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Portrayal of Yorùbá sociocultural heritage in the practice of the Kegite Movement in Nigerian tertiary institutions

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A discourse on Yorùbá sociocultural heritage is an excavation of aspects of the people's ingenuity in an attempt to conquer nature and create a peaceful social existence. An exemplary Yorùbá person should have good knowledge of his/her cultural past and be able to transmit this to the future generation. The knowledge required in this area is acquired informally through participation in community activities. The objective of this article is to examine some aspects of Yorùbá sociocultural heritage as portrayed in the practice of the Kegite Movement in Nigerian tertiary institutions. The participant observation method of data collection in the research setting was adopted. The article also adopted a sociocultural theory for its analysis. Among the findings revealed in the study were that the Kegite Movement promotes aspects of the Yorùbá heritage which involves reenacting associations, teaching and enhancing morals through music, the method of selecting a king and his chiefs, use of language, and use of palm wine for entertainment purposes. This article concludes that the Kegite Movement has been a viable organization in promoting Yorùbá sociocultural heritage and in uniting the youth in Nigerian tertiary institutions.

Introduction

Gugli (2006) defines heritage as a socio-historical concept. He says that heritage is the embodiment of a people’s culture, their distinctive inventions for adaptation to the physical environment and for social order. It consists of material and non-material culture that constitute the characteristics and the identity of specific people (14). A people’s heritage manifests in every facet of their lives: politics, religion, cosmology, economy, family, institutions, technology, art, etc. Culture, according to Anale (2006: 140), is usually imbued with tradition in the sense that culture is transmitted from ancestors or past ages, and thus makes for continuity in a people’s life. Thus, culture becomes traditional in the sense that aspects of it that still serve useful purposes are transmitted to future generations. However, from the perspective of a majority of social scientists, culture means much more than just some aspects of human social existence. It is an embodiment of the totality of human existence. As defined by Sanderson (1986: 25), culture is the total characteristic ways of life of the members of a society, which include tools, knowledge and patterned ways of thinking and acting that are learned and shared, and are not the direct product of biological inheritance. Elaborating on this definition, Sanderson points out that culture is a complex totality consisting of three interrelated sets of phenomena, namely the tools and techniques or simply the technologies that people have invented to adapt to their environments, the patterns of behaviour which individuals engage in as members of society, and the shared beliefs, values and rules that humans create as a means of defining their relationship to each other and to their natural environments. Culture has two basic components: material and non-material. Material culture consists of all the artefacts (the material products) of a society. These include the tools fashioned by people, and the products made with those tools for the comfort of people such as shelter, clothing and weapons. Non-material culture consists of the ideas behind the making or transformation of material objects for people’s use. These include the norms, values, the belief system, social institution and so on (Atimie & Gugli, 2006). Atimie and Gugli (2006: 2-3) note that culture has some basic elements such as customs, norms, values, rites of passage, folkways, mores, and cultural relativism.

Customs are established socially accepted practices. They are often individualised procedures for the establishment of societal cohesion. Norms are the standards that should govern people’s behaviour in the roles they occupy. They are the societal expectations of what is normal and therefore, good conduct. Norms are, in other words, standards or yardsticks that contain some degree of morality. They regulate human behaviour and are, therefore, a standard for actions. Values have been defined as conceptions, explicit or implicit, distinctive of an individual or characteristic of a group, of the desirable, which influence the selection from available modes, means and end of action (Piel, 1977: 23). Rites of passage are ritual activities which usually symbolise that an individual has achieved a particular status in the society. Folkways are the etiquette and customs of a people that are not of critical importance to the society. They are important in establishing order and predictability in many lesser matters of life. Mores are rules of behaviour that are very important to the society and whose violation would endanger its

Cultural relativism, according to Atemie and Girgin (2006:6), is a doctrine which holds that "no culture is inherently superior or inferior to others, but that, since every culture constitutes an adaptive solution to fundamental human problems, all cultures are equally valid." Cultural relativists believe that the standards of one culture need not be used to judge another. The standards for the evaluation of culture can only be from the perspective of the culture under examination and not those of other cultures.

The Yoruba people

The Yoruba, whose sociocultural heritage this study focuses on, according to King (1988), as cited in Folorunso and Foluwaju (2012: 257), are an ancient traditional people of tropical Africa and the biggest religious group on the continent. They constitute an integral part of Nigeria, the most populous black nation of the world. They also have considerable numbers in Benin (formerly Dahomey). The descendants of Yoruba are also found in Togo, Brazil, Cuba, Sierra Leone, Jamaica, the United States of America. Geographically, the Yoruba occupy the rain forest and lagoon country of West Africa from Benin (Dahomey) to the beginning of the creeks of the Niger Delta, south to north, from the sea up into the savannah grasslands.

As to the origin of the Yoruba, Jimoh (1998), in Folorunso and Foluwaju (2012: 257), agrees that there are so many theories and stories which have been presented, interpreted, accepted or rejected by different authors. However, he presents that the most supported story of the Yoruba origin is that the Yoruba originated in the Middle East which is somewhere around upper Egypt in North Africa or Mecca in Saudi Arabia, and from there migrated to the south and then got settled in their different present places. They were said to have been led by Oṣiṣiwá who utilised his superior force to overwhelm the autochthonous people they met in the area and consequently established a new dynasty.

However, according to Folorunso and Foluwaju (2012: 257), a cosmogenic origin authority speaks of the primal period when Eleđumara (Supreme being) sent immortal messengers to the surface of the earth to create the world. Obatalá was at the head of the party and in possession were pieces of iron, a lump of sand and a chicken with which they were to create the world. On their way, Obatalá got drunk after taking excess of palm wine and lost his paraphernalia of leadership. Oṣiṣiwá thereafter took the opportunity of Obatalá's unconsciousness and led the party on. Before their landing, the pieces of iron and lump of sand were set down, and the chicken was placed to spread the sand. Life was imparted as that place where the immortal messengers first landed.

What is germane from the versions presented is that Oṣiṣiwá was identified and established as the father of the Yoruba nason.

Associations among the Yoruba

In the traditional Yoruba society, men and women frequently formed associations called ogbẹ which provided social and economic support to their members. These organisations furnished an outlet for the Yoruba love of sociability, eagerness to gain group identity, and pleasure in wearing fine clothing on special occasions. In western and central areas, ogbẹ were part of life during the nineteenth century, and they maintained their vibrancy and public visibility right through the colonial period (Montosh, 2010: 243) stresses that the tendency to form associations and corporations is very strong among the Yoruba. They are formed for the purpose of promoting and protecting common interests in the fields of politics, economics, religion, recreation and enjoyment.

One interesting thing about associations, as noted by Fadipe (1970: 243), is that whereas there is an appreciable community of Yoruba either outside Yorubaland or even outside their own particular communities, an organisation will spring up complete with officers.

Fadipe (1970) comments that although membership in an ogbẹ was not compulsory in traditional Yoruba society, it was the rule and not the exception to belong to one. A person who had no ogbẹ was not a properly acquired and socialized being. According to Montosh (2010), the associations of the colonial period were based upon various sorts of common interests. Though they sometimes termed themselves clubs, 'societies, or 'unions', they combined sociable activities with other functions, and they had a basic ogbẹ organisational structure. There are various kinds of associations among the Yoruba, including occupational guilds, hunters' guild (ogbẹ odo), league of traders (panbiyoo), social clubs, secret or military societies, etc. Thus, this article is concerned with the cultural association among Nigerian students in tertiary institutions, known as the Keggie Movement.

Theoretical framework

This article is based on Vygotsky's (1986) sociocultural theory, cited in Adegbieze (2012). The theory, according to Adegbieze (2012: 95-96), states that every function in the child's cultural development appears twice: first, on the social level, and second, on the individual level. That is first, between people (interpsychological), and second, inside the child (intrapsychological). This implies that the child first relates with people: parents, teachers, siblings and peers to develop culturally before the act is moulded and established in him. The primary focus is learning through socialisation.

Adegbieze and Onwubiko (1990), cited in Adegbieze (2012: 96), relate the two important aspects in Vygotskyian's approach to social interactions at two levels. They see this approach firstly, as fundamentally cultural...
and secondly, as a pattern of proximal developmental change in which a phase of adult support precedes a phase of independent infant accomplishment. The adult’s reactions and interpretations transform the child gradually masters an action that is qualified with cultural meaning since the act has passed through a development process through which the adult has educated the child in its use. The term proximal development is an essential notion in sociocultural theory. Vygotsky described the zone of proximal development as all of the knowledge and skills that a person cannot yet understand or perform on their own yet, but is capable of learning with guidance.

Thus, this article examines youth’s (students’) attitude to some aspects of Yoruba sociocultural heritage in the practice of the Kegite Movement in Nigerian tertiary institutions.

Origin of the Kegite Movement in Nigeria

Literature on the establishment of the Kegite Movement in Nigeria is scanty. Apart from Odusya’s (1990) first degree project entitled The socio-political and religious significance of the Kegite Movement on African belief system in Nigeria, there was no other written account of the movement until recently when the history of the club was published by the University of Ibadan in 2001. However, research work (Adesegun, 1995) has brought about a detailed account of the establishment of the Kegite Movement. During the course of this research, two different versions of its origin were established. The first version was attributed to Odusya (1990), who was a leader of the student group (hereafter referred to as a Kegite in the Kegite’s parlance) of the Movement at the University of Ibadan branch, which revealed that an association named Palimwine Drinkards Club was established in 1962 by a group of students at the University of Ibadan (now Obafemi Awolowo University) in Ille-Ife. According to Odusya, their main objective was to establish an association which would complement their academic exercise in the university. Their chosen mode of expression was short-sleeved green regalia worn on top of a long-sleeved white shirt. The first few kegites were collected as a small group.

The first Chief of the Movement, according to Odusya, was the late Professor Adegbesan. As far as explained by Chief Odusya, the club was known as Palimwine Drinkards Club, a club that was known at the University of Ibadan (where some students had gathered themselves together at the Nnamdi Azikiwe Hall) and formed a club of which the aim was to promote Yoruba culture. They named the association Kegite Club and subsequently held their first initiation ceremony in 1972. Consequently, Mr. Adegbesan established the club at the University of Ibadan, which is considered to be the first of its kind in Nigeria. It is believed that the club was established in 1962, and its first chief was the late Professor Adegbesan. The objectives of the club are to preserve and promote Yoruba culture, establish a club and promote peace among the human race, to conciliate and resolve cultural awareness of our forefathers, promote honest living and truth, and to discourage tribalism and racism (http://www.1topix.com). Today, the Kegite Movement has spread throughout Nigeria, and some parts of the country. It is expedient to emphasise that each branch of the club in an institution is called an Ijala. Ijala is the Kegite of the institution in which the branch is situated.

Consequently, both groups agreed on two major issues which would further strengthen the club. Firstly, they agreed on the pattern of greetings initiated by the Ille-Ife group on the pattern of greetings initiated by the Ille-Ife group, which was the use of a single gesture as a symbol of unity. Secondly, they agreed on the dress code adopted by the two groups. Although the two groups still maintained their different nomenclatures until 1986 when the club was rebranded as the Kejite Club, the members of the club were being called to be doneurs and irresponsible people. He notes further that the club also modified its motto from the initial Palimwine, the Bath of African Unity and World Peace to Unity in Diversity (1990). The second version of the history of the movement was recorded during an interview with Mr. Bala Babagun Ojade, who was the first chief of the club’s branch at the Polytechnic Ibadan. According to him, the Kegite Movement was founded in 1962 at the Polytechnic Ibadan (formerly known as Obafemi Awolowo University). He also confirmed that the first chief of the club was the late Professor Adegbesan. The coronation ceremony took place on the soil of the Polytechnic Ibadan. Chief Ojade explained that, as believed by the Yoruba, Ille-Ife was the cradle of the School of Arts and Sciences, which was later changed to the University of Ibadan, and was housed by the Technical College before it was relocated to its present site at Ille-Ife. As explained by Chief Ojade, during the period that the two schools were together, they were not able to hold a coronation ceremony, but chief Ojade was given the honorific title of Ille-Ife, the cradle of the School of Arts and Sciences (or Polytechnic, which is now Obafemi Awolowo University), the world headquarters of the club. The University of Ibadan, being the premier university in Nigeria, was given the honorific title of Ille-Ife, the cradle of the School of Arts and Sciences. Thus, in spite of the controversies that trail the origin of the movement, it is established from the two accounts recorded that it was established in 1962, and its first chief was the late Professor Adegbesan. The objectives of the club are to preserve and promote Yoruba culture, establish a club and promote peace among the human race, to conciliate and resolve cultural awareness of our forefathers, promote honest living and truth, and to discourage tribalism and racism.

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Aspects of Yoruba sociocultural heritage in the practice of the Kegite Movement

This section probes some aspects of Yoruba sociocultural heritage as practiced in the Kegite Movement. These aspects are in the formation of associations, selection of an Oba (a king), teaching of morals through music, the use of language (ode-talking), and by using palm wine for entertainment purpose.

Formation of associations

Adeolu (2017: 474) notes that in Yoruba traditional society, kinship is the most important relationship. Best friends are very important as well. Also important are clubs that grow out of childhood associations. When a group of young friends starts spending time together, they form a club. They choose a name and invite an older man and woman to serve as advisors. The clubs continue through adulthood.

They host monthly meetings with the members serving as hosts in turn. This practice of having associations is replicated by the members of the Kegite Movement in Nigerian tertiary institutions. Going by the history of the movement, it was recorded that the club was formed by a group of students who shared a similar opinion of having an association that would further cement their relationship. It is pertinent, therefore, to state here that there is hardly a Nigerian tertiary institution at which the Kegite Movement is not found. The club serves as a unifying factor among Nigerian youths because of its spread and acceptability. It cuts across ethnic and religious divides. It initially started in the south-west of Nigeria, but later spread to other parts of the country. Members of the movement relate among themselves cordially, and they move from one school to another for various kind of ceremonies like coronations and initiation. As mentioned earlier, a branch of the club in any tertiary institution is called an ilaje. For instance, in Ahmadu Bello University, Zaria, it is known as Ilaje Turban at the University of Benin, it is addressed as Ilaje Oloko, at the Polytechnic, Ile-Ife, Osun State, it is called Ilaje Crono, etc.

The movement is not restricted to schools alone, but also extends beyond members' studentship on campuses. After graduation, members have the opportunity of associating with other senior members who have graduated before them. They have a place called Feloyia Convergence or Feloyia Tent which are established in towns and cities where members gather. The activities performed there are different from the ones performed in schools, i.e., singing, dancing, and drinking palm wine. They also have officials who oversee the running of the centres. The movement transcends the shores of Nigeria. Today, it is found in countries like India, the United Kingdom, Brazil, Libera and Ghana.

Selection of an Oba (king)

Another way by which the Kegite Movement portrays Yoruba sociocultural heritage is in the selection of its chief (head of the club) which replicates the process by which an Oba is selected and crowned in Yorubaland. Yoruba society is structured in a formally monarchial system, institutionalised at the level of the state (Oba or monarch), at the level of the dependant units, whether villages (bakas) or quarter-town districts (Owoji) and sectional chiefs, as well as at that of the lineages or families (Adade, Oludibo, Akiwunmi, etc.). The Oba is therefore the keystone of the political system which may be characterised as dynastic, namely stratified in relation to the access to office (Munoz, 2003: 31). This system of governance is adopted by the Kegite Movement as its modus operandi. The highest principal officer in its structure is the chief (who represents a Yoruba Oba), followed by the elder, who is close in rank to the chief, followed by other officers. The position of a chief is as highly revered as the seat of a king in Yoruba society. The selection process of a Kegite chief is similar to that of a Yoruba Oba. The selection process in an ilaje starts with the Elders' Council, headed by the incumbent elder of the ilaje. The Elders' Council consists of members who are committed final-year students. After the meeting, the decision of the council is usually communicated to all members and non-members in the school. Thereafter, a date of coronation of the chief-elect would be decided on and disseminated to all members throughout the country.

On the coronation day, the procedure usually followed in crowning a Yoruba king is adopted. The chief-elect would be presented before the audience with his head and face covered with a white cloth, while there is drumming, singing and dancing (which is commonly called gyration in the Kegite's language). Chiefs from other tertiary institutions who are saddled with the responsibility of crowning a new chief would be pouring palm wine on the chief-elect's head and body as he dances. Thereafter, he would be told to open one of the two calabashes presented to him. The first calabash contains honey, while the second contains pepper. Culturally, these connote both good and bad. On the one hand, if the chief-elect opens a calabash that contains honey, it signifies that his tenure would be good and favourable. On the other hand, if he opens the one that contains pepper, it means that his tenure would be full of crises and disfavour. After this exercise, his face would be unveiled and other rituals would follow. These include giving him cola nut and illager pepper to chew, wearing an agbada (big regalia) accompanied with a big cap, putting beads on his neck and arms, and finally giving him a staff of office, irukere (a horsewhip depicting authority). From that moment on, he becomes chief of the ilaje. The ceremony is usually dimmed with singing, drumming and dancing to usher in the new chief. The process of crowning a new chief is usually observed annually when the incumbent is preparing to graduate. This marks a difference between a Yoruba king, who must die or in some rare cases be deposed before a new king can be enthroned, and a Kegite's chief. The significance of this is to adapt aspects of Yoruba sociocultural heritage in the practice of the club.

Promoting Yoruba heritage through music

Music performs important functions in Yoruba society, and its functions may differ from one activity to another. Arighie (2006: 143) opines that music lays bare the deepest levels of value and belief, expresses the organisation and procedures of the culture, and reveals different aspects of the people's behaviour. Some of the functions music performs are promoting a group's feeling of solidarity, providing socially
sanctioned ways for individuals to act superior to or to censure other individuals, serving as a vehicle for social protest, converting the world into play, offering an enjoyable escape from reality, and so on (Ariste, 2005: 143).

One important thing that underscores the Kegite Movement in the minds of some people is their music. At students' leisure hours, some prefer relaxing where Kegite's members are singing and dancing. This act alone has ignited many students' interest in joining the movement. Although their songs are primarily for entertainment, they are not devoid of teaching morals among students, and condemning social vices in society. Let us consider some of their songs that teach morals among youths:

(a) Liwā' ḫanīf bā ḫālī

Eğite: E ḥa wākō ḥī
Līt: ḫayātī ḫo bā ḫāyā
Eğite: E ḥa wayyā ḥī
Līt: Nilīfnī ṣe

Eğite: ḫayātī ḫo bā de ḫa, ṣe yā ṣ-production nilīfnī ṣe (Adeosun, 1995: 74)

Lead: Ladies that are yet to marry
Chorus: Go and get married
Lead: Boys that are yet to marry
Chorus: Go and get married

Lead & Chorus: When pregnancy comes don't attempt abortion. For this wicked
act is condemned by the Kegite Movement. The song condemns in its entirety the act of
formation and as an attendant consequence of abortion which have become
fashionable among students/youths. According to the song, both formation and abortion are forbidden by God and also
detested by the Kegite Movement. Another song that frowns on evil
practices among youths is the one below:

(b) Liwā' ḥa ṣe bō ḥī

Eğite: E ḥa ṣe ṣe bō ḥī
Līt: ḫayātī ḫo bō ḥī
Eğite: E ḥa ṣe ḥī
Līt: Nilīfnī ṣe

Eğite: ḫayātī ḫo bā de ḫa, ṣe yā ṣ-production nilīfnī ṣe (Adeosun, 1995: 75)

Lead: He is mentally sick, he is mentally sick
Chorus: He who forsakes Kegite and associates with secret societies
He is mentally sick

Against the backdrop of insinuations from some quarters that the Kegite Movement is, perhaps, a secret society, this
song is instructive. The song likens whoever associates
with any secret society to a lunatic, thus, it warns the students/youths against such an act. From the song,
therefore, the Kegite club is an open association that accommodates responsible and disciplined people.

(c) Liwā' ḥa ṣe bō ḥī

Eğite: E ḥa ṣe bō ḥī
Līt: ḫayātī ḫo bō ḥī
Eğite: E ḥa ṣe bō ḥī
Līt: ḫayātī ḫo bā ḫāyā

Eğite: ḫayātī ḫo bā ḫāyā
Bālāa ḫo ḥa ḫāyā
Iṣinā ḫo ḥa ḫāyā
G. ḥa ḥa ḫāyā
G. ḥa ḥa ḫāyā
Mūribā

Mūribā ḥa ḫa ḫāyā, Obiṣiṣā ḫa ḫa ḫāyā
Obiṣiṣā ḫa ḫa ḫāyā, Shagārī ḫa ḫa ḫāyā
Shagārī ḫa ḫa ḫāyā, Bāhā ḫa ḫa ḫāyā
Bāhā ḫa ḫa ḫāyā, ḫa ḫa ḫāyā

Lead: Which is which
Which is which?
Chorus: Which is which
Which is which?
Lead & Chorus: Colonial masters left, Bābāgbīdā took over
Bābāgbīdā left, Bābāgbīdā took over
Bābāgbīdā left, Bābāgbīdā took over
Bābāgbīdā left, Bābāgbīdā took over

Lead: After Abacha, which is which?

The song is about political issues in Nigeria and the failure of her successive leaders since the nation's independence
in 1960. The first four lines of the song are a rhetorical
question, ‘which is which?’ Going by the sequence of the
song, the country was in a state of hopelessness. The
song has an elastic refrain in its structure, it accommodates
any personality in power for as long as Nigeria’s economy
remains commensurate with it. At this time of writing this
article, the song also teaches the political history of Nigeria.

The use of language (code-talking)

The Kegite Movement promotes Yorùbá sociocultural heritage through the use of language (code-talking). The
importance of language in any human society cannot be
overemphasised. Language is vital to communication
because without language in any form, there can be no
communication of whatever nature. Adeosun (2010) notes
that communication generally is any information-sharing
activity. It is an individual and collective activity embracing all
transmission and sharing of ideas, facts and data. Whichever
way one looks at it, communication is the means for the
system of exchange of ideas, attitudes, opinions, feelings,
information and so on within a person (intrapersonal), and
among persons (interpersonal), and collectivities (masses).

Adeosun (2010: 6) notes further that in the expressing or
exchanging of thoughts/feelings, therefore, there is a
signalling system which utilises vocal sounds used by a
group of people for the purpose of communication and social co-operation. Whatever mode of communication is
employed, what is most important is for the listener to be able to understand and interpret the message sent by the speaker.

From the foregoing, it is imperative to mention that the
Kegite members have a unique language to communicate among themselves. This unique language is what is
described as code-talking. Code-talking is quite cryptic
and so it needs special knowledge to be able to decipher
it. Among the signs employed in Yorùbá language is ḥa, ḥa.
which Iloko (1982) describes as code-talking. Code-talking is when a symbol is distorted to create a secret language that is freely used among a set of people. Code-talking is not hidden to its users for it is used to communicate effectively. In other words, it is said to be hidden to a non-user because s/he lacks the understanding of its guiding rules.

Among the members of the movement, they code-talk to communicate effectively in any discourse. For example: one of the prominent senior members of the club, who is also a scholar in Ogbah Okachia University, Agwuleye, Ogun State, Nigeria, Prof. Dr. Iloko Ogbah posted a message on his Facebook page on 3 April 2017. This message was sent to the members of the club announcing the sudden death and burial of one of the life senior fellows of the club, Dr. Iloke Ogbah, on 4 April 2017. The message reads:

Let all alhaons and alhajses by way of ijemus in the whole galaxy telephone bush rats that tomorrow is Day D for an LST who has decided out of his own indescretion to elect to stimulus the ikeze tree and interact with LST Jesus. May we all walk. All members celebrate your elevation to baba Eledumane. To God I have vibrated.

This information was disseminated and effectively decoded by the members concerned throughout the world. Immediately, members sent their condolences to commiserate with the family of the deceased and the club. Thus, the burial witnessed a mammoth crowd of members and other sympathizers.

Using palm wine for entertainment purpose

Yoruba traditional entertainment includes rituals, dancing, music making, and other ceremonies like marriage, naming, house-warming, burial, etc. During these activities, food and drinks (a palm wine) are supplied in large quantities. During the game, players make a game called Ayo osopon (played on a board with two rows of indescination or wells that are filled with small seeds). While this game is going on, the players and the audience usually relax with palm wine. This practice is thus replicated by the Kegite Movement in Nigerian tertiary institutions where members come together to relax after a day's academic rigour. They are of the opinion that palm wine is a natural gift from God which does not pass through any processing before its consumption. Apart from its entertainment value, it also serves as a source of employment generation for the palm wine boppers, as well as the sellers of palm wine in various schools at which the Kegite Movement is found.

Conclusion

This article has brought to the fore some aspects of Yoruba sociocultural heritage in the practice of the Kegite Movement in Nigerian tertiary institutions using a sociocultural theory. In order to achieve this, a review of relevant literature was carried out where efforts were made to discuss some concepts like heritage, culture and some basic elements of culture. Also, a history of the Yoruba people and the importance of associations among the Yoruba were discussed. In the analysis, five aspects of Yoruba sociocultural heritage were identified and discussed in the practice of the Kegite Movement. They are formation of associations, selection of an Oba, teaching of morals through music, use of language (code-talking), and the use of palm wine for entertainment purposes. The article has explored these aspects of Yoruba sociocultural heritage in the activities of the Kegite Movement in promoting peace and unity among the youth of diverse ethnicities and cultures in Nigerian tertiary institutions.

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