries and others in the area of Yoruba literature, oral and written literature including Yoruba written poetry. The efforts to reduce Yoruba language into written form was specifically highlighted since it led to the era of written literature and poetry. The significance of the study, its scope and the methodology of the study were examined in this chapter. The second chapter was the review of relevant literature. It also contained the classifications of Yorùba written poetry, the meaning of poetry and poetics. The theoretical model for the research was also discussed. The Karl Marx's theory of social and political emancipation, the theory of Structuralism and Mirror image approach was utilised to bring out the analysis of the data proposed. Chapters three and four were devoted to bringing out political themes in the poems and the analysis of its poetic structure. This led us to the use of a political thematic paradigm for the analysis of the poems. The fifth chapter summarises this research work.

5.2 Conclusion

The major focus of this study is to bring into focus the Political poems in the poems of some contemporary Yorùba written poets and analyse them based on their socio-political background and the inherent poetic devices. This is achieved through the combined use of Karl Marx's theory of social emancipation, Structuralism and the Mimetic or Mirror Image Approach to literary analysis. Marx's approach is based on a classless society where it craves for an equal opportunity for the people to grow in the society. It encourages the rule of the proletariats. This view agrees with the calls by the different poems of the poets calling for the people to gear up to the political situation in their society. The theory of Structuralism stated the interrelationship between words in the poem. The structure of the political poems in this research is an

eye opener to the political happenings in their society as related in the internal structure of the poems. The Mimetic or Mirror image theory also used here basically agrees with the political image painted by the poets in their political poems. Politically situations and events were vividly painted in their poems since the poets were part of the society. The analysis of the political poems in the research was based on these three theories which brought out effectively the expected response. The study of the poetic effects on the political poems opened another channel of discussion on the poetics of political poetry which was fully analysed in this study.

5.3 Recommendations

We can not totally affirm that the research of this nature will have no limitation. Its limitation may be basically on the scope. The poets of focus though a representation of the contemporary Yorùba written poets may not be wider enough, but the fact that they published their poems around the same time and almost on the same thematic paradigm made it a good judgement. However further studies of other contemporary Yorùba written poets who have concentrated on political poetry will be an addition to these research.

However, this limitation does not in any way take away the contribution to research which this study has made. Researchers can effectively make use of the proposed political thematic paradigm and other theories in this study for the analysis of other poems. Furthermore, this study could be useful for further studies in the areas of prose and other literary genres for effective analysis on Structuralism, Marxism and Mimetic or Mirror image theories.

5.4 Contributions to knowledge

1. Socio-textlinguistic theories have been combined in this research coupled with the Mirror Image approach for inclusive analysis which differs from the frequently used literary theories.
2. The development of a political thematic paradigm for the analysis of the political poems of the poets
3. The alignment of the various classifications or groupings of Yorùba written poets and poetry from the period when Yorùba Written poetry commenced up till this contemporary period.

4. This study also carved out the poetic devices involved mostly in Political Poems as identified in the research work.

REFERENCES

- Abíódún, J. 1998. *Àlọ́ n lọ́, Ìlorin*: Majab Publishers.
- Adébòwálé, O. 1998. *Ìgbà Lonígbaákà*, Lagos: The Capstone Publications.
- Adékólá, O. 2005. 'Literature and Culture' in G .O. Oguntomisin et al (ed). *African Culture and Civilisation, Ìbàdàn* , General Studies Programme, University of Ìbàdàn.
- Adéjùmò, A. 2005. A Sociological Appraisal of Atari Àjànàkú's *Orin Ewúro*, in *YORÙBÁ: Journal of The Yorùbá Studies Association of Nigeria*.
- Adélékè, D. 1997. *Asọ́ Ìgbà*, Abeokuta: Visual Resources Publishers.
- Adéyẹmọ, T. 2002. A Sociological Study of The Themes in 'Wa Gbo'- Yorùbá Anthology, An M.A Thesis in The Department of Linguistics and African Languages, University of Ìbàdàn.
- Àjànàkú, A. 1998. *Orin Ewúro*, Ibadan: Sam Bookman Publishers.
- Àjàyí, J. 1960. How Yorùbá was Reduced To Writing, in *ODÙ*, No. 8. 1960.
- ___ 1965, *Christian Mission in Nigeria 1841 – 1891: The Making of A New Elite*, London, Longman.
- Àjùwón, A. 2006. Word Play As A Stylistic Device In Duro Adeleke's Anthology - *Asọ́ Ìgbà*, An Unpublished M.A Thesis in The Department of Linguistics and African Languages, University of Ìbàdàn.
- Akínbò, R. 1998. Political Reflection In The Yorùbá Novel, An M.A Thesis in The Department of Linguistics and African Languages, University of Ìbàdàn.
- Alásírí, R. 1996. The Concept of Fate in Yorùbá Poetry, An M.A Thesis in The Department of Linguistics and African Languages, University of Ìbàdàn.
- Àlùkò, L. 1995. A Comparative Study of Plays of Afólábí Olábímtán and Túnjí Ọpádòtun, An M.A Thesis in The Department of Linguistics and African Languages, University of Ìbàdàn.
- Awóniyí, T. 1973. The Role and Status of The Yorùbá Language in The Formal System of Western Nigeria : 1846-1971. An Unpublished Ph.D. Thesis in The Department of Linguistics and African Languages, University of Ìbàdàn.
- Àyándélé, E. 1966. *The Missionary Impact on Modern Nigeria, 1842 – 1914*. London: Longman.

- Ayílárá, O. 2005. A Thematic and Contextual Study of The Oriki of Ìbàdàn and Ògbómòsò. An Unpublished M.A Thesis in The Department of Linguistics and African Languages, University of Ìbàdàn, Ìbàdàn.
- Bámidéle, L. 2000. Literature and Sociology, Ìbàdàn. Stirlin-Horden Publishers (Nig) Limited.
- Babalọlá, A. 1973b. 'Yorùbá Poetic Language: Transition from Oral to Written Forms' in SPECTRUM, volume 3, USA, Georgia State University (p37-54).
- Babalọlá, A and Gerald, A. 1971. 'A Brief Survey of Creative Writing in Yorùbá', in Review of National Literatures. Volume 11, Number 2.
- Barnhart, R. 1987. The World Book Dictionary, London: Doubleday and Company Incorporation.
- Beier, U. 1970. Yorùbá Poetry. Cambridge: Cambridge University Press.
- Booth .A et al 2006. The Norton Introduction to Literature. New York: W.W Norton and Company.
- Braun, V et al 2006. 'Using thematic analysis in psychology'. Qualitative Research in Psychology 3 (2): 83.
- Crystal, D. 1987. The Cambridge Encyclopedia of Language, New York, Crown Publishers Incorporation.
- Eagleton, T. 1976. Marxism and Literary Criticism, London : Methuen and Company Limited.
- Fádípè, N. 1970. The Sociology of The Yorùbás. Ìbàdàn, University Press Limited.
- Fákéyẹ, F. 2003. Sex and Sexuality In The Poetry of Olátúnbòsún Oládàpò. An Unpublished M.A Thesis In The Department of Linguistics and African Languages, University of Ìbàdàn, Ìbàdàn .
- Fálétí, A. 1967. 'Yorùbá Poets, Past and Present: The Poem Recorders' in *HORIZON*, Ìbàdàn, Students Magazine, Department of English, University of Ìbàdàn, Ìbàdàn.
- 2009. 'Yorùbá Poets, Past and Present: The Poem Recorders' Yoruba: *Journal of Yoruba Studies Association of Nigeria*, 6 (3).
- Fátóba, F. 1984. *Petals of Thought*. London: New Beacon Books.
- Fólórúnsó, A. 1998. The Written Yorùbá Poetry (1949-1989) – A Study In The Sociology of Literature. An Unpublished Ph.D. Thesis In The Department of Linguistics and African Languages, University of Ìbàdàn, Ìbàdàn .

- Forgacs, D. 1982. 'Marxist Literacy Theory' in A. Jefferson and D. Robey (ed).
Modern Literary Theory. London: Baloford 2nd edition.
- Graham, D.1968. Introduction To Poetry, London: Oxford University Press.
- Goldman, L.1975. Towards Sociology of The Novel, Great Britain: Tavistock
Publishers Limited.
- Gucksberg, C.1972. Literature and Society, Netherlands: Martinus Nijhoff. The
Hague.
- Hornsby, A. 2000. Oxford Advanced Learner's Dictionary. Oxford: Oxford University
Press.
- Ìdòwú, J. 2006. The Praise Poetry of The Royal Families of Ògbómòṣó, An
Unpublished M.A Thesis in The Department of Linguistics and African
Languages, University of Ìbàdàn.
- Ìdòwú, S. 1978. Modern Poetry on Discs, An Unpublished B.A Long Essay in The
Department of Linguistics and African Languages, University of Ìbàdàn.
- Jack R. 2010. Illustrated Dictionary of Literature. Lotus Press. New Delhi, India.
- Lijàdu, E. and Adébóyè, B. 1974. *Àwọn Àròfò-Orin Sóbò Aróbíodu*, Lagos: Macmillan
Nigeria Publishers Ltd.
- Médùbí, D. 1992. *Apèrè Itunú*. Lagos: Princess Ann Publishers.
- Ògúnbótè, D. 1993. Socio-Political Consciousness In Yorùbá Written Poetry, An
Unpublished M.A Thesis In The Department of Linguistics and African
Languages, University of Ìbàdàn, Ìbàdàn.
- Ògúndèjì P.A. 1988. A Semiotic Study of Dúró Ládípò's mythico-historical plays. An
Unpublished Doctoral Thesis in the Department of Linguistics and African
Languages, University of Ìbàdàn.
- 2000. Ritual As Theater, Theater As Ritual: The Nigerian Example, In *Ìṣèṣe*
Monograph Series, Volume 2, No. 1, Ìbàdàn: Ìbàdàn Cultural Studies Group ,
University of Ìbàdàn.
- Ògúnsínà, B. 1980. Ipa tí àwọn iwé iròhìn àtíjò kó nínú idàgbàsókè lítírésò àpilèkò
Yorùbá. '*Yorùbá Gbòde*' 5, 37-53. Ìbàdàn: Ìwé Àtìgbàdégbà ti Ègbé
Akómọlédè Yorùbá.
- 1992. The Development of the Yorùbá Novel, 1930-1975. Ilorin: Gospel
Faith Mission Press.
- 1983. The Theme of Love In The Poetry of Ọlátúnbòsún Ọládàpò,
Lecture at The 4th Annual Conference of The Linguistic Association of Nigeria,
University of Ìbàdàn.

- Olábòdè, A. 1981. The Semantic Basis of Metaphor and Related Tropes in Yorùbá. An Unpublished Ph.D. Thesis in The Department of Linguistics and African Languages, University of Ìbàdàn.
- Olátúnjì, O. 1984. Features of Yorùbá Oral Poetry. Ìbàdàn: Ìbàdàn University Press.
- . 1982a. Adébáyò Fálétí: A Study of His Poems. Ìbàdàn: Heinemann Educational Books Ltd.
- . 1995. Fèmi Fátóba: A New Voice In Yorùbá Poetry, In Owólabí .D. (ed) in Language In Nigeria.
- Oyádèyí, E. 1982. The Poetry of Ákíbù Alárápé – A critical Study. An M.A Thesis in the Department of Linguistics and African Languages, University of Ìbàdàn.
- Prentice, H. 1989. Prentice Literature Silver. Englewood Cliffs, New Jersey
- Sàlàù, D. 2006. The Stylistic Study of Oríkì Orílè In Ìgbómìnà Dialect. An Unpublished M.A Thesis in The Department of Linguistics and African Languages, University of Ìbàdàn.
- Thompson, E. 2002. A Critical Study of Two Yorùbá Political Films: Ìjà Òmìnira and Okùn Èrú (part 1-3). An Unpublished M.A Thesis in the Department of Linguistics and African Languages, University of Ìbàdàn.
- Thompson, D.1978. The Use of Poetry, Cambridge: Cambridge University Press.

APPENDIXES

Orin Ewúro - Àtárí Àjànàkú

Yorùbá

Translation

1. Ayo

Contentment

Ìyàwó Ọgàá

Master's wife

Nílúú tí kò sọúnjẹ

In a city without food

Tẹẹ peyan mú

Where you claimed there is no food

Níbo lajá tiyín ti n rí

Where did your dog get abundant food

Kó mì kó jẹ?

That it eats and swallows?

Gbogbo ọmọ tiyín

All you children

Ló gbòngbònràn kalẹ

Are well-built

bí i gólóbà

Like millionaires

Níbo lajá tiyín ti n rí

Where did your dog get abundant food

Kó mì kó jẹ?

That it eats and swallows?

Gbogbo ọmọ tiyín

All your children

Ló gbòngbònràn kalẹ

Are well-built

bí i gólóbà.

Like overfed Glover fowls.

Ẹ má purọ̀ t̀àn wá jẹ̀ mọ̀

Don't deceive us anymore

Epo ara m̀ẹ̀kúnnù

The sweat of the masses

Omi ara opó

The sweat of the widows

M̀d̀d̀m̀d̀d̀m̀d̀d̀ m̀òrukàn

The milk of the orphans

Lẹ̀ n fún gbẹ

Is what you are draining

Tẹ̀ẹ̀ n fà mu

Is what you are drinking

T̀ọ̀m̀ọ̀ ìjọ̀ fi hanngogo

That the church members are skinny

T̀ààfààà n rẹ̀pẹ̀ntẹ̀

While the prophets are getting fat

2. Àdààkó Àjọ

Irretrievable Collections

Awakò lójú pópó

Drivers on the road,

Ẹ kú àm̀úm̀ọ̀ra

Sorry for the inconvenience

E kú sùúrù
 Nítorí àjọ àdàákó
 Tẹ ẹ ní dá fálásọ ọfọ níronà;
 Àjọ tipátipá
 Àjọ àfẹlẹgbà
 Bí ò tilẹ tóndá lórùn.
 Bó sàtihín sílòrin
 Ìgbà igba lẹ ẹ dájọ
 Fálásọ dúdú níronà
 Ìdákúnrekúndákúnrekú
 Làjọ aláso ọfọ ní pópó.
 Àtàwọn, àtigára
 Tó ní fòru dúdú dánà, ẹgbèra.

For taking things easy
 Because of the fruitless contributions
 That you pay to policemen on the road
 Forced contributions
 Quietly collected contributions
 That you are not willing to give
 From here to Ilorin
 You make contributions 200 times
 For the men in black dress
 Everytime nd everytime
 Is the contribution for the men in black
 on the road.
 The Policemen, the robbers
 That robs in dark of the night are
 thesame.

3. Ọpá Ìbọn

Òrére ayé ò lọ tíítítíí
 Ọrọ̀nigbàgbèè
 Èè lásegbèè
 Ewé jẹ lóníí, jẹ lóla
 Bó sì dọtunla
 A torí òrùgbé sùn fọnfọn-ọnfọn
 Ikùn tó rẹ̀pẹ̀ntẹ̀ lóníí
 Bátégùn ìgbàá fẹ́rẹ́
 A sì pẹ̀lẹ̀bẹ́
 Ìdí tó sá kó sílé lánàá
 Bìjì jà tán
 A sì tún lẹ̀kẹ̀ntẹ̀
 Bii búrédi bó sàmù
 Gbogbo alágbára tí ò lérò
 Àtiwọ̀ tó o lólá, níká
 Ọpá àgbélékàá mà niì....

Gun Stick

Life is not forever
 Whatever one does can't be forgotten
 Yes, its unforgettable
 That you make today and tomorrow
 Is not a guarrantee
 That you make it the third day
 Your big stomarch today
 When breeze of time blows
 May become smaller
 The small buttocks of yesterday
 When things turn round
 Will shoot out
 Like soaked bread.
 All senseless powerful people
 And you, the wealthy wicked
 Its like a dane gun pipe carried on the

Òbíírípobíírí
 Ọkan mà sà̀n jùkanàn
 Bó bá pobíírí tán
 Ìtàn ohun tó o se
 Nígbà mùkùmùkẹ̀kẹ̀
 Ni yòò kù ọ̀ kù
 Ìtàn lásán,
 Ìtàn, ni yòò ọ̀atọ̀ka
 Iye èésú ẹ̀
 Ewé kan ò le gbè yín
 Ọ̀òsà kankan ò sì le tì yín lẹ̀yìn
 Nítorí ẹ̀rù kò bodò yín
 Títí ó fi wọ̀ gbogbo mẹ̀kúnnù lọ
 Ibi ó wù yín ẹ̀ sá dé,
 Bó wù yín e rẹ̀gbàsẹ̀ erémi
 È baà sì wàjà odò
 Kí gbogbo asun-ràrà ilẹ̀ yíí
 Ó máa fepo ra yín lára.
 Ibi kẹ̀ù náà ni yòò balẹ̀ sí
 Ibi kẹ̀ù.
 Ikùn tó rẹ̀pẹ̀ntẹ̀ lóníí
 Bátẹ̀gùn ìgbàá fẹ̀rẹ̀
 A sì pẹ̀lẹ̀nbe
 Ìdí tó sá kó sílé lánàá
 Bìjì jà tán
 A sì tún lẹ̀kẹ̀ntẹ̀
 Bì i búrẹ̀dì bọ̀ sàmù

 Ìdí tó kó sílé lánàá
 Ìdí tó sá kó sílé lánàá
 Bìjì jà tán
 Á sì tún lẹ̀kẹ̀ntẹ̀
 Bì i búrẹ̀dì bọ̀ sómi

shoulder
 It is turning round and round
 One is better than the other
 After turning round and round
 The story of your activities
 During the days of enjoyment
 will judge you
 Only stories
 Stories of your deeds will point the way
 Of your judgement.
 No charm can save you
 No god can give you support
 Because you did not bother
 To drag the masses into penury
 You can run to wherever you like
 If you like go to a far country
 Or go deep into the sea bed
 Let all the praise singers of this land
 Massage your body with praises
 It will end up in a bang
 A big bang.
 The big belly of today
 If tides changes quietly
 Can shrink
 The sagged buttocks of yesterday
 May after the storms of life
 Become protruding
 Like bread that drops inside the water pot
 The sagged bottom of yesterday
 May after the storm of life
 Become protruding
 Like the bread inside the water pot

4. Ebi

Orí nínlá bí i ti lákatabú
Ojú jínú bí i òfífo agolo mílíki
Èèké súnki
bí i róbà àdáná-sun
Tín-ín-rín lórùn
bí i tògòngò baba eye
Kẹgẹ láyà bí i tinàkí
Téfónhà sì yọ şaraşara
bí i şaşara owo
Ikùn n jà ròdò
bí i tiyààbeji
Ìdí sá wólé
ó pelebe
bí i búrédi tájagbé ré mólé
Owó òun esè
Kò sé ní talágemọ
Ìrìn esè n kọ
Ìyẹn a sì jọ tògà
Igilámúga lóré fi n tan goro
bí àgbẹ̀bọ̀ láátàn.

5. Oselu

Ròpòtò
Ìdí lọ lóto
Gèlètè àyà lọ lóto
Èrèké bọbọbọ bí òwú fúù-bé-pèè
Ara n konraa tó tó tó bí ẹkún eléji
Gèlè hahaaha lówó tásì bí ewé àgbọn
Adán ni gbogbo asọ ara
Àtàwòtélè, àtàwòlékè

Hunger

Big head like the Elephants
Sunken eyes Like empty cans of milk
Sunken chicks
Like burnt plastics
Long neck
Like the ostrich bird
Swollen chest Like gorillas
With revealing lon ribs
Long like broom sticks
Protruding belly
Like pregnant woman
Sagged bottom
Flattened
Like a loaf of bread crushed by a truck
Hands and legs
Like that of chameleon
Walking around
Like chameleon
Using sticks to check inside the thrash
Like presenter of food to the deity

The Politicians

Obsessed
with huge buttocks
Heavy with large boobs
Puffy cheeks like balloons
Oil drops from the body
like water drops from the leaf
Starched headgear like coconut leaf
All the clothings are silky

Góòlù ni yetí etí
 Sílibà ni gbèdè ọ̀rùn
 Ìyàwó ọ̀gáá!!!
 Nílúú tí kò sọ̀unjẹ!!
 Tẹ ẹ pẹ̀yàn mú!
 Níbo lajájá tiyín ti ní rí
 Kó mì, kó jẹẹ?
 Gbogbo ọ̀mọ tiyín
 Ló gbòngbònràn kalẹ̀ bíi gólóbà
 Tí wọ̀n n relẹ̀ ẹ̀kọ̀
 Tẹ ẹ ti n san gọ̀bọi owó
 Ẹ̀ sì ní kò sọ̀unjẹ
 Kò sówó, kò dẹ̀rùn
 Bí yoo bá tún dẹ̀ yín lórùn n kọ?
 Àyàfi kẹ ẹ wú kẹ̀ bé
 Ẹ̀ má purọ̀ tòn wá jẹ̀ mọ!
 Epo ara mẹ̀kúnnù
 Omi ara opó
 Mùdùn múdùn mọ̀rukàn
 Lẹ̀ n fún gbẹ
 Tẹ̀ẹ̀ n fà mu
 Tọ̀mọ̀ ijọ hanńgógó
 Táàfáà rẹ̀pẹ̀ntẹ̀

6. Ègúnjẹ ọ̀ ba nńkan jẹ.

Ègúnjẹ dolóyè lówùjọ o
 Ègúnjẹ dolóyè lówùjọ o
 Gbogbo isawońsọ̀gbẹ̀rì nílẹ̀ yíi o
 Èyin lẹ̀ sÈgúnjẹ dolóyè lówùjọ.
 Gbogbo wọ̀n
 Àtawo, àtògbẹ̀rì

Both the underwear and the top-wear
 Ear rings are of gold
 The necklace is silver
 Ruler's wife
 In a country without food
 Where you said there is famine
 How do your dogs
 Come about the luxirous meals
 All your children
 Are well fed like the Agric fowls
 They attend schools
 Where you pay exorbitant school fees
 And you claim there is no food
 No money, things are hard
 What of if things will be easy for you
 You will swell up and burst
 Do not deceive us any longer
 Its the masses sweat
 The widow's fluid
 The orphan's sinew
 Is what you are squeezing
 And sucking
 That makes the congregation look haggard
 Extremely lean
 While the priests are obsessed.

Bribery does not spoil things.

Bribery and corruption is a chieftain in the
 society
 Bribery and corruption is a chieftain in the
 society
 The leaders and the masses in this society
 You made bribery and corruption chieftain in

Àtìsín, àtikòrò	the society.
Wón dàmò pò	All of them
Wón r'Àgúnmu lóyè	The sensible and the senseless
Wón f'Ègúnjẹ rólé	The young and the old
Kòkòrò tí n bẹ lójú yín	Have combined together
Kò jẹ kí ẹ rína mọ	You made the corrupted ones
Iró gbogbo yín n puró fúnró	Head of chiefs in the society
Ìbàjé wá dagbádá ifiṣèsò	The insect in your eyes
Nígbà ẹ lẹgúnjẹ ò ba nṁkan jé	Did not allow you to see
Ṣégúnjẹ sì le ṣewòsàn bí Àgúnmu	You are all lying to yourselves
Lẹ fi mérúú sògá isègùn	Corruption became the cloth for you
Sájákálè àimètó	When you said bribery did not affect anything
Kò ní yọ tilé toko lójú jẹ tán	Can bribery and corruption solve problems like medicines?
Bí àkàlà yojú òkú	That is why you choose corruption as medicine
Nígbà tódẹ orí n da gbogbo yín láàmú	Hope lack of organisation
Té ẹ pòdà	Will not remove all your eyes
<u>Ké e ponú pò gbéfun mu bí oori Òyó</u>	<u>Like vulture remove dead body's eyes</u>
Ẹ ṣe wá le sọ pé àidára dára	<u>When all of you are not mad</u>
Ké ẹ sì sagbàdáméwáá	<u>And you are not clueless</u>
Dolóri olóyè lówùjọ	<u>When you are not stupid as those drinking</u>
Ké ẹ máa pón wón kùkù kẹkẹ	<u>Oyo pap</u>
Bí adìe peyin orí àba	How can you say bad things are good
Bí àkàlà yojú òkú	You made the corrupted ones
Ké ẹ panu pò gbéfun mu bí oori Òyó	Head of chiefs in the society
Ké ẹ máa pón wón kùkù kẹkẹ	You gave them special attention
Bí adìe péyìn orí àba	<u>Like mother hen pays to eggs on which it incubates.</u>
	Like the vulture remove dead body's eyes.
	That you are stupid as those drinking Oyo pap

7. Afitan Jẹtan Ọyà

Isin ana, godogbo lonii
Awiigbo lo fitan se
Owootun-un lo fi pamo si
Gbogbo re lo fi jẹtan Oya.
Àgbàni asorò bí èwe.
Niran àgbàná tí ò sì mò
Fáwígbó adàgbàsikà ìjẹta
Fitàn adàgbàsèké ijósí sàkàwé
Itan ọyà tó o ya dínu
Ni yóó ma ya ọ lètè
Bó o ló ò ní gbòò
È bá jẹ ká bẹtàn wò
Ká le mògbésè atáyése
Tó yẹ ká gbé
Káyé le ye wá
Kígba ó le túbà
Ká lè fitàn gidì sílẹ̀ fómọ
Nítorí a à ní ju sókè èpẹ̀

You give them heroic reception
Like the chicken gives to its eggs for
hatching

The Enjoyment People

The kid of yesterday now a big man today
Refuses to learn from history
He misuses past history
Using them for his enjoyment.
The elders that behaves like kids
Wasting resources without knowing
Not noting squanderers of yesteryears for
lessons
Not learning from the story of old liars of
yesterday
The lap of grasscutter that covers your mouth
Will tear your lips
If you say you will not listen
Let's go back to history
So that we will know the right step
That we will take
For our society to be better
For things to go on smoothly
So that we can leave good history for our
forebears
Because we will not remain forever on earth.

8. 'Kóyé ó yẹ wá'

Kóyé ọdúnńí ó sáà yẹ wa kalé
Kó dáfá ire yanturu
Nitori m̀ẹ̀kúnńù ilẹ̀ yíí
Kójú ó le tikà
Tí ń dásu légbodò pátá
Tí ń kó gbogbo yangan dà sókun
Tí ń mépoyín pa títi láró.
Èdùmàrè làwa ń rawó sí
Kórílẹ̀ yíí le rò wá lórùn.

Orin

Ọba òkè nìkan la gbójú lé
Ọba òkè nìkan la gbójú lé
Alágbádá kan nílẹ̀ yíí
Kò le se ti m̀ẹ̀kúnńù
Ọba oke nìkan la gboju le
Ọba oke nìkan la gboju le
Ọba oke nìkan la gboju le
O nikaki kan, nile yíí
Kò le se ti m̀ẹ̀kúnńù
Ọba òkè nìkan la gbójú lé
Ìyókù kù sówó ẹ̀ni.
M̀ẹ̀kúnńù tí ò rí kó mì, rí kó jẹ
Tó sì lésè, lápá, tó sán-angun
Igbá báárà kífí kàn
Igbe, igara kii si i sona
Edumare ti jile na
O rojo, ran-anrun, tansupa
O mooru, motutu, moye.
Ka kole, ka kebi
Ka si koya lo ku.
Lóòótó ni, bẹ̀ẹ̀ náà ni

May this harmattan bring joy

May this year's harmattan bring joy to us
And bountiful harvest
Because of the masses of this country
To put to shame the merciless
That cut short the growing yam
That throws all the maize in the sea
That paints the road with palm oil
We pray to the Lord
So that peace will be ours in this country.

Song

God only is our defender
God only is our defender
No civilian ruler in this country
Can defend the masses
God only is our defender
God only is our defender
God only is our defender
No uniform ruler in this country
Can defend the masses
God only is our defender.
It is left to us now.
Masses who do not steal or take bribes
Who has legs, hands, and is agile
Begging is not the answer
Robbery gang is not the solution
God has blessed our soil
He gave us rain, sun and the moon
He gave heat, cold and harmattan
Let's make ridges, let's reject hunger
Now we can reject poverty.
It is true, it is correct

Èdùmàrè lo ɛ é fẹ̀yìn tí

Èdùmàrè lo ɛ é fẹ̀yìn tí

Àmọ́ ó yẹ ká sàsọyán ọ̀rò

Ká má dà bí Elẹ̀mpe ijọ́sì

Ká má tan ara wa je

O tó ká rawọ́ rasẹ́ sádédàá lótiító

Bédùwà sì ti se ti Ẹ́ yán kànkàin yíí n kó

Ìyókù kù sọwọ́ ẹ̀ni

Mẹ̀kúnnù tí ò rí kó mì, rí kó jẹ

Tó sì lẹ̀sẹ̀, lápá, tó sán-angun

Igbá báárà kì í kàn

Ìgbé, ìgára kì í sì í sọ̀nà

Èdùmàrè ti jílẹ̀ ná

Ó rọ̀jò, ràn-ànrùn, tànṣùpá

O móoru, mótùútù, mọ́yé

Ká kọ̀lẹ̀, ká kebi

Ká sì kọ̀yà ló kù (pg. 23)

9. 'Ẹ́ fahán pere mẹ̀kúnnù'

Ẹ́ fẹ̀nu pere

Ẹ́ má fẹ̀nu pebi

Oró ahọ̀n jóni juná

Ọ̀rò tútù pèsẹ̀ bí omi àmù

Ó le rọ́ ọ̀kàn tó le bí ọ̀gídán

Ó le sòkúta rọ̀ sòmù bí Ọ̀gèdè

Ire lẹ̀mi ó fẹ̀nu pẹ̀ ní tẹ̀mi

kílẹ̀ ayé wa kó rọ̀jú

Kọ̀dèdè wa ó sì sunwọ̀n

Kó yará ilé

Kó sì yará oko.

Àmọ́ bó se tàwọ̀n ọ̀jẹ̀lu

Àwọ̀n afigègè ré báásí ẹ̀ran lára mẹ̀kúnnù

God is the most dependable

But we should state clearly

So that we would not be like the old Elempe

So that we would not deceive ourselves

It is correct to pray to God

Now that God has done its part clearly now

The rest is in our hands

The masses that cannot get bribe or cheat

That has legs, hands and is strong

Begging should not be their job

Tricks and robbery is not the way

God has given us land with milk and honey

He gave rain, sun and moon

He gave heat, cold and harmattan

Let's clear ground, make ridges

Let's chase poverty away.

Let The Masses be Optimistic

Let's be optimistic

Don't be pessimistic

Words of our tongue are more painful than
fire

Good words are like cold water from the
claypot But for the greedy politicians

Those who use bribes to cheat the masses

Let their house be disorganised

Let their inner house be troubled

For those who use their post to cheat

Who make falsehood their ways

Who cheat the senior for the junior

It is true for women to gain after market

Kílẹ̀ wọ̀n ó gbóná girigiri
 Kẹ̀èdẹ̀ wọ̀n ó pò pò gúduḡúdu.
 Bó ẹ̀se tàwọ̀n, ágbórígbé-dìgára ilẹ̀ yíí
 Tí wọ̀n n fẹ̀ké sètọ̀
 Tí wọ̀n n fÀlàbá wòDòwú
 Èrè lobínrin n jẹ̀ lábò ọ̀jà
 Èrè tó tó ilópo mẹ̀wàá
 Báásí ẹ̀ran Àlàbá tẹ̀ ẹ̀ rẹ̀ kẹ̀Dòwú
Lonílẹ̀ oríta ó su sèèdẹ̀ tẹ̀yin
 Ire kúkú ni mò n fẹ̀nu tẹ̀mi pẹ̀
 Bíre mẹ̀kúnnù bá já síbi fún ọ̀
 Ni kó o lọ tọ̀rọ̀ ara rẹ̀ rò
 Kó o lọ tẹ̀tẹ̀ rẹ̀ pa
 Nítorí tí mẹ̀kúnnù l'Arínúróde ó ẹ̀se.

The gain of ten times
 Of the meat you remove from the senior for
 the junior
Will satan push into your house
 I am only praying with my mouth
 If praying for the masses is curse to you
 Then go and watch your ways
 Then go and change your character
 Because God will be on the side of the
 masses.

Ìgbà Lonígbaákà - Olúyémisí Adébòwálé

1. A Jura Wa Lọ

Èkùn ì í ẹ̀gbé ajá
 Ọ̀jò ì í ẹ̀gbé ọ̀dà
 Ọ̀ṣẹ̀lú ì í ẹ̀gbé ológun
 Bójò pòkè tíí
 Kò le ẹ̀gbé òkítì
 Bólógun sapá sapá tíí
 Kò le bósẹ̀lú dọ̀gba
 Aré ị̀ṣẹ̀lú dé
 Inú agbẹ̀bọ̀n bàjẹ̀
 Ị̀ṣẹ̀ ị̀ṣẹ̀lú bèrẹ̀
 Àyà ẹ̀ṣọ̀ là gààrà
 Ọ̀pẹ̀kẹ̀tẹ̀ ị̀ṣẹ̀lú n dàgbà
 Inú adamọ̀yìnbon n bàjẹ̀
 Ọ̀ṣẹ̀lú n yan fanda nílẹ̀
 Inú n bẹ̀lẹ̀ṣin ológun
 Ológun tíí fagbára ẹ̀lú

Man Pass Man

The Lion is stronger than the Dog
 Raining season is better than dry season
 Politicians are better than the Military
 No matter how long it rain on the Hill
 It can not be compared with a mound
 The Commander tried severally
 He cannot match the politicians
 Politics is here
 The military are unhappy
 Politics has commenced
 The military are jittery
 Political rule is blossoming
 The military are unhappy
 The politicians are in control
 But the retreating military are unhappy
 Military that is ruling with force

Rántí péşèlú è é şişé re
 Ológun tí fagbára lògbà
 Rántí pòşèlú è é şegbé re.
 Inú igbó lẹpe í hù sí
 Bárékè nilé agbébon
 Àyonusọ lológun fi í dá síşèlú
 Àtojúbò lológun fi í şèjòba
 Tóşèlú ó gęsin
 Tólógun ó wọ sin-in
 Sùn-ùn ni ó máa dùn wón
 À-dùn-fika-hánu
 Sùn-ùn ni ó máa dùn wón
 À-dùn-fowọ-òsì-nujú-nù
 Sùn-ùn ni ó máa dùn wón o.

Remember that ruling is not your profession
 Military that is controlling by force
 Remember that politicians are not your mate
 Palm tree grows in the forest
 Barracks is the abode of the military
 The military only interfered in politics
 The military only poke nose into politics
 I say one day will be
 That the politicians will ride horses
 That the military will remain calm
 It will pain them
 To their marrow
 It will pain them
 Like never before
 It will pain them.

2. 'Íyanşélòdì'

Kówá á jí, á gbówó létan
 Lákásègbè á ji, wón ò níbíí rẹ
 Bí o bi wón,
 Wón á láwón n yansé lódi ni
 Akòwé-kọ-wúra n pebi nilé
 Wón láwón ò le máa mi bíró
 Akékòó ò ríbi lọ.
 Olùkọ pàá ò rebì kan
 Wón láwón ò lè máa je sòkì
 Àwón tí n ọn betiró náà daşéşèlẹ,
 Wón lóhun ẹ rí ẹ se
 Ọkọ dá ní pópó.
 Ìwónba epo tó wà di gòólù.
 Àtidélúú-òdikejì dogun,
 Àtirépo-dà-sòkò dọràn.

Strike Action

People wake up, sat down doing nothing.
 Others also wake up, they could not go
 anywhere.
 If you ask them,
 They will reply that they are on strike.
 The office workers are at home with hunger,
 They said they can't eat biro.
 Students could not go out.
 Teachers too can't go out.
 They said they can't eat chalk.
 The Petrol workers also join the strike,
 Requesting government to do what they like.
 No vehicle on the road
 The remaining limited fuel is costly.
 To go to the next town becomes a problem
 Getting fuel for vehicles is a problem.

Oníkálukú n dógbon à n rinṣẹ.
 Laráyé bá padá sẹsẹ àárò.
 Nígba hàipàtẹ ọkọ kúrò
 Nisòro àtirówóná tún wọlú
 Àwọn a-powó-má-lee- ná-an ló fa sábàbí.
 Wọn fàáké kọrí,
 Wọn láwọn ò ṣiṣẹ mọ.
 Wọn fàáké kọrí,
 Wọn láwọn ò le rinṣẹ.
 Ni gbogbo bánkì bá wà ní títìpa.
 Èní lówó nípamó,
 Èni ò ní kọbò lápó,
 Gbogbo wọn ní n lérí léka,
 Wọn láwọn ò ní fowó pamó mọ!
 Èni a jẹ ní gbèsè n sinwó.
 Onígbèsè ò rówó san,
 Ó loun ò rówó gbà ní bánkì.
 Òṣiṣẹ ijọba nàà dán mewaá wò.
 Ikú di kọbò nígboro
 Ọpẹlọpẹ ilé-ìwòsàn àdání tó sèrànwó
 Bó o bá le sanwó gegele, wà á gbàtójú;
 Bó ò ní kọbò lápò, wà á jẹrora jẹrora.
 Gbogbo oníṣẹ ọba dágúnla ṣiṣẹ.
 È rójú ayé àbẹ ò rí?
 Gbogbo oníṣẹ osù fàáké kọrí páwọn ò ṣiṣẹ
 Oníwèè-ròyìn n ṣiṣẹ bí aláìsẹ.
 Àgbẹ nikan ló wá n sàyè kébi ó má pàlú
 Àgbẹ ò ríṣẹ yàn lódi kọ un?
 Bágbẹ ti n ṣiṣẹ laráyé n kébòsí,
 Wọn ní kíjọba ọlájá fúnbò
 Kéni a fibò yàn gorí àlééfà.
 Kíjọba ológun kógbá sílé
 Àìjẹ bèè, ilú ò rọ.

People continue to trek around.
 Things are back to the basics.
 When the problem of transport subsidies
 The problem of lack of money surfaces
 The workers are the cause of this.
 They refused blatantly,
 They said they are not working again.
 They refused blatantly,
 They said they can't trek.
 All banks remain under lock and keys.
 Those who have savings,
 Those who do not
 Are all funbling
 That they will never save again
 As farmers were working people were
 shouting,
 Shouting for the government to respect the
 results of election
 So that the elected leader can take over
 government.
 So the Military government can hand over
 Without that there will be chaos in the town.
 The government started deceiving the people.
 The government started appointing people
 into positions
 Government appointed important people
 into juicy positions.
 The important people started making efforts
 So that the Military can remain in power
 So that the elected can be punished
 They are the ones who destroy the home
 They are the ones who destroy the path
 One of my friends who discovered

Nijoba wá dógbón à-ń-tanni-je.
 Nijoba wá dógbón à-ń-yanni-sípò.
 Ijoba fawon eni bí eni sípò ilábè.
 Awon enìyàn bí enìyàn wá ń sakitiyan
 Wón sakitiyan kólógun ó le pé
 Wón sakitiyan keni a yàn lóyè ó jiyà
 Irú won ló balé jé.
 Irú won ló dònà rú.
 E wòrè mi kan òkè òhún tó rásise ijoba
 Tó kébòsí fáyé gbó
 Ijoba ti yò ó bí eni yò jìgá.
 E wòlùkù mi òkè ihín tó rálèébù ológun,
 Tó fon rere rè.
 Ijoba ti yanjú rè.
 Gbogbo eni ń jà kótító le fidímúlè,
 Nijoba ti ti mólé.
 Bèè làwón àgbà òjè kan ń se sàdánkátà
 ológun.
 Bá le gbógún ibí won tà,
 Níbo nìrètí omọ adárhunrun wà?
 Awon àgbà kan, àgbà kàn,
 Tí won dúró lórí òótó,
 Irú won kò won ò gbègúnje.

Government's fault
 And raise his voice
 Government has dismissed him.
 Another one that discovered Military's fault
 And raise his voice
 Government has killed him.
 All those who are fighting for truth to prevail
 Government has imprisoned them.
 And some leaders are praising the Military
 Can sell their birthright
 Where is the hope for human being?
 Some other leaders
 That stood for the truth,
 They refused to be bribed

3. Ègúnje,

Èké ti dáyé ojó ti pé
 Ribá ti ń sọsé ọnà ti jìn
 N ò tètè mò pé ribá lomọ aráyé pa láró tó
 dègúnje
 Àsé orúkọ titun tá a fówó idákónkọ lègúnje
 Àdàpè owó èyìn lègúnje tó gbòde
 'Ègúnje lodù' dohun àmúseré

Corruption

Falsehood has been here for so long
 Bribery has corrupted the world for so long
 I dont know that bribery is what you call
 'Egunje'
 So the new name you gave to bribery is
 'Egunje'
 The popular side name for corruption is

Ègúnjẹ wá wẹ̀wù àgbékò fòsìṣé
Ègúnjẹ wá wàgbádá fòsèlú
Ègúnjẹ wá dàlàbòrùn fálákòwé
Bó o délé iṣẹ̀ tó o ló n wásé,
Wón á ní kó o tòmólúàbí rẹ̀ se.
Abánirò̀nù ilé-epo yóò fẹ̀ gbobì kó tó tepo
táa sanwó fún.
“Bá mi ti mọtò yìí”, òrò lórí “ètó mi dà” ni?
Òbí tó bá sojúse lòmọ̀ rẹ̀ n ráyè sílé èkọ̀ gíga
tó dára.
Ọ̀mọ̀ṣẹ̀ tó bá mọ̀yì ògá ní rígbéga.
Ọ̀mọ̀jọ̀ tó sẹ̀tú Àlùfáà ní joyè láàrin ìjọ.
Ègún jíjẹ lẹ̀gúnjẹ bẹ̀ ò bá mò.
Orí mí má jẹ̀ n jẹ̀gún mọ̀yán.
È jẹ̀ yára jáwọ̀ nínú gbígbẹ̀gúnjẹ.
Bẹ̀ ẹ̀ kò, bẹ̀ ò gbọ̀,
Ojú gbogbo wa ni yóò se;
Nígbà tí ègún tẹ̀ ẹ̀ jẹ̀ yóò máa já rànìn bí èpè.
Òrónro kékeré tíi baṣé ẹ̀ni jẹ̀ lẹ̀gúnjẹ.
Èni gbẹ̀gúnjẹ mówó osù,
Pípón lasọ̀ irú wọn n pọ̀n gbèyìn.
Bó ò bá yera fárùn burúkú yìí,
L’Elédùà tó le bajẹ̀nirun wí fún ọ.
Bó ò da lúru pọ̀ mólasa ojú owó rẹ̀,
Nìbùkún tó le wà lórí iṣẹ̀ tó ò n se.

4. Epo di Góòlù

Láyé ológun níjósí
Lepo n rọ̀jò owó fòrílẹ̀.

‘Egunje’
‘Egunje’ is the order of the day
‘Egunje’ has become clothings for workers
‘Egunje’ sewed ‘Babariga for politicians
‘Egunje’ sewed underwear for the educated
If you visit companies in search of job,
They will request you for bribe.
Attendants at Petrol stations will request for
bribe before selling fuel that we will pay for.
“Help me to push this Vehicle” is based on
“settlement”?
Parents that can settle will get their wards to
good schools.
Workers who settle their Managers get
promoted. Church member
that settles the Pastor get post. Bribery is cursed
money if you don’t know.
May I not collect cursed-money.
You better quit bribery collection.
If you refused and do not desist,
We shall all be around to witness the outcome;
When bribery will turn to curse for you.
Small gall that spoils ones work is bribery.
If you collect bribes with your salary,
You will always remain poor after-all.
If you desist from this disease,
God will then pursue poverty from your life.
If you don’t add bribes to your earnings,
That’s when blessings will be on your work.

Petrol has Become Gold

In the days of the Military regimes then
Petrol was given the country huge revenue

Àwọn asáájú kò wọn ò pète,
 Àwọn aláṣẹ kò wọn ò pèrò,
 Wọn ò pète pèrò fojo ola,
 Wọn ò ronú bọla yóò ti rí.
 Owó gọbọi, owó epo
 Làwọn aláṣẹ n rọ mì.
 Sàdédé nìgbà yí bírì,
 Lohún pò wá dọwón.
 Epo à fi n bẹni rà lójó ojósí,
 Epo òhún ló wón bí ojú yí.
 Bẹ̀ẹ̀ lepo ò gbẹ níbi wón gbé n ọ̀npo.
 Epo ọ̀kò dàwátì nílẹ̀ epo
 Ọ̀kò wá dá ní pópó.
 Èni lókò ò répo rà
 Ọ̀pò ọ̀kò ló ti gorì odó
 Talùpùpù ò lónkà.
 Bẹ̀po bá jàjà délé epo
 Àjàkúdírógbó ni kólókò tó rí i rà
 Bó o lówó lówó kò pé kó o répo
 Bó o mọ̀niyan lo le rí diẹ̀ lówó gọbọi
 Bó ò sì sọ̀ra sọ̀jà ó fi kòbókò ya bátàni sí ọ̀ lára
 Bẹ̀ẹ̀ epo ọ̀kò tó dàfẹ̀rì nílẹ̀ epo
 Lalákàrà n tà lẹ̀bàà ọ̀nà!
 Nílúú tó lólórí.
 Karosín tó dígbẹ̀ à á fẹ̀wé
 Ló pabùdó tìyá alátẹ
 Nílúú tó nìjòyè.
 Gbogbo epo ló gbówó lórí
 Bó o fẹ̀ rẹ̀yíkẹ̀yì
 O ó lura rẹ̀ ni gbànjò kówó rẹ̀ tó kójo.
 Àtìwánjẹ̀ dọ̀ràn
 Nígbà Karosín wón kọ̀já síso
 Laráyé yára dọ̀gbón

The rulers did not Plan
 The rulers did not Prepare
 They refused to plan for the future
 They did not think about the future
 Plenty money, oil money
 That is what the rulers stole.
 Suddenly things changed
 Common things became scarce
 Petrol that we beg people to buy then
 Petrol is now as scarce as eyeballs
 And petrol did not dry up where it is drilled
 Petrol is scarce at filling stations
 There is scarcity of vehicles on the road.
 Those who have vehicles cannot get fuel
 Many vehicles are abandoned
 Abandoned motorcycles are countless.
 When fuel manges to get to the fillin station
 It is fight-to-finish to get to buy
 That you have money does not guarantee
 you getting fuel to buy
 If you know people you can get little to buy
 at high price
 If you are not careful solders wi ll wipe you
 With horse whip
 However the fuel that is scarce at the filling
 stations
 Is sold at the roadside by bean-cake sellers.
 In a country where we have leaders.
 Kerosene that of the street
 Is sold by the petty traders
 In a country where there officials.
 All petroleum products are costly.
 Whichever one you want to buy

Ọgbón tá a fi ń gbélé ayé
 Aráyé dọgbón, ọgbón a fi ń wà láyé.
 Wọn dọgbón fifi sọdòdòsì dáná.
 Wọn dọgbón lílo àdògán èédú
 Bẹ̀ẹ̀ ni wọn ò gbàgbé ọ̀gi idáná.
 Laráyé bá padà sẹ̀sẹ̀ àárò
 Ọgbón ò sàà ní tán láyé ká wáa lẹ̀run.
 Ni hàìpátẹ̀ àtisoúnjẹ̀ parí.
 Ni wàhàlà àtiwánjẹ̀ pin.

Aso Ọ̀gbà - Dúró Adélékè

1. Èyìnlàárò

Máṣe jayé àjẹdálú
 Máṣe gùnlé iwà ikà
 Bẹ̀lẹ̀mùú ò tí ì sí lówólówó
 Rántí pé òsùnwòn rẹ̀ kòì kún tó ni
 Ọjọ̀ òsùnwòn Ọ̀dí Àmín kún
 Wéré ni wọn ti afẹ̀jẹ̀sorò dònù
 Kò sí ohun tẹ̀dàá ẹ̀ tì kò ní kẹ̀san
 Ọ̀ bá rẹ̀yìn ọ̀rò wò ọ̀rẹ̀
 Kó tó sohun kóhun
 Èda tó wẹ̀yìn ọ̀rò kì í sìwà hù
 Èyìnlàárò ajá ọ̀de
 Ọjọ̀ òsùnwòn Ọ̀dí Àmín kún
 Wéré ni wọn ti afẹ̀jẹ̀sorò dònù

You will pay through your nose for it.
 To cook becomes problematic
 When kerosine is out of the masses reach
 The people seek for the knowledge
 That will sustain them in life.
 The people work on the knowledge for
 survival
 They started using saw dust to cook
 They used native charcoal stove to cook.
 They also do not forget cooking with
 firewood.
 The masses descended to these old ways.
 We shall seek wisdom on earth not in
 heaven.
 The hypertension from cooking vanished.
 The problem of cooking was defeated.

Think of Your Future

Do not treat life with levity
 Do not believe in bad ways
 If you are not caught now
 Remember that its not your time
 The day its time for 'Ọ̀dí Àmín'
 The bloody man was pushed out easily
 There is nothing done without repercussion
 Remember the end result my friend
 Before you do anything
 One who remembers end – result will not go
 astray
 Remember the end result like hunter's dog.
 The day Idi Amin's cup was full
 The bloody man was pushed out easily

2. Oṣù Ìṣọnu

Kò sèni jé gbàgbé
Oṣù amébi-paní-méni
Oṣù tólóko ò tokoó dé
Oṣù t'ólówó ò tó pàtẹ òwò
Oṣù t'ábárapá datọroje
Oṣù t'ólókò n fẹṣẹ tú pópó
Oṣù tí mùtúmùwà n forí pená igi láàrò
Júùnù l'oṣù òhún
Ṣe-é-lẹ ni jé ṣe-é-bá
Ìṣe-é-ba nídií a-rí-kà
Kí là n kà o jàre?
À mó ọn kawó
Kí là kà o jàre?
À mó ọn kojó
Kí là n kà o jàre?
À mó ọn koṣù
Kí là n kà o jàre?

3. Ásù Fọnmú

Èwo ni ká ṣiṣé erin
Ká sì máa jẹjẹ èlírí
Ká fòsán ṣiṣé ṣiṣé
Ká tún fòru tún tanná mọrí
Ká sì tún sàjímúná ìwé
Ká sì tún má wá fowó dánilágara

Month of Problems

Nobody can forget
The month of hunger
The month that farmers can't go to farm
The month that business people can't open their shops
The month that the rich became beggars
The month that vehicle owners are trekking
The month that people resorted to the use of firewood
June is the month.
What you do is what you get
What you get is what you note
What are we noting?
We take note of money
What are we noting?
We take note of days
What are we noting?
We take note of months
What are we noting?

ASUU Revolted

Why must we work like Elephant
And we eat like mouse
We work hard during the day
We also burn the midnight candles
We wake up early in the morning to study
Only for one to be faced by lack of money

4. **Irukírú Olópàá**

Sebí àirájá
Ni moḍe mágùntàn dègbé
Àiréni bí ẹni
Àirèniyàn bí èniyàn
N ló soṣe olópàá di tajá teran
Wón kéran mérò níse olópàá
Gbogbo ilú ò fara ro
Kànràn kólópàá gbofinro
Mógàjí arúfin lolópàá dà.

Àlo n lo - Jibólá Abíódún

1. Agbópàá

È è wayé aboba gbópàá
Ọ́pá ọwọ́ ọ wọn,
Oró ni wọn fi n dá
Ọ́pá ọwọ́ ọ wọn,
Se ni wọn fi n sèkà
Bó ò sè
Wón á nà ọ lópàá
Bó o sè
Ọ́pá á dún tagbára tagbára
Owó lẹpá wọn n je
Kì í jàgbàdo
Bó o léjọ àre
Wón á so ọ dèbi
Bó o léjọ èbi
Wón á so ọ dàre.

Useless Policemen

Its beause there is no dog,
That the hunter use ram for hunting.
For scarcity of people,
For scarcity of good people,
That made the police profession an allcomer
affair
They employ crooks into the police
Things begin to turn upside down in the city
Instead of the police to keep law and order
They became criminal leaders.

Rod Carrier

Look at the life of Government Police.
The Baton in their hand,
Is used to cause sorrow.
The Baton in their hand,
They use it for bad things.
If you do no wrong,
They will beat you with Baton.
If you do wrong.
The Baton will hit you heavily.
Their Baton eats money,
Not Corn.
If you are the plaintiff,
They will turn you to the guilty.
If you are the guilty,

They will turn you to the plaintiff.

2. Dèdè Omọ Dèpè

Wón gbá Dèdè lójú
Dèdè bú pùrù sékún
Wón jin Dèdè láyà
Dèdè kárí sọ bí ògèdè
Ìgbátí rè é látèyìn
Dèdè káwọ gbera
Dèdè, èése tó o bú sékún?
Èése tó o kárí sọ bí ògèdè?
Èése tó o káwọ gbera?
Èése tó ò gbin?

3. Ìlú le

Àbéeyàn tó ní ká sèlú ire
Tó ní ká fòótọ sẹjọba kílúú o le tòrò
Tá torí è bẹ háyá 'killer' lówè
Kó máa dọdọ èmí ẹ kiri
Àbí è é ti wá rí?

4. Kánsélọ dì-Kánsélọ

Àrìyá tán, ó wá kùyà
Èlétàn ò ha tanra rè bí?
Gbogbo ohun tí ń dán ha ni wúrà?

5. Ifáfiti

Sómọ tí ń jírááfù nínú idánwò

The Dense Child of the Dull.

They slap Dense
The Dull began to cry
Dense was hit on the chest
Dèpè's head droppod down like palm tree
They slap him from behind
Dèpè fold his hands
Dèpè, why did you burst into tears?
Why is your head dropping like banana leaves?
Why did you fold your hands?
Why are you quiet?

The Town is Hard

Someone wants the society to be governed well
Wants honest government for the good of society
That hired killers are sent after
To hunt him around
But why is it so?

Councillor de Councillor

Enjoyment ends, it remains sufferings
Has the deceiver not deceived himself?
All that glitters can never be gold?

University

Is it the student that is giraffing in

Àbéyí tó gbóríjọ sínú pátá

Àbómọ tó fiwé èrú wọ fásitì

Şoun ní ó fòótọ gbórílé-èdè lékè?

Ni ò ní sèrú bó dépò òşèlú tán.

6. **Asọjà**

Olè n jilè

Àsá gbé e àwòdì gbà á

Èwo lolè rẹ ò gbójú?

Ojú aládiye làwòdì wọn n gbé e.

7. **Ètàn Tútù**

Ibo làgbẹ tilẹ jọba tirẹ sí?

Àbí, ta ló lọba tí ò ládé?

Ta ló lọba tí ò nírùkèrẹ?

Ta lọ lọba tí ò lénu àşẹ?

Bóyá oğbón àyínìkè sì ní?

8. **Ìşé n sẹ Dúdú**

Ìşé iwà n kó?

Ìşé àròjinlẹ n kó?

Mélòó la ó kà léyìn adípèlé?

Bèè oşọlọ ò sé léyìn àròjinlẹ

Òrò se wá rí tí dúdú ò dá nkan se rí?

Òrò se wá rí tí dúdú ò rí'hun fì yangàn?

examinations

Or the one that brings external materials
to examinations hall

Or the one that enter the university with
fake result.

Will that one stand on the truth to lift up
the nation? Will that not perpetrate fraud
when he joins politics

Soldier

Burglar burgle the house

The eagle stole it, the hawk collected it

Which one is not a sharp thief?

The hawk steals the chick in the presence
of the owners.

Cold Deceit

Where is the farmers kingship
domiciled?

Or whose king is the one without crown?

Whose king is the one without a whink?

Whose king is the one without power?

Perhaps it is all a matter of deception?

Poverty is Troubling The Blacks.

What of the dearth of character?

What of thearth of deep thinking?

How many can we count out of the
hidden teeth?

But there is no brain work without deep
reasoning?

Why is it that the blacks can't produce
anything?

Why is it that the blacks aren't proud of anything?

9. Nàìjá

Eégún n forí jó
Onílù n fẹ̀sẹ̀ lùlù
Mùtùmùwà n fẹ̀yìn wòran
À n sayé lọ náà nù-un
Ẹ̀nì n di baálé
À n sayé lọ náà nù-un
Ọ̀kọ n lẹ̀ta lóde
À n sayé lọ náà nù-un
Olè n ẹ̀dájọ olóhun nílẹ̀ ejọ
À n sayé lọ náà nù-un
Onírọ n jọba ilú n jó
À n sayé lọ náà nù-un
Olódodo ọ̀ rọ̀yẹ̀ jẹ ẹ ẹ̀ ráyé
À n sayé lọ náà nù-un
À n ẹ̀ nàìjá lọ náà nù-un

Nigerians

The masquerade dances with its head
The drummer drums with his legs
The crowd watch with their back
We are enjoying the world
The slave becomes the family head
We are enjoying the world
The husband grinds the pepper outside
We are enjoying the world
The thief decides the owner's fate in the court
We are enjoying the world
The liar becomes the king the society celebrates
We are enjoying the world
The truthful can not become a chief
said we are enjoying the world
Thus we are enjoying Nigeria.

10. Ọ̀fo lórí ọ̀fo

Wón ní á sáré
A sáré
Wón ní a rìn
A rìn
Wón ní a pòsèsè
A pòsèsè
Gbogbo ẹ̀ lórí ọ̀fo ni
Wón ní a mọ̀kọ
Gbogbo ẹ̀ lórí ọ̀fo ni
Wón ní a ẹ̀sẹ̀
Gbogbo ẹ̀ lórí ọ̀fo ni
Wón ní a sówó ná
Gbogbo ẹ̀ lórí ọ̀fo ni

Nothing Tangible

They asked us to run,
We ran
They asked us to walk,
We walked
They asked us to slow down,
We slowed down
All for emptiness
They asked us to cultivate
All for emptiness
They asked us to work
All for nothingness
They asked us to be spendthrift
All for nothingness

Wọ̀n ní a ẹ̀ ẹ̀ sídípì
Gbogbo ẹ̀ lórí òfo ní
Òfo ń bí òfo máwọ̀n jùntà lówó
Òfo ń gbófo pọ̀n, àwọ̀n jùntà ń wò
Olórí-ìkòròfo ò lè mó gbòfo
Òfo, ojó kejì ojà.

11. Asenibánidàrò

Ayé ẹ̀lá, ó kó
Ayé ẹ̀kàn, ó bé yòò
Ayé ẹ̀parò, asọ̀ rẹ̀ pọ̀n kankan
Òşẹ̀lú sẹ̀lú
Ọwọ̀ ilú ò tẹ̀nu mó
Ọwọ̀ ilú kànsàlẹ̀ àpò
Òşẹ̀lú sẹ̀lú
Ìlú ń telẹ̀ jẹ̀ bí ẹ̀ran.

12. Ètò Ìlú

Agídí lásán kò tún nńkan ẹ̀
Jàgídí jàgan wèrè ò lè léré,
Ìwà bí í Fáraò kò lè sánnà fúnfẹ́
Ìşẹ̀ bí Ìdí Amin kò lè sánnà fúnrẹ̀pọ̀
Ká foríkòrí ló le mọ̀nà àbáyọ̀ wá
Ká fikùnlukùn ló le mú wa tẹ̀síwájú
Ká fiwà bí Ọlọ̀run, bí Ànábì
Yanjú rògbòdìyàn tó wà nilẹ̀.

They asked us to do S.D.P
All for nothing
Nothing begets nothing for the Junta
Nothingness upon nothingness the junta is
dumbfounded
The Wumpty-dumpty head can not but
score nothing
Nothingness the second day of the
market.

Backbiters

The world turns around for okro, it
became hard
The world turns around for egg plant, it
became red
The world turns around for partridge, it
became wretchedly poor
The politicians rule
The people cannot eat anymore
The politicians rule
The people have no money in their
pocket
The politicians rule
The people glean over left food like
animals

Government System

Application of brute force cannot correct
things.
Wild lunatic behaviour cannot yield
fruits.
Character like Pharaoh's can't encourage
love
Behaviours like Idi Amin's can't
encourage unity

13. Akoni omọ Oòduà
 Ó wá dá mi lójú pé
 Ìsẹ̀ le pọ̀, iyà sì le pọ̀
 Omọ Oòduà ò ní dèrò èyìn
 La fi ní wí pé
 Èyàn tó sísẹ̀ ire kúusẹ̀
 Èdá tó fohùn rere kú ohùn
 Gbogbo akoni tó fẹ́mí jì
 Gbogbo yín lẹ̀ seun
 Gbogbo ohun kóowá se,
 Gbogbo rẹ̀ ò ní parun nínú ìtàn

14. Àlọ́ o
 Bẹ̀ẹ̀ ẹranko ò le jọba
 Lóri omọ̀niyàn láyẹ̀ ní bí
 Èhànnà ò le jọba
 Lóri omọ̀lúàbí èniyàn
 Apààyàn ha le jọba
 Kílúú rójú kó ráàyè?
 Àmọ́ sá, Èdùmàrè á sísẹ̀ àrà
 Àwọ̀n elédè méjì á sin apàniyàn dé kòtò
 Ká fi sètùtù fẹ̀sẹ̀

Working together is the way out
 Discussing together is what can bring
 progress
 Let's use God-like character, the prophet-
 like character
 To settle the problem facing us.
 It is clear to me that

Gallant Oodua People
 There may be more poverty, things may
 be difficult
 Oòduà's children will not be relegated to
 the background
 That's why we are saying
 Those who worked hard did well
 Those who spoke well have done well
 All the heroes that gave up the ghost
 All of you have done well
 Whatever everybody does
 All will not be forgotten in the history

Tales/Stories
 But animals can't be king
 On human beings in this world
 A brute can't be king
 On distinguished human beings
 Can murderers be king?
 And the city will be peaceful?
 But, God will perform wonders
 Those speaking with equivocation dual
 will lead murderers to death

Èsè àwọn tó sọ Nàìjà dọ̀jìyà
 Kí wọn báni sẹgun ìgára ọ̀lósà
 Kí wọn wówẹ mí ì bẹ háyá 'killer'
 Kí wọn yé fi 'acid' òun ìbọn léni kiri
 Bóyá a ò mò
 Pé ilú tókàn èyàn ò ti balẹ̀
 Pé ilú tó dádé fẹrù òun ìpayà
 Pé ilú ti pákáleke òun hílàhílo ti joba
 Ilú téyàn òti lè sòótó inú è
 Bóyá a ò mò
 Pé ilú bẹ̀e o le mókè
 Ilú bẹ̀e ó máa rákò ni
 Níbi ilú olóòótó ti n gòkè àgbà

So he will be sacrificed for the sins
 Sins of those who made Nigerians suffer
 To put an end to the issue of armed
 banditry
 To appeal to hire killers
 To desist from chasing people around
 with acid and guns
 May be we do not know
 That the city where there is no rest of
 mind
 That the city where there is fear and
 restlessness
 That the city where misunderstanding
 and crisis reign
 The city where the people can't say the
 truth
 May be we do not know
 That the city can't develop
 Such a city will be crawling
 the pious cities are succeeding.

15. Àṣá Alágbára

Agbára n pa àsá
 Ó n pàsá bí ọ́tí
 Agbára n gun àsá
 Ó n gàsá bí Sàngó n gùnniyan
 Àsá wèékańná rẹ̀ tó mú bí abẹ̀
 Básaá bá jẹ̀ tó mu tó yó tán
 Á fò wálẹ̀ pìirìrì
 Á loun fẹ̀ kórẹ̀ẹ̀ òun àjàláyé
 Básaá bá jẹ̀ tó mu tó yó tán
 Á fò re sánmò réré

The Powerful Eagle

The Eagle is power drunk
 Power drunk like alcoholic drink
 He behaves like someone Sàngó
 implanted
 The Eagle look at his sharp finger nails.
 The Eagle laughed and said he is above
 everybody
 He looked at the Hen that is walking
 troubled
 He laughed and said he is deadly.

Á lóun fẹ́ kí Ọ̀ré òun àjàlórún
 Agbára wá ru bo àsá lójú
 Ó fira rẹ́ díwòn èda è
 Àsá fò dé sánmò réré,
 Ó lóun ti rópín ayé.
 Agbára wá ru bò àsá lójú
 Ó fira rẹ́ díwòn èda è
 Àsá fò dé sánmò réré,
 Ó lóun ti rópín ayé.
 Àsá gbàgbé.
 Págbára ò pin síbì kan.
 Àsá ò rántí,
 Págbára ní í rẹ̀yìn olówó è.
 Adiyẹ́ tí ń sá kijokijo,
 Èmọ́ tó di jìnnì-jìnnì,
 Ló padà wá rẹ̀yìn àsá alágbára.
 Kí gbogbo alágbára máa rántí
 Pe kángun kàngun kángun
 Yóó kángun síbì kan dandan
 Kálágbára ó ẹ̀ mÈdò
 Torí kò-tó-nkan
 Ní í ẹ̀kú palágbára.

When the Eagle drinks and feeds
 satisfactorily
 It will fly low to the ground
 It will like to greet his friend on the
 ground When the Eagle drinks and feeds
 satisfactorily
 It will fly to the high heavens
 It will like to greet his friend in the
 heaven.
 The Eagle became so power drunk
 It compared itself with the human being
 The Eagle flies to the high heavens
 It said it had seen the end of the world.
 The Eagle became so power drunk
 It compared itself with the human being
 The Eagle flies to the high heavens
 It said it had seen the end of the world.
 The eagle forgot
 That power does not reside with one
 person
 The eagle did not recollect,
 That power ends the life of the powerful.
 The chicken that runs helter skelter,
 The rat that is worried
 Later saw the fall of the powerful eagle.
 Let all powerful people remember
 That power always changes
 It will end somewhere
 The powerful should be careful
 Because little things
 Can kill the powerful

16. Oníkàn Yìi Rọra

Afẹfẹ ti wá fẹ wàyí o
A ti rí fùrò adie
Akú ò ní fẹ
Kedú kò ní gbà
Ajá kùn mọkan ò fẹ sakápò Èkùn mó
Akú àti Kedú ò joyè abésin-káwọ mó
Sànnú kò fẹ Kedú lóba
Sànnú kò fẹ Akú lóyè
Ọfọn-ọn ti tò ọ gbẹgiri
Kélékọ kékọ È lówọ
Kí kóowá gba sarè e bàbá ẹ lo
Ọràn-án-yàn kọ làsepò
Ọpò tíkán fi mulé
Ọpò tésú fi í jẹko
L'agbárijopò omọ onílẹ fọrọ ẹ
Wón t'omọ afòkunsọnà dànù
Omọ afòkunsọnà lo tàìlo tán
Wón mú sànnú wón i solórí
Wón fi Kedú ọààrẹ kẹran májẹlé
Akú kò rípò mú
Ó dalátakò.

17. Bása bàsa

Àbàṣà irú èwo rè é?
Kí ló lè fa bàṣa bàṣa?
È má fàbàṣà bàlú jé
È sayée re
È pàjùbà sílẹ de lólò

This Leader Tread Softly.

The wind has blown
The anus of the hen is revealed
Akú will not agree
Kedú will disagree
The dog will not be a slave to the Tiger
Akú and Kedú do not want useless posts
again
Sànnú do not want Kedú as king
Sànnú do not want Akú on the throne
There is a big problem
Each should be on its own
Let each return to its basics
Coming together is not by force
The mammoth crowd that ants used to
work
The mammoth crowd that locust work on
the farm
Was what the citizens used to decide?
They pushed aside the ocean ways users
Immediately the ocean way users left
They made a Sànnú man the leader
They made a Kedú man the figure-head
leader
The Akú's were not given a position
He became an opposition.

Rough Playing

What kind of disorderliness is this?
What can cause disorganization?
Don't use disorderliness to ruin this
country
Make the world better

Ké ẹ jórúko
Tó dùn sílẹ ọmọ
Ohun a ẹ lóníí
Yóó ditàn bó dọla
Fẹsò lopò
Kípò ó má ẹ lò ó
Bó o bá kò
Tó o ló ni fipò sílẹ
Bípò bá fi ó sílẹ n kó?
Wákáwáká á wá dádíí
Èyìn ọla ni ẹ rò
Ké ẹ fẹsò sọ ẹ

18. Sáágo N Búgò

Olè gbé e
Ọlọsà gbà á
Ó tán n bókù?
Ìgbé ilú kò fararọ ni láyé alágbádá
Ìbòsí Ọdèdè ò tòrò ni lásìkò alágbàá
Ta ni ò mọ?
Ìdèrùn kò sí fún olówó
Wáhálà mÈkúnnù wá légbà kan jòrin
Ta ni kò sàimọ.

Prepare the ground for the yam planting
Leave a good name behind
For your children
Whatever you do today
Becomes history tomorrow
Use your position wisely
So that the position doesn't use you
If you refuse.
That you will not leave the position
What if the post leaves you
Your activities will come to a halt
Think of the future
Do things right

Kettle Calling Pot Black

The thief stole it
The burglar collected it
What is left?
It was shouting of hard times during
civilian
It was complaint family poverty during
the Military
Who does not know?
No peace of mind for the rich
The poor's problems increased
drastically
Who does not know?