

# Intertextuality in Selected Narrative Poems of Adé́báyò Fálétí

Arinpe Adejumo and Adefemi Akinseloyin  
Department of Linguistics and African Languages  
University of Ibadan  
Nigeria  
[agadejumo@yahoo.com](mailto:agadejumo@yahoo.com); [femiseloyin@yahoo.com](mailto:femiseloyin@yahoo.com)

## Introduction

The creative works of Adé́báyò Fálétí, a renowned literary writer in Yorùbá, have been the focus of literary critics. Notable among such are Olatunji (1982a; 1982b; 1982c), Ogunsina (1991), Ìṣòlá (1998) and Adebowale (1999). These scholars have examined the issues of form, style and theme in Fálétí's poetry. It has been established that Fálétí is a philosophical poet influenced by the historical, political, social and cultural contexts of the society that produced his poems. According to Olatunji (1982), "the oral poetic tradition of the Yorùbá constitutes the weft and woof of Fálétí's poetic genius." This attests to the claim that "no artist creates in a vacuum" (Agyekum, 2007:31). It could be deduced from the above position that there is an interplay between the text of Fálétí's poetry and the context that produced it. Using intertextuality approach, this paper, therefore, examines the interplay of the text, context and the writer in selected poems of Adé́báyò Fálétí with a view to determining the correlation between the Yorùbá oral poetic genres and the written form in Fálétí's poetry and determining the continuity of the oral poetic genre in the written form.

Fálétí's biography has been discussed by Olatunji (1982). He was born at Agbóoyè in Oyo and had his elementary life on the farm, where he was exposed to the Yorùbá culture undiluted. He was a novelist, playwright, poet, scriptwriter and actor when alive. His works include *Omọ Olókùn Eşin*, *Thunderbolt*, *Başòrun Gáà*, *Fẹrẹ bí Èkùn*, and *Ogún Àwítẹlẹ*. Fálétí's works are greatly influenced by his family background because his father was a

prominent member of the *sàkàrà* calabash beating oral poets and entertainers under Olatunji Kúdeḡfù in the court of Oba Šiyanbòlá Oníkèḡḡé Ládìgbòlù I, the Alààfin of Oyo (1911-1944). Fálétí learnt a lot about narratives and other techniques of rendition from his father's poetic influence. There are also cases of intertextuality in his narrative poems and other literary works. Fálétí's narrations and literary works are inspired by the tales he heard from his father, aunt and members of the larger family (Olatunji 1982). These influenced his narrative poems, as they reflect chronicles, heroism and expositions, which he borrowed from the Yorùbá oral poetic genre. Since oral poets are imbued with repertoires of praise poetry, legends, myths, proverbs, songs and history, Fálétí's narrative poems are filled with the intertextuality of Yorùbá oral materials.

### **The Concept of Intertextuality**

Intertextuality, a coinage used by Julia Kristeva to discuss Mikhail Bakhtin texts is the interplay of writers, texts, and other texts (Durey 1991:616). In Abrams' (2009:364) "Intertextuality... is used to signify the multiple ways in which any one literary text is in fact made up of other texts, by means of its open or covert citations and allusions, its repetitions and transformations of the formal and substantive features of earlier texts...". This shows the relationship between a writer, his works and the influence of other works or text on his writing style or content of his work. This means that a writer's text is affected by the text that preceded it because the text has a lasting effect on the author's thinking, ideas, perception, styles and aesthetic choices. As a result, "there are always other words in a word, other texts in a text", (Alfaro, 1996:268). This view has been gainfully engaged by critics such as Brown (2004) and D'Angelo (2010). Intertextuality permeates the genre of literature. The reason adduced for this is encapsulated in Kolawole's (2005:10) submission that "Literature is an extended metaphor... and a symbol whose intertextual interactions transcend literary transactions. It derives from the impact of a wider range of pretexts- linguistic, cultural, philosophical, ideological, historical or political." Ayo Kehinde (2003:374) corroborates the above position when he asserts that intertextuality is the bedrock of African literature. This stems from the fact that African oral poetic genres are owned by the community which gives room for cases of orality in written poetry.

Intertextuality can be deliberate or latent. Deliberate intertextuality exists through a purposeful reference to an existing work in an attempt in forging a relationship between the old text and the new one. Conversely, latent intertextuality does not deliberately employ intertextuality but could have cases of similarity between two texts, though this cannot be proven except the author

discloses such. This means that there is the possibility that a writer may be unaware of the influence of other texts on his/her works. Alfaro (1996:268) notes that “the concept of intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures.” While reflecting on the psychoanalytic school on intertextuality, Durey (1991:623) cites Bloom’s analysis which identifies three categories that describe a certain kind of literary influence in intertextuality. The three categories are the *clinamen*, *tessera* and *apophrades*. Durey explains that:

*Clinamen* “is poetic misreading or misprision proper” when the writer is deliberating trying to “swerve away from his precursor!”...*tessera*, a word borrowed from ancient mystery cults to mean “a token of recognition”... when he “antithetically ‘completes’ his precursor” by extending the connotations of the original utterance...*apophrades*, means “the return of the dead”...the poet openly and actively uses the earlier text as if the honour of the utterance were attributable to him rather than to his predecessor.

The above accounts for cases of intertextuality since it reflects how an author can be influenced by his/her culture or vice versa. No man exists in Ìṣòlátí; we are influenced by what we have seen, heard or read at one point or the other. The communal nature of the Yorùbá people assists any literary artist to borrow text from the culture’s oral materials with/without due reference to the predecessors. This can be done in “*clinamen*,” “*tessera*” or “*apophrades*” for aesthetics. Irrespective of the case, intertextuality allows us to draw on existing ideas to create interesting new work and it also brings the unique, individual perspectives of creators together.<sup>1</sup> This coincides with Ayo Kehinde (2003:372) assertion that intertextuality accounts for “multifarious relation that can exist among authors.” Plottel (1978) position further explains the importance of intertextuality when he opines that intertextuality is essential for a full grasp of the text so that the reader or listener will understand the cultural context and import of the text.

It could be deduced from the above position that any form of literature depends on other forms of literature. Hence, there is an overlap between a writer’s oral culture and his creative work because culture is the active force that energises and drives the creative work. This is encapsulated in Durey’s (1991:619) submission that “the text ... are endowed with the human power of being able to cross and neutralise one another while any mention of direct human agency is suppressed”. This liberty of border-crossing of texts permits

several cases of intertextuality without due reference to the early text as a result of the communal rights to the text anytime it is used (Claudia 1978).

### Intertextuality in Fálétí's Poems

The narrative of Adébáyò Fálétí's poems attests to the fact that literature is nourished by literature because crossing of different texts of Yorùbá oral narratives and poetic genres abound in these poems. It is worthy of note that the seven selected poems "Oníbodè Lálúpòn," "È là Lọ̀rò," "Ìgbéyàwó Kan Ní Ìletò Wa," "Adébímpé Ọ̀jẹ̀dòkùn," "Sàşọ̀rẹ̀," "È dá ò Láròpìn," and "Ìtàn Ìbàdàn" are set to narrate stories. It is equally important to note that these narrative poems are embellished with some prosaic formulae, like plottal development, characterization and projection of the poet's point of view. This means that the selected poems consciously and deliberately draw from mythological and historical events for their plottal development, as well as the projection of the poet's ideological position on Yorùbá world view. There are different forms of the oral poetic genre freely crossed in "apophrades" and "tessera" forms by Fálétí to extend the thematic pre-occupation of his poems. The four to be identified are *orin* (song), *oríkì* (praise poetry), *òwe* (proverb), *ẹ̀şẹ̀-ifá* (Ifa corpus).

*Oríkì* among the Yorùbá has been described by Olatunji (1984) as one of the most important poetic genres among the Yorùbá. *Oríkì* is central to the composition and performance of other Yorùbá poetic genres because it is usually transposed into other genres freely. *Oríkì* has been described as attribution, appellation and (disjointed) epithet which are presented in superfluous expressions to evoke a psychological effect on the subject. This has been identified by Olatunji (1979; 1984), Barber (1990; 1991), Akinyemi (1997), Adélékè (2007) and Sàlàmi (2007). Fálétí is greatly influenced by the above cultural belief in *oríkì*, hence, the intertextuality of *oríkì* in his poems without due reference to the text in his narrations. For instance, in developing the characters in "Oníbodè Lálúpòn," Fálétí deploys intertextuality to describe Oníbodè Lálúpòn, the gatekeeper, and Àyindé, the drummer:

*Béniyàn sì gbóná girigiri bí ẹ̀lẹ̀gùn Bàbá Àgbà.*

*Kò lè dé Lálúpòn kó woníbodè ibẹ̀ lójú.*

*Ikú tí í pọtí, agbónágiri bí ajere.*

*Baba tóó, onibode ọ̀kọ̀ èrò.*

*Afi Àyindé, onilu Ọ̀ba Àyántólá.*

*Ajibólá onişinşin idẹ̀.*

*Àyàn yóó gbè ọ̀, ají-fidẹ̀-şòpá-ilù... (Olatunji, 1982:2)*

Even if one is as tough as the grandfather's masquerade carrier.  
 One will never go to Lalupon and dare the gatekeeper there.  
 The death which kills one who is very tough.  
 I hail thee, the gatekeeper, husband of all.  
 Except for Ayinde, king Ayantola's drummer.  
 Ajibola, the one with the brass drum  
 May Ayan protect you, the one who wakes to beat the drum with brass

The emphasized texts are *oríki* which are presented as “*tessera*” and “*apophrade*” forms to describe the emotional and psychological make-up of Oníbodè Lálúpon, the gatekeeper, as well as the skilfulness of Ayinde, the drummer. The Yorùbá people are so inseparable from praise poetry to the extent that there is nothing they cannot praise, showing the attributes of the subject praised. The above text praises the gatekeeper and describes him as being revered and efficient in his task. The praises also describe the profession and family lineage of Ayinde. Also, historical allusion is made to King Ayantola which the poet presents as though he knew the king and the antecedents of his narration without due reference.

The shared knowledge of the function of *oríki* among the Yorùbá is deployed in “È dá kò láròpin,” where the poet also eulogises the drummer. One of the children of the mother of eight lures Ayinla, the drummer, to his favour by eulogising the drummer to accentuate his expertise in drumming. He says:

Ìgbà tó débè, ó bèrè ọ̀rò  
 Ó ní, “È pèlẹ̀ o, onílu,  
 Ànlá Onílù alù-fún-wúndiá-jó,  
 Ànlá, dákun má lù fágbè jó,  
 Ijó ará ilú kò jọ tará oko.” (Olatunji 1982:12)

When he got there, he started talking  
 He said, “I hail you, oh drummer,  
 Ànlá the drummer, he who drums for the virgin to dance,  
 Ànlá, please, don't beat your drum for the farmer to dance,  
 A villager's dance steps cannot be compared to that of the farmer

In the above excerpt, reference is made to Ànlá's expertise. This presents the context of the psychological effect of praise poetry on the subject being praised in Yorùbá culture. The intertextuality emphasizes the art and importance of drumming and singing to the Yorùbá people. In the succeeding lines, it is shown that drummers do not fix a price whenever they are invited to sing. It is also observed in the characterization of the drummer in ‘Oníbodè

Lálúṣọ̀n' and "È dá kò láròṣin" that Fálétí cross-borders text to text in his poems. Ayinde, the drummer in "Oníbodè Lálúṣọ̀n" is the same Ayinla that is invited to drum in "È dá kò láròṣin." This attests to the fact that the work of a writer can move freely from one text to another. We can also establish a relationship or connection between the poet and Ànlá, the drummer.

Singing, drumming and dancing are part of Yorùbá cultural heritage. According to Beier (1956) and Ilori (2011), there is no occasion or rite among the Yorùbá that is not accompanied by singing. Songs are important among the Yorùbá people as a result of its psychological power. They are used in rites of passage, festival, wedding, dirge, birth, and other occasions. They precede performances, provide interludes, accentuate points, entertain and aid audience participation in narrations. Songs are effectively used to portray one's emotion. Within the Yorùbá context of rite, the drummer is usually invited, and gifts are given in cash and kind for the artistic creation in drumming. This provides an avenue for merriment, celebration and healthiness for the Yorùbá ethnic group since it helps to reduce tension. The social aspect of Yorùbá life greatly informs the text of "Oníbode Lálúṣọ̀n." In this poem, Fálétí explains that Ayinde beats the drum to entertain the revered gatekeeper whenever he gets to the Lalupon border. He says:

*Dan dan dan dàn dàn dàn*  
*Dan dan dan dàn dán*  
*Dàn dan dan dan dán-án*  
*Dan dàn dan dán dán dan* (Olatunji, 1982:3-5)

The above is played to the hearing of the gatekeeper who dances gracefully to the drumbeats that sing his praises. As a result, the gatekeeper extends his kind gesture too by showering gifts on the drummer and entertaining him with food and palmwine. Fálétí employs the text of the drumbeats in his work to show the art and aesthetic splendour of drumming, the psychological effects of the drum on the subject, and the interpretations to drumbeats in the Yorùbá society. The intertextuality involved shows the power of interpretation to the beating of the drum. The drumbeat is interpreted as mockery of the gatekeeper by his people, while the drummer gives his own interpretation of it. The interpretations are:

a. The people's interpretation of the beat

*È wẹnu imọ̀dò, ẹ wẹnu ị́sín*  
*È wẹnu onibode Lalúṣọ̀n*

Behold the mouth of the Gorilla, behold the mouth of minnows  
Behold the mouth of the Head of Lalupon's border.

b. The drummer's interpretation of his beat

*Mo jẹun Èjigbò, mo jẹun Ìwó*  
*Mo jẹun onííbodè Lálúpon*

I ate at Ejigbo, I ate at Iwo  
I ate at the abode of the Head of Lalupon's border

It could be deduced from the texts of the drumbeats in “*Onííbodè Lálúpon*” and “*È dá ò Láròpin*” that drumbeats add aesthetics to the narration in Fálétí's poems. It also shows that drumming is a mode of communication in Yorùbá culture. Through drumming, information and messages are encoded and the listeners are to decode the meaning.

Drumbeat also features in the poem “*È dá kò láròpin*” to celebrate the children of the deceased. The difference in the presentation of drumbeats in the above is that the drumbeat and text are juxtaposed to form danceable songs:

i. *Pagidari! Igí dá!*  
*Igí dá níbi òkú iyá èḗdégbàajo!*  
*Pagidari! Igí dá!!!*

Fancy that! Wonders are happening!  
Wonders are happening at the funeral of the mother of eight  
Fancy that! Wonders are happening!!! (Olatunji's 1982 Translation)

ii. *Ìyá tó báṣo,*  
*Ló bẹ̀wù,*  
*Ló bí sòkòtò,*  
*È má yà á, ẹ má yà á.*  
*È má yà á o, ẹ má yà á o,*  
*Ìyá tó báṣo,*  
*Ló bẹ̀wù,*  
*Ló bí sòkòtò,*  
*È má yà á o. (Olatunji 1982:22)*

The mother of the cloth,

Gave birth to top,  
 Gave birth to trousers.  
 Don't separate them; don't separate them.  
 Don't separate them; don't separate them.  
 The mother of the cloth,  
 Gave birth to top,  
 Gave birth to trousers.  
 Don't separate them.

iii. *Ọmọ layòlé*  
*Àfẹni ọmọ sin*  
*Ló bímọ.*  
*Ọmọ layòlé*  
*Àfẹni ọmọ sin*  
*Ló bímọ.*

One should not rejoice over one's children  
 It is a man who is buried by his children,  
 That has children.  
 One should not rejoice over one's children  
 It is a man who is buried by his children,  
 That has children. (Olatunji's 1982 Translation)

The drumbeats are rendered to celebrate the children of the deceased for the extraordinary feat performed at the burial of their mother. The family head and neighbours are surprised to witness such a glamorous celebration because no one expected the lazy children to do the funeral ceremony of their mother with such splendour. It is also revealed in the above drumbeats and texts that Fálétí uses drumbeats as a way of projecting his ideology on the interpretation of drumbeat as well as poetic pieces. Thus, in "Oníbodè Lálúpon," Fálétí opposes the pasting of cash on drummer because pasting cash on drummers' and praise singers' foreheads could amount to wastage, an ideology that strongly opposes the Yorúbá attitude to drummers/singers.

Also, in "Ìgbéyàwó kan ní ìleto wa," Fálétí deploys topical song to project his philosophical disposition to life and its attendants problems and challenges. Akande uses a song to show the state of his mind. He is faced with fear and the uncertainty of people's reaction towards his deformity. He is known to be a man of affluence and someone whose kindness to people is immeasurable. As a result, people make up their minds to surprise and repay his kindness whenever it is his turn to be celebrated. This puts him in a state of confusion and unhappiness, and he would have committed suicide had it not



been for his wife's intervention. He summons the courage to go into the open but employs song to portray his deformity. He says:

*Kò jẹ́ kí n rọ̀rùn jó o.  
Kò jẹ́ kí n rọ̀rùn jó o  
Gẹ̀gẹ́ o! gẹ̀gẹ́ o!  
Kò jẹ́ kí n rọ̀rùn jó o!  
Gẹ̀gẹ́ kò jẹ́ kí n rọ̀rùn jó o!*

It won't allow me to dance freely.  
It won't allow me to dance freely.  
Oh, goitre! Oh, goitre!  
It won't allow me to dance freely.  
The goitre won't allow me to dance freely!

Rather than telling the people his predicament, Akande makes use of the song text to express his feelings. The psychological effect of the song on the people is dancing and rejoicing without even taking cognisance of Akande's goitre. The above song is composed by Fálétí to draw out the theme and moral lessons in the poem, that is having the courage to face our adversity and handling unpleasant situation as it comes. It is on this note that he wraps up his ideological position as he says:

*Kò séniyàn tí yòdò fi ó ẹ̀şẹ̀şín  
Bó bá gbahun tÓlúwa fún ọ. (Olatunji 1982:50)*

Nobody will make a mockery of you  
If you are contented with what God allotted to you.

The deployment of drumbeat and songs in the poems affirm the fact that drumming and songs are used for entertainment among the Yorùbá people and that drumming, singing and dancing go together.

The deployment of the Ifá literary corpus is also identified as one of the texts that crosses border in “È dá ò láròpin”. The *ẹ̀şẹ̀-ifá* that is vividly used to describe the Yorùbá belief in predestination as it relates to the life of the children of the mother of eight is taken from Odù Ògúndá Méjì (Abimbola 1975:113-125). Within the metaphysical doctrine of determinism, it is the kind of *orí* (inner-being) a man chose while coming to earth that will determine whether he is going to succeed or fail on earth (Abimbola 1976; Olatunji 1984; Bamikole 2016). If a man knelt down in heaven to choose a good head, such will prosper and succeed in life, but if he chose otherwise, he will fail; hence,

the Yorùbá saying “Àkúnlẹ̀yàn làdáyé bá” (that which was chosen kneeling down is what one sees on earth).

The above view is graphically presented in a mythological story surrounding the life of Afùwàpẹ, the son of Ọ̀rúnmilà, and his friends Oríṣẹ̀ékú and Orílèmèrè in Odù Ọ̀gúndá. According to the myth, Oríṣẹ̀ékú and Orílèmèrè chose bad *orís* (inner-beings) and they ended in frustration and penury, while Afùwàpẹ, who chose a good inner-being succeeded. Abimbola captures the states of Oríṣẹ̀ékú and Orílèmèrè thus:

*Wọ̀n ṣiṣẹ́, ṣiṣẹ́  
Wọ̀n ò rere jẹ.  
Bí wọ̀n bá fi eépinni sòwò  
Eépinni náà lè tún dá gbèsèè kọ̀-kan-àsò (Abimbola 1976:121-122)*

They worked diligently  
They were still unprofitable  
If they do business with one half-penny  
The one half-penny always turns to a loss of a one and a half-penny

The above Ifa verse is transposed into the written poem of Fálétí to capture the poor states of the children of the mother-of-eight. He says:

*Ọ̀mọ̀ mè jọ niya Àjàsẹ́ bí  
Wọ̀n yarúkú rú wọ̀n yomọkọ̀mọ̀...  
Kò sohun tí wọ̀n kò dánwò tán  
Tó rí káyé ó lè rogun sí wọ̀n lówọ̀ gbogbo  
Sùgbón gbogbo rẹ́ n jẹ́ òtúbántẹ́...  
Wọ̀n yan gúgúrú, wọ̀n kunlé  
Wọ̀n pọ̀nmi tà, wọ̀n dágbèsè  
Wọ̀n sòwò tí títí, kò lérè  
Wọ̀n fowo ṣiṣẹ́, owó run! (Olatunji 1982:6)*

The woman in Ajase gave birth to eight children  
They were useless and were vagabonds...  
They tried their hands on different vocations  
So as to be wealthy  
But all were in vain  
They made popcorn, they burned down the house in the process  
They got involved in trading water, they were indebted  
They traded for a long time and got no gains  
They invested money in business until they went bankrupt

In the above excerpt, the “*tessera*” from *ese-ifá* in the mythology surrounding the destiny of man is transposed, for the thematic extension of the Yorùbá believe in determining and the character development of Ìyá Àjàsẹ́, the mother-of-eight and her eight children. The poet also uses the transposed text to compare the bitter experience faced by the mythological characters, Oríṣẹ̀ṣẹ̀kú and Orílẹ̀mèrè to that of the children of the mother-of-eight.

Proverbs are germane to discussions among the Yorùbá people. They make use of proverbs to encode information, accentuate a fact, unravel a mystery and many others. Proverbs, as a result of their prominence and functions, are not left out of intertextuality in Yorùbá written texts because poets use proverbs to explain or buttress complement their points. They sometimes present such text as it is or creatively presents it to make it look new. In proverb usage, reference is not given to the source as it is always difficult to identify the source. Fálétí makes use of proverbs in his narrative poems. While making reference to the people’s reaction to the mother who died in “*È dá kò láròpin*”, Fálétí says:

*Omọ-awo kú, ariwo sọ!*  
*Òkú bẹ̀rẹ̀ sí n sunkún òkú*  
*Akáṣọlẹ̀rì n sunkún araa wọn*  
 (Olatunji 1982a:7)

The initiate dies, there is wailing!  
 The dead mourn the dead  
 The dead mourn one another (Olatunji’s 1982 Translation)

The text is borrowed from Fálétí’s oral culture. This brings the Yorùbá people’s belief in death to the fore. The poet uses the proverb to accentuate the fact that all humans will die and depart the world one day, he argues that the living-dead are mourning the woman whose time is up. The intertextuality employed points attention to man’s expected end after man’s sojourn on earth. Fálétí deploys proverb in the narration of “*È là lẹ̀rọ̀*” thus:

*Bí igi bá bá wó lẹ̀rì araa wọn*  
*Tókè là á kọ́ í gbé, gbogbo jànmáà wa* (Olatunji 1982a:23)

When trees fall on trees  
 My people, the topmost one is first removed

He uses the text to justify starting his narration from the mystery of finding guinea corn inside a cobra. The text was used to explain the action taken.

### **Transposition of Oral Poetic Styles in Adébáyò Fálétí's Rendition**

Fálétí is greatly influenced by his poetic family background. He was exposed to the art of rendition, especially engaging the audience to retain their attention. Fálétí exhibits this in his narrative poems. Some of the texts or styles of oral rendition used in some of his poems have been mentioned by Olatunji (1982). This study will identify the ones Olatunji does not mention.

Intertextuality of poetic style of rendition in Fálétí's work includes narrating a story or alluding to an event as if the poet was among them or part of the event and alluding to the source of a text used. These, most times, occur in oral rendition as a poet identifies himself with the narration and makes reference to the person who owns the piece. Examples of this abound in Fálétí's narrative poems. Fálétí alludes to events as though present with them in "Ìtàn Ìbàdàn":

*N ò kéré lójò Màyè pede jo*  
 ...  
*Níjò tí Lágelú tẹ̀Bàdàn àkòkò*  
*Nísojú irúu wa náà ni*  
*Ká to sẹ̀sẹ̀ wá sọ tOlúyòlé tó dé nígbẹ̀yìngbẹ̀yìn*  
 ...  
*Araba tó m bẹ̀ lỌ̀ràn-án-yàn un*  
*Èmi bàbá Olúyòlé la jọ fi sọ̀pá ẹ̀tun...*  
*Ìyá tó biya Olúyòlé ló n tẹ̀kuru funfun*  
*Léyìn ẹ̀kùlé Ọ̀dẹ̀rìnlọ̀ là á gbé n tájá*  
*Nílée Lábòsindé lỌ̀jà Iba ni wọn gbé n tepo”*  
 ...  
*Orin èmi náà kọ̀, orin ọ̀rẹ̀ èmi ni*  
*Ọ̀ládélé'ọ̀ba lÓrítamẹ̀rin*  
 ...  
*Níjò wọn rogun Ayédé*  
*Èmi àti Bálogun la bá wọn lọ*  
 (Olatunji 1982:60)

I was not small when Maye called on people

...

When Lagelu founded the first Ibadan

It was in the presence of people like us  
 Let alone Oluyole who came last  
 The araba tree at Oran-an-yan  
 Oluyole's father and I used it  
 The woman who sells the white ekuru was Oluyole's grandmother  
 We sell our produce at Oderinlo's backyard  
 Palm oil was sold at Labosinde's house at Iba's market"

...

It is not my song; it is my friend's own  
 Oladele, the king at Oritamerin

...

The day they went to the battle at Ayede  
 The Balogun and I went with them.

The above text styles are drawn from the Yorùbá oral poetic genre. In the above, Fálétí traces Ibadan history and mentioned some of the warlords as if they were friends and fellow. He traces the origin of the title of *báàlẹ̀* to the reign of some of Ibadan's revered warlords emphasises the fact that he was present. Oral poets usurp this style a lot by bringing a story or history closer to the people and the style of narration (especially using the first-person pronoun) makes the narration real to the listeners.

Also, as reflected above, due reference is made to another poet whenever a poet renders a piece which is originally his. The poet alludes to his friend, Oladele, as the source. Such act of citation is common in Yorùbá oral poetry and is borrowed into Fálétí's written poetry, especially the one with narratives.

## Conclusion

The essay has examined how Fálétí has transposed the Yorùbá oral poetic genre for creating the narrative poems in his poetry repertoire. The paper stressed that Fálétí, like other African literary writers, borrows or re-interprets texts from the oral tradition to create new meanings. The style of the transposition identified are appropriation, allusion and quotation of the borrowed text. The essay revealed that the transposed texts in the poems of Fálétí are used for aesthetic values and thematic extension. Fálétí deliberately deploys the intertexts to project his ideology on the shared communal Yorùbá philosophical belief and worldview. The paper affirmed that there is a close link between the poet and the Yorùbá socio-cultural milieu. Therefore, the paper advocated that intense interpretation of Fálétí's poetry will be done if his reader has an understanding of the text and the context that produced it.

This is because Fálétí depends heavily on the shared cultural knowledge of his society.

## References

- Abimbola, Wande (1976). *IFA: An exposition of Ifa Literary Corpus*. Ibadan: Oxford University Press Nigeria
- Abrams M. H. & Harpham G. G. (2009). *A Glossary of Literary Terms*. Ninth Edition. Boston: Wadsworth Cengage Learning
- Adebowale, Oluyemisi (1999). *Ogbon Onkowe Alatinuda*. Lagos: The Capstone Publications
- Adélékè, Durotoye (2000). "Communication in the Yorùbá court: reflections from Yorùbá video films." *Revista do Centro de Estudos, Africanos*, 27/28, pp. 115 – 133.
- Agyekem, Kofi (2007). *Introduction to Literature*. Ghana: MediaDESIGN
- Alfaro, Maria Jesus Martinez (1996). "Intertextuality: Origins and Development of the Concept." *Atlantis*, Vol. 18, No. 1/2. AEDEAN: Asociación española de estudios anglo-americanos.
- Akínyemí, Akintunde (1997). "Oríki: The Essence of Yorùbá Religious Literature" in *Yorùbá Ideas*. Glendora International Lagos, Nigeria. Vol. 1 No. 1, pp. 184-188.
- Bakhtin, Mikhail (1981). *The Dialogic Imagination*. Austin: U of Texas P.
- Bamikole, Lawrence 2017. "The Ethics of Work in Sholla-Allyson Obaniyi's Marose". *Yorùbá: Journal of Yorùbá Studies Association of Nigeria*, Vol 8, No 4, 38-71.
- Barber, Karin (1990). "Oríki," Women and the Proliferation and Merging of òrìṣà" in *Africa: Journal of the International African Institute*, Vol. 60, No. 3, (pp. 313 – 337). Cambridge: Cambridge University Press
- Barber, Karin (1991). *I Could Speak Until Tomorrow: Oríki, women and the past in a Yorùbá town*. Edinburgh: Edinburgh University Press.
- Beier, Ulli (1956). Yorùbá vocal music. *Journal of American Folklore*. Vol. 66., No 259:1-17.
- Brown, Susan; Grundy, Isobel; Clements, Patricia; Elio, Renee; Balazs, Sharon and Cameron, Rebecca (2004). Intertextual Encoding in the Writing of Women's Literary History. *Computers and the Humanities*, Vol. 38, No. 2. Springer.
- Claudia, Hoffer Gosselin (1978). "Voices of the Past." *Intertextuality: New Perspectives in Criticism*. New York: New Literary Forum.
- D'Angelo, Frank J. 2010. The Rhetoric of Intertextuality. *Rhetoric Review* Vol. 29, No. 1

- Durey, Jill Felicity 1991. The State of Play and Interplay in Intertextuality. *Style*, Vol. 25. No. 4. *Bibliographical Essays*. Penn State University Press.
- Ilori, Emmanuel. 2011. "A Literary Appraisal of Fatai Olowonyo's Songs" M.A project Department of Linguistics and African Languages, University of Ibadan.
- Ìṣòlá, Akinwumi (1998). *The Modern Yorùbá Novel: An Analysis of the Writer's Art*. Ibadan: Heinemann Educational books (Nig.) plc.
- Kehinde, Ayo (2003). "Intertextuality and the Contemporary African Novel." *Nordic Journal of African Studies*, Vol 12, No. 3, pp 372 – 386.
- Kolawole Mary E. M. (2005). *Text, Textuality and Contextuality – Paradigms, Lost and Paradigms Regained in Literary Theory*. Ile-Ife Obafemi Awolowo University Press, Inaugural Lecture Series 175.
- Ogunsina, Bisi (1992). *The Development of Yorùbá Novels 1930 – 1975*. Ibadan: Gospel Faith Mission Press.
- Ọlátúnjí, Ọlátúndé (1979). "The Yorùbá Oral Poets and His Society" in *Research in African Literatures*, Vol. 10. No. 2, Special Issue on African Song, pp. 179 – 207. Indiana: Indiana University Press.
- Ọlátúnjí, Ọlátúndé (1982a). *Ewì Adébáyò Fálétí: Ìwé Kinni*. Ibadan: Heinemann Educational Books (NIG.) LTD Ìbàdàn: Oxford University Press.
- Ọlátúnjí, Ọlátúndé (1982b). *Adébáyò Fálétí: A Study of His Poems*. Ibadan: Heinemann Educational Books (NIG.) LTD Ìbàdàn: Oxford University Press.
- Ọlátúnjí, Ọlátúndé (1984). *Features of Yorùbá Oral Poetry*. Ìbàdàn: Oxford University Press.
- Plottel, Jeanine P. (1978). *Intertextuality: New Perspectives in Criticism*. New York: New Literary Forum.
- Sàlàmi, E. O. (2007). *Àgbéyẹ̀wò Aláwòmò fún oríkì àwọn Sòòkó Ní Ilé-Ifẹ̀*, M. A. Project, Department of African Languages and Literature, Ọbáfẹ̀mi Awólọ̀wọ̀ University, Ile-Ife.

