

Serialization of Ṣbasa's Poems in *The Yorùbá News*

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Abstract

Every newspaper has its form, structure, and pattern. *The Yorùbá News* published between 1924-1945 was not an exception, as it comprised of different contents ranging from the editorial opinion to home news, gossip, adverts, and serialization of different forms of narratives. D.A. Ṣbasa, the publisher of *The Yorùbá News*, also published many works of poetry. Ṣbasa started the publication of excerpts of his poems in *The Yoruba News* under the column “Àwọn Akéwì.” Serializing these poems, therefore, means issuing them regularly and consecutively in different editions of the newspaper. In the various scholarly engagements with Ṣbasa's works, little or no attention has been given to the serialization of his poems in *The Yorùbá News*. The focus of this essay therefore is to fill this gap by highlighting and documenting the serialized poems of Ṣbasa in *The Yorùbá News*. Through intertextuality theory, the essay aims at appraising how Ṣbasa transfer his knowledge of the Yorùbá oral literature to his readers through his application of oral poetic form from his serialized poems. This work will therefore dwell on Intertextuality and its influence on the works of Ṣbasa, which will enable us to discuss his creative ability as a cultural activist.

Introduction

Communication is the means of disseminating information within the society, which makes information agencies crucial to the growth of any society. In the traditional Yoruba society, information is disseminated through recognized officials, recognizable sounds, sign, and symbols. It is in this light that Omu (1978) argues that, “Indigenous Nigerian society had no newspaper, but had agencies and institutions which in several respects served the same

purposes as the modern-day information dissemination facilities” (1). Some of these modern information facilities are television, radio, social media, and the print media. Language is very important to information dissemination, as it is the means of communication; written, speaking, sign, foreign or local languages. It is the targeted readers of any publication that determine its language mode and content. This is applicable to *The Yorùbá News* newspapers, as the targeted readers determine the language use and even the content. *The Yorùbá News* is a bi-lingual newspaper, with Yorùbá as the primary language and English as secondary, as it is written for Yorùbá speakers of the south-western region of Nigeria where English is the second language. Since the readers determine the language and content of any publication, different cultural beliefs, tradition, philosophy and even literature of the targeted readers, always reflect in the publication meant for such readers.

This paper starts with a discussion on the rise of newspaper publication in Nigeria. The language of any newspaper determines its circulation and it goes a long way in connecting with the speakers of such language. It is in this light that Akínyemi (2017) claims, “Ọbasa’s choice of Yoruba language for his writing assisted him to connect with the generality of the people in his locality” (11). The content of the newspaper, therefore, covers the entire nation, with a special focus on its locale. Some of the regular sections of the newspaper are news, advertisement, and serialization of literary works. This essay therefore identifies and documents Ọbasa’s poems serialized in the newspaper. To achieve this, the essay dwells on intertextuality in its evaluation of Ọbasa’s serialized poems.

The Yorùbá News Newspaper

A newspaper is a serial publication that contains news about current events and other informative articles on politics, sports, arts, culture, and advertisement. Newspapers are variable tools of information dissemination. To realize this, newspaper contains different sections that inform the public of important events around the world and their locale. It is in this light that we have different indigenous newspapers, which are written for the benefit of different indigenous language speakers. The first newspaper in Nigeria is the *Ìwé Ìròyìn fún Àwọn Ará Ègbá àti Yorùbá* edited by Henry Townsend who arrived Abeokuta in the 1850s and established a printing press in 1854. The main purpose of this newspaper was to teach new converts to Christianity how to read and write, and gradually developed their reading habit. This implies that newspaper can serve different purposes for different publishers and readers.

After *Ìwé Ìròyìn fún Àwọn Ará Ègbá àti Yorùbá*, other newspapers were published in Yorùbá and English language, with different targeted readers,

focus, and content. Some of these publications are *Daily Times of Nigeria*, (1925), *Tribune* (1949), *The Punch* (1971), *Observer* (1968), *The Tide* (1971), *Vanguard* (1983), *Guardian* (1983), *Newswatch* (1985), and even Yorùbá newspapers like *Aláròyè* (1985), *Akéde Èkó*, *Akéde Àgbáyé* and *Ìròyìn Òwúrò*. *The Yorùbá News*, which was published by Ilare Printing Press between 1924 and 1945 is not out of the list. According to Akínyemi (2017), “with the opening of Obasa’s Ilare Printing Press in Ibadan, the company was able to draw patronages not only from the city of Ibadan but also from many other Yorùbá cities such as Osogbo, Ile-Ife, Iwo, Oyo, Ilesa, Ekiti, etc. The press flourished and became well-known in many Yorùbá communities and homes” (10). This implies that the newspaper was written largely for Yorùbá native speaker/readers, while the content covers the entire nation, with special focus on the Yorùbá locale. *The Yorùbá News* is a weekly publication, published and edited by Obasa, a poet, and promoter of Yorùbá language and indigenous knowledge system. For these reason, the publication always demonstrates the cultural, philosophical, and socio-political commitment of the publisher and editor to the Yorùbá language, culture, and tradition.

Serialization of Literature in Media

Serialization is a means by which a single large work is published in sequence before, or after the publication or production of the whole work. The serialization of works of narrative fiction (prose, poetry or drama) occur in different media forms; television, radio and newspaper. The most prominent form of serialization is on television and radio, with a serial of continuing plot that unfolds in a sequential episode. This form of serialization is known as Soap Opera on television, which originates from the radio. Some serialized programs on Yorùbá radio are “Lábé Òrun”, “Abulé Olókèmerin” and other weekly narration of different stories on different radio stations. Some of these radio serialized stories have been adapted into television series by different director and producer. This also is evident in productions such as “Arelu” by Jimoh Aliu, “Kóòtù Aşípa” by Oyin Adejòbi, “Àwàdà Kẹríkẹrì” by Ojò Ládipò and several others on different television stations.

In the print media, different authors and poets serialized their prose, drama, and poetry. Sometimes, the serialization in newspaper comes before the publication of the actual work. This is evident in the serialization of “Ìtàn èmi Şẹgí lọlọ” by I.B. Thomas in *Akéde Èkó* newspaper, which was later published as the first Yoruba novel under the same time (Barber 2012). It is in this regard that Obasa serialized his poems in the weekly *Yorùbá News* publication before their eventual publication in his trilogy. Hence, the serialization of any literary work promotes the major work. This implies that serialization can be

used as a means of “testing the water” and publicizing a literary work, before or after its publication. This is evident in different newspapers, television stations, and radio stations, where different artists serialized their literary works. Also, serialization of any literary work gives the producer, writer, author, poet, and director instant feedback on their artistries, which can initiate the eventual publication of the major work.

Serialization of Ọbasa’s poems in *The Yorùbá News*

Ọbasa published the first issue of his weekly newspaper *The Yoruba News* on January 15, 1924. This publication reported different local news and issues in different towns of the Yorubaland. According to Akinyemi (2017), “On February 12, 1924, Ọbasa started what became a regular feature: the publication of excerpts of his poems in the *Yoruba News* under the column ‘Àwọn Akéwì’” (12). He writes his poems in Yorùbá in order to be able to address his immediate local audience. Hence, Akinyemi (2017) opines, “One can say that, by far, the greatest influence on Ọbasa was his love for, and interest in Yoruba language, oral literature and folklore, tradition, and cultural practices” (11).

The serialization of Ọbasa’s poems under the column “Àwọn Akéwì”, is a major form of serialization in the weekly publication. Also, Ọbasa serialized different *orí kì* and stories of some selected Yorùbá towns and diverse topics in the Yorùbá culture. The serialization of Ọbasa’s poems started on February 12, 1924 with the poem “Ikú” and ended on September 1, 1942 with “Àṣẹ Ibísí”. Also, the first *orí kì* serialized is “Orí kì Ègẹ́ (Gbáguda)” on March 18, 1924 and the last is “Orí kì Oge” on June 2, 1942. The contents of these forms of serialization in *The Yorùbá News* depict different aspect of the Yorùbá worldview on diverse topics.

Three years into the serialization of his poems, Ọbasa published his first anthology titled *Ìwé Kíní ti Àwọn Akéwì (Yorùbá Philosophy)*, with a total of twenty-nine (29) poems in 1927. Seven years after, he published another titled *Ìwé Kejì ti Àwọn Akéwì (Yorùbá Philosophy)* in 1934 with a total of thirty-nine (39) poems. By 1945, Ọbasa published his third book and also titled it *Ìwé Kẹta ti Àwọn Akéwì (Yorùbá Philosophy)* with a total of thirty-one (31) poems. In all, he published a total of 99 (ninety-nine) poems in his three books. In sum, between 1924 and 1942, Ọbasa serialized his poems in the newspaper, while between 1927 and 1945, he published the three books of his poems. Our archival research shows that Ọbasa published one hundred (100) poems in ninety-nine (99) editions of *The Yorùbá News*.

It is also important to add that Ọbasa serialized twenty different *orí kì* of different people, towns, and villages. Likewise, different important tribes, food, and tradition of the Yorùbá were published in the newspaper. This essay

identifies twenty-one editions (weeks) of this serialized *orí kì* and eulogy on diverse topics. The first chart below summarizes the title of poems published in *The Yoruba News*, date of their publication, and the particular book Oḃasa published each of the poems in. The second chart illustrates the names of poems not serialized in *The Yorùbá News* but published in the books, while the chart also includes the specific book of the publication. The third chart is on the title of the *orí kì* published in *The Yoruba News* and the date of publication of each *orí kì* in *The Yoruba News*. This illustration implies that not all the poems serialized in *The Yorùbá News* were published in Oḃasa's books; and not all poems published in his *Àwọ̀n Akéwì* I, II & III were serialized in the newspaper. Hence the chart also illustrates the frequency of the serialization of the poems in *The Yorùbá News*:

S/No	Title of poem published in <i>The Yoruba News</i>	Date of publication of each poem in <i>The Yoruba News</i>	Book Published in eventually
1.	Iku	February 12, 1924	<i>Ìwé Keji</i>
2.	Ọrun	February 26, 1924	Not Published
3.	Ilé	March 4, 1924	<i>Ìwé Keji/ Ìwé kẹta</i>
4.	Fálàna	March 4, 1924	
5.	Pẹ̀lẹ̀pẹ̀lẹ̀	March 25 1924 (republished September 15 - 22 1925)	<i>Ìwé kínní</i>
6.	Mọ́kánjúọ́lá	March 25 1924	<i>Ìwé kínní</i>
7.	Èrè-Iṣé	April 1 1924 (republished on July 27 1926)	<i>Ìwé kínní/ Ìwé Keji</i>
8.	Elétò-Ètò	April 8 1924 (republished on July 27 1926)	<i>Ìwé kínní</i>
9.	Aláìgbọ̀ràn	April 15 1924	<i>Ìwé kínní</i>
10.	Aláṣejù	April 15 1924 (republished on April 22 1924 and April 29 1924)	<i>Ìwé kínní</i>
11.	Àgbèrè	May 5 1924	<i>Ìwé kínní</i>
12.	Ọgbọ̀n Àgbọ̀njù	May 13 1924	<i>Ìwé kínní</i>
13.	Èrin	May 20, 1924	<i>Ìwé kẹta</i>
14.	Ìlara	May 27 1924	<i>Ìwé kínní</i>
15.	Ọmọ	June 3,1924	<i>Ìwé kínní/ Ìwé Keji</i>

16.	Orin Agónnigàn	June 10,1924	<i>Ìwé Keji</i>
17.	Bàbá	June 10,1924	<i>Ìwé Keji</i>
18.	Èérú	June 17,1924	<i>Ìwé Keji/ Ìwé kẹta</i>
19.	Ìkà-Èké	June 24 1924	<i>Ìwé kínní</i>
20.	Òpéléngé	July 1, 1924	<i>Ìwé kẹta</i>
21.	Èwà	July 1, 1924	<i>Ìwé kẹta</i>
22.	Arẹwà	July 1, 1924	<i>Ìwé kẹta</i>
23.	Tẹnimèyìn	July 8, 1924	<i>Ìwé Keji</i>
24.	Ìfẹ̀ Ètè	July 8, 1924	<i>Ìwé Keji</i>
25.	Òrò Èhìn	July 8, 1924	<i>Ìwé Keji</i>
26.	Èyẹ	July 15 1924	<i>Ìwé kínní</i>
27.	Ìtànjẹ	July 15 1924	<i>Ìwé kínní</i>
28.	Àì dọgba	July 15 1924	<i>Ìwé kínní</i>
29.	È dá	August 5 1924 (republished on September 14 1926)	<i>Ìwé kínní</i>
30.	Ọgbón	August 5 1924 (republished on September 14 1926)	<i>Ìwé kínní</i>
31.	Obìnrin	August 19, 1924	<i>Ìwé kẹta</i>
32.	Èta-n̄ta-gbá	August 19, 1924	<i>Ìwé kẹta</i>
33.	Ọlẹ	August 26 1924 (republished on November 23 1926 and November 30 1926)	<i>Ìwé kínní</i>
34.	Ìkíni	September 2 1924	<i>Ìwé kínní</i>
35.	Oore	September 9 1924	<i>Ìwé kínní</i>
36.	Òtitọ	October 21, 1924	<i>Ìwé Keji</i>
37.	Àwọn Ejo	November 4, 1924	<i>Ìwé kẹta</i>
38.	Ìtàn Tápà àti Yorùbá	November 11 & 18 1924	<i>Ìwé kẹta</i>
39.	Ìlú Ìlọrin	December 25, 1924	<i>Ìwé kẹta</i>
40.	Iri	February 3, 1925	<i>Ìwé Keji</i>
41.	Ahun	February 3, 1925	<i>Ìwé Keji</i>
42.	Ebi	February 17, 1925	<i>Ìwé Keji</i>
43.	Awurelà	February 24, 1925	<i>Ìwé kẹta</i>
44.	Ìyàn Yánmọroro	March 3 1925	<i>Ìwé kínní</i>

45	Ọ̀rọ̀ Burúku	August 18, 1925	<i>Ìwé kẹta</i>
46	Pẹ̀lẹ̀pẹ̀lẹ̀	September 15 - 22 1925	<i>Ìwé kínní</i>
47	Olówó	September 29,1925	<i>Ìwé kẹta</i>
48	Ọ̀kánjúwà	October 6, 1925	
49	Ọ̀kánjúwà-Olẹ̀	November 3-10, 1925	<i>Ìwé Keji</i>
50	Ìwà	November 24, 1925	<i>Ìwé Keji</i>
51	Oní jòngbòn	December 1, 1925	<i>Ìwé kẹta</i>
52	Arígbòdòwí	December 15-22,1925	<i>Ìwé Keji</i>
53	Agónnigàn II	December 29, 1925	<i>Ìwé Keji/ Ìwé kẹta</i>
54	Wọ̀bià	February 23, 1926	<i>Ìwé kẹta</i>
55	Ọ̀tí	March 23, 1926	<i>Ìwé kẹta</i>
56	Ìwàwara	March 30, 1926	<i>Ìwé kẹta</i>
57	Ète	April 27, 1926	<i>Ìwé kínní</i>
58	Adámalẹ̀se	May 4, 1926	<i>Ìwé kẹta</i>
59	Àtara-ẹ̀ni-rò	July 6-13, 1926	<i>Ìwé kínní</i>
60	Kí la ti máa ẹ̀ é?	July 20 1926	<i>Ìwé kínní</i>
61	Elétò-Ètò	July 27, 1926	<i>Ìwé kínní</i>
62	Èrè-Işẹ̀	July 27, 1926	<i>Ìwé kínní</i>
63	Aiyé Ọ̀dájú	August 3-10, 1926	<i>Ìwé kínní</i>
64	Oníwọ̀ra	August 3-10, 1926	<i>Ìwé kínní</i>
65	Ìbàjẹ̀	August 3-10, 1926	<i>Ìwé kínní</i>
66	Ẹ̀dà	September 14 1926	<i>Ìwé kínní</i>
67	Ọ̀gbọ̀ Àgbọ̀jú	October 12 -November 16 1926	<i>Ìwé kínní</i>
68	Ọ̀lẹ̀	November 23-30, 1926	<i>Ìwé kínní</i>
69	Ebi	November 23-39, 1926	<i>Ìwé kínní</i>
70	Àwí-iḡbọ̀	November 3, 1931	<i>Ìwé Keji</i>
71	Oníwọ̀ra	November 17, 1931	<i>Ìwé kínní</i>
72	Ẹ̀ẹ̀rù	November 24,1931	<i>Ìwé kẹta</i>
73	Owó-Ajé	January 5-12 1932	<i>Ìwé kẹta</i>
74	Àgbéka ọ̀rọ̀	June 26,1932	Not published
75	Ìrẹ̀jẹ̀ tà bi ọ̀gbufọ̀ kéwú Ìbàdàn	December 30, 1934	<i>Ìwé kẹta</i>
76	Ìwọ̀n-Tun-Wọ̀n-Sì	August 8-15, 1939	Not published

77	Ogun, Orin Agánigàn	August 29, 1939	<i>Ìwé Keji</i>
78	Èmu	September 19-26 1939	Not published
79	Ìjálá	October 31, 1939	Not published
80	Àgbà	February 13, 1940	Not published
81	Kiriyo	March 5, 1940	Not published
82	Má Gbèsan	March 12, 1940	Not published
83	Àṣeṣá-Àṣetẹ	June, 18-25 1940	Not published
84	Ogbe-Dáju	September 1940	Not published
85	Àṣeṣá	November 5-12, 1940	Not published
86	Tóju- Ìwà II	November 5-12, 1940	Not published
87	Gbe-Tiṛe	November 9, 1940	Not published
88	Gbọ-Tiṛe	November 19, 1940	Not published
89	Elewu- Ewu	November 26, 1940	Not published
90	Otoṣi	November 26, 1940	Not published
91	Ìrọra	November 26, 1940	Not published
92	Bọlugi	February 24, 1942	Not published
93	Ó do ó di	March 3, 1942	<i>Ìwé kẹta</i>
94	Máa j Èwà	May 19, 1942	Not published
95	Eèmọ	June 2, 1942	Not published
96	Iku	June 9, 1942	<i>Ìwé Kẹta</i>
97	Ìyà l'óri Ìyà	June 23, 1942	Not published
98	Fọ̀rọ̀lọ̀	June 23, 1942	Not published
99	Iyọ di Ji bi ti	June 30, 1942	Not published
100	Àṣe i bí sí	September 1, 1942	Not published

Chart 1: Frequency of the Serialization of the Oḃasa's Poems in *The Yorubá News*

On cross-checking the serialized poems above with Oḃasa's published trilogy, it is evident that there are some poems published in the books that are not serialized in the newspaper. Hence, this essay highlights these poems in order to be able to have detailed documentation of all the poems of Oḃasa in the books and newspaper.

S/NO	Title of poem not published in <i>The Yorùbá news</i>	Book published in
1	Pagidari	<i>Ìwé Kìnní</i>
2	Ìyàn Èlẹ̀fẹ́ẹ́	<i>Ìwé Kìnní</i>
3	Ìfẹ̀ran	<i>Ìwé Keji</i>
4	Iró	<i>Ìwé Keji</i>
5	Aṣẹjù	<i>Ìwé Keji</i>
6	Ọkín	<i>Ìwé Keji</i>
7	Onímọ̀le	<i>Ìwé Keji</i>
8	Àntí Oní là	<i>Ìwé Keji</i>
9	Ọmọ oní lẹ̀	<i>Ìwé Keji</i>
10	Àyí dà Aiyé	<i>Ìwé Keji</i>
11	Aìgbón	<i>Ìwé Keji</i>
12	Ìlù Sója	<i>Ìwé Keji</i>
13	Oní jẹkújẹ	<i>Ìwé Keji</i>
14	Èlẹ̀nu méjì	<i>Ìwé Keji</i>
15	Aṣẹjù	<i>Ìwé Keji</i>
16	Òmugò	<i>Ìwé Keji</i>
17	Ọbẹ-Èran	<i>Ìwé Keji</i>
18	Ọ̀wọ̀n Níla	<i>Ìwé Keji</i>
19	Oju kò fẹ̀raku	<i>Ìwé Keji</i>
20	Èni Ọ̀wọ̀	<i>Ìwé Keji</i>
21	Òbúrẹ̀wà	<i>Ìwé kẹta</i>
22	Ìwàràpapa	<i>Ìwé kẹta</i>
23	Ologbojò	<i>Ìwé kẹta</i>
24	Ọlọ̀pọ̀nda	<i>Ìwé kẹta</i>
25	Ọdún tuntun	<i>Ìwé kẹta</i>
26	Ìgbà Ọ̀ì bó	<i>Ìwé kẹta</i>
27	Àdá	<i>Ìwé kẹta</i>
28	Ìnagijẹ tàbí Àpẹ̀já Erin	<i>Ìwé kẹta</i>

Chart 2: Chart 1: Oḃasa's Poems not Serialized in *The Yorùbá News* before Publication in his Trilogy

As one of the earliest poets and newspaper editor, Oḃasa utilized the Yorùbá communal oral resources to the fullest. Through his newspaper – *The Yorùbá News* – Oḃasa escalates the social and cultural consciousness of his readers through his poetic composition in the newspaper. Aside the serialized

poems, there are also some other excerpts from Obasa's collection of *orí kì orílẹ̀* and other poems, under the column the "Orí kì ti Àwọn ilẹ̀ Yorùbá" and also "Àwọn Akéwì." Some of these serialized *orí kì* and other works with their date of publication are:

S/No	Title of <i>orí kì</i> published in <i>The Yoruba News</i>	Date of publication of each <i>orí kì</i> in <i>The Yoruba News</i>
1.	Orí kì Ègè (Gbáguda)	March 18, 1924
2.	Ìtàn Tápà àti Yorùbá	November 11 & 18 1924
3.	Ìtàn Tápà àti Yorùbá	December 2, 1924
4.	Ìlú Ìlọrin	December 25, 1924
5.	Orí kì Oyèwolé	July 28, 1925
6.	Clerkship by Ben N Azikwe	Dec 1, 1925
7.	Orí kì Ìkòyí	February 9, 1926
8.	Ìtàn Tápà àti Yorùbá (Ológbojò)	February 23, 1926
10	Ègbá	December 21- 28 1926
10	Orí kì Tímí Ọba Èdẹ	December 21- 28 1926
11.	Ìlú oṣùgbó	June 21-28 1932
12.	Ìrẹjẹ tàbí oḡbufò kéwú Ìbàdàn	December 30, 1934
13.	Ègè	August 22, 1939
14.	Orin: Hilter Misita Hita	November 21, 1939
15.	Àdúrà Ọdún	January 16-23 1940
16.	Olúfón	April 28, 1942
17.	Orí kì Opó	May 26, 1942
18.	Orí kì Ọgún	June 2, 1942
19.	Orí kì Oge	June 2, 1942

Chart 3: Serialized Yoruba praise poetry (*orí kì*) in *The Yorùbá News*

These poems constitute the reflective and critical interrogation of Yorùbá culture and the full range of implication for human existence. Some are documentation of different lineage, histories, praise poetries, and other important cultural and philosophical topics in the Yorùbá society. The whole serialization of Ọbasa's artistry in *The Yorùbá News* explains that writers are visionaries that see what is going on their society and will do everything possible to have a positive influence on their society through their artistic endowment. As Akínyemi (2017) rightly suggests, Ọbasa transforms oral traditions

into metaphorical and symbolic language that best articulates his political or philosophical positions. It is also very important to note that these poems are not just randomly selected for serialization, but some of them are serialized based on their relevance to the social situation and the content of the particular edition of the newspaper. With the interrelationship between the serialized works of Oḅasa and his published trilogy, it is important that this essay adopt intertextuality as a literary concept for our discussion of Oḅasa's works.

Intertextuality as Literary concept

The concept of intertextuality spreads across all genres of literature; drama, prose, poetry, and film. As coined by Julia Kristeva in 1986, the term intertextuality is a way of interpreting texts, which focuses on idea of texts' borrowing words and concepts from each other. Kristeva (1986) opines that, "... any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another..." (37). Hence, the theory of intertextuality is preoccupied with the text and its link with other texts. Other terms used in describing the relationship between texts include allusion, parody, adaptation and influence. Hence, there are variables of culture, tradition, and philosophy that penetrates different literary artist during their artistic creation. Therefore, Adé́lékè (2008) argues, "With cultural cross-fertilization, which sometimes culminates into biological intermixture of different people, values and ideas that were initially sacrosanct usually become modified" (95). Certain aspect of different culture, tradition and philosophy are therefore integrated in the recreation of different artist.

Since literature is define as either mimetic by Aristotle and Plato, and as an imitation of pre-existent texts by Kolawole (2005:8), different artists build on different material (oral or written) they are exposed to. Thus, Adé́lékè (2008) contends that the above submission is what Julia Kriesteva, refers to as "intertextuality". The implication is therefore that a new literary work of art cannot and will not exist independent of a literary tradition, as the proto-literary tradition will have its influence. The extent of the impact and effect of intertextuality therefore, differs, thus an artistic creation can be impacted on overtly or implicitly by other texts, ideologies, literary tradition or linguistics patterns, and belief system of a particular social milieu. Thus, Adé́lékè (2008) submits that cultural difference and diversity in literary traditions play vital role in intertextuality terrains.

Intertextuality is therefore the structuring of a text's meaning by another text. It is the interconnection between similar or related works of literature that reflect and influence an audience's interpretation of the text. Intertextuality is a literary device that creates an interrelationship between texts

and generates related understanding in separate works (Culler 1981; Machacek 2007). In this light, intertextuality denotes the way texts gain meaning through their referencing of other texts. This implies that intertextuality is a process of creating references to any form of literary work via another literary work. In other words, in literary discourse, intertextuality can occur in prose, poetry, drama, or even film. In this light, the concept aids communication, which is why Allen (2012) refers to the concept as a prominent feature of media studies, which influence studies of adaptation, interpretation, and appropriation of text into other media. Intertextuality, transposition, and appropriation are forms of adaptation, which is a regular feature of arts production that involves borrowing or reworking of part or the whole of a particular genre into a new context or form.

This concept of intertextuality is not strange in the Yorùbá literature, as some artists create a new piece of their work through an existing one, while some only extract some part of their earlier works (published or unpublished) into the new work. This may be as a result of demand from their readers or just influence from the previous work. These texts will have their intertext no matter how marginal they may seem. This is evident in Akínwùmí Ìṣòlá's creativity. Ìṣòlá's creative works (prose, poetry and drama), were adapted into films by different filmmakers especially Túndé Kèlání, through different forms of adaptation. Adaptation of Ìṣòlá's works is therefore a subtle practice that involves multiple movements between genres of different types. This transformation of different genres offers unique opportunities for the circulation of Ìṣòlá's creativity. Intertextuality in Akínwùmí Ìṣòlá's works, thus show practices that embraces a wide gamut of genres. In this light, serialization of Ọbasa's poems in *The Yorùbá News* newspaper and eventual publication in his trilogy is no doubt a perfect instance of the influence of intertextuality on literary works.

Ọbasa's creative ingenuity, begins with the publications of his poems in *The Yorùbá news* newspaper, which develops into books. Obasa used the same titled as the heading of the column in the newspaper "Àwọ̀n Akéwí" in the title of the published trilogy. With the explanation above on Ọbasa's poems (serialized and published) it is evident that the degree of variation of intertextuality in his works depends largely on him and his target readers. Some published works in his trilogy are not serialized in his column in the newspaper while some were serialized but not published in any of his trilogy. Ọbasa compiled different Yorùbá sociocultural values to educate his readers on the benefit of good conduct in preserving socio-economic dignity of the society. This implies that Ọbasa uses different Yorùbá (written and oral) existing literature in his poems to lay emphasis on Yorùbá literature as a concept used

to depict rich and varied oral traditions, such as folklore, proverbs, chants, songs and even riddles.

The form of intertextuality in the works of Ọbasa, Thomas, and Ìṣòlá are in different appearance and degree. The three artists use different Yorùbá philosophical sayings in their works with the hope of influencing their society with their artistic endowment. Ìṣòlá's form is wider, as he writes three different types of genre (prose, poetry and drama). Ọbasa concentrates more on poetry while Thomas' attention is to prose. It is in this regard that the three forms of Ìṣòlá genres are adapted for films by filmmakers, which enables interaction especially between his poems and stories. In the case of Ọbasa, it is strictly interaction between his published and serialized poems. While the interaction in Thomas' artistic endowment is in the serialized and the eventual publication as a novel. Ìṣòlá focuses on stories, history, myth, and poetry in his artistry. His artistic endowment depicts strings of historical antecedents, stories in form of a biography, and series of imaginative compositions. For Thomas, it is in form of an actual event, which is an autobiographical write-up with strings of different events and experiences. Ọbasa also have poems that are assemblage of strings of traditional sayings only, combination of strings of traditional sayings and his original composition, and his own composition with hardly any traditional sayings. It is in this regard that Akinyemi (2017) summarizes the extent of oral literary material in each of the three books of poetry authored by Ọbasa thus:

Types of Ọbasa's Poems	Number of poems in each book and percentile of oral literary material represented therein			
	Book 1	Book 2	Book 3	Books 1-3
Total poems in book(s)	29	39	31	99
Assemblage of strings of traditional sayings only	22 (79.31%)	29 (74.36%)	21(67.74%)	73 (73.74%)
Combination of strings of traditional sayings and Ọbasa's original composition	3 (10.34%)	3 (7.69%)	2 (6.45%)	8 (8.08%)

Ọbasa's own composition with hardly any traditional sayings	3 (10.34%)	7 (17.95%)	8 (25.81%)	18 (18.18%)
Total of poems in each book	29 (100%)	39 (100%)	31 (100%)	99 (100%)

Chart 4: Extent of Oral Literary Material in each of the three books of poetry authored by Ọbasa (courtesy of Akinyemi 2017).

Conclusion

Using the theory of sociology of literature and intertextuality, this essay has been able to restate that a substantial amount of African literature is adapted diversely from different old classical literatures. This implies that different artists are influenced by the creativity of other artists. Despite the influence, elements of their originality, style and perception are distinct and evident in their artistry. In the exploration of different artist to the world of histories, cultures, traditions, and stories, they are able to achieve diverse ideologies that have impacted their aesthetic endowment. Hence, this essay reaffirms the diverse ways that the Yorùbá oral poetic forms have influenced Ọbasa's artistry as a contemporary writer. It is in this regard that we conclude in this essay that Ọbasa achieves and updates different Yorùbá cultural, historical and social values through his creative skills. With the identification and documentation of archived poems of Ọbasa, serialized in *The Yorùbá News*, this essay has been able to restate the importance of intertextuality, modernization, and communication through the usage of the Yorùbá oral tradition in Ọbasa's poems. Hence, in this light, this work appraised the philosophical discourse that reflects the ideas of the Yorùbá people through the serialized works of Ọbasa in the print media. Analysis of these poems therefore suggests that artists, publishers, philosophers, writers and even poets play a very important role in their various societies. As a poet and editor of *The Yoruba News*, Ọbasa used the newspaper for immediacy and to reach a larger audience. Serializing his poems is therefore a great medium for him to educate his readers and at the same time influence the society positively.

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