PDF Complete
Your complimentary use period has ended. Thank you for using PDF Complete.
Click Here to upgrade to Unlimited Pages and Expanded Features

Routledge
Taylor & Francis Group

South African Journal of African Languages

ISSN: 0257-2117 (Print) 2305-1159 (Online) Journal homepage: https://www.tandfonline.com/loi/rjal20

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

Hezekiah Olufemi Adeọ̀ṣun

To cite this article: Hezekiah Olufemi Adeọ̀ṣun (2019) Portrayal of Yorùbá sociocultural heritage in the practice of the Kegite Movement in Nigerian tertiary institutions, South African Journal of African Languages, 39:1, 36-41, DOI: 10.1080/02572117.2019.1572314

To link to this article: https://doi.org/10.1080/02572117.2019.1572314

Published online: 16 Apr 2019.

Submit your article to this journal

View Crossmark data

Full Terms & Conditions of access and use can be found at
https://www.tandfonline.com/action/journalInformation?journalCode=rjal20

PDF Complete
Your complimentary use period has ended. Thank you for using PDF Complete.
Click Here to upgrade to Unlimited Pages and Expanded Features

Copyright © NISC (Pty) Ltd
South African Journal of African Languages
ISSN 0257-2117 EISSN 2305-1159
https://doi.org/10.1080/02572117.2019.1572314

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

Hezekiah Olufemi Adeọ̀ṣun

Department of Linguistics and Nigerian Languages, Faculty of Arts, University of Ilorin, Nigeria
Email: hezekiah@unilorin.edu.ng

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 entrenching 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 virile organisation in promoting Yorùbá sociocultural heritage and in uniting the youth in Nigerian tertiary institutions.

Introduction

Girigiri (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, health care, etc.

Culture, according to Anele (2006: 140), is usually imbued with tradition in the sense that culture is transmitted from ancestors or past ages, and this 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 (1988: 23), 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 these 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 (Atemie & Girigiri, 2006). Atemie and Girigiri (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' (Peil, 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

PDF Complete
Your complimentary use period has ended. Thank you for using PDF Complete.
Click Here to upgrade to Unlimited Pages and Expanded Features

basic stability, e.g. 'Do not kill', 'Do not steal' (Thomas & Anderson, 1977).

Cultural relativism, according to Atemie and Girigiri (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 Yorùbá people

The Yorùbá, whose sociocultural heritage this study focuses on, according to King (1986), as cited in Folorunso and Folorunso (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 Yorùbá are also found in Togo, Brazil, Cuba, Sierra Leone, Jamaica, the United States of America ..Geographically, the Yorùbá 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 Yorùbá, Jemiriye (1998), in Folorunso and Folorunso (2012: 257)

> agrees that there are so many theories and stories which have been presented, interpreted, accepted or rejected by different authors. However, he posits that the most supported story of the Yorùbá origin is that the Yorùbá 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 Odùduwà 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 Folorunso (2012: 257),

> a cosmogonic origin authority speaks of the pluvial period when Elédùmarè (Supreme being) sent immortal messengers to the surface of the earth to create the world. Obàtálá was at the head of the party and in their possession were pieces of iron, a lump of sand and a chicken with which they were to create the world. On their way, Obàtálá got drunk after taking excess of palm wine and lost his paraphernalia of leadership. Odùduwà thereafter took the opportunity of Obàtálá'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. Ilé-Ifẹ was pinpointed as that place where the immortal messengers first landed.

What is germane from the versions presented is that Odùduwà was identified and established as the father of the Yorùbá nation.

Associations among the Yorùbá

In the traditional Yorùbá society, men and women frequently formed associations called *egbẹ* that provided social and economic support to their members. These organisations furnished an outlet for the Yorùbá love of sociability, eagerness to gain group identities, and pleasure in wearing fine clothing on special occasions. In western and central areas, *egbẹ* were part of life during the nineteenth century, and they maintained their vibrancy and public visibility right through the colonial period (Mcintosh, 2010). Fadipe (1970: 243) stresses that

> the tendency to form associations and corporations is very strong among the Yorùbá. 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 wherever there is an appreciable community of Yorùbá, either outside Yorùbáland or even only outside their own particular communities, an organisation will spring up complete with officers'.

Fadipe (1970) comments that although membership in an *egbẹ́* was not compulsory in traditional Yorùbá society, it was the rule and not the exception to belong to one. A person who had no *egbẹ* was not a properly adjusted and socialised being. According to Mcintosh (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 *egbẹ* organisational structure. There are various kinds of associations among the Yorùbá, including occupational guilds, hunters' guild (*egbẹ́ ọdẹ*), league of traders (*pàràkòyí*), social clubs, secret or initiatory societies, etc. Thus, this article is concerned with the cultural association among Nigerian students in tertiary institutions, known as the Kegite Movement.

Theoretical framework

This article is based on Vygotsky's (1986) sociocultural theory, cited in Adebileje (2012). The theory, according to Adebileje (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.

Adamson and Chance (1998), quoted in Adebileje (2012: 96),

> relate the two important aspects in Vygotskian's approach to social interactions at two levels. They see this approach firstly, as fundamentally cultural

PDF Complete
Your complimentary use period has ended. Thank you for using PDF Complete.
Click Here to upgrade to Unlimited Pages and Expanded Features

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 infant's emerging social behaviour into a social act. After many experiences of supported expression, the child gradually masters an action that is qualified with cultural meaning since the act has passed through a development process during which the adult has educated the child in its use. The term 'zone of proximal development' is an essential notion in sociocultural theory. Vygotsky describes 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 Yorùbá 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 Oduyela'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 put up on the internet. However, I made a personal research effort (Adeosun, 1995) and 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 accounted for by Oduyela (1990), who was once a leader (hereinafter referred to as a Chief in the Kegite's parlance) of the Movement at the University of Ibadan branch, revealed that an association named 'Palmwine Drinkards Club' was established in 1962 by a group of students at the University of Ife (now Obafẹmi Awolọwo University) in Ile-Ife. According to Oduyela, their main objective was to establish an association which would complement their academic exercise in the university. Their chosen mode of dressing was short-sleeved green regalia worn on top of a long-sleeved white shirt, accompanied with a small green cap. The first Chief of the Movement, according to Oduyela, was the late Professor Adeṣẹgun Adeṣina. As further explained by Chief Oduyela, unbeknown to the students of the University of Ibadan that a club known as 'Palmwine Drinkards Club' existed at the University of Ife, some students had gathered themselves together at the Nnamdi Azikiwe Hall, block 'B' and had formed a club of which the aim was to promote Yorùbá culture. They named the association 'Kegite Club' and subsequently held their first initiation ceremony in 1972. Coincidentally, Mr Adẹsẹgun Adesina, who was the Chief of the 'Palmwine Drinkards Club' at the University of Ife, stumbled on them at the initiation ceremony and noticed that there was no significant difference between their activities at Ile-Ife and the one experienced in Ibadan. Hence, he suggested a meeting between the two groups, which was later held in Ile-Ife.

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 Ile-Ife group, which was the use of a 'one-fingered salute' as a symbol of unity. Secondly, they agreed on the dress code adopted by the Ibadan group, who wore short regalia only. However, the two groups still maintained their different nomenclatures until 1986 when the club was rebranded as the Kegite Club 'during the reign of Chief Anthony Uzodinma Ogidi, the first Igbo man to be made a World Chief' (Obidike, 2015 http://m.facebook.com/permalink.php?story_fbid=). Obidike (2015) stresses that 'the change was basically because members of the club were being connoted to be drunkards and irresponsible people'. He notes further that 'the club also modified its motto from the initial *Palmwine, the Basis of African Unity and World Peace* to *Unity in Diversity*' (ibid.).

The second version of the history of the movement was recorded during an interview with Mr Bọla Balogun Ojuade, who was a chief of the club's branch in the Polytechnic Ibadan. According to him, the Kegite Movement was founded in 1962 at the Polytechnic Ibadan (formerly known as Technical College). His stance was based on the fact that the School of Arts and Sciences (which was later changed to the University of Ife) was housed by the Technical College before it was relocated to its present site at Ile-Ife. As explained by Ojuade, during the period that the two schools were together in Ibadan, some students used to gather together at a spot to drink palm wine. It was this gathering that metamorphosed into a club called 'Palmwine Drinkards Club'. He also confirmed that the first chief of the club was the late Professor Adeṣẹgun Adeṣina whose coronation ceremony took place on the soil of the Polytechnic Ibadan. Chief Ojuade expatiated that, as believed by the Yorùbá, Ile-Ife was the cradle of the race, thus it was resolved to make the University of Ife (now Obafẹmi Awolọwo University) the world headquarters of the club. The University of Ibadan, being the premier university in Nigeria, was given the status of the national headquarters, while the Polytechnic Ibadan (where the whole idea was conceived) was accorded the status of the Mother Shrine.

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 that its first chief was the late Professor Adeṣẹgun Adeṣina. The objectives of the club are to preserve and promote African culture, promote peace among the human race, resuscitate the cultural awareness of our forefathers, promote honest living and truth, and to discourage tribalism and racism (http://www.tooxpress.com.ng). Today, the Kegite Movement has spread throughout tertiary institutions across Nigeria and some parts outside the country. It is expedient to emphasise that each branch of the club in an institution is called an '*Ilya*'. *Ilya* in the Kegite's parlance stands for a branch. The nomenclature given to an *Ilya* has a sociocultural relevance to the environment in which the institution is situated. For example, *Ilya* Meleki which the Olabisi Onabanjo University bears, has a link with the traditional chieftaincy title in Ago-Iwoye where the university is located.

PDF Complete
Your complimentary use period has ended. Thank you for using PDF Complete.
Click Here to upgrade to Unlimited Pages and Expanded Features

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

This section probes some aspects of Yorùbá sociocultural heritage as practised 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 (code-talking), and by using palm wine for entertainment purpose.

Formation of associations

Adeosun (2017: 474) notes that

> in Yorùbá 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 to adulthood.

They hold 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 *Ilya*. For instance, in Ahmadu Bello University, Zaria, it is known as *Ilya Turban*, at the University of Benin, it is addressed as *Ilya Ovia*, at the Polytechnic, Ilaro, Ogun State, it is called *Ilya Orona*, 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 Fellosis Convergence or Fellosis Tents which are established in towns and cities where members gather. The activities performed there are no 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, Liberia and Ghana.

Selection of an Ọba (king)

Another way by which the Kegite Movement portrays Yorùbá sociocultural heritage is in the selection of its chief (head of the club) which replicates the process by which an *Ọba* is selected and crowned in Yorùbáland. Yorùbá society is structured in a formally monarchical system, institutionalised at the level of the state (*Ọba* or monarch), at the level of the dependent units, whether villages (*bààle*) or quarters/town districts (*Mọgàjí* and sectional chiefs) as well as at that of the lineages or families (*Bààlé, Olóri ebí*). The *Ọba* 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: 30).

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 Yorùbá *Ọba*), 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 Yorùbá society. The selection process of a Kegite's chief is similar to that of a Yorùbá *Ọba*. The selection process in an *Ilya* starts with the Elders' Council, headed by the incumbent elder of the *Ilya*. 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 Yorùbá king is adapted. 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 kola nut and alligator pepper to chew, wearing an *agbádá* (big regalia) accompanied with a big cap, putting beads on his neck and arms, and finally giving him a staff of office, *irùkẹrẹ* (a horsewhip depicting authority). From that moment, he becomes chief of the *Ilya*. The ceremony is usually climaxed 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 Yorùbá 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 Yorùbá sociocultural heritage in the practice of the club.

Promoting Yorùbá heritage through music

Music performs important functions in Yorùbá society, and its functions may differ from one activity to another. Anele (2006: 143) opines that 'music lays bare the deepest levels of value and belief, exposes the organisation and processes 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

PDF Complete
Your complimentary use period has ended. Thank you for using PDF Complete.
Click Here to upgrade to Unlimited Pages and Expanded Features

sanctioned ways for individuals to act superior to or to censure other individuals, serving as a vehicle for social protest', converting dull work into play, offering an enjoyable escape from reality, and so on (Anele, 2006: 143).

One important thing that endears 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) *Lílé: W¬ndíá tí bá lóko*
Égbé: E lọ wóko fẹ
Lílé: 'Boys' tí ó bá láya
Égbé: E lọ wáya fẹ
Lílé: Nitorí pé
Égbé: Bóy¬n bá dé o, e yé má mà ṣẹ
nitorí iwà ikà yí o, ẹlẹ́mu fẹ (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 Kegites.'

The song condemns in its totality the act of fornication and its attendant consequence of abortion which have become fashionable among students/youths. According to the song, both fornication and abortion are forbidden by God and also detested by the Kegites. Another song that frowns on evil practices among youths is the one below:

(b) *Lílé: Ì lárùn ọpọlọ, lárùn ọpọlọ*
Égbé: Ẹni tó f'ẹlẹ́mu sílẹ
Tó t¬n wá É ṣẹgbẹ́ kúnkún
Ì lárùn ọpọlọ (Adeosun, 1995: 75)
'Lead: He is mentally sick, he is mentally sick
Chorus: He who forsakes Kegite club 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.

Owing to the fact that the Kegite Movement is not apathetic to the happenings in its environments and the country at large, most of its songs are used as protest to condemn evils being perpetrated by government functionaries. The following song illustrates:

(c) *Lílé: Ẹ́wó lewó o*
Ẹ́wo lewó?
Égbé: Ẹ́wó lewó o
Ẹ́wó lewó?
Lílé àtí gbígbé: Ñyìnbó lọ tán o, Bàléwà dé
Bàléwà lọ tán o, Ìrónsidé
Ìrónsi lọ tán o, G wọ́nú dé
G wọ́nú lọ tán o, Múrítàlá.
Múrítàlá lọ tán o, Ọ̀básanjọ́.
Ọ̀básanjọ́ lọ tán o, Shàgárí dé.
Shàgárí lọ tán o, Bùhárí dé.
Bùhárí lọ tán o, BàbáÉgídá.
BàbáÉgídá lọ tán o, S ńẹ́kàn dé.
S ńẹ́kàn lọ tán o, ¬báchà dé.
T'¬báchà bá lọ tán o, ẹ́wó lẹ́wo?
(Adeosun, 1995: 91-92)

'Lead: Which is which
Which is which?
Chorus: Which is which
Which is which?
Lead & Chorus: Colonial masters left, Bàléwà took over
Bàléwà left, Ìrónsì entered
Ìrónsi left, Gowon entered
Gowon left, it was Múrítàlá's turn.
Múrítàlá left, next was Obásanjó.
Obásanjó left, Shàgárí entered.
Shàgárí left, it was Bùhárí's turn.
Bùhárí left, Bàbángídá took over
Bàbángídá left, Sónékàn entered
Sónékàn left, Àbáchà came in.
After Àbáchà, 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 comatose as it was at the 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 or the system of exchange of ideas, attitudes, opinions, feelings, information and so on within a person (intrapersonal), and among persons (interpersonal), and collectivities (mass). Adeosun (2010: 6) notes further that in the expressing or exchanging of thoughts/concepts 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 *Ẹ́nà*,

PDF Complete
Your complimentary use period has ended. Thank you for using PDF Complete.
Click Here to upgrade to Unlimited Pages and Expanded Features

which Ọ̀ṣọ́lá (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 on any discourse. For example, one of the prominent senior members of the club, who is also a scholar in Olabisi Onabanjo University, Ago-Iwoye, Ogun State, Nigeria, Patron Dr Jide Dasaolu 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 Kehinde Obasan, on 4 April 2017. The message reads:

> Let all alhajis and alhajas by way of ijimujis in the whole galaxy telewire bush rats that tomorrow is Day D for an LSF who has decided out of his own indecisive decision to climb the iroko tree and interact with Lsf Jesus. May we all walk. All Melekites celebrate your elevation to baba Eledumare. 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 sympathisers.

Using palm wine for entertainment purpose

Yorùbá traditional entertainment includes rituals, dancing, music making, and other ceremonies like marriage, naming, house-warming, burial, etc. During these activities, food and drinks (i.e. palm wine) are supplied in large quantities. Even after a day's strenuous work, people play a game called *Ayo olopon* (played on a board with two rows of indentations 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 tappers, 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 Yorùbá 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 Yorùbá people and the importance of associations among the Yorùbá were discussed. In the analysis, five aspects of Yorùbá sociocultural heritage were identified and discussed in the practice of the Kegite Movement. They are formation of associations, selection of an *Ọba*, 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 Yorùbá 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.

References

Adebileje A. 2012. Socio-cultural and attitudinal study of selected Yorùbá taboos in South West Nigeria. *CSCanada: Studies in literature and language* 4(1): 94–100.

Adeosun HO. 1995. Ìt~palẹ̀ orin ẹgbẹ́ ẹlẹ́mu ti ẹka Yunifásiti Ìpinlẹ̀ Ñgùn, ¬gò-Ìwzyẹ. BA Long essay, Department of Nigerian Languages and Literatures, Ogun State University, Ago-Iwoye.

Adeosun HO. 2010. Indigenous languages and mass communication media in Nigeria: The case of Yoruba. *Centrepoint: A journal of intellectual, scientific and cultural interest* 13(1): 1–13.

Adeosun HO. 2017. Associations: Cultural, cooperative, and religious. In: Falola T, Akinyemi A (eds), *Culture and customs of the Yorùbá*. Austin, Texas: Pan-African University Press. pp 473–480.

Anele K. 2006. Social change and Nigerian heritage. In: Anikpo MOC, Atemie JD (eds), *Nigerian socio-cultural heritage*. Port Harcourt: Amethyst & colleagues. pp 139–151.

Atemie JD, Girigiri BK. 2006. The concept of culture. In: Anikpo MOC, Atemie JD (eds), *Nigerian socio-cultural heritage*. Port Harcourt: Amethyst & colleagues. pp 1–13.

Fadipe NA. 1970. The *sociology of the Yorùbá*. Ibadan: University Press.

Folorunso O, Folorunso FJ. 2012. Preservation and conservation of Yorùbá cultural artifacts: The place of Nigerian libraries and archives. *African Research Review* 6(1): 256–262.

Girigiri BK. 2006. The Nigerian heritage: Historical and socio-cultural conceptualization. In: Anikpo MOC, Atemie JD (eds), *Nigerian socio-cultural heritage*. Port Harcourt: Amethyst & colleagues. pp 14–29.

Ọ̀ṣọ́lá A. 1982. 'Ẹ̀nà' code-talking in Yorùbá. *Journal of West African Languages* 21(1): 43–51.

Mcintosh MK. 2010. *Yoruba women, work, and social change*. Ibadan: Bookcraft.

Munoz LJ. 2003. *A living tradition. Studies on Yorùbá civilisation*. Ibadan: Bookcraft.

Obidike A. 2015. http://m.facebook.com/permalink.php?story_fbid

Oduyela SOO. 1990. The socio-political and religious significance of the Kegite movement on African belief system in Nigeria. B.A. Long essay, Department of Religious Studies, University of Ibadan, Ibadan.

Peil M. 1977. *Consensus and conflict in African societies: An introduction to sociology*. London: Longman.

Sanderson SK. 1988. *Macrosociology: An introduction to human societies*. New York: Harperand Row.

Thomas WL, Anderson RJ. 1977. *Sociology. The study of human relationships*. New York: Harcourt Brace Jovanovich.

Vygotsky L. 1986. *Thought and language*. Cambridge, Massachusetts: The MIT Press.

Websites

http://www.tooxpress.com.ng