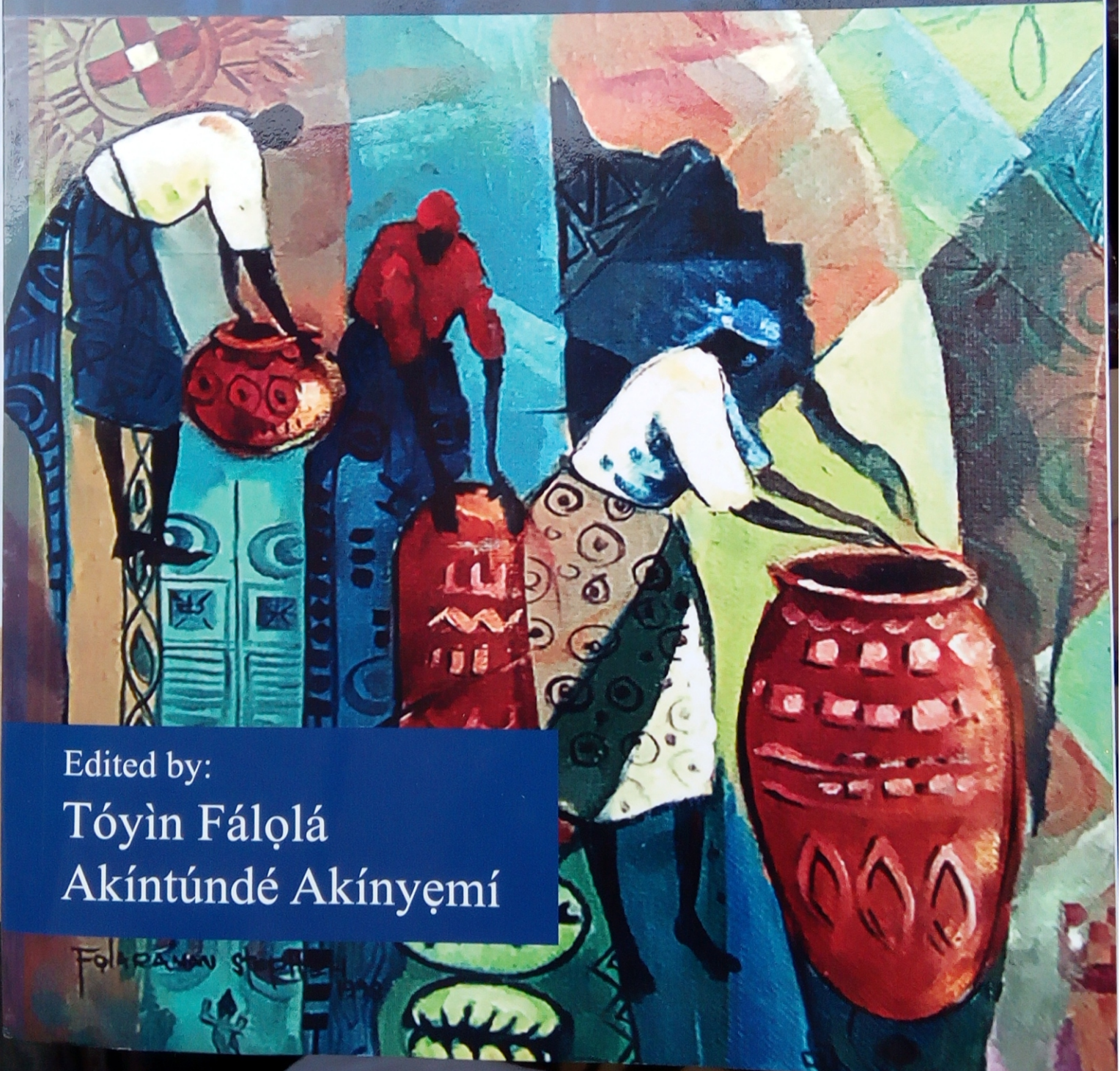


CULTURE AND CUSTOMS OF THE YORÙBÁ



Edited by:
Tóyìn Fálolá
Akíntúndé Akínyemí

FOLARINMI STREET

Copyright © 2017
Tóyìn Fálolá and Akíntúndé Akínyemí
All Rights Reserved

ISBN: 978-1-943533-18-3
LCCN: 2017941788

PAN-AFRICAN UNIVERSITY PRESS

Box 618
8650 Spicewood Springs # 145
Austin, TX 78759
Telephone (512) 689 6067

Africa
P. O. Box 14458
University of Ìbàdàn
Ìbàdàn, Nigeria
234 (0808) 6392371
www.panafricanuniversitypress.com

Printed in the United States of America



Chapter 56



Sports, Games, Recreation, and Leisure

Layò Ògúnlọlá

Introduction

Adéyínká (2009) states that “culturally, Yorùbá has its own sets of norms, values and beliefs which are inculcated informally into any child born into the land as *omọ onilé ọlọ̀nà* meaning a child belonging to a good and well-respected home” (xix). This continues until adulthood is reached and many times may continue throughout life. The reason for this is because, in Yorùbá cultural life, marriage does not alienate a person from membership in his or her family. For instance, ladies born into a family who are married into another family form the *omọ oṣú* of their original family. They are legally qualified to partake in all meetings and decisions to be made by the family.

Ìṣọ̀lá (2009:91) opines that available evidence from Yorùbá indigenous technologies proved that the Yorùbá development did make progress over time. The sociocultural communities thrived and survived by meeting their daily needs—most especially by guaranteeing continuity through an effective process of socialization which ensured that the ideas, norms, values and symbols of society were internalized by the younger generation.

Before the arrival of the Europeans, Yorùbá people had their accepted way of behavior on which rested the foundation of Yorùbá traditional (indigenous) system

Culture and Customs of the Yorùbá

of education, known as *ètò èkó ibílẹ̀*. Awóníyì (1978: 2) opines that the philosophy of Yorùbá traditional education system is enshrined in the concept of *omolúàbí*, the end-product of education. Ogúndèjì and Àkàngbé (2009: 5) point out that “traditional” does not mean an old system that is extinct as it still exists alongside the Western system.

However, colonialism played a major role in the bastardization of all aspects of African lives in general, the Yorùbá inclusive. With particular reference to the Yorùbá, the disquieting levels of bastardization can be attributed to foreign literature, civilization, and culture among others. Ògúnṣínà (1995), using Ládélé's *Ìgbà ló dé*, explains how the colonial rule had eroded the powers of the king. He writes that “The colonial masters have seized power from him and he lived in morbid fear of the ‘*Ajélẹ̀*.’ He is often filled with a deep sense of uncertainty and insecurity. Whenever the ‘*Ajélẹ̀*’ visits ‘*Ògbojò*,’ there is always one problem or the other” (299).

This is just one of the evidences that the negative incursion of colonialism has thrown the entire Yorùbá traditional politics into disrepute. Adéyemí (2008: 118) also agrees that there has been a conspicuous drift from moral accountability to moral degeneration in the Yorùbá society traceable to colonialism, modernization, Western philosophy, and lifestyle.

In like manner, Akínjógbin, (2009: 20-24) asserts that the influx of foreigners from different parts of the world to Yorùbáland punctured her ethical principles. New religions, new systems of education and politics, and new trades and professions different from those of the precolonial era have emerged. This implies that the advent of foreigners marks the beginning of a new orientation not only in politics, economics, and social life, but also in the ethical principles of the people. These experiences and the reasons that emanate from them have made the resuscitation of the classic social life of the Yorùbá people imperative.

The Yorùbá, like other colonized peoples around the world, acquired the formal education that brought greater enlightenment and technology but, simultaneously, taught the Western mores and norms that often contradicted those of the Yorùbá, thereby creating cultural conflicts. Unfortunately, many educated Yorùbá preferred the imported Western culture, thereby knowingly or unknowingly, contributing to the destruction of the *omolúàbí* concept in Yorùbáland. There is no doubt that people's preference for foreign cultural materials, including literatures and even religions is also one of such barriers affecting genuine development. This chapter is concerned with Yorùbá sports, games, recreation, and leisure. The objective is to establish reasons why the Yorùbá cultural heritage should be applauded.

It is doubtful however, if Africans in general and the Yorùbá society in particular are conscious of this fact. Sadly today, Yorùbá people have lost almost all their good customs, but it is doubtful if the ones they have acquired to replace them reflect the proper values. This is necessary because, according to Bánjò (2009), “Indiscriminate cultural borrowing may produce deleterious effects, and the degree of impersonality which results from lack of diverse cultures may subtly encourage disloyalty to one's own culture, when little is done to reinforce that culture” (135). It is hoped that this chapter will serve as an eye opener and morale booster for the Yorùbá to see reason why they should embrace and promote their cultural heritage.

Yorùbá societies are known for their rich cultural values in the areas of sports, games, recreation, relaxation, leisure, and the like. Each of these values plays significant roles in promoting and encouraging their cultural values. This is achieved in three or more different ways.

Yorùbá Traditional Games, Sports, Recreation, and Leisure

Yorùbá traditional games, sports, recreation, and leisure align with their functions and roles in the life of the Yorùbá people, namely intellectual and mental development, physical development, and moral development.

Intellectual and Mental Development

If by intellect one means the power to integrate information and if intellectualization is the process of reasoning abstractly, Yoruba traditional education can be said to encourage intellectual growth and development. Táíwò (1968: 8-10), asserts that the Yoruba child is introduced early in life to counting by means of concrete objects, rhymes, folklore, plays, and games, at home and on the farm. In counting, Yoruba have names for every counting number, however large. For example, 10,000 is *egbàáarun-ún* meaning *igba márùn-ún lónà mēwàá* (i.e., $200 \times 5 \times 10 = 1,000 \times 10$), fifteen is twenty less five, forty-three is twenty in two places plus three ($20 \times 2 + 3$), one tenth is *ìdámewàá*, and half is *ìdámèjì* or *ààbò*. Length is measured by *ẹsẹ bàtà* or foot length and a mile or kilometer is *ibùsò*. There are some games and toys that call for physical and intellectual skills. These include *òkòtó*, *ayò*, *eré ọ̀sùpá*, and the like.

The *ayò* game is used for similar purpose. It is one of the prominent games among the Yorùbá. It is purely for entertainment and enjoyment during one's leisure time. It is commonly practiced in the evening after the day's work. Only a lazy and idle person plays *ayò* game in the morning. The *ayò* game is not played at night. Hence, the Yorùbá say, *bí alẹ́ bá lé, a máa ń fí ọmọ ayò f'áyò* (when it is night, you seize playing the *ayò* game).

The instruments used include the *ayò* board (*ọpón ayò*), which is made of carved wood containing six holes on each of the two sides of the board and four *ayò* seeds (*ọmọ ayò*) in each of the holes. Two contestants play the game. There are different versions of the game. One is called *jòdù*, where a player can possess as many seeds as possible at once. Another is *jẹrin*, where a player can possess only four *ayò* seeds at a time. Note that *ẹrin* means four.

As the game progresses, the spectators, usually referred to as *ọ̀sẹ̀fẹ̀ ayò* (the *ayò* jesters) engage in all forms of fun. A new arrival at the game place greets the others with *mo kí ọ̀ta, mo kí ọ̀pẹ̀* (I salute the perfect and the non-perfect player). The player who is winning answers *ọ̀ta ń jẹ, ọ̀pẹ̀ nì kò gbọdọ̀ fọhùn* (the perfect player is answering while the non-perfect player must not talk). Both players keenly watch each other, calculating the number of seeds in the opponent's holes and strategizing how he or she can outwit the opponent.

At the end of the game, the player with the highest number of seeds in his or her possession is declared the winner. He is the *òta* (winner) while the one with the least number of seeds is declared the loser (*òpè*). The winner is applauded while the loser is made fun of. However, people neither quarrel nor fight whatever the outcome of the competition because, according to the Yorùbá, *eré ni a ñ fi omọ ayò se* (ayo seeds are used for fun making).

Playing the *ayò* game entertains, develops mental reasoning, and encourages fast thinking among players as it involves simple arithmetic such as addition and subtraction. It brightens the eyes, protects participants from emerging danger, and encourages them to utilize their time reasonably. It also encourages competition among participants who are mostly peers. Finally, the *ayò* game gives insight into happenings around the community or society either on past or present issues.

This is made possible by the spectators who crack jokes and create fun during the game. These people are called *òsẹ̀fẹ̀ ayò* (the *ayò* jesters). These people can be likened to *Alóre* whose duty was to keep the village head informed of everything that went on in and around the community. He or she served as the megaphone for his or her community. It was at the scene of the *ayò* game that people got information about the goings on in the community. The jokes by the *òsẹ̀fẹ̀ ayò* encourage the imperfect player to be more focused and determined to play better.

Physical Development

In the past, the king brought together pupils of the same age. They formed societies named according to the major incidents that happen during their time of birth. When these pupils grew up, they engaged in communal work that suited their age groups. As they grew, their community assignment became more tedious. Those who are above the age of going to war eventually become the elders of their respective communities. The advantage therein is that the youths are acquainted with community developmental processes before they become adults. It is also an avenue for unifying people from different families, thus encouraging cooperation among the people.

Early in life, the Yorùbá child is introduced to hard work. This is done through occupational training (*ẹ̀kọ̀ iṣẹ̀*). The Yorùbá operate the apprentice system. This idea is borne out of the belief that everybody must provide a means of livelihood for himself. To them, an idle hand is the devil's instrument. To this end, parents send their children out as apprentices to learn a trade.

The Yorùbá people believe in the saying that there should be no food for a lazy person. Hence, a lazy person has no respectable place in the society and is subjected to ridicule. A poem commonly recited among the Yorùbá condemns laziness:

*Eni bóle ko rómọ bí
Ọlé faṣọ iyà bora sùn
Ọlé lápá kò fi ṣiṣẹ́
E wá wayé ọlẹ, ó se o*

He who gives birth to a lazy child has no child.

The lazy child sleeps with the wrappers of misery/poverty
The lazy child has hands but cannot work.
Come and see the sorry end of a lazy child.

The *ijálá* chanters also chant to condemn laziness thus:

Alápá má sĩsẹ́, baba òkú òlẹ́
Àkísà rẹ̀ jìgbinni, ní'lé aláro

The one with an idle hand
The father of lazy people.
Endowed with rags
In the dyer's shop.

They also inculcate the spirit of hard work through the use of the Yorùba proverbs and tales, such as the tortoise and the co-wife tales. Such proverbs include the following:

A kì í mú'şẹ́ jẹ́ kí a tún mú işẹ́ jẹ́.
You cannot run away from work and at the same time run away from poverty.

Eni tí kò sĩsẹ́, kò yẹ́ kí ó jẹun.
He who fails to work, does not deserve to eat.

Idí işẹ́ eni ní à n mọ'ni lólẹ́.

It is your performance at work that will tell whether you are lazy or not.

Àtẹlẹwọ́ eni kii tan'ni jẹ́.
One's hand does not deceive one.

Agbójúlógún, fi ara rẹ́ fún òşì ta.
He who relies on inheritance, subjects himself to abject poverty.

Eni tó kọ́ láti fi irun dúdú sĩsẹ́, ó ní láti fi irun funfun gbàáru.
If you fail to work at a tender age, you cannot fail to be a messenger at old age.

Apart from the above, the child's physique is developed through traditional sports and games such as the moonlight plays (*eré òşùpá*), Yorùbá traditional wrestling (*ẹkẹ tábí ijàkadì*), and the like. The moonlight plays (*eré òşùpá*), as the name implies, are performed at night when the moon shines high and bright. Participants are mainly children with an adult as the "director." They usually engage in different plays, which include *bojúbojú*, *ẹkùnmẹran*, *múdèmúdè*, and *ta ló wà nínú ogbà*, among others.

In *bojúbojú*, a child has his or her eyes tied with a piece of cloth while other children hide in different locations. The "director" will call the attention of the hidden children to the fact that the *olórò*, literally meaning "the cult owner", would be looking for them to devour them. He says:

Culture and Customs of the Yorùbá

<i>Bojúbojú o</i>	-	<i>o o o</i>
<i>Olórò n bọ o</i>	-	<i>o o o</i>
<i>E paramo o</i>	-	<i>o o o</i>
<i>Şe kí n şí i?</i>	-	<i>Şí i i</i>
It's time for hide and seek	-	<i>o o o</i>
Olórò is coming	-	<i>o o o</i>
Hide yourselves	-	<i>o o o</i>
Do I release him?	-	Release him

The children in hiding will ask the director to release the olórò. Immediately after the olórò is released, he or she goes about searching for the hidden members. The person caught by the olórò takes over the position of the olórò. This action is repeated several times until the game of the day is declared closed.

In *ekùn mēran*, all participating children join hands to form a cage. A participant representing the goat stays inside the cage while another participant representing the tiger stays outside the cage. The tiger will be making desperate efforts to catch the goat while the goat also makes frantic effort to come outside the cage. Participants who form the cage sing:

<i>Ekùn mēran</i>	-	<i>mẹẹ</i>
<i>Ó şe mímú</i>	-	<i>mẹẹ</i>
<i>Ó sàì mú</i>	-	<i>mẹẹ</i>
<i>Ojú ekùn pón</i>	-	<i>mẹẹ</i>
<i>Ìrù ekùn le</i>	-	<i>mẹẹ</i>
<i>Ó mú un o</i>	-	<i>mẹẹ</i>
<i>Kòì mú o</i>	-	<i>mẹẹ</i>
The tiger catches the goat	-	<i>mẹẹ</i>
It is catchable	-	<i>mẹẹ</i>
It is uncatchable	-	<i>mẹẹ</i>
The tiger's eyes become wild	-	<i>mẹẹ</i>
The tiger's tail becomes hard/stiff	-	<i>mẹẹ</i>
It catches it	-	<i>mẹẹ</i>
It has not caught it	-	<i>mẹẹ</i>

If the tiger succeeds in catching the goat, another set of two children replace the two of them. However, if the tiger fails to catch the goat, the game continues until it is declared closed for the day.

In the game titled *aláwo róbotó* (the one with the narrow plate), all participants join hands to form a circle. They sing as they make the circle as narrowed as possible and then, as widest as possible.

<i>Aláwo róbotó</i>	-	<i>àwo róbotó</i>
<i>Aláwo fẹgèdè</i>	-	<i>àwo fẹgèdè.</i>
Form a small circle	-	A large circle
Form a large circle	-	A large circle

Sports, Games, Recreation, and Leisure

The process is repeated as many times as time permits. The primary objective of the game is to entertain. It also affords children the opportunity to interact with their peers. Unlike the *bojúbojú*, *ẹkẹ*, or *ìjàkadì*, this kind of game is not for competition.

Another game is *alálómótan*. It is another very interesting game among children. Between eight and ten children can play this game at one time. They form a circle and squat; each child holds with a handy-sized stone in his or her hand. The leader leads the song while the participating children join in the chorus as follows:

<i>Alálómótan</i>	-	<i>danin</i>
<i>Lílò níí lẹ mó 'ni</i>	-	<i>danin</i>
<i>Fífà níí fà mọni</i>	-	<i>danin</i>
<i>Sálámọsí elépo</i>	-	<i>danin</i>
<i>Sọ̀pọ̀sì ẹlẹ́ja</i>	-	<i>danin</i>
<i>Ayà mi ò pé méjìlá o</i>	-	<i>tereléko, àyà mi ò pé.</i>

The clinger to the thigh	-	tightly
It clinches to one	-	tightly
It crawls to one	-	tightly
The oily mosque	-	tightly
The fishery church	-	tightly
I do not have twelve chests	-	tereléko my chest is not up to

As they sing, each participating member drops his or her stone in front of the person at his or her right-hand side. The tempo increases as the song progresses. Anyone who misses the dropping of the stone is removed. The process continues until a winner emerges. Although the song looks meaningless both in content and interpretation, the purpose for which the song is used is what the Yorùbá cherish most, that is, entertainment and competition among the participating children.

Yorùbá local wrestling (*ẹkẹ* or *ìjàkadì*) is a kind of game or sport that is very popular among the Yorùbá societies. During festivals such as the *edì* festival in Ilé-Ifẹ, boys and men of the same age group compete in local wrestling. They wrestle during leisure hours, especially when farmers were on break and have less work to do on their farms.

In some localities, it was an annual event usually held at the marketplace and on a sandy surface. This is to safeguard the contestants from any serious injury. The contestants wrestled until a winner emerged. At times, they were given the style to adopt. As the wrestling continued, the spectators sang to boost the competitors' morale:

<i>Akítì ló le jà</i>	-	<i>ìjà ló le jà</i>
<i>Ó gbé párá ó fí dá</i>	-	<i>ìjà ló le ja</i>
<i>Ó ró "kù" bí ìbọn</i>	-	<i>ìjà ló le jà</i>
<i>Àjà fara l'òkúta</i>	-	<i>ìjà ló le jà</i>

It is Akítì who can fight	-	He can fight
He carried Pára and fell him	-	He can fight
He sounds like a gunshot	-	He can fight
He fights and hit the stone	-	He can fight

Dáramólá and Jéjé (1975) observe that some people believe this game has a Greek origin. Though the Greek also engaged in wrestling, this is not adequate evidence to argue the Yorùbá copied the idea from the Greeks. The Yorùbá and most African societies had no written record of their literature at the inception of their races. Therefore, one can say that the modern wrestling watched on television today is an archetype of the Yorùbá traditional wrestling.

Èkẹ is a game that helps a child's physical development. The participants' physical fitness is further enhanced. This accounts for why a lazy, weak, or sick person does not partake in local wrestling games. It also develops the spirit of endurance, perseverance and cooperation among peers. It also encourages the spirit of boldness.

Moral Development

Mention can also be made of Yorùbá folk stories namely *aló ìjàpá* (the tortoise tales) and *àlọ olórogún* (the co-wife tales). It is customary for Yorùbá that during leisure hours, the adults gather children together in the evening to tell them entertaining stories that make them happy and also afford them the opportunity to interact with their peers. Awóniyì (198: p.9) describes the folktale (*àlọ*) as "the cornerstone of Yorùbá oral literature with immense value in Yorùbá education." The *Encyclopedia Britannica* defines it as "a traditional tale containing beliefs about ancient times or natural events, [and] imaginary persons or things which is generally accepted by the community" (479). Olájubù (1978: 685.) defines it as: "a story in the traditional beliefs of a community." He describes Yorùbá verbal Artists including folk story tellers as 'moral police' for their respective societies. He writes:

Yorùbá verbal artists occupy a unique position in the society. They serve as 'moral police' and are therefore free from arrest or punishment for offences committed during the cause of their performance

The authenticity behind folk stories cannot be ascertained. This is also the view of the Yorùbá who say *iró ló ñ jé àlọ* (folk stories are nothing but lies). Even if this is so, the fact remains that quite a number of lessons are learned from folk stories with the sole aim of instilling good character (*ìwà ọmọlúàbí*) in the individual. If this is achieved, it is certain that the society will be developed morally. Other functions of folk story include:

1. It introduces children to the Yorùbá views about the world around them and to develop the sense of communal responsibility.
2. It gives children the knowledge and skills to solve instant problems and riddles of life and this becomes a functional part of the children themselves.
3. It exposes children to the physical phenomena of their environment to become a functional part of the children themselves.
4. It introduces children to the cultural practices of their society, in the areas of customs, institutions and beliefs of the people.

In *àlọ ìjàpá*, *Ìjàpá*, the tortoise is the main character while the co-wives are the main characters in *àlọ olórogún*. In the tortoise tales (*àlọ ìjàpá*), the tortoise is known for

his craftiness, deceit, dishonesty, backsliding, backbiting, and the like. In most of the tales, the tortoise exhibits these behaviors and in most cases, he regrets his actions and he is punished for it.

In the folk story titled *Abuké Qsìn*, the Tortoise and the Snail were friends. The hard working snail fed the lazy Tortoise from his farm produce, yet the tortoise backslides out of jealousy by claiming that Snail was responsible for the sudden death of the king Qsìn (man with the hunchback) popularly called *Abuké Qsìn*. The Snail was arrested, but he suggested that he was elevated and, when this was done, Tortoise went back to claim that he, the Tortoise was responsible for the man's death.

In the co-wife tale titled *Ìgbáko Orogún mi*, the elder wife destroys herself out of jealousy while the junior wife gets her reward for being faithful. Through folk stories, children are able to differentiate between good morals approved by the society and bad ones. This no doubt guides their behaviors. Each time they want to behave contrary to the societal norms, the parents and elders remind them of the tales they have heard before or they are told new ones that relate to such behavior.

Today, however, the situation has changed. Most parents have no time for their children. They leave the training of their children in the hands of nannies, guardians, house helpers, or school teachers. This no doubt cannot bring forth good results. It is no wonder why the moral level of the society is fast disintegrating.

Conclusion

This paper has established the fact that most Yorùbá cultural heritage have been abandoned and is on the verge of total disintegration. There is no doubt that the Yorùbá, like other tribes in Nigeria, have their own way of doing things. They have their cultural values which they should cherish and should not compromise for anything.

During festivals or leisure hours, they have games and sports in which they engage in to develop themselves mentally, physically, socially, and even spiritually. Such sporting activities have been discovered as a veritable means of developing the society. However, with the arrival of Europeans to the shores of the country, imported cultures have adversely affected the promotion and use of the indigenous cultural values of the people. The adoption of the European cultural values occurs to the detriment of the indigenous culture and has been found to be unsuitable for the development of the Yorùbá society. Instead of doing the society any good, it further retards the society religiously, politically, socially, and morally. Fálétí (2009) rightly observes that, among the Yorùbá, "we don't teach our children enough Yorùbá culture at home. And so, sometimes, they cannot decide whether what they see in television is right or wrong. This is made worse by the molding of the character of our children with the importation of foreign films into the country" (121).

Our suggestion is that Africans in general and the Yorùbá society in particular should endeavor to further encourage the use of their indigenous cultures. This is necessary because it is doubtful that even in the rural communities people still engage in local sports and games discussed in this chapter. It is not certain if they could get something of value to replace their culture. Therefore, the exercise should start from

individual homes. Anything short of this may further spells doom for the progress of the society. There is no doubt that people's preference for foreign cultural materials, including literature and even religion, is also one of the barriers affecting the genuine development of African societies in general.

References

- Aderibigbe, I. S. "The Moral Issues in African Religion." In *Studies in Religious Understanding in Nigeria*. Edited by R. D. Abubakre. 292-312. Nigeria: NASR, 1993.
- Adeyemi, L. "The Portrayal of Moral Philosophy in Yorùbá Literature." *ÈDÈ: Journal of Language, Literature and Culture*. 117-136. Ilorin: UNILORIN Press, 2008.
- Akanmidu, R. A. "Christian Moral Values: Studies in Religious Understanding" In Nigerian Association for the Study of Religions (1993): 163-177.
- . *Ethics and Poverty: Inquiries in Moral Philosophy*. Ikejã: Free Enterprises Publishers, 1995.
- Akinjogbin, A. "Kí a wo èyìn wò, kí a lè tèsíwájú". In *Ọmọ́lúàbí: Its concept and education in Yorùbáland*. Edited by A. Ogundeji & A. Akangbe. 11-12. Ìbàdàn: Ìbàdàn Cultural Studies Group. 2009.
- Awolalu, J.A. *Yorùbá Beliefs and Sacrificial Rights*. U.K: Longman Group Limited. 1979
- Awoniyi, T. A. "Ọmọ́lúàbí: The Fundamental Basis of Yorùbá Education." In *Yorùbá Oral Tradition*. Edited by W. Abimbólá. 356-388. Ilé-Ifẹ̀: University of Ifẹ̀. Ìbàdàn: Ìbàdàn Cultural Studies Group, 1975.
- . *Yorùbá language in education 1846-1974: A Historical Survey*. Ìbàdàn: University press. 1978
- Banjo, A. "Tertiary Education and Imperatives for Productive Labor." In *Ọmọ́lúàbí: Its Concept and Education in Yorùbá Land*. Edited by A. Ogundeji and A. Akangbe. 129-142. Ìbàdàn, Nigeria: Ìbàdàn Cultural Studies Group, 2009.
- Faleti, A. "Ọmọ́lúàbí: The Golden Attribute of a Yorùbá Man." In *Ọmọ́lúàbí: Its Concept and Education in Yorùbá Land*. Edited by A. Ogundeji and A. Akangbe. 113-128. Ìbàdàn: Ìbàdàn Cultural Studies Group, 2009.
- Ìşòlá, A. "Yorùbá Culture in Education." In *Ọmọ́lúàbí: Its Concept and Education in Yorùbá Land*. Edited by A. Ogundeji and A. Akangbe. 129-142. Ìbàdàn: Ìbàdàn Cultural Studies Group, 2009.
- Ogundeji, A. and Akangbe, A., eds. "Introduction." In *Ọmọ́lúàbí: Its Concept and Education in Yorùbá Land*. 1-10. Ìbàdàn: Ìbàdàn Cultural Studies Group, 2009.
- Ogunlola, Omolayo. "Factors Against the Spirit of 'Ọmọ́lúàbí' in Selected Contemporary Yorùbá Written Plays: An Archetypal Analysis." Ph.D. Diss., University of Ilorin, 2013.

- . “Yorùbá Oral Literature and the Training of Good Character: A Case Study of Yorùbá Folktales and Yorùbá Proverbs.” *Nigerian Journal of Research and Production* 1, No. 3 (2002): 42-51.
- Ogunṣina, Bisi. “Colonialism and the Yorùbá Writer: A Study of Ládélé’s Ìgbà ló dé.” In *Language in Nigeria: Essays in Honour of Ayò Bámgbóṣé*. Edited by O. Owólabí. 297-310. Ìbàdàn: Group Publishers, 1995.
- Ọlatunji, O.O. “The Yorùbá Oral Poet and His Society”. In *Research in African Literature*. Austin: Texas. 1979.
- Ọlájubù, O.). “Yorùbá Verbal Artists and Their Work” In *Journal of American Folklore*. No.360. 675-690. 1978.
- Ọlájubù, O. Ìwé Àṣà Ìbílẹ̀ Yorùbá. Ìbàdàn: The Caxton Press (West Africa) Ltd. 1978.
- Taiwo, Caleb. “Yoruba Mathematics”, Unpublished M.sc Dissertation, Institute of Education. London University: London. (pp. 8-10). 1968
- Wellek, R. and Warren, A.. *Theories of Literature*. England: Clays limited. 1949.*The Nigerian Tribune*. Ìbàdàn: African Newspapers Limited. (November 11, 1990. p. 4).
- Stanford Encyclopedia of Philosophy, <http://plato.stanford.edu/entries/behaviorism>. Accessed 19 November, 2009.
- Wikipedia Encyclopedia, <http://wikipedia.org/wiki/moral/philosophy>. Accessed 10 November, 2009.

This innovative anthology presents an interdisciplinary approach to Yorùbá culture and customs. Written by Yorùbá experts on all continents, the seventy-five chapters in the volume employ a variety of multi-faceted perspectives to provide a detailed study of the Yorùbá people with insights from anthropology, arts, language and linguistics, literature, history, religion, sociology, philosophy, psychology, criminology, law, technology, medicine, pharmacy, engineering, economics, education, political science, music, theater, popular culture, cultural studies, migration and diaspora studies, gender, etc. Each chapter addresses the changes that have taken place in traditional culture. This blend between traditional culture and modifications to such culture gives a balanced and authentic picture of what can be regarded as culture and customs in present-day Yorùbá society.

Tóyìn Fálolá is Jacob and Frances Sanger Mossiker Chair in the Humanities and Distinguished Teaching Professor at the University of Texas at Austin. He is author and editor of more than one hundred books, including *Encyclopedia of the Yorùbá* (IUP, 2016), *The Yorùbá Diaspora in the Atlantic World* (IUP, 2005), *Yorùbá Warlords of the 19th Century* (AWP, 2001), and *The Yorùbá Gurus: Indigenous Production of Knowledge in Africa* (AWP, 1999).

Akíntúndé Akínyemí is Professor in the Department of Languages, Literatures, and Cultures and affiliate faculty at the Center for African Studies at the University of Florida. He is author of *Orature and Yorùbá Riddles* (Palgrave, 2015) and *Yorùbá Royal Poetry: A Socio-Historical Exposition and Annotated Translation* (BASS, 2004); co-author of *Dictionnaire usuel Yorùbá-français* (AFRA-Karthala, 1997); and co-editor of *Encyclopedia of the Yorùbá* (IUP, 2016).



WWW.PANAFRICANUNIVERSITYPRESS.COM

ISBN 978-1-943533-18-3



9 00000



9 781943 533183