

Radio Advertisement and Yoruba Oral Genres

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ABSTRACT

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

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

1. INTRODUCTION

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

Advertising has a clear goal that is to promote a product or service by appealing to the audience and to promote economic ventures. It is a fact that however excellent a product is, it has to become known and recognised before a consumer may tend to choose and purchase it. Yoruba people have ways of advertising their products and the goal of any seller is to persuade buyers, either

overtly or covertly to buy his/her goods or products. Defleur and Dennis (1998:311) assert that

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

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

Ìpolówó ojà ni àgúnmu òwò. A tún lè ní ìpolówó oja ni ònà tí ẹni tí ó n ta ojà n gbà polówó tàbí ẹ̀ ẹ̀ apònlé ohun tí ó n tà ní ònà tí yòò fi fa àwọn èniyàn mọ̀ra.

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

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

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

From all the works cited on this subject, it is noted that there is always a call for scholars and researchers to redouble literary efforts in this area of academic

study. Therefore, this work is in response to that call, research into the beauty and impact of Yorùbá oral literature in advertising in other to complement the existing works. Apart from complementing the existing works, this paper we believe, will serve as a reminder of these genres and we hope, will serve as a way of preserving Yorùbá oral genres.

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

As its name suggests, Sociology of Literature is a fusion of two distinct disciplines – Sociology and Literature. In its very general sense, sociology is the science of social relationships as well as the consequences of those relationships for ongoing social systems and the process of social change (Moore 1967:207–215). Literature on the other hand is concerned with man and his society according to Ògúnṣínà (2006). It is an art composed of words in such a way that it proffers entertainment, enlightenment and relaxation. As one of its very many functions, Literature functions as a continuing exposition, appreciation and symbolic criticism of social values. As a virile vehicle of human expression, literature seeks to investigate man, his behaviour in society, his knowledge of himself and the universe in which he finds himself (Ògúnṣínà 2006:6).

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

There are various approaches to Sociology of Literature. The most popular is the “mirror image approach” which sees literature as documentary, arguing that it provides a mirror to the age. One of the first proponents of this approach was the French philosopher Louis de Bonald (1754–1840). (Escarpit 1971:1–9, Ogunṣínà 2006:19, Adéyemí 2006:36–39). The mirror image approach views literature as a direct reflection of various facets of social structure, family relationships, class conflicts and possibly divorce trends and postulations compositions. It conceives a literary work as an attempt to depict events and happenings in a particular society. From the point of view of the mirror image approach, a literary piece is a veritable mine of information about the society

that produces it. However, it is to the credit of the approach that it establishes the fact that art (oral or written) and society are inseparable. Their relationship will therefore help our analysis of the Yorùbá orature as a veritable tool for advertisement and publicity.

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

2. YORÙBÁ ORAL LITERATURE

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

literate societies which have evolved and are passed on through the spoken word from one generation to another (Akporobaro 2005:29).

Poetic forms in the feature mode (Ọlátúnjì 1984:5–13) or speech mode (Ògúndèjì 2000:26–35) include *oríkì* (panegyric poetry) *ẹsẹ Ifá* (divination verse), *ọfò* (incantation), *òwe* (proverb), *àlọ àpamọ* (riddle), *àrọ* (chain poetry). They can be rendered in the mode of normal day-to-day speech, and also be chanted, sung and played on the drum or other musical instruments.

The poetic forms under the chanting mode can be classified into two; religious and secular. The religious chants are those that are primarily associated with a divinity and, therefore, have an original religious or cultic function, though they are also used for social purposes by devotees of the divinity or members of the cult or guild of workers with which the chants are associated. Examples are *ijálá*, *ẹsà egúgun*, *iyèrẹ Ifá*, *òrìṣà pípẹ* (*Şàngó pípẹ*, *Ọya pípẹ*, *Èṣù pípẹ* and *Obàtálá pípẹ*). The secular chants are used mainly for social ceremonies such as marriage, child naming, chieftaincy installation and house warming. They are not attached to any religion or cult and can be chanted by anybody who is knowledgeable in the art. *Ràrà*, *òkú pípẹ*, *yùngbà kíkùn* (Akínyemí 1991:99–108), *ràrà iyàwó* (Barber 1980:217–263), and *ewì ajẹmóyàwó* (Ajíbádé 2009:45) belong to this class. Secular chants are localized to other dialect areas found throughout the length and breadth of Yorubaland.

Adélékè (2008:212–213) presents examples of song mode types thus; *Orin Àjòdún* (festival songs), *Orin Àlọ* (Folktale songs), *Orin Ìbejì* (songs for the twins), *Orin òkú* (songs for the dead in form dirge), *Orin eré ọmọdẹ* (children game songs), *Orin Èfẹ* (songs that are meant to create jokes), *Orin Iṣẹ* (work songs to reduce stress and fatigue while working), *Orin Ònkà* (songs used to count something), *Orin Óṣèlú* (political songs), *Orin Ìrẹjú* (songs that are meant to send people to sleep or to relax their muscles from tensions), *Orin Ìgbafẹ – àpàlà, jùjú, fújì* (songs for recreational purpose), *Orin Ìfẹ* (love songs) and *Orin Ìpolówó ọjà* (songs meant to call the attention of the buyer/people to the article sold by an individual).

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

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

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

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

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

Òwe (Proverb) – A proverb may be defined as a “phrase, saying, sentence, statement or experience of the folk, which contains above all, wisdom, morals, lessons and advice concerning life which have been handed down from generation to generation” (Meider 1985:117). Proverbs are universal. In African societies proverbs occur on all occasions when language is used for communication either as art or as tool (Adéyemí 2013:57).

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

3. ANALYSIS OF THE COLLECTED DATA

- (a) Oyin mọmọ, adùn
Leadway Pension Plc. la gbádé
Bẹ̀ẹ̀ni, a kò rọhun fáyọ
Àfi ká máa dúpẹ̀ lówọ̀ ilé-isẹ̀ aláyọ
Than to give thanks to a joyful company,
Leadway Pension Plc limited
Yorùbá bọ̀ wọ̀n ní
igi ganganran má gún mi lójú,
àtòkèrè lati í wò ó
Kí ọjọ̀ ọ̀la ìwọ̀ náà lè dára
Kí ifẹ̀yintì rẹ̀ sì di irọ̀rùn

Tara şàşà kí o lọ bá wọn sòrò ní
Ilé-işé Leadway pension Plc
Ọlògbón dorí ẹja mú
kí lo şì n wò?
àjọşepò wa ayọni
Leadway pension Plc
Ojo ola re lo je wa logun.

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

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

Another advert goes like the following:

- (b) Kò sóhun tó dùn lẹyò
Bí i ká jí, kára ó le
A ò fẹşẹ rìn ká làáágùn mó
Ayókélé ló n gbé wa kiri

Oúnjẹ lòrẹ àwò
Şùgbón oúnjẹ tí a fẹràn
Oúnjẹ àdídùn ni
Ikún n jògèdè, ikún n rẹdìi
Ikún ò mò pòhun tó dùn ló n pani
Ká délé ìgbònsẹ tán ká má sì rí ìgbònsẹ ẹ
Háà! ǹnkan dé
Mo le gòkè, mo le sò,
ara ní màá n fàbò sí
Tẹ ẹ bá rẹni tó tutù láwò
Tó n dán gbirin bí ahá epo
Yoyo Bitters ló n gbé lura
Àkànse oògùn tí a ẹ tó korò díẹ
Ó wà ní tábúlẹ̀tì àti lóní hóró jẹ̀lẹ̀lẹ̀
Ó tún wà lólómi
Yoyo bitters
Wa lálààfià

There is nothing as sweet
Like waking up healthily
We don't walk and sweat anymore
We ride cars to everywhere
Food is good for the body
But the food we love
Are sweet/spicy foods
Ground squirrel is eating plantain,
Ground squirrel does not know that sweet
things could be harmful
Defecating has become a serious problem
Ah! There is problem
I can run here and there
It is the body that suffers it
If you see a healthy body
That is shining like palm oil shaft
He is taking Yoyo Bitters
A specially made drugs that is bitter a little
It is made in tablets and capsule
It is also available in syrup
Yoyo Bitters
Stay healthy.

This sponsored advert is presented by a renowned Yorùbá Akéwì (poet), Adebayo Faleti. In the advert, the poet uses line 3–12 to point out some lackadaisical attitude of some people to their health. It talked about how people

no longer walk, but prefer to ride in cars. Walking is a kind of exercise that makes one to sweat, thereby losing waste products through sweating. Line 5 is an aphorism that good food nourishes the body/skin, but people love and prefer sweet (junk) food. The Yoruba proverb used in lines 8 and 9 is used to warn someone to be conscious of what they eat, and be more conscious of their health. The advertiser in lines 13 to 20 reveals the name of the product (drug), its bitter taste and that it appears in different forms (tablet, syrup and capsule). The advert is presented this way in order to draw the attention of the people in the society to the product.

Another jingle titled *Àṣírí idánwò* 'Exams secret' goes thus:

- (c) Èlé: Àṣírí ikokò kò gbòdò tọwọ ajá tú
Ègbè: Hẹn-ẹn
Èlé: Àṣírí idánwò kò gbòdò tẹnu olùkọ jáde
Ègbè: Hẹn-ẹn
Èlé: Àṣírí idánwò kò gbòdò tẹnu rẹ jáde
Ègbè: Hẹn ẹn
Èlé: Eni a fẹyinti bí ó bá yẹ, wíwí ní í wí
Ègbè: Hẹn ẹn
Èlé: Ló dífá fún gbogbo ẹyin tí a fẹyinti fún àṣírí
idánwò o
Ègbè: Hẹn ẹn
Èlé: Ìwọ Olùkọ
Ègbè: Hẹn ẹn
Èlé: Ìwọ atẹwé
Ègbè: Hẹn ẹn
Èlé: Má fàṣírí idánwò han ọmọ rẹ
Má fàṣírí idánwò han olùfẹ
Má fàṣírí idánwò hàn nítorí owó
Èlé/Ègbè: A kì mà mà í ẹe rú ẹ kó má hun ni
A kì mà mà í ẹe rú ẹ kó má hun ni o
A kì mà mà í ẹe rú ẹ kó má hun ni
- Lead singer: The secret of wolf must not be reveal by dog
Chorus: Yes
Lead singer: Examination secret must not be revealed by the
teacher
Chorus: Yes
Lead singer: Examination secret must not be heard from your mouth
Chorus: Yes
- Lead singer: Person that one lean on will say if wants to disappoint
Chorus: Yes

Lead singer: Divined for all of you that we relied upon to keep
examination secret.

Chorus: Yes

Lead singer: You the teacher

Chorus: Yes

Lead singer: You the typist

Chorus: Yes

Lead singer: Don't reveal examination secret to your child

Don't reveal examination secret to your lover

Don't reveal examination secret because of money

Lead Singer/chorus: The violator shall surely face the consequences

The violator shall surely face the consequences

The violator shall surely face the consequences

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

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

- (d) Gbogbo òbí àti alágbàtọ̀ ní pínlẹ̀ Ọ̀yọ̀
Atótó arére!
Ilé-işẹ̀ ètò-ẹ̀kọ̀ ní pínlẹ̀ Ọ̀yọ̀ ló n kẹ̀
Ká mójútó ọ̀mọ̀ wa tọ̀sán tòru
Ojúşẹ̀ abiyamọ̀ tó yanjú ni kọ̀mọ̀ ó
yọ̀mọ̀ re
A ò gbọ̀dò gbàgbé pé
Ọ̀mọ̀ táà bá kọ̀
lọ̀ máa talé táa dàamu kọ̀ nígbèyìn
Èkọ̀ ilé şe kókó, ara ojúşẹ̀ òbí fọ̀mọ̀ ni
Èkọ̀ iwé şe pàtàkì, ètọ̀ ọ̀mọ̀ ni lábé òbí ẹ̀
Gbogbo kíràkità òbí lówọ̀ àárọ̀ pátá
Bó bá dalé, kó rọ̀mọ̀ re fẹ̀yìn tì ni
Ká rántí ọ̀jọ̀ ogbó
Ká rántí ọ̀jọ̀ ogbó tí gbogbo ara ó dẹ̀gèrẹ̀
Òní Şókótó, ọ̀la Kàfàńşà
Ara ni ó fàbò sí tógbo bá dé

Lásìkò yìí gan-an lóbí tó tòmọ
yòò padà wá jèrè gbèyìn
È sinmi gbígbé ojà lóri ọmọ
È rántí pé ẹkọ nìkan ni pàtàkì nínú
ogun tòmọ lè gbà tí ò lógun nínú
È dẹkun iwà kòtọ lówùjọ
Ilé-iṣẹ̀ rẹdíò ìpínlẹ̀ Ọyọ́ ló sọ bẹẹ̀.

All parents and all guardians in Oyo State
Attention!
The Ministry of Education in Oyo State
brings to our notice that
We should take care of our children both
day and night
Duty of a responsible mother is for her
child to be of good quality
We must not forget that
The child we did not train
would sell the house that we struggle to
built at the end
Home training is very important; it is part of
parents' responsibility to their children
Formal education is also essential; it is the
right of every child
All the struggling of the parent in their early life
is to have a reliable children to depend on in
their old age
We should remember the old age
When the body will be weakened
Sokoto today, Kafancha tomorrow¹
All these would result to body weakness at
old age
Parents who train their children would have their
reward at last
Stop engaging the children in street hawking
during school hours
Remember that education is the only important
legacy that the child can receive without rancour
Bad attitude should be stopped in the society
Oyo State Broadcasting radio says so.

¹ Sokoto and Kafancha are two cities in the Northern part of Nigeria and they are very far from the Western part of the country where we have Yorùbá land. The poet used the two towns as metaphor to describe how some parents travel around, neglecting their parental roles.

The above jingle points to nonchalant attitudes of some parents toward giving their children both moral and formal education. It also condemns street hawking by the children during school hours. This act is a punishable offence under the Child Right Act, 2003 which Nigeria has introduced. The Oyo State Ministry of Education through the Radio Station uses the jingle as a reminder to all parents and lays more emphasis on the issue of children's proper up-bringing. The jingle is presented in *Ewi* chant to bring out the beauty of oral performance.

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

- (e) Èlé: Baba o
Ègbè: Terenà, terenà tere
Èlé: Màmá o
Ègbè: Terenà, terenà tere
Èlé: Ọkọ Olóyún ló n kí yín o
Ègbè: Terenà Terenà, tere
Èlé: Ọkọ Ọlójún Life Care Center
Ègbè: Terenà Terenà, tere
Èlé: Fún itójú ara rẹ
Ègbè: Terenà, terenà tere
Èlé: Egbòogi ọkọ olóyún ni kó o lò
Ègbè: Terenà, terenà tere
Èlé: Má bo àisàn mọra
Oríṣirisìi itàkùn ní n bẹ nígbó
Kanranjángbón loba ẹdà wọn
Àkókó loba agbégi
Ìran ẹsú ló ni kájáko
Ìrú àisàn yòówù kó máa yọ ọ lẹnu
Egbòogi ilé-iṣẹ ọkọ olóyún
Life Care Center ni kóo bèrè fún
Àjọṣepọ wa, ayọ ni o.
- Lead singer: Oh Father
Chorus: Terenà, terenà tere
Lead singer: Oh Mother
Chorus: Terenà, terenà tere

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

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

The next announcement is an obituary:

- (f) Atótó arére o!
Victoria Abíoyè dẹnì tá à rí láyé mọ
Èyàn nílá lọ nílẹ̀ yìí, onínúre ti lọ,
Ikú wọlé ọlá mẹnì rere lọ
Ìyá Folúşọ ti wọ káà ilẹ̀ sùn
Ọláyẹmí Ajọké n ẹ̀selédè lẹ̀yìn ẹ̀
Oyètọlá ní kí o sùn-un re
Ọmọ Aláwẹ̀ tó torí wíwẹ̀ fàkùrọ̀ ọjà
Ó ní kán an nájà tán, kán a domi a lura
Nínú ìmọ̀lẹ̀ ni kó o máa gbé o
Olúwa fòrun ké Màmá o, àmin, àşẹ.
Ah! Onínúre lọ.

Attention!

Victoria Abíoyè is no more on earth

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

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

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

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

- (g) Lílé: E ẹ kínínrínjìngbìn
Ègbè: Kínínrínjìngbìn
Lílé: Òtító dọjà ó kùtà
Ègbè: Kínínrínjìngbìn
Lílé: Irọ laráyé n gbé lárugẹ
Ègbè: Kínínrínjìngbìn
Lílé: È bá jẹ á ẹ̀dótọ̀
Ègbè: Kínínrínjìngbìn
Lílé: káyé le dára fún tẹ̀rútoṃo

- Ègbè: Kínìnrínjìngbìn
Lílé: kígbà le sùn wá bọ̀
È ẹ̀ se kínrínjìngbìn
Ègbè: Kínìnrínjìngbìn
- Call: Lets say kínrínjìngbìn
Res: Kínìnrínjìngbìn
Call: The truth gets to the
market without any patronage
Res: Kínìnrínjìngbìn
Call: People all over the world
are celebrating lies
Res: Kínìnrínjìngbìn
Call: Let us speak the truth
Res: Kínìnrínjìngbìn
Call: so that the society may be peaceful
Res: Kínìnrínjìngbìn
Call: Everything shall be alright
Res: Kínìnrínjìngbìn

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

4. CONCLUSION

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

produce a sensuous, dynamic array of sounds, and mental images between the adverts and the listeners.

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