

ISSN 2141-6176

# ILORIN JOURNAL OF LINGUISTICS, LITERATURE & CULTURE



**DEPARTMENT OF LINGUISTICS & NIGERIAN LANGUAGES  
UNIVERSITY OF ILORIN, ILORIN, NIGERIA**

**VOL. 2, 2011**



# **ILORIN JOURNAL OF LINGUISTICS, LITERATURE & CULTURE**



**PUBLISHED BY:**

**DEPARTMENT OF LINGUISTICS &  
NIGERIAN LANGUAGES,  
UNIVERSITY OF ILORIN, ILORIN, NIGERIA.**

**Vol. 2, 2011**

**Cover Design:  
Sunday Enessi Ododo**



## COPYRIGHT

*All rights reserved. No part of this publication may be reproduced by any means nor translated into any other language, without prior written permission from the copyright owners.*

ISSN 2141-6176

Printed by:  
**MSA Creative Services**

### Information

This is to inform our contributors and the general public that in an attempt to acquire **ISSN number** for our journal, it was discovered that another publication bears the same title with our former title – **ÈDÈ**. Thus, the need to change our own title to: ***Ilorin Journal of Linguistics, Literature and Culture***. All former documents remain valid.

**Editor-in-Chief**



**Ilorin Journal of Linguistics, Literature and Culture** publishes papers of about fifteen pages, including an abstract of not more than 100-150 words. As the title of the journal suggests, the journal publishes papers from all aspects of linguistics, literature and culture of any natural language.

### EDITORIAL CONSULTANTS

Prof. Bade Ajuwon	-	Obafemi Awolowo University, Ile-Ife
Prof. I.O. Alaba	-	University of Lagos, Lagos
Prof. Tunde Ajiboye	-	University of Ilorin, Ilorin
Prof. Bayo Lawal	-	University of Ilorin, Ilorin
Prof. Gbenga Fakuade	-	Federal University of Technology, Yola
Prof. Francis Egbokhare	-	University of Ibadan, Ibadan
Prof. A.H. Amfani	-	Usmanu Danfodiyo University, Sokoto
Dr. Duro Adeleke	-	University of Ibadan, Ibadan.

### EDITORIAL BOARD

#### Editor-in-Chief

A.S. Abdussalam

#### Managing Editor

Issa O. Sanusi

**DEPARTMENT OF LINGUISTICS  
AND NIGERIAN LANGUAGES  
UNIVERSITY OF ILORIN  
ILORIN**

#### Members:

M.A.O. Oyebola

J.O. Friday-Otun

S.A. Aje

J.A. Atoyebi

B.E. Arokoyo

#### Subscription rates

Per Copy:	NIGERIA	USA	CANADA	UK	EUROPE
Individuals:	N600.00k	\$18.00	C\$30.00	£12.00	\$18.00
Institutions:	N800.00k	\$25.00	C\$38.00	£20.00	\$25.00

All orders and remittances should be sent to the Managing Editor, **Ilorin Journal of Linguistics, Literature and Culture**, Department of Linguistics and Nigerian languages, University of Ilorin, P.M.B. 1515, Ilorin, Nigeria.



## NOTES ON CONTRIBUTORS

1. Dr. Issa O. Sanusi is a Senior Lecturer in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin.
2. Dr. (Mrs.) Elizabeth E. Arokoyo is a Lecturer in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin.
3. Dr. (Mrs.) Aisha Iya Ahmed is a Senior Lecturer in the Department of Languages and Linguistics, University of Maiduguri, Maiduguri.
4. Dr. Sheriff Abdulkadir is a Senior Lecturer in the Department of Arabic and Islamic Studies, University of Maiduguri, Maiduguri.
5. Solomon A. Aje is a Lecturer in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin.
6. Samiat O. Abubakre is a Lecturer in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin.
7. Dr. AbdulRazaq M. Katibi is a Lecturer in the Department of Languages and Literary Studies (Arabic Unit), Kwara State University, Malete.
8. Dr. Emmanuel C. Sharndama is a Lecturer in the Department of Information Technology, Federal University of Technology, Yola, Adamawa State, Nigeria.
9. Layo Ogunlola is a lecturer in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin.
10. Dr. Austin Emielu is a Lecturer in the Department of the Performing Arts, University of Ilorin, Ilorin.
11. Dr. AbdulRasheed A. Adeoye is a Senior Lecturer in the Department of the Performing Arts, University of Ilorin, Ilorin.
12. Adesina Adegbite is a Lecturer in the Department of the Performing Arts, University of Ilorin, Ilorin.
13. Hamzat Saudat A. Olayide is a Lecturer in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin.
14. Dr. Olalere Adeyemi is a Senior Lecturer in the Department of Linguistics and Nigerian Languages, University of Ilorin, Ilorin.



## NOTES FOR CONTRIBUTORS

Manuscript should be submitted to the Managing Editor in triplicate, typed-written on one side of A4 paper with wide margins and double-line spacing.

### **Format**

- (a) There should be a separate title page including author's name and mailing address.
- (b) The title of the article, but not the author's name, should appear on the first page of the text.
- (c) **APA** referencing style is required.
- (d) Footnotes should be numbered consecutively and typed double-spaced at the end of the paper.

Submission should be accompanied with the sum of Three Thousand Naira (N3,000.00k) for assessment. When a paper is accepted for publication, the contributor would be required to pay Seven Thousand Naira only (N7,000.00) as publication support fee.

Every contributor is entitled to two copies of the volume of the journal in which his or her paper is published.



## PREFACE

**Ilorin Journal of Linguistics, Literature and Culture (IJLLC)** is once again coming out as a reflection of quality academic works related to linguistic, literary and cultural issues. This volume was supposed to be the volume two of *ÈDÈ: Journal of Linguistics, Literature and Culture*, but the process of obtaining the ISSN number and preparation for online-access to this journal necessitated the change of name to **Ilorin Journal of Linguistics, Literature and Culture (IJLLC)**. This name suggests the location and academic peculiarity of the journal, but it continues to receive well-researched academic papers on various aspects of linguistics, literature and culture without a restriction on language data. The current issue however presents twelve academic papers with eleven of them prepared in English and one in Yoruba.

In their jointly authored paper Sanusi and Arokoyo report on the development of early verb lexicon of Yoruba child and analyse especially the syntactic structure of some peculiar verbs associated with argument structure in the utterances of some Yoruba children acquiring their native language, Yoruba. The paper adopts the Minimalist Programme (MP) and discovers that the children began to use adjectivisable verbs at an early stage contrary to an earlier assumption by some researchers.

Ahmed and Abdulkadir in the second paper present a comparative analysis of Case assignment in Arabic and Fulfulde. They adopt the government and Binding theory to assess concurrent assignment of grammatical and morphological cases and observe that the grammatical Case is assigned in the two languages at the D-Structure.

In a study of some common lexemes in Oko and Ososo, Aje shows in the third paper some similarities and differences between the two languages with reference to phonological and morphological patterns. He considers the differences in one of these languages as allophones or variants of another – a fact that allows common semantic interpretation of lexemes across Oko and Ososo.

Abubakre's paper investigates the Yoruba Islamic music as a tool for Yoruba Language teaching and selects some works of Akinbode and Odunlami for analysis. It reveals that their ability to strike a balance between linguistic and communicative competences has enhanced the



quality of the messages of the selected works. The paper recommends the use of musical works for teaching indigenous languages.

In the fifth paper, Katibi studies the Arabic and Non-Arabic elements in the Ilorin Yoruba dialect. He extracts some common words and phrases in this dialect, highlights certain semantic changes and other distinct features that characterise it and recommends the study of its socio-linguistic features.

The sixth paper represents a comparative stylistic analysis of the graphic and lexical features of professional and popularized legal texts. In it, Sharndama adopts descriptive and discursive techniques to analyse corpus of these two categories of legal texts. He notes the differences between them at lexical level and the level of difficulties for the audience, and recommends the use of plain legal vocabularies in legal discourse in order to make it comprehensible for lay audience.

Ogurlola examines the status of women in the Nigerian society and adopts a feminist approach to present a critical analysis to the Christian and Yoruba traditions as regards the position and status accorded women as compared to their men counterparts. He assesses both the good and the ugly of both traditions and concludes by advocating that women should be seen as partners in progress rather than fomenters of trouble.

The culture of Highlife Music is the focus of Emielu in the eighth paper where cultural foundation and socio-cultural processes in Highlife music are discussed. The paper observes that Highlife music is no longer a class phenomenon in Nigeria, and that it means different things to different peoples. It concludes that the Highlife culture is at its inception in Nigeria.

In his paper on the crises of intermissions in the African theatre, Adeoye re-interpret the recent performances in the Nigerian literary theatre focusing on the intermission as one of the major hindrances affecting the free flow of performances. The paper reviews and interrogates the production style of intermissions as adopted from Western theatrical aesthetics and the attendant artistry crisis created by intermission in the African literary theatre. Adeoye concludes by offering plausible artistic alternatives to intermissions in the African theatre.

Aegbite examines the impact of dance in Orosun traditional festival of Idanreland in Ondo State in causing positive changes in the life



of the people. Adopting an observatory method, the paper affirms the therapeutic tendencies of dances in Orosun festival and their impact on socio-political and economical enhancement of Idanre society.

To gauge the extent of individualism and communalism in Yoruba proverbs, Hamzat in the eleventh paper examines the Yoruba social practices in determining constraints setting, types and acceptance while maintaining a balance between communal practice and individual choice. The author highlights the influence of proverbial language in constructing traditional positive norms of behaviour and societal growth, and concludes with affirmation of the impact of individual choices on the society and makes a call for integration of foreign individualism with the existing African humane individualism.

In the twelfth paper, Adeyemi highlights aspects of Ecology within the Yoruba culture as a proof of the contribution of the Yoruba people to scientific knowledge. The paper endeavours to confirm a resolution of the American Centre for Cultural Conservation that every culture is essential for its native society. He examines how Yoruba people take care of land, bush, water, animals and minerals in land and water, and suggests the adoption of cultural conservation theory in the study of Ecology, using Yoruba traditional methods.

**Professor A. S. Abdussalam**  
Editor-in-Chief



## TABLE OF CONTENTS

Title Page	i
Copyright page	ii
Editorial Consultants	iii
Notes on Contributors	iv
Notes for Contributors	v
Preface	vi
Table of Contents	ix
A Syntactic Analysis of the Early Verbs of Yorùbá Child Language Acquisition <b>Issa O. Sanusi &amp; Bolanle E. Arokoyo</b>	1
Case Assignment in Arabic and Fulfulde: A Comparative Analysis <b>Aisha Iya Ahmed &amp; Sheriff Abdulkadir</b>	27
A Study of Some Common Lexemes in Ọkọ and Ọsọsọ <b>Solomon A. Ajé</b>	45
Yorùbá Islamic Music as a Tool for Yorùbá Language Teaching <b>Samiat O. Abubakre</b>	58
Arabic and Non-Arabic Elements in the Ilorin Dialect of Yoruba <b>AbdulRazaq M. Katibi</b>	72
A Comparative Stylistic Analysis of the Graphetic and Lexical Features of Professional and Popularized Legal Texts <b>Emmanuel C. Sharndama</b>	89



Womanhood in the Bible and in Yorùbá Tradition: Toward the  
Elevation of Women in Nigerian Society.

**Layò Ògúnlolá**

103

The 'Culture' of Highlife Music

**Austin Emielu**

127

The Crisis of Intermissions in the African Theatre: A  
Re-interpretation of Recent Performances in the Nigerian  
Literary Theatre

**AbdulRasheed A. Adeoye**

147

Impact of Dance in Orósùn Traditional Festival of Ìdànrèland

**Adesina Adegbite**

162

Individualism and Communalism in Yorùbá Proverbs

**Saudat A. Oláyidé Hamzat**

174

Ìmò Ìjìnlẹ̀ Sáyẹ̀nsì Nínú Àsà Yorùbá: Ìmò Ìtójú Àyíká  
Gégé bí Àpẹ̀rẹ̀

**Léré Adéyemí**

188



## **Yorùbá Islamic Music as a Tool for Yorùbá Language Teaching**

**Samiat O. Abubakre**

Department of Linguistics & Nigerian Languages

University of Ilorin, Ilorin.

sammieng06@yahoo.com

### **Abstract**

**T**he main thrust of this paper is to demonstrate that music is a veritable tool for language teaching. The paper starts with an overview of the functions of music in general and Yorùbá Islamic music in particular. The works of two prominent Yorùbá Islamic musicians, Abdullahi Akínbòdé and Qamardeen Odúnlámì (a.k.a. Aiyélóyún) were used as examples. The selected musicians are outstanding among their peers in the area of linguistic competence and performance. In most of their waxed records, different elements of aesthetics contributed immensely towards various meanings as well as the overall pleasantness of their music. These musicians luxuriate in Yorùbá idiomatic expressions and grammar, folktales / stories and diverse linguistic manipulations that compel their listeners to pay serious attention to their music. The study revealed that the ability to strike meaningful balance between linguistic competence and communicative competence (performance) has enhanced the quality of the messages of the selected musicians. The theoretical framework for the study is sociolinguistics, the study of language use in the society. A lot of studies have been done on the various types of Yorùbá music, such as fújì, jùjú, sákàrà, wéré, àpàlà and traditional as well as Christian (gospel) music. The records show few attempts in the area of Yorùbá Islamic Music. It therefore becomes imperative to extend the frontier of knowledge through research on music as a universal language and popular culture among every member of the society. Our conclusion is that music can be used as a good resource material for indigenous language teaching in order to enhance the status



and functions of the language. Yorùbá Islamic music is focused in this paper.

**Key words:** Music, Language, Sociolinguistics and Yorùbá.

## **Introduction**

Music as an integral part of the daily activities among the various ethnic groups in Nigeria constitutes a significant aspect of literature. Literature, whether oral or written, is regarded as a work of art. As a work of art, it entertains, informs, instructs, and pleases through its aesthetics. This is why richly ornamented literature such as poetry, music / song, drama and narrative have been vital weapons in the hands of men for diverse needs of religion, politics, education, war and peace (Encarta, 2009). Music can therefore be used as an effective tool for language teaching.

That literature and language have symbiotic relationship is no longer under dispute in the society today. What is frequently overlooked is that music can be used to teach language to members of the society. In an earlier study, Abubakre, (2010), using Obafemi's *Wheels* as an example, demonstrates how language use in literary texts, can be used for the reconstruction of the images of African women. In this paper, the marriage between literature and language is substantiated through the analysis of the effective use of language in music, with particular reference to Yorùbá Islamic music. It is therefore suggested that for language teachers to achieve effective teaching, they should incorporate and integrate music into the instructional media in the teaching-learning process.

The role of language in the life of man is of such magnitude that there is hardly any situation where language is not involved. Language is used in virtually all the activities of life such as, religious worship, education, entertainment and politics. Indeed, language is used "to reflect thoughts, feelings, values, beliefs and experience of a community of speakers" (Olaoye 2002:1). While supporting this view, Kwaghahemba (2008:2) made the assertion that:



Language has remained the greatest pride of the English. They have been able to greatly influenced the world of science with their language especially in such vital branches like Medicine, Chemistry, Physics, Automobiles, Aviation and so on. Japan's technology is one of the greatest in the world today. The Japanese have found it easy to accomplish and sustain this feat because teaching and learning, research and production, are majorly done in Japanese Language.

Obviously, the people of these nations have jointly improved the economic, social and political developments of their nations through language loyalty. This is in the spirit of nationalism which is against ethnic inclination that cannot help the growth of the nation. This paper therefore proposes the use of Yorùbá Islamic music to teach Yorùbá language. The language teachers are therefore encouraged to teach the indigenous languages through music to make the languages functional as well as to stem language death.

### **Definition of Music**

Music, which is generally regarded as a universal language, is as old as the creation of the human species. It is one of the most important cultural activities of the world. It is used in all cultures for various functions. The definition of music has varied through history, in different regions, and within societies. How to define music has long been the subject of debate amongst philosophers of art, lexicographers, composers, music critics, musicians, semioticians or semiologists, linguists, sociologists, and neurologists. This is because it is a subjectively perceived phenomenon.

Many definitions of music implicitly hold that music is a communicative activity which conveys to the listener moods, emotions, thoughts, impressions, philosophical and political concepts or positions of



the musician or the members of his / her society. Ashby (2004:4), states that the American analytical philosopher, Jerrold Levinson, defines music as sounds that are man-made or arranged for the purpose of enriching experience via active engagement (e.g., through performing, listening, dancing) where sounds are primarily attended to for their sonic qualities.

Cage, Kagel, Schnebel, and others, according to Nattiez (1987:43), also "perceive (certain of their pieces) as a way of "speaking" in music about music, in the second degree, as it were, to expose or denounce the institutional aspect of music's functioning." Post-modern and other theories argue that, like all art, music is defined primarily by social context. According to this view, music is what people call music, whether it is a period of silence, found sounds, or performance. Goldman, (1961:133) also adds that an often-cited definition of music, coined by Edgard Varèse, is that it is "organized sound."

In sum, music may be defined according to various criteria including organization, pleasantness, intent, social construction, perceptual processes and engagement, among others. It is however important to reiterate that all the definitions show that there exist a symbiotic relationship between music and language and this must be used to advantage.

This paper therefore starts with an overview of the functions of music in general and Yorùbá Islamic music in particular. The study revealed that the ability to strike meaningful balance between linguistic competence and communicative competence (performance) enhance the quality of the messages of the selected musicians. In essence, effective language use in music requires some levels of competence on the part of the users in order to achieve the objective of the communication exercise. It is this ability that has been demonstrated by the selected musicians that the present study seeks to unravel.

A lot of studies have been done on the various type of Yorùbá music such as fújì, jùjú, sákàrà, wéré, àpàlà and traditional as well as Christian (gospel) music. The records show few attempts in the area of Yorùbá Islamic Music. This study becomes imperative to extend the frontier of knowledge and propose music as an approach to save indigenous languages from going into extinction. This study is carried out



from the sociolinguistic perspective of language studies. Sociolinguistics seeks to investigate the nature of human language both spoken and written as well as the role of language in human experience. Yorùbá Islamic music constitute the corpus of analysis.

### **Functions of Music**

Music is one of the most important cultural activities of the world. Man developed musical sound based on singing and instrumental accompaniment since the beginning of creation. Music, like language holds a high place in human societies. All known societies have music. The ancient philosophers so valued music that it was chosen to represent the higher domain of human knowledge namely the 'mind'. Throughout the ages, great literary minds have paid glowing tributes to music. For example, Shakespeare emphasizes how indispensable music is to human being when he says: "the man that hath no music in himself, nor is not moved with concord of sweet sounds is fit for treason, stratagem and spoils".

And still, while emphasizing the role of music in human conscious living, Nketia (1974:12) also affirms that:

A community that does not have a vigorous musical life is regarded as a dead community. A social group that does not renew its bond through collective activities or music and dance is not alive. Hence, through music a group can express their inner life and determination to remain alive even under conditions of extreme hardship and suffering.

Music constitutes a vital aspect of worship for praying and praising God; to preach morals and condemn vices. It also has psychological function. Music is used as an addition to relaxation therapy in psychotherapy to elicit expression of suppressed emotions by prompting patients to dance, shout, laugh, or cry in response. Patients suffering from speech difficulties or autism may be enabled to express themselves more effectively by making musical sounds and music can help people with physical disabilities to develop better motor control (Encarta, 2009).



## **Historical Antecedent of Yorùbá Islamic Music**

In the pre-Islamic era, the Arabs were noted for their high standard of intellectualism that was highly demonstrated in the field of literature. Adebayo (1999:3) noted that there were annual literary intellectual fora among the Arabs in Makkah and its vicinity, where the poets of the period competed in verse-making and obtained distinction and honour. As such the best verse of the year was inscribed in golden letters and was hung on the wall of the Ka'abah.

In the medieval period, soft music was played in Muslim hospitals during the night to lull the sleepless patients. Likewise in Dar-al-shifa, meaning 'home of healing', the hospital of Sultan Bayazid (1481-1512) of Ottoman empire, ten musicians were employed for the mentally sick to perform for them thrice a week in order to sooth and meliorate their sufferings. It is nowhere mentioned in the Holy Qur'an that Muslims should not listen or partake in music as a profession. However, in Islamic culture music is accorded low value, associated with sin and evil and attempts have been made to outlaw its practice (Encarta. 2009).

Music is an integral part of the daily activities among the various ethnic groups in Nigeria. The ability to use linguistic aesthetics in any music helps in communicating the message intended by the musicians. Aesthetics in any work of art, to which music belongs, include a good command of language, subject matter that is worthy of serious attention, appropriateness, nobility of diction, grand conceptions, powerfully inspired emotions and proper formation of figures of speech, to mention but few.

In Nigeria, the participation of Muslims in musical art is very intensive. It can be said without fear of contradiction that Muslims dominate the non-religious musical scene comprising fújì, wákà, wéré, àpàlà and dadakúàdà, among others. Wéré was initially an Islamic art in Yorùbá-land and was closely linked with the Ramadan fasting period, when it was used to wake people up for the early morning food called sààrì.

The art was so popular that competitions were staged to pick the best artiste of the year. During this time, the artistes endeavour to excel one another in order to get honour and recognition (Abubakre, 2004:225).



In the course of time wéré music lost its Islamic value and became secularized (Abubakre 1993:183 Adebayo, 1995:5). These musical renderings then become replete with obscene language and slangs composed solely for the propagation of Islam. This was one of the reasons that led to the emergence of many youth organizations that embarked on the waxing of records that was being referred to as Islamic music.

Thus, the waxing of records began in recognition of the potentiality of poetry in the proselytization of Islam. For instance in 1978, the Muslim Students Society of Nigeria led by Abdul-Wahab Fálówò, produced a waxed record. A popular track in the record was aimed at correcting the impression that Muslims are fanatics. The track goes thus:

È yé pe Musúlúmì lóní mòle  
Èlésìn Isilamu kǐí se mòle  
Èlésìn àlàáfíà kǐí se mòle  
Eni bá pe Musúlúmì lóní mòle  
Kò kéwú kò béèrè aláímòkan ni.

(Fálówò, 1978:track 1)

Meaning:

Do not refer to the Muslim as fanatics  
Adherents of Islamic religion are not emetics  
Adherents of the religion of peace are not fanatics  
Whoever refers to the Muslims as fanatics  
Is neither versed in Arabic, nor even care to ask  
He is a stark ignorant.

Subsequently, several such records were waxed for religious propagation as well as to preach morals, pay homage to God and strengthen peoples' faith in God. The most celebrated of these organizations is the Voice of Islamic Ummah led by Abdullahi Akínbòdé, who is one of the pioneers of Yorùbá Islamic music (and now founder of NASFAT) and Qamardeen Odúnlámì (aka Aiyélóyún) is an upcoming Yorùbá Islamic musician.

The music of these two artistes is rich in the content of Islamic messages as well as linguistic aesthetics. In Yoruba culture, many things



contribute towards the making of aesthetics namely, proverbs, folktales, riddles, philosophy and different linguistics manipulations. All these abound in the musical compositions of the two musicians under study.

### **Analysis of Excerpts from the Selected Music**

At this juncture it is pertinent to discuss language use in the selected Yorùbá Islamic music, especially as employed to communicate some religious messages. The selected musicians luxuriate in diverse linguistic manipulations that sensitize their listeners to pay serious attention to their music.

A common feature of the music is the use of Arabic language to quote from the Qu'ran which is translated into as many languages as is convenient for the musician. For example, Akinbode in his waxed record titled "Eni ó bá ta bà" (To Whom It May Concern), the main theme of the music was introduced in Arabic language in a way to lend credence to the intended message. This is done in a way to first gain the attention of the listeners to the important messages in the music. The quotation is immediately followed by a translation into Yorùbá language. The highlights of the dos and don'ts that any good believer should observe to live happily in this world and the hereafter follow systematically. A relevant tract of the waxed record goes thus:

#### **The Preamble**

Allahumo soli ala Muhamadin  
Wa ala alihi Muhammad wasalim  
Audhu billahi minashaitoni rajiim  
Bismillah Rahamoni Rohiim

#### **Transliteration of the Qur'anic Verses**

Man hamilan solihan  
Min dhakaran au untha  
Wa huwa mu'uminun  
Falanuayinahu hayatan toyibatan  
Falanajisiyanau ajrahum bi azani



Maa kanu yaamaluun.  
Inna laha yahmuru bil hadli,  
Walihsan, wa itahi dhilkurba,  
Wa yanha anil fashai wal munkar,  
Wal bagahi yaizu kun lahalakun,  
Yaizu kun lahalakun tadhakarun.

Sodaka lahu maolonal azeem  
Allahu Akbar.

### **Meaning**

Whosoever does good deeds,  
Man or woman,  
And believes sincerely,  
We(God) will purify his livelihood,  
And give him the reward for all his deeds.

Allah commands justice,  
The doing of good,  
And giving to kith and kin,  
And HE forbids all indecent deeds and evil,  
And rebellion: He instructs you,  
That you may receive admonition.

### **The Yorùbá Form**

Oba Olóhun ÀLEWÍLÈSE pa wá láse,  
Ohun méta tí a lè se t'àwa a fí jèrè,  
Ó pa wá láse ohun méta tá o gbódò se,  
Ká wa má jìyà láyá àti lórun.  
Méta àkókó òhun ni ká seun tó dára,  
S'árá ilé wa àti s'áwon ará àdúgbò wa.  
Olóhun ní ká se rere sàwon tó n se rere sí wa,  
Oba mi ní ká se rere sàwon tó n se'bi sí wa.  
Àwon ebí re dàkun fi wón lókan balè,



Aladugbo, re dākun fi wón lókan balè,  
Ará ilú re dākun má ni wón lára o,  
Àwon gbogbo yì lÒba Olóhun pawá láse.

Oba Olóhun ALLAHU ROBBI pa wá láse,  
Ohun méta kan ti Mùsulùmí ò gbodò se :  
Motó, motó, tèmbelèkun ìwá òtè,  
K'ápuró mó'ni, k'à ta ko'ni lórí irò.  
Adìye dà mi lògùngùn nù ma fó léyin.  
Ìwà ìbàjé, War Against Indiscipline,  
E má d'ètòrú, Islamu ló lètò,  
Sèb'áwon wònyi lOba Olóhun ní k'awá má se.

### **Qur'anic verse repeated for emphasis and focus**

Man hamilan solihan min dhakarín au untha  
Wa huwa mu'uminun o

Mùsulùmí e jeka hùwaa rere,  
K'ale b'Anabi wolé olà.

.....

Isilamu èsin olà ma lo je o  
Mùsulùmí e je k'amura sésìn wa o...  
(Akinbode, 1986, Side 1).

In the excerpts, there is a skilful and effective use of repetition, and a story woven around Prophet Ibrahim (Abraham) to teach good conduct. In the music, Akínbòdé, in a typical Yorùbá manner dwells on the story to press home his points and teachings, Prophet Ibrahim, according to him, was tested by God through Azarailu, the angel in charge of taking the life of God's creatures. Azarailu disguised as a very old man and approached Prophet Ibrahim for shelter. Prophet Ibrahim was said to have taken care of Azarailu beyond expectations and for that reason Azarailu conveyed God's intention of reward to Prophet Ibrahim. Stories like this are used by



the musician as a means of teaching religious ideologies without necessarily sounding like the orthodox preachers.

Similarly, in Arojinle (Cogitation), Qamardeen also use rhetorical questions to call the attention of his listeners to the Islamic tenets of the five pillars of Islam as follows:

Kí lawá se láyé,  
Ki IOlóhun dáwa sáyé fún ná? 2ce  
Ìbéèrè ní fénì tó láròjinlè  
Kí lawá se láyé e.  
Kí omodé ó ràròjinlè,  
K' alàgbà ó jé ká ronú  
Kálukú e jé á bi rawa,  
Kí lawá se nílé ayé  
Àwon kan gbáyé ìròrùn,  
Àwon kan gbáyé ìnira  
.....  
Kí lawá se láyé e.

(Odunlami, 2002: track 1)

**Meaning:**

What have we come to do in life?  
For what purpose is our existence in this world?  
What have we come to do in life?  
What has God created us for?  
This is a question for anybody who can cogitate,  
What has God created us for?  
Let children cogitate  
Let adults also think  
Let's asks ourselves individually  
That, what has God created us for?  
While some people live comfortably  
Some people languish in hardship...  
Indeed, why are we created?



This is a rhetorical lyric which is intended to throw darts at evil doers with a view to all victims amending their ways. It also invites his audience to have a deep thought about the wonder which the Almighty ALLAH performs from the beginning to the contemporary time. The two musicians under study made good use of different aesthetics in the Yorùbá language to make their musical performance endearing to people of all age groups and religious backgrounds. This informs our choice of their works for the present study.

## **Conclusion**

We have been able to show through this paper that the marriage between language and music, an aspect of literature is enhanced by effective use of language. Also, it is clear from the foregoing discussion that the musician displayed proficiency in the languages used in their musical compositions. It is therefore suggested that musicians should endeavour to improve on their performance through the use of good language as well as the content or theme of the music. The language teachers are also urged to demonstrate that the arts/humanities have a lot to contribute in the drive for development. While emphasizing that studies of many indigenous languages should be encouraged, promoted and documented, we also suggest that the rich resources in the languages should be harnessed for the advancement of science and technology in Nigeria through music that is a universal language.

## **References**

- Abubakre, R.D. (1993). "Aspects of religious understanding in the Yoruba folk music." In Ugo Bianchi (ed.) *Proceedings of the 16<sup>th</sup> Congress of the International Association for the History of Religions*, Rome, 177-185.
- Abubakre, R.D. (2004). The interplay of Arabic and Yoruba Cultures in South-Western Nigeria, Iwo. *Darul-ilm*. 220-227.



- Abubakre, S.O.O. (2010). "Language and Gender Portraiture in Obafemi's *Wheels*" in Chris and Suky (Eds.) *US-China Foreign Language* (Special Issue 1) Vol.8 No.10. Serial No.85. David Publishing Company.89-94
- Adebayo, R.I. (1999). "Music as a Means of Religious Communication among Muslims in Nigeria." In Adetona and Oguntola-Laguda (eds.) *Readings in Religious and Ethics*, 3.
- Adeyera and Kehinde, (2004). *Introduction to Music and Dance for Tertiary Institutions*. Ibadan: Emola-Jay Communications.
- Ashby, Arved, ed. (2004). *The Pleasure of Modernist Music: Listening, Meaning, Intention, Ideology*. Eastman Studies in Music 29. Rochester, NY: University of Rochester Press.
- Encarta, Microsoft (DVD) (2009). Music.
- Goldman, R. F. (1961). "Varèse: *Ionisation*; *Density 21.5*; *Intégrales*; *Octandre*; *Hyperprism*; *Poème Electronique*. Instrumentalists, cond. Robert Craft. Columbia MS 6146 (stereo)" (in Reviews of Records). *Musical Quarterly* 47, no. 1. (January):133-34.
- Kwaghahemba,J.(2008).The great renaissance in indigenous languages. Microsoft students (DVD). Redmond, W. A:Microsoft Corporation.
- Levitin, Daniel J. (2006). *This Is Your Brain On Music: The Science of a Human Obsession*. New York: Dutton.
- Nattiez, Jean-Jacques. (1990). *Music and Discourse: Toward a Semiology of Music*. Translated by Carolyn Abbate. Princeton: Princeton University Press.
- Olaoye, A.A. (2002). *Introduction to sociolinguistics*. Kaduna: Mafolayomi Press.



Akinbode, A. (1986). "Eni ó bá ta bà". (To Whom it May Concern)  
IUFLCS 06.

Odunlami, Qamardeen (2002). "Baba Iyawo." Lagos: Mosebolatan  
Records.