

**AN ETHNOGRAPHIC STUDY OF SELECTED YORUBA FOLKSONGS**

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**SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE  
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## APPROVAL PAGE

I, certify that this research was carried out by **AKHERE STELLA OBEHI** in the Department of Linguistics Studies, Faculty of Arts, University of Benin, under my supervision.

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**Dr Mrs. I.G. Essien**

*Project supervisor*

Date: \_\_\_\_\_

Confirmed by

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**Prof. M.S. Agbo**

*Head of department*

Date: \_\_\_\_\_

## **PLAGIARISM CERTIFICATION**

I **AKHERE STELLA OBEHI** with the matriculation number **ART1901307** declare that this work Titled **AN ETHNOGRAPHIC STUDY OF SELECTED YORUBA FOLKSONGS** has successfully passed the anti-plagiarism test and so does not violate any copyright regulation.

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Date: \_\_\_\_\_

## **DEDICATION**

I dedicate this work to the glory of the Almighty for his ever sufficient grace toward me and for the gift of life.

## ACKNOWLEDGEMENT

I am profoundly grateful to all those whose contributions and support were instrumental to the completion of this project. First and foremost, I extend my heartfelt appreciation to my supervisor, Dr. Mrs. Essien I.G., whose invaluable guidance, insightful suggestions, and unwavering encouragement were indispensable throughout the fabrication process and the writing of this project. I am especially grateful for her dedicated efforts in proofreading and correcting my work, which significantly enhanced its quality.

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## ***ABSTRACT***

*Yoruba folksongs, deeply ingrained within the oral customs of the Yoruba community, hold immense value as preservers of cultural legacy, language customs, and communal principles. This study is an attempt to carry out an ethnographic analysis on Yoruba folksongs, with the motivation of understanding the rich dimension of the Yoruba folksongs. The data for this study were collected using the oral interview method, from native speakers, these data include different folksongs in Yoruba. The ethnography of communication theory is used as the guiding theoretical framework for the study. The analysis reveals that these songs are primarily utilized in settings such as the home, palace, or community, serving as vehicles for the transmission of linguistic norms and values. Yoruba folksongs are characterized by metaphorical expressions that offer insights into societal norms, history, and collective knowledge. They are often used for praising individuals, including royalty, employing high-status language to describe esteemed figures. Through metaphor and symbolism, folksongs convey the mood, thoughts, and locations associated with celebrated actions, enriching the understanding of societal dynamics within the Yoruba community.*

## CHAPTER ONE

### BACKGROUND OF THE STUDY

#### 1.0 Introduction

Attempts have been made by many scholars in schools of thought to define the term folksong as it is a major concept in linguistic literatures of languages, and intertwined with African languages. Webster's dictionary (2010) has defined folksong as: a traditional or composed song typically characterized by stanzaic form, refrain, and simplicity of melody. "this implies that a folksong is a piece of linguistic literature that is mainly of the oral tradition. Generally, in Africa, folksongs play a prominent role in determining the core concepts of certain linguistic procedures; this is not different with the Yoruba linguistic society. Folksong in Yoruba land adds value to life and teaches morals which help them in making decision and motivates the awareness of the society to change behaviors and also to eulogize. A popular folksong known to have been prominent in the Yoruba language is boju boju translated as cover your eyes. This folksong has permeated the very core of various systematic and linguistic lines in the Yoruba tradition to the extent that its being used as rhymes in schools. The folksong enshrines the moralistic and eulogistic tendencies found in the Yoruba tradition, this enables the language system to create folksongs that promote these tendencies.

Folksong is a prominent orature in African society, the significance of the orature forms lies in the verbal structure of indigenous African societies. Folksong in Yoruba is popularly known as Orin ibílè. The Orin ibílè in Yoruba land is a linguistic literary property that is as old as the language itself; it is one of the most highly recognized orature in Yoruba culture. Orin ibílè can be weaved into stories in most instances and not just sang as individual or isolated form. Simply put, it can be implied that folksong in Yoruba, based on the earlier definition, can be categorized under poetic part of literature.

This study is an attempt to study the linguistic function and importance of folksongs in Yoruba Language, this will be achieved using Dell Hymes ethnography of communication as it's theoretical framework work, this will enable the researcher bring out the social cultural context of usage of folksong in Yoruba. The motivation of this work is tantamount to the fact that little or no attention has been given Orin ibílè in Yoruba. In view of this, the research will expose the

importance of Orin ibílè in Yoruba by analyzing a logical number of folksongs collected in Yoruba language.

## **1.1 The Yoruba Language and its Speaker**

The Yorùbá homeland is located in West Africa. It stretches from a savanna (grassland) region in the north to a region of tropical rain forests in the south. Presently, they are found in large concentration along the West African coast as well as other major cities of the world. Yoruba culture is deeply rooted in traditions that have been passed down through generations. The Yoruba language, known as Yorùbá, is a tonal language with several dialects. It serves as a unifying factor among Yoruba people, facilitating communication and preserving cultural heritage.

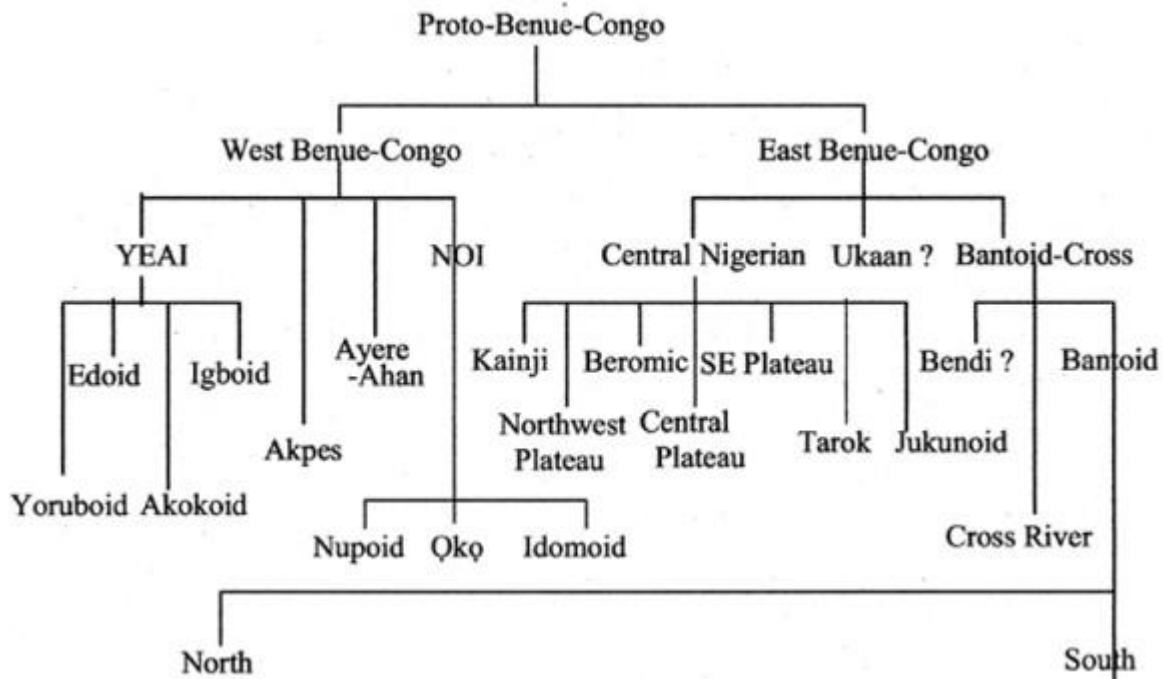
Religion plays a significant role in Yoruba culture, with a belief system that blends indigenous animistic practices with elements of Islam and Christianity. Traditional Yoruba religion revolves around the worship of numerous deities known as Orishas, each associated with different aspects of life such as nature, fertility, and warfare.

Art and craftsmanship are highly esteemed in Yoruba culture, with renowned traditions in sculpture, pottery, weaving, and beadwork. Yoruba art often reflects religious themes and cultural values, with intricate designs and symbolism.

Music and dance are integral parts of Yoruba cultural expression, featuring rhythmic drumming, chanting, and elaborate costumes. Traditional Yoruba dances such as Bata, Sakara, and Juju are performed at ceremonies, festivals, and social gatherings.

Cuisine in Yoruba culture is diverse and flavorful, characterized by staple foods such as yams, cassava, plantains, and beans, often accompanied by soups, stews, and sauces. Palm oil, peppers, and spices are common ingredients used to enhance flavor. Family is central to Yoruba society, with strong emphasis placed on respect for elders, communal values, and extended family networks. Traditional rites of passage, such as naming ceremonies, weddings, and funerals, are celebrated with elaborate rituals and ceremonies. Greenberg (1963) classification of African languages, as reviewed by John Bendor Samuel (1989), the Yoruba language falls under the

Niger Congo family of languages, under the sub-group Kwa. Below is a chain showing the connection.



Greenberg (1963) classification of African languages

## 1.2 Methodology

This study is a descriptive study that employs a qualitative research design. The data for this study is collected through the process of oral interview, first hand data will be collected from informant by interviewing native speakers of the Yoruba linguistics community. In the analysis, Dell Hymes ethnography of communication will be used in bringing out the contextual functions of each folksong by examining their settings, participants, themes, tone, symbolism, and the messages they convey.

## 1.3 Statement of the Problem

Yorùbá folksongs are on the verge of extinction due to modernization, though attempts have been made to enhance its teaching, learning and competitiveness. Hence, the researcher will

carry out a detailed linguistic analysis on folksongs collected from Yoruba, using ethnography of communication as the framework of analysis.

#### **1.4 Aim and Objectives**

The aim of this study is to examine the ethnographic study of selected folktale (Orin ibílè) in Yoruba language, while the objectives of this study include:

1. To examine the linguistics importance of Yoruba folksong (Orin ibílè)
2. To examine the effectiveness of the ethnography of communication in the analysis of expressions of folksong (Orin ibílè) in Yoruba
3. To analyze the socio cultural usage of folksong (Orin ibílè) in Yoruba
4. To examine the different functions of Yoruba folksong
5. To examine the roles folksong (Orin Ìbílè) plays in Yoruba contemporary society.

#### **1.5 Research Questions**

From the research objectives, the research questions include;

1. What are the importance of folksong (Orin ibílè) in Yoruba?
2. How effective is ethnography of communication in the analysis of folksong expressions (Orin ibílè) in Yoruba?
3. What are the socio cultural usages of folksong (Orin ibílè) in Yoruba?
4. What are the different functions of Yoruba folksong?
5. What are the roles of folksong (Orin ibílè) in Yoruba contemporary society?

#### **1.6 Significance of the Study**

The purpose of this study is to investigate the linguistic importance of folksong in Yoruba language; this study will be of great significance for other researchers who will like to carry out further study on this same topic. This work will also serve a means of documenting the linguistic values of Yoruba language, and can serve as a study material for those who wish to study Yoruba folksong. and its societal usage.

This study will cut across society and language and the relationship between both as it points out the norms of Yoruba society as regard to their folksong and the usage of folksong as a linguistics communication tool. Furthermore, this study serves as a comprehensive study material for individuals seeking to deepen their understanding of Yoruba folksongs and their societal usage. By examining the role of folksongs within Yoruba society, the research sheds light on the cultural norms and practices associated with these songs, highlighting their significance as a form of linguistic communication tool.

The findings of this study are expected to resonate across different segments of society, transcending language barriers. By elucidating the relationship between language and society through the lens of Yoruba folksongs, the research contributes to a broader understanding of the cultural fabric of the Yoruba people. It underscores the intrinsic connection between language, culture, and social dynamics, emphasizing the importance of preserving and studying linguistic expressions within their cultural context. This study serves as a valuable resource for scholars, language enthusiasts, and individuals interested in the intersection of language and culture. By recognizing the linguistic importance of Yoruba folksongs, the research enriches our understanding of the complexities inherent in linguistic communication and cultural expression.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.0. Introduction

This chapter thoroughly examines previous research relevant to our topic. By studying the works of different scholars, we aim to establish a strong foundation for our study. Our review helps pinpoint where our work fits in and enhances understanding of our research topic.

#### 2.1 Conceptual Review

This section deals with the review of vital concepts associated with the study or topic of focus. This is to enable the readers to know the actual explanation of the topic in question in the easiest and most accessible way possible. The concepts reviewed in this study are the concept of “folksong, oral tradition, ethnography and sociolinguistics.

##### 2.1.1 Folksong

Folksongs stand in different ways as the pivotal tool that connects the past to the present by giving a clear opportunity of understanding the past in the present; so as to have a better understanding of the present from the past. Furthermore, looking at the philosophical concept of folksong, different scholars have established diverse idiosyncratic principles on this phenomenon. Folksongs are traditional songs that are used in various cultures having imbedded in them the philosophical issues of life and the cultural values system which serves as a channel of educating and information in a particular culture. Babalola, (2001) and Okunade, (2010). In a similar vein, folksongs stand as the contextual phenomenon that serves as a medium of continuity in preserving the traditional values and norms in African society and culture. This particular method is being passed from one generation to another through oral tradition. By implication, folksongs have proved and stood the test of time in African tradition as a meeting means for cultural sustainability. Aluede (2005) stated that:

"...it could be observed that folksongs are always closely

bound to a culture within which it fulfils positive functional

purposes. Similarly, folksong in essence, show a degree of continuity and link the present with the past even though they are created by anonymous individuals and transmitted orally through singers. "

The above quotation buttressed the fact that folksongs play an indispensable role in the sustainability of cultural heritage in the existence of any society by knitting the past and the present together and projecting it into the unknown future. In a similar train, scholars like Ofose (1989) and Aluede (2005) respectively submitted that folksongs are the unknown authorship and ancient traditional songs that formed part of the cultural heritage of a society through the means of acceptability that has also witnessed and passed the test of time from one generation to another. While in view of Miller (1960) folksongs are un-planned expressions through musical turns within a certain geographical area of some people that display their norms and interest. However, in a general view, folksongs are songs that cannot be separated from any culture and society including irrespective of the culture. In relation to the subject matter of folksongs, the Yoruba folksong cannot be separated from the belief system of the Yoruba which has a strong link attached to their culture.

Yorùbá people have a rich and complex folklore system, which consists of riddles (aló-apamò), jokes (èfè), wise sayings (òrò-ijinlé), Proverbs (òwé), Folktales (ààlò and folksong (Orin Ìjílè) and so on. These folksongs add value to life and teach morals track history and on which help in making decision and motivate the awareness of the society to change behaviour .

#### Purposes/Importance of folktale

1. A folksong is composed for different purposes and plays a great role in oral literature, some of these functions include;
2. To hint on the history of the sociocultural setting.
3. It is used to keep track of certain monumental acts worthy of emulation.

4. It is used as a means where by these folks develop better positive homogenous ideologies and family bond.
5. Though it can be based on untrue events, it does not mean that it cannot be used to tell the story of great heroes.
6. Most folktales can be entertaining, Example Boju boju (cover your eye ).

### **2.1.2 Oral Tradition**

The oral tradition can refer to a set of norms, precepts and beliefs of a particular people that is unwritten, meaning it is by word of mouth. It is known that man has been evolving and from earlier times, and it can be deduced that man in his early stage of evolution dwelt with the oral tradition thus making it possible for them to pass the heritage and story to the next generation by word of mouth.

These tradition includes a wide range of options like; folk dance sewn together with most folksongs which is another orature, proverbs, jokes, riddles and so on.

Oral tradition is a historical remarkable achievement in Africa, it serve as an intellectual shrine for all historians and linguists who find it interesting to study the specific language, for the reconstruction of Africa's pre and post historical events (Vansina 1985:247-252). The tradition actually emanates from words spoken by an eye witness to the hearing of the listeners and according to Vansina, these eye witnesses must have taken part in the event actively or were just mere passive observers. The development of African oral tradition can also be attributed to dreams and visions which may concern visions of supernatural beings and spiritual voices and this becomes very informative not only to a particular individual but to the community as a whole.

#### **Importance of Oral Tradition**

1. Oral tradition serves as a mirror showing how a people of a community experienced the forces of history such as war, revolution, conflict resolutions etc.
2. It is used to transfer linguistic quality of a people from one generation to the other.

3. Oral tradition is very important to every society as it accounts for the way things have been in the past and also assist in educating and teaching morals and important lessons of the past.
4. Oral traditions promote features such as, eulogy, proverbs, folksongs etc
5. Oral tradition makes it possible for a people of a community to maintain their norms and beliefs as the case may be.

### **2.1.3 Ethnography**

Ethnography is a type of qualitative research method that involves immersing yourself in a particular community or organization to observe their behavior and interactions up close. The word “ethnography” also refers to the written report of the research that the ethnographer produces afterwards.

Ethnography is a flexible research method that allows you to gain a deep understanding of a group’s shared culture, conventions, and social dynamics. However, it also involves some practical and ethical challenges. Ethnographic research originated in the field of anthropology, and it often involved an anthropologist living with an isolated tribal community for an extended period of time in order to understand their culture.

This type of research could sometimes last for years. For example, Colin M. Turnbull lived with the Mbuti people for three years in order to write the classic ethnography *The Forest People*.

Today, ethnography is a common approach in various social science fields, not just anthropology. It is used not only to study distant or unfamiliar cultures, but also to study specific communities within the researcher’s own society.

For example, ethnographic research (sometimes called participant observation) has been found to be connected to sociology, psychology and anthropology.

Ethnography is therefore the descriptive study of a particular human society or the process of making such a study. Contemporary ethnography is based almost entirely on fieldwork and

requires the complete immersion of the anthropologist in the culture and everyday life of the people who are the subject of his study. Britannica (2023)

#### **2.1.4 Sociolinguistics**

Shasha Blakeley (2023) purports that Sociolinguistics is a branch of study in the broader field of linguistics that is concerned with how language functions in society. William Labov, an American linguistic researcher, is often credited with the creation of the field of sociolinguistics as it is known today. He emphasized the idea that variation is central to language and he also pioneered quantitative methods of analysis in the field. Sociolinguistics variation is pervasive and highly structured, revealing regular patterns of co-occurrence between language forms. Labov (2007).

Sociolinguistics, like all branches of linguistics, is a descriptive discipline, not a prescriptive one. This means that sociolinguists are concerned not with how people "ought to" speak, but how they actually do speak. Blakeley (2023). There are many ways that language can vary, but crucially, no linguistic variation is better or worse than any other; none is more correct or more intelligent, and all forms of language are equally complex and rule-bound. This explanation hints that there is a relationship between language and society showing that language and society cannot both exist in isolation from each other. This is the rationale behind the subject of emphasis which is folksong as an element of the society which is communicated through the use of a unified language.

#### **2.2. Previous Studies**

David Bolaji (2013) explains the concept of Yoruba folksong and its aphorism. This work stressed the connection that Yoruba folksongs have with the oral tradition. It further highlights definitely the concept of folksongs in Yoruba language and also goes further to make a list of popular folksongs in Yoruba language with interpretation. The aim of his study is to ensure that people explore the possible Aphorisms decked in folksongs.

According to Adeniji-Neil (2014) folklore which consists of poems, folktales and riddles, eulogies folksongs etc. is an in-depth part of the Yoruba language. Yoruba language is a

language spoken in the western part of Nigeria commonly known as “Yoruba” but the influence of the culture and music has extends into the Caribbean, South America and the United States. Adeniji postulated that Yoruba culture is broadly oral, from praise songs to folklore (Folktales and eulogy, Folk play, folksongs etc.), most people have largely learnt to live with what they value, in Africa we place a high value on our oral traditions, as it is one of the linguistics value of the African people that they have learnt to live with since the very start. The word Yoruba traditionally mean the people, the language, the culture and the land.

Finnagen Ruth (1970) elucidated the foreground or concept of oral and literature, in spite of the recognition of the existence of literature work in African languages, the diversity of oral traditions has not been fully recognized as to make possible the analysis of each type as historical data, he used the history of the Yoruba as a case study to justify that oral tradition exist in African languages and should be given special attention, the researcher stresses the importance of this.

Falola, & Akínyemí (2017) explained that the concept of culture and custom are intertwined and cannot be separated, one is the totality of the way of life of people while the other is the traditional way of behaving, and it is no news that the traditional way of behaving in Africa has an oral part which is inherent in it, Folksong is one of it. Toyin et al. made it clear that such orature is a very vital and important part of the linguistics properties of every African society since it is part of our customs, and these customs should be passed down from generation to generation.

### **2.3. Concern of the Present Study**

The previous studies outlined above have shed light on various aspects of folksongs. However, despite the extensive research on this topic, there remains a notable gap in the semantic analysis of Yoruba folksongs.

The present study seeks to address this gap by focusing specifically on the semantic analysis of folksongs in the Yoruba language. While previous research has explored the cultural and linguistic aspects of folksongs, our study aims to delve deeper into the meanings and interpretations embedded within these traditional songs.

Through oral interviews with native speakers of Yoruba, we will collect data to facilitate our semantic analysis. By engaging directly with individuals who are intimately familiar with Yoruba folksongs, we aim to uncover the underlying semantic significance, metaphors, and aphorisms embedded within these songs.

Our study is motivated by the recognition of the rich cultural and linguistic heritage encapsulated within Yoruba folksongs. By conducting a semantic analysis, we hope to provide a deeper understanding of the cultural significance and communicative functions of these songs within Yoruba linguistics society.

## CHAPTER THREE

### THEORETICAL FRAMEWORK

#### 3.0 Introduction

In this section, we explore the theoretical framework used for this study in the field of sociolinguistics, focusing specifically on Yoruba folksongs. The theory used for this study is the ethnography of communication theory.

#### 3.1 Ethnography of Communication

The ethnography of communication, originally called the ethnography of speaking, is the analysis of communication within the wider context of the social and cultural practices and beliefs of the members of a particular culture or speech community. It comes from ethnographic research (Hymes, 1964). It is a method of discourse analysis in linguistics that draws on the anthropological field of ethnography. Unlike ethnography proper, though, ethnography of communication takes into account both the communicative form, which may include but is not limited to spoken language, and its function within the given culture. (Cameron, 2001)

The wide-ranging aims of this qualitative research method include being able to determine which communication acts and/or codes which are important to different groups, what types of meanings groups apply to different communication events, and how group members learn these codes, in order to provide insight into particular communities. This additional insight may be used to enhance communication with group members, make sense of group members' decisions, and distinguish groups from one another, among other things.

Dell Hymes proposed the ethnography of communication as an approach towards analyzing patterns of language use within speech communities, in order to provide support for his idea of communicative competence, which itself was a reaction to Noam Chomsky's distinction between linguistic competence and linguistic performance (Hymes, 1976).

Originally coined "ethnography of speaking" in Dell Hymes' eponymous 1962 paper, (Hymes, 1964) it was redefined in his 1964 paper, Introduction: Toward Ethnographies of Communication to accommodate for the non-vocal and non-verbal characteristics of

communication, although most ethnography of communication researchers still tend to focus upon speaking as it is generally considered.

The ethnography of communication is an approach to language research which has its origin in the development of a view in anthropology that culture to a large extent is expressed through language and of the view in linguistics that language is a system of cultural behaviors (Hymes, 1968). Hymes argued that the study of language must concern itself with describing and analyzing the ability of the native speakers to use language for communication in real situations (communicative competence) rather than limiting itself to describing the potential ability of the ideal speaker/listener to produce grammatically correct sentences (linguistic competence). Speakers of a language in particular communities are able to communicate with each other in a manner which is not only correct but also appropriate to the socio-cultural context. This ability involves a shared knowledge of the linguistic code as well as of the socio-cultural rules, norms and values which guide the conduct and interpretation of speech and other channels of communication in a community. The ethnography of speaking or the ethnography of communication, as it was later referred to, is concerned with the questions of what a person knows about appropriate patterns of language use in his or her community and how he or she learns about it.

The term "ethnography of communication" is meant to be descriptive of the characteristics that an approach towards language from an anthropological standpoint must take. Namely, according to Dell Hymes, it must;

"investigate directly the use of language in contexts of situations so as to discern patterns proper to speech activity" and

"take as context a community, investigating its communicative habits as a whole."

According to Hymes, language cannot be studied in isolation. It has to be studied in the wider context of cultural and social aspects. Language is not limited to a mere technical set of grammatical rules. In fact, it has a specific context, both in terms of the individual and the cultural norms and beliefs.

### **Speaking Model**

Hymes also developed the SPEAKING model which analyses speech in its cultural context. It consists of sixteen parts which have been divided into eight categories. They are as follows:

**S – Setting and Scene:** This pertains to the physical location in which the speech unfolds. Examining the setting and scene provides insights into the environmental factors influencing communication dynamics.

**P – Participants:** This involves a scrutiny of the individuals involved in the speech. By identifying and understanding the participants, one gains a clearer perspective on the social dynamics shaping communication within the given context.

**E – Ends:** This focuses on the purpose and outcomes of the speech. Analyzing the ends provides a lens through which researchers can interpret the motivations and intended consequences of communicative acts.

**A – Act Sequence:** This entails an examination of the sequence in which speech acts unfold. Understanding the act sequence allows for the identification of patterns and the elucidation of how communicative events progress over time.

**K – Key:** This centers on the tone and manner in which speech is carried out. Evaluating the key offers insights into the emotional and relational aspects of communication, contributing to a holistic understanding of the interaction.

**I – Instrumentalities:** This encompasses the medium of communication employed. Investigating the instrumentalities sheds light on the diverse channels through which messages are conveyed, whether verbal, non-verbal, or through various forms of media.

**N – Norms of Interaction:** This addresses the rules governing speech, interaction, and interpretation within a specific cultural or social context. Exploring norms of interaction reveals the implicit guidelines shaping communicative behaviors.

**G – Genres:** This focuses on the 'type' of speech and its cultural contexts. Analyzing genres aids in categorizing and understanding the specific cultural frameworks that influence different forms of communication.

Ethnography of communication can be used as a means by which to study the interactions among members of a specific culture or "speech community," which is any group of people that creates and establishes its own speaking codes and norms. Gerry Philipsen explained, "Each community has its own cultural values about speaking and these are linked to judgments of situational appropriateness."(Philipsen, 2009)

The meaning and the understanding of the presence or absence of speech within different communities will vary. Local cultural patterns and norms must be understood to analyze and interpret the appropriateness of speech act within specific communities. Thus, "the statement that talk is not anywhere valued equally in all social contexts suggests a research strategy for discovering and describing cultural or subcultural differences in the value of speaking. Speaking is one among other symbolic resources which are allocated and distributed in social situations according to distinctive culture patterns."(Philipsen, 2009)

### **3.2 Relevance/Justification of the Theory**

The significance of the ethnography of communication lies in its ability to elucidate the intricate connections between linguistic expressions and the explanatory knowledge embedded within specific word usage. Within the realm of sociolinguistics, folksong is intricately tied to the mental concepts and existing knowledge within a speech community. These factors collectively facilitate the appropriate usage of words within diverse linguistic contexts.

Utilizing Dell Hymes' ethnography of communication, specifically the Speaking Model, is highly justified for analyzing Yoruba folksongs. The model provides a comprehensive framework that aligns with the dynamic and diverse nature of language use in digital spaces. Dell Hymes' Speaking Model offers a robust analytical framework for exploring the uniqueness of Yoruba folksongs. It provides a systematic and holistic approach that aligns with the complex nature of language use in the dynamic online communication landscape.

## CHAPTER FOUR

### DATA PRESENTATION AND ANALYSIS

#### 4.0 Introduction

This chapter contains the presentation and analysis of the data collected for the study, the data are Folksongs in Yoruba language collected through oral interview.. They are placed into various groups; these groups include Folksongs for twins, Folksongs for Kings (Oba), Folksongs for Warriors, Folksongs for Fathers, and Folksongs for family. These data will be analyzed using Hymes ethnography of speaking analyzed based on their groupings.

#### 4.1 Folksongs for twins

These folksongs are used to depict the significance of twin in the Yoruba linguistics community

S/N	Text in Yoruba	Text in English
1.	èjirè aràisòkún ẹdúnjóbí omọẹduntíserè lo oriigi ọ-bẹ-kèsè-bẹ-kàsà Ó fesè méjèèjìbẹsiléalákíisa Ó so alákiísàdònígbáaso Gbàjúmò omọtígbaíkúnlèiyàti o sigbàdòbálè lówó baba tóbí ì lòmọ. Wínrinwinrinlojuorogún Ejiowòrò, lojúiya è,	Every twin hail from Isokun. Born as one. A relative of monkeys, you are hopping and jumping from one tree branch to the other.  Jumping helter-skelter, you landed in a wretched man's place, turning around his misfortunes.  A rare set of children that command undue honor and respect from their parents to their step mother, you are an unwelcome sight but to your mother, you are an emperor of two empires wouldn't you love to be your parents?

	Tàní bí íbèjìkón'wò?	
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**Application of Ethnography of communication**

**S** – The setting of the Yoruba folksong is in a village (Isokun) or natural setting where monkeys and trees are mentioned.

**P** – The participants in the folksong are the twins being described in the song, their parents, and their stepmother.

**E** – The ends or purpose of the speech is to be to highlight the unique and special nature of twins, as well as the complex relationships they have with their family members.

**A** – The act of sequence in the speech involves describing the twins as being born as one, relating them to monkeys jumping from tree to tree, and then discussing the different reactions and feelings they evoke from their family members.

**K** – The key or tone of the speech is playful and teasing, as well as reflective on the societal norms and expectations surrounding twins.

**I** – The instrument of communication used in the folksong is oral tradition, likely passed down through generations within the Yoruba culture.

**N** – The norms of interaction in the folksong reflect the traditional beliefs and customs surrounding twins in Yoruba culture, such as the special status they hold within their families.

**G** – The genre of the speech is a folksong, a traditional form of oral literature that is often used to convey cultural values and beliefs within a community.

This Folksong is used to tell of the peculiar nature of twin children. The society of Yoruba has it that twins hail from this village in Ibadan named Isokun as almost all the household have at least a set of twin. This Folksong is sang by both the parents and the members of the community in rendition to the twin. This song doesn't only celebrate their birth but also the joy and happiness they bring to the family and community at large.

S/N	Text in Yoruba	Text in English
2.	<p>èjìrẹ̀ okin</p> <p>èjìrẹ̀ timobi, timojo</p> <p>èjìrẹ̀ araisokun</p> <p>Owo le olowokoló</p> <p>Ile alakisani o lo</p> <p>èjìrẹ̀ sóalakisá di alaso</p> <p>Osóotosi di olowo</p> <p>Bi Taiye, tin lo niwaju</p> <p>Bééni, Kéhindentólehin</p> <p>Taiwoniomode, Kehindeniegbon</p> <p>Taiwoni a ran nisé</p> <p>Peki o lótóaiyewó</p> <p>Biaiyedara, abikodara.</p> <p>otóaiyewò. Aiye dun bi oyin</p>	<p>Pride of twin</p> <p>The twins I bore and looks like me, twins from Isokun.</p> <p>You didn't go to a rich family but did enter a poor one and turned them to be rich.</p> <p>As Taiye is leading, so follows Kehinde.</p> <p>Taiye is the oldest while Kehinde is the youngest.</p> <p>Taiye is the messenger sent to the world to check if it is sweet or not, when he came he tasted it and discovered it was sweet.</p> <p>I salute Taiye and Kehinde</p> <p>Morning dew in the eyes of the mother</p> <p>You entered the palace with laughter. Let me see what to eat, let me see what to drink –</p> <p>Amen</p>

	<p>Taiwo, Kehinde, nimoki</p> <p>Ejiowuróniojuiyaré</p> <p>o de ileobatérin-terin</p> <p>J e kin ri je, kin ri mu,</p> <p>Ase.</p>	
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**Application of Ethnography of communication**

**S** – The setting of the folksong is in a Yoruba community (Ileisha), where the speaker is praising the twins Taiye and Kehinde.

**P** – The participants in the speech are the speaker, Taiye, Kehinde, the mother, and possibly other family members or community members.

**E** – The purpose of the speech is to praise and celebrate the twins Taiye and Kehinde for their accomplishments and their positive impact on their family and community. The outcome is a sense of pride and admiration for the twins.

**A** – The act of sequence in the speech involves the speaker listing the qualities and achievements of the twins, such as turning a poor family into a rich one and bringing joy to their mother. The speaker also expresses a sense of gratitude and respect towards the twins.

**K** – The tone of the speech is one of admiration, pride, and celebration. The speaker is clearly impressed by the twins and their accomplishments, and the overall mood is positive and joyful.

**I** – The instrument of communication used in the folksong is likely oral tradition, as this type of speech is often passed down through generations in Yoruba culture.

**N** – The norms of interaction in the speech include showing respect for the twins, acknowledging their achievements, and expressing gratitude towards them. The speaker follows these norms by praising the twins and expressing admiration for them.

**G** – The genre of the speech is a folksong, specifically a praise song celebrating the accomplishments and qualities of the twins Taiye and Kehinde. This type of speech is common in Yoruba culture and is used to honor individuals who are seen as worthy of praise.

The Folksong shows a parent admiring their twin. The parent eulogize the twin also citing the place they hail from which is Ilesha. The parent of the twin more especially the mother in this context is recounting how much of a blessing the twin have been to her and her household, how they have brought forth good fortune to the family and how they are the delight of their heart.

S/N	Text in Yoruba	Text in English
3.	<p>Éjìrè to mu ire tomiwa</p> <p>Nje e tirièjìrè mi</p> <p>Imoleninuookun</p> <p>A wunmikinbiibeji to po</p> <p>Ki e wona bi ibeji</p> <p>Ki gbogbowa bi ibeji</p> <p>Éjìrè to mu ire di meji</p> <p>Iya e feran re</p> <p>èjìrè araIsokun.</p>	<p>Twins that brought blessings to me.</p> <p>Have you seen my twins?</p> <p>They are like my light in darkness.</p> <p>It will be a great pleasure to have more of you.</p> <p>You will like to have twins.</p> <p>Everyone will like to have twins.</p> <p>Just like the two of them, so does one's blessing multiply having them.</p> <p>Mama will always love you two lovely twins from Isokun.</p>

### **Application of Ethnography of communication**

**S** – The setting is a village or community where the speaker resides, in the Yoruba land

**P** – The participants include the speaker, who is expressing their joy and love for their twins, and the twins themselves.

**E** – The purpose of the speech is to express gratitude for the blessings that the twins have brought to the speaker and to express the desire for more blessings in the form of additional children. The outcome is a sense of joy and love for the twins.

**A** – The act of sequence involves the speaker first expressing their joy at having twins, then expressing the desire for more children, and finally expressing love for the twins.

**K** – The tone of the speech is joyful and loving, as the speaker expresses their gratitude and love for the twins.

**I** – The medium of communication is oral, as this is a folksong that is traditionally passed down through generations.

**N** – The norms of interaction in this speech involve expressing gratitude and love for family members, particularly children. The interpretation is that twins are seen as a blessing and a source of joy in the Yoruba culture.

**G** – The genre of the speech is a folksong, specifically a Yoruba folksong celebrating the blessings of twins.

In this Folksong, a mother is admiring and singing praises of her twin. Eulogizing and asking if anyone as seen how beautiful and adorable her twins are. Also stating how much of a pleasure it will be for anyone who is lucky to have them. ThisFolksong is not only praising the twin but also as a satire to those who don't have twin.

#### **4.2 Folksongs for Kings (Alaafin or Oba)**

These Folksongs are used to show high regard to the king, to show respect and praise a king, either alive or dead.

<b>S /N</b>	<b>Text in Yoruba</b>	<b>Text in English</b>
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<p><b>1.</b></p>	<p>Alaafin Oyo</p> <p>Iku baba yeye</p> <p>IgbakejiOrisa</p> <p>AlaafintiOjo o gbo do pa</p> <p>OmoAtiba</p> <p>Lamidi Oba; baba e Oba</p> <p>A mu Ogorunmejiotaibon bi eni mu okaamaladudu</p> <p>AlaafinLamidiAdeyemi</p> <p>Omo</p> <p>AlaafinAdeniranAdeyemi</p> <p>ijo so e</p> <p>gberani'leke di de.</p>	<p>The King of Oyo</p> <p>A man that eschews death for a living</p> <p>Companion of gods. Second to the deity.</p> <p>Alaafin of which rain must not beat.</p> <p>The Child of Atiba</p> <p>Lamidi is a king as his father was previously a king.</p> <p>The one who swallowed 200 bullets like he swallowed yam powder-made swallow food when crowned as king.</p> <p>AlaafinLamidiAdeyemi the son of AlaafinAdeniranAdeyemi, rise up to your feet.</p>
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**Application of Ethnography of communication**

**S** – The setting and scene of the Yoruba folksong in praise and honor of the Alaafin Oyo is at a gathering or ceremony where the king is being celebrated and revered by his subjects.

**P** – The participants in the speech are the people of Oyo who are praising and honoring their king, AlaafinLamidiAdeyemi, as well as the king himself.

**E** – The purpose of the speech is to show respect, honor, and praise to the Alaafin Oyo, highlighting his bravery, strength, and divine connection as a king. The outcome of the speech is to uplift the king and reinforce his position as a respected and revered leader.

**A** – The act of sequence in the speech involves the repetition of praises and accolades for the king, highlighting his lineage, bravery, and divine connection. The sequence of the communication is carried out in a rhythmic and poetic manner.

**K** – The tone and manner of the speech are reverent, celebratory, and proud. The speech is delivered with respect and admiration for the king, highlighting his greatness and importance.

**I** – The instrument of communication used in the Yoruba folksong is likely oral tradition, passed down through generations. The medium of communication is likely through singing or reciting the verses of the song.

**N** – The norms of interaction in the speech involve showing respect to the king and honoring his position as the leader of the community. The rules of the speech involve speaking in a respectful and reverent manner, highlighting the king's virtues and accomplishments.

**G** – The genre of the speech is a folksong, specifically a praise song in honor of the Alaafin Oyo. The speech is a traditional form of communication used to celebrate and honor the king in the Yoruba culture.

This Folksong is that of the Oyo community celebrating the strength and reign of their king. The Yoruba society believes that a king is above all even death as he is second to the gods. This Folksongs in most instances is being lead by an individual who chant words of praises on the king in the palace. This Folksong does not only state the strength of the king but also how powerful and mighty the king is.

S/N	Text in Yoruba	Text in English
2.	Kabiyesi Ki adepe lo ri Ki batape lese; Ki asepelenu;	Your Majesty  May you live to wear the royal crown for long, may you put on the royal shoes for long, may you have multiple of horse tails in the palace, may you grow old, may you have good health; may your reign be long on the

	<p>Ki irukere di kini</p> <p>ki e gboo; ki e too, kiemiola yin o gun nioriiteawon baba wa;</p> <p>asewa.</p>	<p>throne of our forefathers, so shall it be.</p>
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### **Application of Ethnography of communication**

**S** – The setting of this Yoruba folksong is in the presence of the king, in a royal court or palace.

**P** – The participants in the speech are the people paying homage to the king, showing respect and honor to him.

**E** – The purpose of the speech is to honor and show respect to the king, wishing him a long and prosperous reign. The outcome is to demonstrate loyalty and allegiance to the king.

**A** – The act of sequence in the speech involves a series of well-wishes and blessings for the king, expressing hopes for his long and prosperous reign.

**K** – The tone of the speech is respectful and reverent, honoring the king and wishing him well in his rule.

**I** – The instrument of communication used in this folksong is the spoken word, with the words being recited or sung to the king.

**N** – The norms of interaction in this speech involve showing respect to the king, using formal language and gestures to convey loyalty and honor.

**G** – The genre of this speech is a traditional folksong, used to honor and show respect to the king in the Yoruba culture.

This Folksong is that of the community showering prayers on their king. The Yoruba society believes that when paying homage to the king aside from praising him, prayers are also said on his behalf for the longevity of his reign on the throne. This Folksong can be led by a group of people and it does not only praise the king but also prays and wishes him well on the duration of his reign.

S/N	Text in Yoruba	Text in English
3.	<p>Oba OkunadeSijuwade, Olubuse II</p> <p>OlofinOduduwa, iku Baba yeyeikualase, ekejiOrisa.</p> <p>Orisagbogbo Oba Yoruba</p> <p>Oba OloriAlade, Jingbinni bi ate akun. EkunOlori aye gbogbo, Kabiyesi, Eboraille-igbo.</p>	<p>King OkunadeSijuwaade, Olubuse II Oduduwa's conduit, the one who eschews death for living.</p> <p>gods- second to the deity, deity to all Yoruba monarchs, the King who has the head to wear the Crown, a King like a lion who is in charge of the whole world, Your Majesty; wizard in the home-forest.</p>

### **Application of Ethnography of communication**

**S** - The setting of the Yoruba folksong in honor of Oba OkunadeSijuwade, Olubuse II is in a royal court or gathering, where the king is being praised and honored by his subjects.

**P** - The participants in the speech are members of the Yoruba community, including musicians, singers, poets, and possibly other members of the royal court.

**E** - The purpose of the speech is to honor and praise Oba OkunadeSijuwade, Olubuse II, highlighting his importance and power as a king. The outcome is to show respect and admiration for the king.

**A** - The act of sequence in the speech involves praising the king for his royal lineage, his connection to the deity Oduduwa, and his power and authority as a ruler.

**K** - The tone and manner of the speech are reverent and respectful, with a sense of awe and admiration for the king. The speech is carried out with a sense of grandeur and importance.

**I** - The instrument of communication used in the speech is traditional Yoruba music, song, and poetry, which are often used to convey messages and honor important figures in Yoruba culture.

**N** - The norms of interaction in the speech involve showing proper respect and deference to the king, following traditional customs and protocols for addressing and praising royalty in Yoruba culture.

**G** - The genre of the speech is a folksong, which is a traditional form of oral expression in Yoruba culture used to convey stories, history, and messages of importance. In this case, the folksong is used to honor and praise the king

This Folksong is that of an individual acknowledging the king. The Yoruba society is one accustomed to acknowledging and paying homage to the king no matter the age range of the king. This Folksongs is being sung by an individual who is acknowledging and showering the king with praises with words befitting his nature and position.

S/N	Text in Yoruba	Text in English
4.	Onikoyi, jagunjaguntiofa o baeyinri. Omoomiran, OmoOkere. Ti esẹeiye o gbodoḡkanomi. Odokonakiyi o nisinmi. Onikoyi, jagunjaguneniti ole moerubaiku fun rare.	Onikoyi, the warrior who never received an arrow in his back.  Child of the water lily, Child of the Squirrel.  The bird's foot shall never touch the water.  The river shall never be at rest.  Onikoyi, the warrior who frightens death himself.

#### **Application of Ethnography of communication**

**S**- This Yoruba Folksong is in praise of the warrior king Onikoyi takes place in a community setting, where the people gather to sing and praise the great warrior.

**P** - The participants in the speech are the members of the community who are singing in praise of Onikoyi, the warrior king.

**E** - The purpose of the speech is to honor and glorify Onikoyi, highlighting his bravery and strength as a warrior. The outcome of the speech is to instill pride and admiration in the hearts of the listeners.

**A** - The act of sequence in the speech involves the community members singing in unison, praising Onikoyi for his fearless nature and his ability to conquer death itself.

**K** - The tone of the speech is one of reverence and admiration, as the participants speak highly of Onikoyi's accomplishments and bravery as a warrior king.

**I** - The medium of communication used in the speech is through singing and reciting the Folksong in praise of Onikoyi.

**N** - The norms of interaction in the speech involve respect and honor towards Onikoyi, as well as a sense of unity and community among the participants.

**G** - The genre of the speech is a Folksong, which is a traditional form of communication in Yoruba culture used to celebrate and honor important figures in the community.

This Folksong depicts a community welcoming and celebrating his king who just got back from war. In this context, the community eulogizes the king and speaks so well in awe of his strength and might. This Folksong is mostly led by an individual while the rest of the community concurs with him in gestures. This Folksong does not only adore the king but also tells us more of his might on the battle field.

#### 4.4 Folksongs for Warriors

These Folksongs tells us about the struggle, strength and victories of warriors.

S/N	Text in Yoruba	Text in English
1.	Ariworè ko se gbó. Ìgboyàrè kòdíwòn.	His roar will never go unheard. His courage never measured. And each time you hear his mighty name you'll think

	<p>A tinigbogboigbati o ba</p> <p>Gboorukonla re iwoyoronuagbara, iṣootoatiiyasoto re.</p> <p>A o rantire bi okunrinkunrin enitiiyibori.</p> <p>Si okunrin to jeakoniatipebayi o jokopeluawon baba wa,</p> <p>iwoyo ma</p> <p>jeafefelabeawoniyewanigbagbogbo</p>	<p>strength, loyalty and dedication. You'll be remembered as a man in whom dignity prevailed.</p> <p>To the man who was a hero and now sits with our fore bearers, you will always be the wind beneath our wings.</p>
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### **Application of Ethnography of communication**

- S** – The setting and scene of this Yoruba folksong praising a warrior is a gathering or ceremony where the community is honoring and celebrating the warrior.
- P** – The participants in the speech include the singer or speaker of the folksong, as well as the audience or community members who are listening and participating in the celebration of the warrior.
- E** – The ends of the speech are to praise and honor the warrior for his bravery, courage, and loyalty. The outcome is to ensure that the warrior is remembered and celebrated for his heroic deeds.
- A** – The act of sequence in the speech involves describing the warrior's roar, courage, and strength, followed by a comparison to other honorable men in the community. The speaker then expresses gratitude and remembrance for the warrior's contributions.
- K** – The key tone of the speech is one of admiration, respect, and reverence for the warrior. The manner in which the speech is carried out is likely with a sense of pride and gratitude.
- I** – The instrument of communication used in this folksong is likely oral tradition, with the speaker or singer conveying the message through words and music.

**N** – The norms of interaction in this speech involve the community coming together to honor and celebrate the warrior. There may be cultural norms and traditions that dictate how the warrior is praised and remembered.

**G** – The genre of this speech is a folksong, specifically a praise song or ode dedicated to the warrior. It is a form of oral tradition that is used to honor and celebrate heroic figures in the community.

This Folksongs is being sung by an individual in remembrance of a man who was their hero stating how mighty and fearless he was when he was alive and even in death he is the one they draw strength from when their strength fails them. This Folksongs do not only acknowledge the strength of a hero but also his impact when he was alive and also in death.

S/N	Text in Yoruba	Text in English
2.	<p>Gboawoṅalagbaraatiawoṅoniluti o jin. Geḡe bi woṅtiluniigbati o pada la tiogun de.</p> <p>Leralera, lo jumomo, ikuni a segunati fi agbara mu latiduroleḡansi.</p> <p>Awonilukannati n lubayi,</p> <p>Ki ţenitijasiiku, ţugboṅsiipadaboniogo mi ran, eyisidileṣidile. Iluwa n lubayilatiki e kaabò sodo awon baba ila.</p> <p>Wipe</p> <p>“Eyiniomoretì o ţegunogun mi ran.</p>	<p>Hear the mighty and deep drums beat. Just like they beat on his return from battle. Over and over again, day after day, death was defied and forced to wait again.</p> <p>Those same drums beat now, not in defeat to death, but to another glorious return, this one to the family before family.</p> <p>Our drums beat now to welcome him to the ancestors.</p> <p>Saying “Here is your son who has won another war. He is home now”</p>

	O tiwani le bayi	
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### **Application of Ethnography of communication**

**S** - The setting and scene of the Yoruba folksong is in a village or community where the people are gathered to honor a warrior who has returned from battle.

**P** - The participants in the speech are the mighty warriors and the villagers who have come together to celebrate the warrior's return.

**E** - The ends of the speech are to honor and celebrate the warrior's bravery and victory in battle, as well as to welcome him back home to his family and ancestors.

**A** - The act of sequence in the speech involves the beating of drums, which symbolizes the warrior's triumph over death and his return from battle. The villagers then address the warrior's family and ancestors, acknowledging his victory.

**K** - The key tone and manner of the speech is one of reverence and respect for the warrior, as well as celebration and joy for his safe return.

**I** - The instrument used in the communication is the beating of drums, which is a traditional form of communication and celebration in Yoruba culture.

**N** - The norms of interaction in the speech involve showing respect for the warrior and his family, as well as acknowledging the warrior's bravery and victory in battle.

**G** - The genre of the speech is a folksong, which is a traditional form of communication in Yoruba culture that is used to honor and celebrate important events and individuals.

This Folksong is sung by an individual with the aid of drums to ensure the smooth transition of a warrior, a hero who lost his life on the battle field defending his community. This song is been sung to celebrate his bravery and victory even in death stating that even though he died in the battle, he died while bringing glory to his people. This Folksong adores the heart and soul of a relentless warrior.

<b>S/N</b>	<b>Text in Yoruba</b>	<b>Text in English</b>
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<p>3.</p>	<p>Eniyan re la je, iyeowonlani  A duroniwaju re lati fi emioniyi fun  Agbaemi re lo bi owuro la tisegun  Adamoniojuogun fun akin kanju re  Emi re tusiokun,  Alagbaraakongungbayi  Alagbarajagunjagun, emi re tigbaominira  A o koriyyin bi o ti n rin lo s'orun  A o sa e latiwurõtiti di ale  Akin kanjualagbarati a o ma ranti lo  jojumo  Emi re titusinuokun  Alagbarajagunjagun, gbagbogbo yin o  Akin kanju, emi re tigbaominira  A duroniwaju re lati fi iyin fun o  Emi re lo bi owuroti fi ona kale fun isegun  Asinranti e niojuogungege bi akin kanju  Ina ti n jo lo sokesoke  Akin kanju, gbayi  Akin kanju, emi re tigbaominira  A waenyanre, a banujeiso nu na Awa</p>	<p>We are his people, so great the cost  We stand before you to give this honored  soul up to thee  His life was taken as dawn gave way to  victory  Recognize in battle for his bravery  His soul released to the sea  Mighty Warrior, all hail to thee  Mighty Warrior, your soul is now set free  we sing the praises as you journey onward  to the sky  We celebrate you from the dawn until the  night  Valiant hero ever etched into our memory  His soul released to the sea  Mighty Warrior, all hail to thee  Mighty Warrior, your soul is now set free  We stand before you to give this honored  soul up to thee  His life was taken as dawn gave way to  victory  Recognize in battle for his bravery  The flames burning higher  Mighty Warrior, all hail to thee  Mighty Warrior, your soul is now set free  We are his people, we grieve the loss  We are his people, so great the cost</p>
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	nieniyan re, iku je waniopolopo.	
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**Application of Ethnography of communication**

S – The setting of the Yoruba Folksong in honor of a warrior is a battlefield where the warrior fought bravely and ultimately gave his life.

**P** – The participants in the speech are the people who are honoring and celebrating the warrior for his bravery and sacrifice. The warrior himself is also a participant, as his soul is being honored and released.

**E** – The purpose of the speech is to honor and celebrate the warrior for his bravery and sacrifice in battle. The outcome of the speech is the release of the warrior's soul and his journey onward to the afterlife.

**A** – The act of sequence in the speech involves the participants standing before the warrior, singing praises and honoring his memory, and ultimately releasing his soul to the sea.

**K** – The tone of the speech is one of reverence and respect for the warrior. The manner in which the speech is carried out is solemn and celebratory at the same time.

**I** – The medium of communication used in the speech is singing. The participants are singing praises and honoring the warrior through song.

**N** – The norms of interaction in the speech involve showing respect and reverence for the warrior, celebrating his bravery, and releasing his soul to the afterlife in a ceremonial manner.

**G** – The genre of the speech is a folksong in honor of a warrior. It is a traditional form of communication used to honor and celebrate the bravery and sacrifice of a warrior in battle.

This Folksong is sung by fellow warriors paying homage to the fallen one recognizing and acknowledging his bravery in battle and how his life was shortened on the very battle ground where he was to defend his people. Praises are being showered on his soul for being part of their victory as his soul gave way for their victory. This Folksongdo not only lament over their loss but also rejoice and celebrate a fallen hero.

<b>S/N</b>	<b>Text in Yoruba</b>	<b>Text in English</b>
4.	Sonponnakofèrànkan bi koşegun.	Sonponna loves nothing but war.

	<p>Nigbatiawọṅelomi ran ba mu ọti-oyinbo, ejeni o ma mu.</p> <p>Nígbàtiáwọṅmí ran bágbiiṣu, oríni o won a ma gbi. Ígbàtiáwọṅelomírànbáńkórèèsò, òkújagunjugunló ń ká</p>	<p>When others drink wine, he drinks blood.</p> <p>When others plant yams, he is planting heads.</p> <p>When others reap fruit, he is reaping dead warriors.</p>
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### **Application of Ethnography of communication**

- S** – The setting of the Yoruba folksong in honor of the warrior Sonponna is a battlefield or a place where war is being waged. The physical location is not explicitly mentioned in the song, but the imagery of war and bloodshed suggests a violent and intense environment.
- P** – The participants in the speech are Sonponna, the warrior being honored, and the individuals who are being contrasted with him. These individuals are engaging in peaceful activities such as drinking wine, planting yams, and reaping fruit, while Sonponna is depicted as engaging in violent and aggressive actions related to war.
- E** – The purpose of the speech is to praise and honor Sonponna for his prowess and skill in battle. The outcome is to highlight Sonponna's superiority and fearlessness in comparison to others who engage in more peaceful activities.
- A** – The act of sequence in the speech involves contrasting the actions of Sonponna with those of others. The speaker describes how Sonponna chooses war over other activities, emphasizing his courage and strength on the battlefield.
- K** – The key of the speech is one of admiration and respect for Sonponna's warrior spirit. The tone is reverent and awe-struck, as the speaker highlights Sonponna's bravery and dedication to the art of war.
- I** – The medium of communication used in the folksong is oral tradition, as it is a song that would have been passed down through generations. The lyrics would have been sung or recited as a way to honor Sonponna and keep his memory alive.

**N** – The norms of interaction in the speech reflect the values of Yoruba culture, which place a high value on bravery and courage in battle. The contrast between Sonponna's actions and those of others serves to highlight the importance of warrior skills and prowess in Yoruba society.

**G** – The genre of the speech is a folksong, which is a traditional form of oral literature that is used to convey cultural values, stories, and beliefs. In this case, the folksong is used to honor and celebrate the warrior Sonponna and his martial achievements.

The context that promotes the use of this Folksong is a community celebrating and acknowledging their strongest warrior by name Sonponna. This Folksong is rendered by an individual in praises to the warrior as well as boasting about his past achievements stating that he loves nothing but war, drinks blood for water and plants head for yams. This Folksong gives us insight on how Sonponna was and how frightful he must have been, his presence commands nothing but fear in the hearts of his enemies.

#### 4.4 Folksongs for Fathers

These Folksongs are used to show the love and status of a father, the role and value of fatherhood.

S/N	Text in Yoruba	Text in English
1.	<p>Iwọkiyopadeokunrinkankanti o fi  iṣootitogbenigbogboaiye re bi baba mi.  Baba mi je olukọhungbogbo.  O kọnipeluapeṣe.  Iwa re ni ipileokan mi.  Awọṅkọ baba mi koniopin.  Jẹki n pin diẹ.  Baba mi lagbaraninuara, ninuemi,  atiniifaramo Baba mi ko je da le</p>	<p>Never will you meet a man who more  faithfully lived his values.  My father was a teacher of all things. He  taught by example. His character is the  foundation of my conscience.  My father's teachings are endless. Let me  share a few.  My father was strong in body, in spirit,  and in commitment</p>



**P** – The participants in the speech are the speakers, who are praising and honoring the father figure, and the audience, who are meant to internalize the qualities and values being highlighted.

**E** – The ends or purpose of the speech is to honor and pay tribute to the father figure, highlighting his strength, courage, loyalty, and dedication. The outcome is to inspire the audience to emulate these qualities and uphold the legacy of the father figure.

**A** – The act of sequence in the speech involves praising the father figure for his roar that will never go unheard, his courage that is immeasurable, and the impact of his name that symbolizes strength, loyalty, and dedication. The speaker then compares the father figure to a hero and acknowledges his presence among the ancestors.

**K** – The key tone and manner of the speech is one of reverence, admiration, and respect towards the father figure. The speaker uses powerful and emotive language to convey the significance of the father figure's qualities and impact.

**I** – The instrument of communication used in the Yoruba folksong for father is likely oral tradition, where the speech is passed down through generations verbally.

**N** – The norms of interaction in the speech involve showing respect and honor towards the father figure, acknowledging his legacy and the values he embodied. The audience is expected to reflect on these values and strive to uphold them in their own lives.

**G** – The genre of the speech is a folksong or praise poem, a traditional form of oral literature in Yoruba culture used to honor and celebrate individuals, events, or deities.

This folksong shows the importance of a father in the society, this importance of having a father like his and also talked about the father's character trait as one who is loving, down to earth, protective and always want to see everyone around him succeed. This Folksong further tells us more about the father's upbringing, his educational background, the skills he possess also tells us how loyal and faithful the father is as heas been friend with the same set of people from childhood to adulthood. No doubt from this Folksongs one can tell of how much of a good parent the father was and also as a role model to other men within his environment.

S/N	Text in Yoruba	Text in English
2.	<p>Lojuawonara ye ọkunrinlasan le je, sugbōnniojuwaeyiganganniaiyewa. Ni gbogbogbati a bani lo eranlowo yin, boti e je ki e kotetisiohun to kowa la yatabiki a ni lo ejikalatigboori le kosigbati e ko kin da walohun. Ekoàwọ̀nọ̀mọ̀kùnrin yin àtiàwọ̀nọ̀mọ̀bìnrin yin bíwọ̀nşelèjé alágbáralójuípónjúkosimase so igbagbo to ni fun ra won nu, kí a mábà da àwọ̀n baba wa. Iwọ̀nọ̀mọ̀luwabi be lo si je baba dada. Bi bo wale re yi o je to lo ogo.</p>	<p>To the world you were just a man, but you meant the world to our family.</p> <p>Always there when needed, even if to only lend a listening ear or a shoulder to cry on.</p> <p>You taught your sons and your daughters how to be strong in the face of adversity and to never give up on ourselves so as to never betray our fathers before us.</p> <p>You were the perfect son, and father too.</p> <p>Glorious will your welcome be.</p>

### Application of Ethnography of communication

**S** – The setting and scene of the speech is likely at a gathering or event where family members are honoring and remembering their father.

**P** – The participants in the speech are the children of the father being honored, as well as other family members and possibly friends who are present to pay tribute to him.

**E** – The purpose of the speech is to honor and remember the father, highlighting his qualities and the impact he had on his family. The outcome is likely a sense of nostalgia and appreciation for the father's role in the family.

**A** – The act of sequence in the speech involves reminiscing about the father's qualities and the lessons he taught his children, as well as expressing gratitude and love for him.

**K** – The tone and manner of the speech is likely one of reverence, gratitude, and admiration for the father being honored.

**I** – The medium of communication used in the speech is likely verbal, with the speaker expressing their thoughts and feelings through words.

**N** – The norms of interaction in the speech likely include respect for the father being honored, as well as a sense of unity and love among the family members present.

**G** – The genre of the speech is a tribute or eulogy, where the speaker expresses their feelings and memories about the father being honored.

This Folksong recognizes the strength of the father and the sacrifices he made for each member of their family. The Folksongs states how present he was in the affairs of his family more especially his children. He was the best friend to his children, always ready to listen to them as well as give a shoulder to cry on in time of trouble. This Folksongs doesn't only remember the good deeds of the father but as well pray for his soul to rest in peace.

S/N	Text in Yoruba	Text in English
3.	<p>Baba wa, igiope. Tounpe se to si fun waniohungbogboti a babereliabeereohunkankan. E fun waniesoope fun ounje, emu fun mi mu, epo fun atupawalati le tan moletiitona fun wa, atiigiopelati se oruleatiidaboboilewa. Baba mi. Kosi o ro mi ran ti a fi le tumo bi e ti je tabienikeniti o le sigbogboohunti e ti se fun idilewa.</p>	<p>Our Father, a Palm tree.  Providing and giving everything, demanding nothing.  You gave us Palm fruit for food, Palm wine for drink, Palm oil for our lamps to light and guide our way, and Palm fronds to roof and shelter this home.  Father.  Another word has never meant and</p>

		provided so much before.
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**Application of Ethnography of communication**

- S** – The setting of this Yoruba folksong is in a home, specifically in front of a palm tree, which is being honored and praised as a father figure.
- P** – The participants in the speech are the members of the family or community who are expressing their gratitude and appreciation to the palm tree, which they refer to as their father.
- E** – The purpose of the speech is to honor and acknowledge the palm tree for all the ways it provides for and sustains the community. The outcome is a sense of gratitude and respect for the natural world and the importance of recognizing and giving thanks for the gifts it provides.
- A** – The act of sequence in the speech involves listing the various ways in which the palm tree supports and nourishes the community, such as providing food, drink, light, and shelter. Each mention of these gifts serves to highlight the importance of the palm tree in the lives of the people.
- K** – The tone of the speech is one of reverence and gratitude. The participants speak in a respectful and appreciative manner, acknowledging the significance of the palm tree in their lives and showing their admiration for its generosity.
- I** – The medium of communication used in this folksong is oral tradition, with the words being passed down through generations as a way of preserving and celebrating the cultural connection to the natural world.
- N** – The norms of interaction in this speech involve showing respect for the natural world and recognizing the interconnectedness between humans and the environment. The participants demonstrate a deep understanding of the importance of the palm tree and the need to express gratitude for its gifts.
- G** – The genre of this speech is a folksong, which is a traditional form of oral expression that is used to convey cultural values, beliefs, and stories. In this case, the folksong serves as a tribute to the palm tree and its role in the community.

This Folksong praises and acknowledges the sacrifices and selflessness of their father in providing their needs. It states that the father always goes out of his way to ensure that they are okay and well catered for and also how he has lead them in the right path towards achieving their dreams.

#### **4.5 DISCUSSION ON FINDINGS**

The analysis of the data collected reveals that Folksongs in the Yoruba society are primarily utilized in settings such as the home, palace, or community. Among these settings, the home emerges as the most prevalent, highlighting its significance as the primary space for the communication and transmission of linguistic norms and values. In the act of voicing out Folksongs, it is typically a single speaker or a chorus that delivers the verses, with responses from the audience often taking the form of affirmations like "ase," unless physically absent.

Furthermore, the analysis underscores the enduring nature of Yoruba language, akin to other African languages, with Folksongs serving as a repository of deep linguistic traditions. These songs are commonly employed for praising others, particularly in the case of royalty, where high-status language is used to describe the king. It is noted that even in the event of the king's passing, certain expressions such as "the king is late" are deemed inappropriate.

Many Yoruba Folksongs are characterized by metaphorical expressions rather than literal interpretations, serving as a means to gauge the collective knowledge of the community. Through contextual usage, these songs offer valuable insights into the background, lifestyle, and history of the individuals being eulogized, as well as conveying the mood, thoughts, and locations associated with the actions being celebrated. Overall, Yoruba Folksongs play a vital role in preserving cultural heritage and enriching the understanding of societal dynamics within the Yoruba community.

## **CHAPTER FIVE**

## SUMMARY AND CONCLUSION

### 5.1 Summary

Yoruba folksongs are not just mere songs; they are a reflection of the rich cultural heritage and linguistic complexity of the Yoruba people. Embedded within the verses of these songs are centuries of tradition, morals, and societal values, making them invaluable resources for understanding the ethos of Yoruba society.

Scholars have long recognized the importance of folksongs in preserving the oral tradition and transmitting cultural values across generations. However, despite their prominence, there has been a notable oversight in understanding the deeper linguistic functions and ethnographic significance of these songs.

This study seeks to rectify this oversight by undertaking a comprehensive semantic analysis of Yoruba folksongs, drawing upon Dell Hymes' ethnography of communication as a theoretical framework. By employing this framework, the study aims to unravel the intricate layers of meaning embedded within these songs and explore their sociocultural usage and contemporary relevance.

Through a qualitative research design, data is meticulously collected through oral interviews with native speakers of Yoruba. This approach allows for a nuanced exploration of the contextual functions and symbolic meanings inherent in folksongs, providing valuable insights into their role in Yoruba society.

The analysis reveals that Yoruba folksongs are not confined to any specific setting but are rather woven into the fabric of everyday life, from intimate gatherings in the home to grand ceremonies in the palace. The home emerges as the primary space for the transmission of linguistic norms and values, where folksongs serve as vehicles for cultural preservation and identity formation.

Folksongs are typically delivered by a single speaker or chorus, with responses from the audience serving as affirmations of the shared cultural heritage. Metaphorical expressions abound in Yoruba folksongs, offering glimpses into societal norms, historical events, and collective wisdom. These songs are also employed for praising individuals, particularly royalty,

while simultaneously conveying the mood, thoughts, and locations associated with celebrated actions.

Despite the challenges posed by modernization, Yoruba folksongs continue to play a vital role in preserving cultural heritage and enriching our understanding of societal dynamics within the Yoruba community, it is imperative that we recognize the importance of folksongs in maintaining the linguistic and cultural legacy of the Yoruba people for generations to come.

## **5.2 Conclusion**

In conclusion, this study has illuminated the multifaceted role of Yoruba folksongs in preserving cultural heritage and transmitting societal values. Through a meticulous semantic analysis, the study has unveiled the intricate layers of meaning and symbolic expressions encapsulated within these traditional songs. Despite the pervasive influence of modernization, Yoruba folksongs persist as invaluable repositories of linguistic traditions and cultural knowledge, serving as a testament to the resilience of the Yoruba language and its enduring connections to societal norms and values.

In the face of rapid societal changes and globalization, there is a pressing need to preserve and promote the legacy of Yoruba folksongs. Efforts should be directed towards documenting these songs, archiving recordings, and disseminating knowledge about their cultural significance. Furthermore, incorporating the study of folksongs into educational curricula can ensure that future generations continue to value and cherish this integral aspect of Yoruba heritage.

By recognizing the enduring relevance of folksongs in Yoruba culture, we not only honor the contributions of past generations but also empower present and future generations to connect with their cultural roots. Ultimately, the preservation of Yoruba folksongs is essential for maintaining the vibrancy and diversity of the Yoruba cultural landscape and enriching the broader tapestry of human cultural

Moving forward, it is imperative that concerted efforts be made to further explore and document Yoruba folksongs. By ensuring their continued preservation and transmission across generations, we can safeguard this invaluable aspect of Yoruba cultural heritage for posterity. Additionally, recognizing the importance of folksongs in Yoruba culture will enrich our understanding of the

linguistic and cultural dynamics not only within the Yoruba community but also in broader contexts beyond its borders. Thus, fostering a deeper appreciation for Yoruba folksongs is essential for the preservation and celebration of the rich cultural tapestry of the Yoruba people.

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