

A SOCIOLINGUISTIC ANALYSIS OF SONGS AND CHANTS IN AKÍNWÙMÍ ÌṢHỌLÁ'S *ŞAWOROIDE*

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Abstract

Music, songs and chants are an integral part of the Yorùbá society. As a sequel to this, many scholars have carried out notable research works on the use of songs and chants in traditional festivals. However, not much has been done on their use for political satire, particularly as projected by Yoruba playwrights in their works. This paper therefore focuses on the use of songs and chants for the purpose of political protests, criticism and solidarity in Akínwùmí Ìṣhòlá's *Şaworoide*, (2007), a sociopolitical satire against dubious politicians in Nigeria. Fishman's definitional theory of sociolinguistics as modified by Olúwádorò (2018, 2019) was used as the theoretical framework. Our data comprise 9 songs and 5 chants used by the actors in the play. The songs and chants discussed in this paper could be grouped into three major parts, on the bases of the singers/chanters position in Jogbo kingdom and the purposes for which they were rendered. The first groups were used by concerned elders in the land to criticize and condemn the duplicity, greed and corruption of the politicians and warn them on the certainty of Nemesis. The second groups were used by political activists to denigrate the political leaders' incompetence and celebrate their downfall. The third groups were used by political sycophants to secure patronage from the politicians and enjoy protection under their leadership. Songs and chants as used in *Şaworoide* are veritable weapons in the hands of socio-political activists to criticize, warn or express solidarity for politicians.

Keywords: *Şaworoide*, Songs and chants, Socio-political activities, Corruption, Duplicity

1. Introduction

Songs have been a part and parcel of the Yoruba society from time immemorial. This point has been emphasised by scholars over the years (Laoye, 1959; Smith, 1962; Sowande, 1970; Peggy, 1976; Olukoju, 1978; Amorele, 1987; Adekoya, 2008; Oluwadoro and Ajayi, 2016) and many others. In fact, Olukoju (1978) describes the Yoruba as a singing society. Sowande (1970) asserts that music is an essential part of their culture. Adegbeye (1986) on her part observes that songs and music are an integral part of the life of the Yoruba from birth to death. According to her, every significant event is celebrated in song, drum and dance. Smith (1962) opines that the roles of music in the traditional society is equivalent to the role of writing in the literate world. Laoye (1959) claims that the drum is the central figure in community education. According to him, it is the teacher and broadcaster in Yoruba society. Peggy (1976) states that singing has become almost inescapable over the radio, in the streets and in public places.

Olukoju (1978) believes that songs and chants go together. The scholar opines that the vocalising tone of chants falls between the spoken and the song forms. This is because singers, like chanters, draw materials for their composition and performance from the traditional texts and these are performed in poetic forms. The two are closely related because both have certain musical features, they are different styles of vocalisation which constitute separate categories of poetic forms. However, they differ slightly from each other. The pitch level of song is stable and sustained, but there are general shifts of register up and down in chants. In song, each musical note has a finite length and notes could be expressed in terms of their ratio to each other; but in chants, the melodic line and free rhythm are based on the natural rhythm of the words (Olukoju, 1978).

2. Statement of the Problem

As could be seen from the foregoing much research has been done on songs, chants and music generally by scholars. One might be tempted to assume that these subjects have been overflogged, therefore there is nothing to examine by upcoming scholars. This is far from the truth. Very little has been done on the use of songs and

chants in politics in Nigeria, especially as portrayed in the works of Yoruba playwrights. This is exactly what the present study is all about. This work therefore captures the use of songs and chants for political discourse by social activists and political sycophants as projected in Akinwumi Ishola's *Şaworoide* (2007).

3. Theoretical Framework

Fishman (1962 & 1972) asserts that sociolinguistics is the study of WHO speaks (or writes, WHAT language to WHOM, WHEN and to WHAT end? Oluwadoro (2019a & b) (forthcoming) opines that this is a theoretical construct, which could be used in the analysis of speech, texts, proverbs, and any kind of discourse for that matter. Our analysis in this work is therefore based on these socio-contextual variables identified by Fishman (1962 & 1972b). The following variables are used in our analysis in this paper:

- (a) **WHO?** (The singers or chanters)
- (b) **WHAT?** (The language which in this case is Yoruba and content of the songs or chants)
- (c) **To WHOM & HOW?** (The addressee, the person/people to whom the songs or chants are addressed)
- (d) **WHEN**, to which we add **WHERE?** (The time and place where the singing or chanting took place); and finally.
- (e) **To WHAT END?** (What purpose does the discourse serve?)

A careful look at Fishman's framework reminds us of Hymes (1962) ethnographic template, captured in SPEAKING as an acronym.

S	-	Setting/Scene (corresponds to Fishman's When & WHERE?)
P	-	Participants (corresponds to Fishman's WHO & TO WHOM)
E	-	End (corresponds to Fishman's WHY, TO WHAT END?)
A	-	Acts sequence (implied in Fishman's order of WHO before to WHOM)
K	-	Key (implied in Fishman's HOW?)
I	-	Instrumentality (implied in Fadoro (2018) adaptation or Fishman's construct)
N	-	Norms (also implied in Fadoro (2018) adaptation of HOW).
G	-	Genre (implied in Fishman's WHAT, that is act or event).

See Oluwadoro (2017) and Oluwadoro and Ajayi (2016) for more details on how this framework works

4. A Synopsis of Akinwumi Ishola's *Şaworoide*

Şaworoide tells the story of the pact between an ancient community and the kings that ruled over it. The Jogbo kingdom was founded by some distinguished warriors/hunters who overthrew the initial habitants of the territory. In a hunting expedition after the conquest, a fetish item was retrieved from an abandoned cave. After consulting the oracle, it was revealed that the item should be used to make brass for a particular drum, dundun (*Şaworoide*) and a brazen-crown (*Ade Ide*), the duo are associated in a twin-like manner.

After these two items had been designed, the chief priest of the land, Amaawo was consulted to know the mind of the gods on their use. The oracle prescribed a special ritual that yokes the two elements *Şaworoide* and *Ade Ide* together in a spiritual bond. The objects of sacrifice were burnt and kept in the *Ado Ide* (brazen guard), with which incisions would be made for the chief palace drummer *Ayanagalu* and the king-elect. This would serve as an oath of office for the king-elect. Any king that takes an oath of office through the rituals involving the sacred drum and the brazen-guard cannot violate

the code of conduct laid down by the first king of Jogbo. If he does, he will die of migraine once he wears the brazen-crown and Ayanagalu beats the brazen-drum.

Lápité, the king-elect got to know this secret through the palace guardian Opalaba. So, he bluntly refused to participate in the ritual during his coronation. He threatened to shoot the chief priest and the chief drummer of the palace. Therefore, he became king through a palace coup. Instead of reconciling with his co-contenders for the throne, he assassinated some of them and sent some to compulsory exile in order to perpetuate himself and his family line on the throne of Jogbo. He attempted to assassinate Ayanagalu but failed in this attempt because the latter got wind of it and escaped with the sacred drum.

Thereafter, Lápité connived with some corrupt chiefs in his cabinet to enrich himself at the expense of Jogbo kingdom. This led to civil unrest and political protests from the unions - farmers, hunters and the youths generally, who violently seized the brazen-crown from Lápité's head and escaped with it. However, the crown was retrieved through the help of Làgàta, a military leader, and restored to Lapité. In a ceremony to mark the event as well as the 15th coronation anniversary of Lapité, the king asked Làgàta to request whatever he wanted as a reward for the help he rendered. Làgàta requested for the crown and used the opportunity to overthrow Lapité's government. The military leader did not know anything about the taboo that surrounded the brazen-crown, so he asked Chief Seriki to crown him with it. Meanwhile, Ayanniyi, the son of Ayanagalu was secretly brought to the coronation ceremony of Làgàta with the sacred Saworoidé drum. He beat the drum and Làgàta died of migraine. The story ends on the note of societal celebration of victory over political oppression.

In a personal interview conducted by the researcher with the playwright, Prof. Akinwumi Işola in the year 2012, the playwright explained that the play is a political satire which tells the story of Nigeria's political travails in the hands of two military leaders that ruled Nigeria in the past. These are President Ibrahim Babangida (1985-1993) and Late General Sanni Abacha (1993-1998). We shall; provide more information on the above in the concluding aspect of this paper. In the next section of this paper, we shall move to data presentation and analysis.

5.0. Data Presentation and Analysis

5.1 Part 1: Songs

SN	Data Presentation	Literal Meaning	Contextual Meaning
i.	Ọrò l'ẹyẹ ń gbọ o. (2ce) Eyẹ ò dédédé bà l'órùlé o. Ọrò leyẹ ń gbọ o.	Birds do not perch on the roof for nothing, they do so to listen to the family's conversations	A bird does not perch on the roof for no reason; it listens to people's conversation (eavesdrop).
ii.	Kò lè yé wọn. (2ce) Yó ò yé wọn lóla.	The matter is hidden from them now. It will come out clear to them later.	They cannot understand the details now, in future, they will.
iii.	Wọn mà le o. (2ce) Àwọn ijòyè yìi mà le o. Àjà ń ti èlè Wọn sọ fàrá ilú. Pe tiwọn làwọn ó ẹ. Wọn d'é bè tán. Wọn kówó ilú pamó. Wọn gbàgbé ará ilú. Wọn mà le o. (2ce) Àwọn ijòyè yìi mà le o.	These chiefs are terrible, they deceived their people that they would take care of them if elected. After their election, they turned around to steal their people's money.	These politicians are very selfish, they deceived the people that if they were elected, they would take care of the people. However, after their election, they turned around to loot the town's treasury for their selfish purpose.

iv.	Yòd mà léyìn (2ce) Òrò yí yòd mà léyìn Àjàntièlè.	This matter will surely end somewhere.	This matter will surely boomerang, nothing can stop that.
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Data points (i) to (iv) above are grouped together because the songs were rendered by the same person to the same people and addressed the same issue in the polity of Jogbo town.

Data Analysis

WHO? Songs (i) and (iv) were rendered by an elderly palace guardian, versed in Jogbo's history, culture, tradition and politics. He is called Bàbá Òpálábá.

TO WHOM? The songs were addressed to two chiefs in King Lápitè's cabinet – Chiefs, Balógun and Šeríkí.

WHAT & HOW? The four songs were rendered in the Yorùbá language. They addressed the reason why Bàbá Òpálábá always pretends to sleep in a corner at the entrance to the palace. They have a revelatory tone.

WHEN & WHERE? The time coincides with the preparation for the inauguration of King Lápitè as the new ruler of Jogbo town. The place was the entrance to the palace of Jogbo.

TO WHAT END? Òpálábá used the songs to enlighten the chiefs on why he was always sleeping at the entrance of the palace and did not retire, since he was very old. He was trying to tell them that he was always pretending to sleep so that he would be able to eavesdrop and know the secret things that go on in the palace. (ii) was particularly used to hide some critical aspects of the mysteries surrounding ascendancy to Jogbo's throne. (iii) (iv) particularly talk about the recklessness of the politicians and greed. They sound a warning that judgement would surely come upon the politicians.

The Implication

Elders are custodians of history and tradition of the people. Their grey hair usually symbolises wisdom, knowledge, experience and familiarity with everything that has to do with their society. In the next section, we shall present data (V) and analyse it.

SN	Data Presentation	Literal Meaning	Contextual Meaning
v.	Olúnrete Àjà n réte àjà Ilè pèlú Olóun Wón jọ p'eku emọ kan. Ilè lóun làgbà Olóun l'óun lègbón. Ilè bá méku emọ lọ. Olóun bá bínú lọ s'órun Ọjò bá l'óun ò rò mọ. Iṣu bá kọ, kò ta l'ébè Oyàn n gbẹ láyà omidan È máa fòye s'órin. È má a feti s'órin Orin d'orin olówe È wá kóra yín jọ. P'ẹẹ fẹ tún Jogbo ẹ È wá n ẹgbé àpapín È wá n fàrí apákan È wá n ẹsara rindin.	The mother-earth and God went in a hunting expedition. They caught a mouse. The mother-earth and God engaged in an argument over who is superior to whom. The former took the mouse away. God went back to heaven angrily. He then withdrew rain. Yams refused to sprout on heaps. Ladies become sterile. Take note of this song. Listen attentively to it. It is a proverb. The politicians deceived the masses that they were going to revamp the economy of Jogbo.	See the politicians as they gather themselves together, making sweet promises to transform Jogbo town if appointed. Having being elected, they forgot those who appointed them and selfishly looted the treasury of Jogbo and became very wealthy. We

	<p>È ò rántí àwà mó È máá wò wọn l'óye A ó máá wò wọn l'óye o. (3ce)</p>	<p>After being elected, they became very corrupt and shared Jogbo's wealth among themselves; leaving those who elected them in abject poverty. We shall continue to watch.</p>	<p>shall definitely see their doom.</p>
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WHO? The song was rendered by Òpálábá's wife in Òpálábá's compound while doing domestic work with her grandchildren.

WHAT and HOW? The song was rendered in Yorùbá capturing the image of God and the earth as individuals hunting together. They caught a mouse and argued over who was superior to whom. Land claimed superiority and took the mouse away. God angrily left the earth and went to heaven. He withheld rain and everything turned sower and fruitless the gathering together of the politicians to loot the treasury is seen as rebellion and has resulted into epidemic and sterility in the land which symbolises God's superiority to the politicians and the punishment resultant from such. The song has the tone of criticism and warning.

WHEN & WHERE? The time when King Lápité and his chiefs were greedily looting Jogbo's treasury, buying cars and saving money in foreign bank accounts while their people were impoverished. The place was Òpálábá's compound not far from the palace.

TO WHAT END? Just like Òpálábá's songs examined above, this song is a political satire against the folly of the politicians in assuming they were wiser than God. It is a warning to them that their doom is certain if they refuse to desist from their recklessness.

The Implication

The politicians who are greedily looting the treasury may think they are clever, but with time, they will certainly meet their Waterloo. We move to data (VI) below:

SN	Data Presentation	Literal Meaning	Contextual Meaning
vi.	<p>Lápité ti şòṣòtì (2ce) Wọn ní kó sanwó oşù Ó n f'owó hórí Lápité ti şòṣòtì</p>	<p>Lápité is bankrupt. We asked him to pay our salaries. He scratches his head. Lápité is bankrupt.</p>	<p>King Lápité is indebted (bankrupt), he is asked to pay salary, he cannot, instead he is scratching his head; he is definitely indebted.</p>

WHO? The song was rendered by rioting activists as a verbal assault against Lápité the king.

WHAT? The song was rendered in Yorùbá to show that Lápité was incapable to continue to rule Jogbo kingdom, he had failed in his responsibility. The word **şòṣòtì** is an English word borrowed and nativised to capture the state of 'shortage' or deficit Lápité landed Jogbo in.

TO WHOM & HOW? It is a rioting song addressed to Lápité, his chiefs and especially the masses in order to motivate them to sack Lápité as king and replace him with a better person. It has a confrontational and rioting tone.

WHEN & WHERE? The song was rendered after the rioting farmers and hunters (activists) had successfully seized the loggers' truck with the trees harvested by the latter. The setting is a central part of Jogbo, where the 'champions' were surrounded and hailed for their victory over Lápité's accomplices (the loggers).

TO WHAT END? First, the song was a song of victory used to celebrate the victory of the activists (the farmers and hunters) over the loggers and by implication, Lápité and his cabinet who connived with the loggers to milk the economy of Jogbo dry. Secondly, it was a verbal assault aimed at instigating the people of Jogbo to sack Lápité

and his cabinet with immediate effect. It was actually the beginning of Lápité's downfall. From then on, Jogbo never had peace until Lápité was overthrown.

The Implication

Politicians' vices will attract people's rebellion and at the end of the day, the people will have their way. Corruption in high places will result into crises, which eventually would lead to the overthrow of the corrupt. Justice will surely prevail at the end. We move to data (VII) in the next section.

SN	Data Presentation	Literal Meaning	Contextual Meaning
vii.	Kùrùkẹ̀rẹ̀ wọ̀n ó tí tán o. (2ce) Adé Idẹ̀ tí padà dé o Kùrùkẹ̀rẹ̀ wọ̀n ó tí tán o	Their bragging is over. The brazen-crown is back. Their antics are over.	Their bragging is over, the crown of brass has been brought back to the palace. Their braggadocio is over.

WHO? The song was rendered by Làgàtà's followers (soldiers) supporters when the crown of brass which was captured by the activists was successfully retrieved by Làgàtà and his men.

WHAT? The song was rendered in Yorùbá as a song of victory over the rebellious activists whose aim was to overthrow Lápité's government. Lápité and his chiefs were dancing happily unconscious of the fact that their overthrow and Lápité's death was fast approaching. In fact, those singing were actually pretending because they would soon destroy Lápité.

TO WHOM & HOW? Though addressed to the joyous Lápité and his chiefs, it was actually to deride those who captured the crown to sack Lápité (the activists). It has a jubilant tone.

WHEN & WHERE? Làgàtà and his men had captured the brazen crown from the activist's hideout, on their way to the palace. Lápité and his chiefs were being entertained by sycophants in front of the palace where they were waiting for the military men who had purportedly retrieved the brazen crown for them.

TO WHAT END? The purpose was actually to celebrate the presumed victory of Lápité over the activists. The singers were actually pretending to help Lápité. However, a few days later, Lápité was celebrating his so-called victory and he invited Làgàtà to request whatever he wanted. Làgàtà requested for the brazen-crown, that is, the kingdom. Lápité's protest and grumbling was immediately silenced by a bullet from Làgàtà's gun. Làgàtà's boys immediately shot Lápité's assassins (killing squad). So, the military took over temporarily.

The Implication

Lápité and his chiefs typify Nigeria's corrupt politicians who were overthrown by overzealous military men, after which they themselves become dictators and thieves, indeed armed robbers. The events above sound a note of warning to corrupt politicians that an end will come to their rule. In the next section we examine data (VIII) and (IX)

S N	Data Presentation	Literal Meaning	Contextual Meaning
viii.	Tí Làgàtà l'àwa ó ẹ̀. (2ce) È báà t'àkìtì kẹ̀ẹ̀ forí sọ̀lẹ̀ Tí Làgàtà l'àwa ó ẹ̀	We are in support of Làgàtà; if you like summersault and hit your head on the ground. We are in full support of Làgàtà.	Whether you like it or not, we shall serve Làgàtà.

ix.	Ó j'ọba lọ Kì í ẹgbẹ ọba Egbé baba rẹ ní í ẹ	Làgàta is superior to the king. He is equal to the king's father.	Làgàta is not an ordinary king, he is a super-king of a kind.
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Data (viii) and (ix) are presented and analysed together because they were rendered by Làgàta's political sycophants as an affirmation of Làgàta's superiority to an ordinary king, a super-king of a kind, (though an obvious deception).

WHO? The songs were rendered by political sycophants, who were actually pretending in order to receive favour from Làgàta.

WHAT? The song was rendered in Yorùbá to assure Làgàta of the singers' support for his administration.

TO WHOM & HOW? It was addressed to Làgàta and his administration, represented by Şeríkí and Làgàta's law enforcement agents. It has a jubilatory tone.

WHEN & WHERE? It was immediately after Làgàta's assumption of office as the king of Jogbo right in front of his palace.

TO WHAT END? The song had a dual-purpose. One, to gain immediate monetary favour from Làgàta and two, to remain in Làgàta's good book. Actually, the songs were motivated by Làgàtas inaugural threatening speech which was full of warnings to opponents that they would be appropriately dealt with and that supporters would be adequately taken care of. The immediate effect it had was that their leaders were taken to Làgàta in the palace for immediate reward.

The Implication

Either military or civilian, the populace's support is required to make progress. When a leader takes over by force, many people will out of fear resort to flattery and deception to obtain the favour of the leader. Political and military leaders should beware of sycophants. Having examined all the nine songs, we shall move to part II of the paper which are chants.

5.2 Part II: The Chants

Just like songs, chants were used in *Şaworoidẹ* as a political discourse. Five of such are presented in the film. The first four were rendered by the first chief priest of Jogbo kingdom. They are numbered (x) – (xiv) in continuation of the first part of this paper.

SN	Data Presentation	Literal Meaning	Contextual Meaning
x.	A fipá lówó wọn kì í kádún Hẹn – ẹn A fiwàràwàrà là bí olókun kìí ká dọla Hẹn – ẹn. A d'ífá fún adigunlà tí ó digun ẹẹ. Hẹn ẹn.	He who enriches himself in a dubious manner does not live to see the next year. He who enriches himself quickly like the sea goddess does not live to see the next day. They divined for the rich armed-robber who rushes to die in perdition.	Those who have the get-rich-quick-syndrome are liable to end in perdition.
xi.	Bó pé tí tí ojọ ẹsan á ké. Hẹn-ẹn. Ojọ ẹsan ó lọ tí tí, kò jẹ kó dun ni	It is a taboo for a man who lost his father to inherit his mother as a wife.	It is an abomination for a man whose father has died to

Hen-en A d'ífa fún ẹni tí Baba rẹ̀ yòò kú Ti yòò sú-ìya-rẹ̀ l'ópó. Hen-en È wí fún-un kó má ẹ̀ é o Èèwò.	Tell him not to do it. It is abominable.	inherit his mother as wife.
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(x) and (xi) are warning chants, to desist from the 'get-rich-quick' syndrome and abominable actions.

WHO? The first chief of Jogbo rendered the chants when he was divining for the first king of Jogbo.

WHAT? They are chants rendered in Yorùbá to warn greedy politicians against abominable actions in their rush to become rich.

TO WHOM & HOW? They were addressed to the first king of Jogbo as chants laden with warning.

WHEN & WHERE? It was in a room in the palace during a time when the old king was preparing for transition, that is, a transitional time between life, death and the appointment of a successor.

TO WHAT END? They were directly addressed to the old king to warn those who were ready to take over from him by fraudulent means to prepare for untimely death. These chants eventually became a part of the ritual that would bind the chiefs.

The Implication

Those who are ready to attain power, wealth and affluence by fraudulent means should be warned to desist from such. Their untimely death is sure. Vengeance is certain. In the next section, we present data (XII)

SN	Data Presentation	Literal Meaning	Contextual Meaning
xii.	Aṣọ funfun ní í sunkún aró Hen-ẹn. Ìpìlẹ̀ ọ̀rò ní í sunkún ekejì tan-tan-tan	The white cloth desires the dye, just like the foundation desires investigation.	The white cloth is in dire need of dye. The brazen- crown and the sacred drum are linked together in the same manner.

(xii) above is a chant capturing the relationship between the Adè Idẹ (brazen-crown) and the Ṣaworoide drum; a secret covenant that binds Jogbo kings to be honest and ready to serve and not to milk Jogbo).

WHO? The chant was rendered by the first Chief Priest of Jogbo.

WHAT? The chant was rendered in Yorùbà as a revelation on the relationship between Adè Idẹ and Ṣaworoide.

TO WHOM & HOW? It was addressed to the dying first king of Jogbo, it addresses the issue of how to locate the brazen crown (Adè Idẹ) by making Àyàngàlù (the official drummer), to beat the Ṣaworoide (the ancient drum). It has a revelatory tone.

WHEN & WHERE? It was right in a room in Jogbo's palace where the priest was divining for the first king of Jogbo shortly before the king died.

TO WHAT END? The purpose was to reveal the secret between Ṣaworoide and Adè Idẹ. In case it happens that the crown gets missing, it will be retrieved if Àyàngàlù beats Ṣaworoide.

The above is a very deep revelation. If the brazen-crown gets missing, the ruling king must either commit suicide or go on exile. The only prevention is to locate the crown by beating Ṣaworoide. The chant was eventually re-echoed by the second priest when the brazen-crown was taken away from the palace by rioting activists. We shall now move to data (XIII) in the next section.

SN	Data Presentation	Literal Meaning	Contextual Meaning
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xiii.	Àyánníyì ọmọ ọ mí Súré tetetewá Ikú ọ d'ójó Àrùn ọ d'ósù Súré tete tete wá	Àyànníyì my son, come quickly; death and diseases come without warning, come quickly.	Àyànníyì my son, come quickly, death is not predictable, it can come anytime.
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In chant-(xiii) above, Àyàṅàgalú, the chief drummer of Jogbo town used the talking drum to invoke the spirit of Àyànníyì his son to quickly come, so that he could prepare him for the challenge ahead. In case he dies without warning, there would be no vacuum in his lineage ascendancy.

WHO? As explained above, Àyàṅàgalú, the chief drummer of Jogbo invokes the spirit of Àyánníyì, his only surviving son.

WHAT? He used his talking drum to render the chant and then rendered it verbally in Yorùbá.

TO WHOM & HOW? The chant was directed at Àyánníyì, first through the talking drum and then verbally. This is an indigenous method of inviting somebody through remote control.

WHEN AND WHERE? It happened when Àyàṅàgalú had left Jogbo secretly to escape from Lapite's hired assassins. The place was a hut he built in the forest as his temporary abode far away from Jogbo. He had a premonition of an impending danger.

TO WHAT END? The purpose was to use remote control to bring Àyánníyì to where Àyàṅàgalú was, so that his father could hand over Şaworoide, the sacred drum to him. He did this because he had a premonition that Làgàtà could get him killed at all costs. The strategy worked because Àyánníyì knew immediately that he should locate his father. Even though things did not work out before Làgàtà's men led by Balogun apprehended Àyàṅàgalú. However, Àyàṅàgalú was very smart. He hid the drum where it could not easily be located and showed the place only to Adébolá, his grandson and future heir to the throne of Jogbo.

The Implication

It is pertinent to act swiftly when one has a premonition of any impending danger. Such an individual should set his house in order to prevent unnecessary vacuum in his lineage. This exactly was what Àyàṅàgalú did. We move to data (XIV) which is the last chant in this paper.

SN	Data Presentation	Literal Meaning	Contextual Meaning
xiv.	Làgàtà ọ ní joyè Ọşẹ la ó fi gún Şaworo ide ni ó yí lórùn o Làgàtà ọ ní j'oyè Ọşẹ la ó fi gún	Làgàtà will not become king, he will be used to make charms. The brazen-drum will twist his neck.	Làgàtà will not be appointed king, rather he will be used for rituals. Şaworo Ide will achieve this goal.

WHO? The song was rendered by activists against Làgàtà.

WHAT? The song was rendered in Yorùbá in a jubilatory manner.

TO WHOM & HOW? It was addressed to Làgàtà who was struggling to remove the brazen-crown which was giving him migraine to no avail. It has the tone of mockery and jubilation.

WHEN & WHERE? It happened immediately the brazen-crown was put on Làgàtà's head and the Şaworoide (*the talking drum*) was being beaten by Àyánníyì. *The place was an open square in front of Jogbo's palace.*

TO WHAT END? The message of the song was to tell the people of Jogbo that Làgàtà would not be king of Jogbo; rather, he would be used for rituals to repair Jogbo. The song was instigated by Làgàtà's struggle with migraine and his failed attempt to remove

the brazen-crown from his head. He fell and died helplessly. It was a jubilatory song. The military had been overthrown.

The Implication

According to the playwright Chief Akínwùmí Işola, there should be a way of making political leaders accountable to the people. This should be done through the taking of oath of office when they assume office and any attempt to violate the oath of office should be tragic and fatal as it happened to Lågàta, the Army-General that overthrew Lápité's government. The playwright made this statement in an interview conducted with him at the end of the play and recorded as the epilogue. He implies that the use of the Bible and the Quran are not effective. A traditional method that works faster should be invented. Let us now present the summary of our findings in the next section.

6. Summary of Findings

As discussed above, data I was rendered by Baba Opalaba to enlighten Chiefs Balogun and Seriki on how the elder eavesdrops secret conversations in the palace in order to know much about the mysterious issues in the Jogbo kingdom. II particularly expresses the fact that both the king and the chiefs are ignorant of certain taboos that surround ascendancy to the throne of Jogbo, especially the brazen-crown (Ade Ide) and the talking drum, which are connected with vows and code of conduct for kings that would rule the kingdom. III and IV condemned the greed, corruption and selfishness of king Lápité and his chiefs as they loot the treasury of Jogbo and expose their subjects to untold sufferings. The songs sound a note of warning on the inevitability of nemeses.

Song V was rendered by Opalaba's wife as she and her grandchildren were busy with domestic chores. The song captures the image of God and the mother earth in a hunting expedition. After an argument bordering on supremacy, the latter took the game caught (mouse) away selfishly. God released his judgement on the earth in anger by withdrawing rain. Both human beings and plants suffered stunted growth as a result. The song teaches a lesson on God's supremacy over man. It captures the godlessness and greed of the politicians as well as the fact that judgement would come upon them. Song VI was rendered by rioting activists as a verbal assault on Lápité and his cabinet's corruption which has led to Jogbo's bankruptcy. It was rendered by the activists to explain the reason for their violent attack on the loggers whose truck they had seized for cooperating with the politicians to rob the kingdom. A government that is not sensitive to the feelings of her people becomes grossly irresponsible. Such a government would attract violence and rebellion from her subjects.

VII above was rendered by Lågàta and his boys after re-capturing the brazen-crown which was forcefully seized by the rioters. It was used to mock the activists who seized the sacred crown and plunged Lápité and his chiefs into trouble. In order to compensate Lågàta for his efforts, Lápité fixed a date to reward the military leader. Lågàta seized the opportunity to overthrow Lápité in a military coup. The implication of this is that ultimate peace in the society cannot be attained through violence. Corruption begets revolution which in turn begets violence.

Data VIII and IX were rendered by political sycophants who pretended to pay Lågàta a solidarity visit in the palace after he had overthrown Lápité. Their ulterior mission was to deceive him as well as to receive monetary gain and protection because he had threatened to deal with those who opposed his government. They achieved their goal because they were actually given monetary reward by Lågàta. As long as he was on the throne, they enjoyed protection. The principle applied here is: if you cannot beat them, join them. All the songs (that is, I-IX) have been grouped together as part I of the paper. We shall now briefly discuss the chants which have been grouped together as part II of the work.

As highlighted in 2.2 above, the five chants that were rendered in the play have been numbered (X-XIV) in continuation of the first part. The chants were used for political discourse in the play just like the songs examined. X-XI were rendered by the first chief priest of Jogbo to warn against the get-rich-quick syndrome which begets

corruption and excessive greed. This terminates at the point of untimely and violent death. XII captures the symbolic relationship between the sacred-drum and the brazen-drum. In case the crown gets missing from the palace, the sacred-drum can be used to locate it. However, Lápité's attempt to murder the chief drummer led to his disappearance from the kingdom along with the drum. Lápité had to hire Làgàtà to help him recover the crown, this ultimately led to his overthrow and untimely death.

XIII captures how Ayanagalu in exile tried to invoke the spirit of his son in order to prepare him for initiation and eventual take over if he dies. The chief drummer's premonition led him to do this. Eventually, he was imprisoned by Lápité. It was this timely action that made it possible for Ayanagalu to beat the sacred drum which led to Làgàtà's death and eventual release of Ayanagalu's from prison. A stitch in time saves nine captures this scenario. XIV was rendered at the climax of the play by the same political activists who instigated the demise of Lápité. Làgàtà's ignorance about the relationship between the sacred drum and the brazen-crown made him wear the crown without going through the necessary rituals that would qualify him to do so. The drum was beaten as he wore the crown and he died of migraine. Military force without the combination of spiritual backing in the traditional indigenous sense is fatal. We shall now move to the conclusion and recommendations in the last section.

7. Conclusion and Recommendations

The central aim of this paper has been to do a sociolinguistic appraisal of the use of songs, chants and music, especially the talking drum in political discourse as projected in the Nollywood industry, with particular reference to Akínwùmí Ìṣòlá's *Ṣaworoide* (2007). As noted earlier, *Ṣaworoide* (according to Akínwùmí Ìṣòlá in a personal interview by the scholar) is a political satire about Nigeria, which is captured in the name 'Jogbo', 'extremely bitter' because of political crisis – corruption, assassination, frequent military take-overs, and so on. The present researcher is not aware of any other work on *Ṣaworoide* apart from Kekereogun (2011) and Jolaoso (2012) who addressed proverbs and issues of empowering the Yoruba language in form of metalanguage. Data for the present study was drawn from the film, *Ṣaworoide* (2007) produced by Túndé Kèlání. Our data were made up of 9 songs and 4 chants extracted and transcribed from the film by the researcher. These songs and chants have been analysed on the basis of Fishman's sociolinguistic framework.

As hinted under the synopsis of *Ṣaworoide*, written by Akínwùmí Ìṣòlá, (a Yorùbá literary giant, playwright, poet and novelist) is a political satire which captures Nigeria's unfortunate travails in the hands of corrupt politicians and military rulers from independence till date. A careful appraisal of the play reveals that the town Jogbo which means extremely bitter is a symbol of Nigeria.

The two kings presented in the play no doubt, represent General Ibrahim Babangida, who presented himself as the first military president; all his predecessors bore the title *head of state*; and the military dictator that succeeded him Late General Sanni Abacha, who died suddenly and prematurely.

Lápité's seizure of power without taking the necessary oath of office in the presence of the chief priest of Jogbo and Àyàngalú, the chief drummer of the ancient kingdom typifies how General Babangida kicked out his predecessor, General Muhammadu Buhari. His use of a gun to force the chief priest and Àyàngalú to allow him to have his way is a reflection of how military leaders use military weapons to seize power. Làgàtà's premature death reflects how Abacha mysteriously died. The second part of the play reveals Obasanjo's ascension to the presidency. Upcoming researchers should carry out a similar study on *Agogo Èèwò*, the second part of *Ṣaworoide*.

Political leaders should faithfully adhere to their oath of office. They should shun political vices like greed, corruption, political assassination and so on. They should be mindful of the fact that vengeance would come, maybe slowly, but surely. We conclude in the warning chants of the founding chief Priest of Jogbo, see data (x) above, repeated here for convenience.

A fipá l'ówó, wọn kii ká'dún
Hen-ən
A fí wàwàrà là bí Olókun wọn kii d'òla
Hen-ən
A dífá fún adigunlà tí o digun sèşe
Hen-ən
È máà sé o, èèwò
Bó pé tíí ojú èsan á ké!
Hen ən

Translation

He that is in a hurry to get rich will not live long
He that rushes to be rich like the sea goddess will die prematurely.
Warn them not to do it, for it is an abomination.
However, long, the day of vengeance takes, it will certainly come!

Those with political ambition in Nigeria should take heed to the above warning,
it will save them from unnecessary travails.

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