

Examination of the Deployment of Verbal Lore in Yorùbá Advertisement Discourse on Radio

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Abstract

Earlier studies on Yorùbá advertisements focused on advertisement culture and not on the literary aspects. Some have drawn their data from traditional advertisement while a few have drawn from both print and electronic media without giving due consideration to the aesthetics of verbal genre immanent in them. This study therefore sets out to fill this gap by critically examining the aesthetics of verbal element in Yorùbá Advertisement discourse on radio. The data for the study were drawn from advertisements collected from the archives and during air time on radio stations in some Yorùbá speaking states in Nigeria. The analytical procedure used in this study was mainly descriptive and this was guided by the series of data collected. To put our analysis in a proper perspective, the theory of ethnography of speaking was employed. Our findings reveal the aesthetic properties that are present in the artistic devices which help to add force and vividness to the advertisement and in turn evoke the response of the recipient.

Keywords: Advertisement, Aesthetics, Discourse, Verbal lore.

Introduction

The two major pre-occupations of advertisements are utilitarian values and aesthetic properties. The aesthetic strategies serve as honey garnishing the presentation of the theme of the poetry on

air to the listeners. Actually, the aesthetic appeal “heightens the beauty of the message of advertisement” (Fájényò 2003:212).

Verbal lore is among the artistic devices employed in advertisements discourse on radio. The deployment of the verbal lore in advertisement is the focus of this study. The utilization of verbal lore to be examined in this work are; ‘*Oriki*’ (Praise poetry), *Ọfò* (incantation) and “*orin*” (songs).

Conceptual clarifications

It will not be out of place to explain some concepts related to this study. These concepts are verbal lore, Advertisement and Discourse.

Verbal Lore

This is a verbal element of folklore, others are material and behavioural elements (Ọlátúnjí, 1993:7). It is variously called oral literature, oral tradition, verbal art and expressive art. Indeed it is an oral aspect of ‘folk behaviour’ (Dorson, 1972:20. In other words, verbal lore refers to people tradition that is transmitted verbally from one generation to another through performance (Fájényò, 2003:29).

Verbal lore can be divided into three; Folk narrative (Prose fiction), drama and poetry. In this study we wish to examine how oral poetry is utilized in advertisement discourse. Oral poetry differs from other forms of verbal lore because of the peculiar “characteristic lyricism” (Dasylyva, 1999:5). Oral poetry makes use of rhythmic language (Ben Amos, 1975:165). Hence, advertisement practitioner cash on this by utilizing it in advertisement discourse. Adopting Olúkòjú’s (1978) classification approach, oral poetry could be divided into three, - (i) speech or recitation mode; *Ọfò* (incantation), *ẹsẹ ifá* (*Ifá* divination poetry), *Oriki* (praise poetry), *Òwe* (proverbs), *Àlọ Àpamò* (riddles) and *àrò* (chain rhymes) (ii) chanting mode; - *èsà egúngún*, *ìjálá*, *ràrà*, *Sàngó pípè*, *ẹkún ìyàwó* etc. (iii) Song mode; - festival song (*orin ọdún ìbílẹ̀*), folktale song (*orin àlọ onítàn*), game song (*orin eré idárayá*), lullabies (*orin iremọ̀lékún*), satirical song (*orin ẹ̀fẹ̀*) and dance music (*orin àlùjọ*) among others.

Examples of verbal lore to be examined in this study are; praise poetry (*oriki*), incantations (*ọfò*) and song (*orin*).

Advertisement

Advertisement is a noun derived from the verb ‘advertise and ‘ment’ (derivational suffix). ‘Advertisement’ originated from two Latin words; *ad* and *verte* which denote ‘towards’ and ‘turn’ respectively (Onalo, 1993:22). “ment” is a derivational suffix that changes the grammatical class of advertise (verb) to advertisement (noun)

The advertising Practitioner Council of Nigeria defines “advertisement” as

A communication in the media paid for by an identified sponsor and directed at a target audience with the aim of imparting information about a product, service, idea or opinion (1998:5)

From the above, we can say that advertisement is a process of turning the attention of the audience towards a product, idea, service and personality.

Basically, advertisement can be divided into two: commercial advertisement and non-commercial advertisement. While the former is a profit-oriented form of advertisement, the latter is a non-profit oriented form of advertisement. Example of commercial advertisement includes consumer advertising, retailer advertising, industrial advertising and financial advertising (Oyeleye, 1997:52). The non-commercial advertisement is public service advertisement/public service announcement. Our focus in this study is the application of verbal arts in commercial advertisement on radio.

Discourse

Discourse is a unit of language above the sentence level. It can either be spoken or written.

Discourse is an utterance that is inherently conceptualized (Fájényò 2003:29).

Discourse in this work refers to the spoken utterance of advertisement on the radio.

Review of related Literature

It is highly imperative to review researched works related to this work, this is with a view to appraising the works and point out the missing gap that this paper intends to fill. The types of research carried out on Yorùbá advertisements do not focus predominantly on the literary aspects of advertisement. The main focus has usually been on Yorùbá advertisement culture. Besides,

some of the works are based on the traditional advertisement. For instance Adébájò (1989) focuses on commercial and non-commercial advertisement in old Yorùbá newspaper. Adedèjì's work (1981) is based on hawking in Yorùbá society. Èkúndayò (1982) evaluates the various types of advertisements in Ègbá and Ègbádò areas, while Ògúndélé (1982) assesses the various types of advertisements in Òyó and Ibadan areas. Òpéfèyítímí (1986 & 2009) examines Yorùbá women lore of hawking cooked food. Ọdébùnmi (2007) appraises the language of advertisement in some electronic media stations in Kwara State, Ọlátéjù (2007) presents a breakdown of the analysis of the structure of the monologue of advertisers of local herbs in the city of Ilé-Ifè, Ọṣun State. However, to the best of our knowledge, two works were sighted that attempt literary aspects of Yorùbá advertisements. They are Akínyemí (1996) on the use of praise names in Yorùbá advertisements and Kíáríbèè (2020) who examines the use of language in advertisement discourse at selected Motor parks in Ibadan metropolis. These two works focus on the literary aspects of traditional advertisement. This study therefore sets to fill this gap by critically examining the verbal lore in Yorùbá advertisement on radio with a view to identifying the literary aspects of Yorùbá advertisements.

Theoretical Framework

Language has always helped man to meet certain needs. For example, language is a communicative tool that helps man to interact with his fellow beings (Bello, 2002). Besides, language is seen as a cultural phenomenon, because the particular language that we acquire is usually determined by the society which we grow and develop. Language is an instrument used in the preservation of our cultural elements such as verbal lore which is the focus of this paper. Therefore, language as a means of communication is no doubt “ethnographically oriented in human speech communities” (Ogunsiji, 1989:70). As such, using the theory of ethnography of speaking, this study intends to examine the deployment of verbal lore in Yorùbá Advertisement Discourse on Radio. The theory of ethnography of speaking is apposite to this study because advertiser takes into consideration his/her speech community, hence the utilization of verbal genre in advertisement discourse on radio.

Concept of Speech Community

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It is important to say that speech community is central to the ethnography of communication. According to Courthard (1985:35), “any group which shares both linguistic resources and rules for interaction and interpretation” is known as speech community. The foregoing suggests that in every speech community, there are conventions, customs and practices to be observed by the group members in their verbal interactions (Adeyanju, 2002: 532).

Members in a community will determine the speech element to deploy by a literary artist, therefore advertising practitioner cash on this by using verbal lore to promote goods and services on Radio. Therefore, the theory that deals with the speech of this “social unit” is called ethnography of speaking (Ogunsiji, 1999).

Ethnography of Speaking

The exponent of this theory is Dell Hymes. The approach is a branch of anthropology, which deals with scientific description of how people interact with one another in the society.

Ethnography of speaking concerns itself with the situations and uses the pattern and functions of speaking as an activity in its own right (Hymes, 1970). Equally, it is an approach that analyses pattern of communication as part of cultural knowledge and behaviour. And, it entail a recognition of both diversity of communicative possibilities and practices and the fact that such practices are an integral of what we know and do as members of a particular culture (Hymes, 1970).

From the above, we can observe that the theory of ethnography of speaking should be able to describe the linguistic options open to a speech community. Adeyanju (1999:28) gives an illuminating remark about the workings of ethnography of communication:

It refers to a speaker’s knowledge of what variety of language to use in what situation, how to vary style with the audience addressed, when to speak or remain silent when and what kinds of gesture are required by what speech.

This actually suits advertising industry perfectly when it borders on electronic presentation. As such the industry tries as much as possible to evolve strategies that will suit the target audience, hence the utilization of verbal lore in Yorùbá advertisement discourse on Radio.

Utilization of Verbal Element in Advertisement Discourse on the Radio

Africa life and Music are inseparable (Nketia, 1962) in Olofinaso, 2021). Actually, verbal art has been integrated into the lives of the Yorùbá race. There is no occasion in Yorùbá life that is not accompanied by verbal lore. This indicates that oral literature form an integral part of the Yorùbá people (Olofinaso, 2021). The advertising practitioners exploit this by using verbal genres. Apart from making the message effective and memorable, verbal element is a strategy that accentuates the beauty of the message. Some of the different verbal genres employed on the radio advertisements are *Oríkì* (praise poetry), *Ọfò* (incantation), *Ìjálá, ìyèrè Ifá, àrò* and various types of songs such as religious songs, *dadakùàdà, fúji* and *Jùjú*. However, in this paper we shall examine the utilization of *Oríkì* (praise poetry), *Ọfò* (incantation) and *Orin* (songs) in advertisement discourse on radio, this is with a view to making a robust analysis of the isolated genres.

***Oríkì* (Praise poetry)**

Oríkì plays a significant role in both routine and literary communications (Olúkòjú, 1992:41). It is a mark of identity and source of inspiration and pride for Yorùbá race (Òjò, 2008:388). Olátúnjí (1984:67) observes that *Oríkì* (praise poetry) is the most popular of Yorùbá oral poetry genre. As a result of this, advertising practitioners make use of praise poetry in Yorùbá advertisement discourse. The non-human praise poetry is manifested in consumer advertisements (advertisement for goods promotion). They include personal name and appellation (Akínyemí, 1996:101).

Examples:

Ohùn ọkùnrin: Bọba ò bá sí nílé
Ìránṣẹ ọba yóò máa bú ramúramù láàfin
Ìyẹn ni tàwọn gbàngbàdúrúkú
Ayédèrú ọṣẹkọṣẹ tó lù gboro pa
Àmó lójó tọba bá yọ sààfin pẹlú adé lórí
Tọmọdẹ tàgbà ni yóò máa ẹ kábiyèsí f'ọba
Ìyẹn ni ti *máfojúkàndòtí*
Ọṣẹ President quality soap

Ohùn obìnrin: Àṣé ká má puró
Aṣídòtí bí ọṣẹ President quality soap

Ko tí ì sí láàárín àwọn oṣe
Mo pa á láṣe
Èmi gégé bí aṣojú àwọn obìnrin ilé
Pé oṣe President quality soap
Lèmi àti àwọn eṣẹgbé mi yóò máa ló
(Ọṣun Radio)

Male voice: If the king is not around
The king's messenger will assume
Leadership position in the palace
That is just for the fake and bad soap littering the streets
However, whenever the king returns to the palace
With the crown on his head
Everybody will pay homage to him
That describes the-Do-Not-See-Dirt- soap
President quality soap.

Female voice: If we are not to tell lies
Remover of dirt like the President quality
soap is rare

I decree as the spokesperson for
housewives that my colleagues and I
will be using the President quality soap
henceforth.

The personal name of the goods being advertised here is 'President quality soap'. By this, the consumer is likely to recognize the soap among other brand of soaps in the market. The promoter describes the soap further with the appellations – *máfojúkàndòtí* (Do-not-see-dirt) and *Aṣídòtí* – (Dirt remover). This description, revealing the efficacy of the soap is likely to entice the consumer to buy the soap. Indeed, praise poetry can either be a complimentary or derogatory remark about a person or thing (Abiiná, 1998:117). Example of such derogatory names are *kúrá* and *Lóogunlélòó*. However, in the consumer advertisement as seen above, the complementary remarks

such as “*máfojúkàndòtí*” and “*Aşídòtí*” are used to extol the qualities of ‘President soap’. On the other hand, derogatory remarks such as “*gbà̀ngbà̀dù̀rù̀kù̀*”, “*Ayédèrù̀*” and “*Oşèkòşè*” – (meaning fake soap) are made about other unnamed competing brands, to indicate or suggest that they are inferior to the President quality soap. The actual name of the items is not mentioned to avoid litigation. This is termed “semantic diplomacy” (Fáshínà, 1996:245).

Also, praise names of human beings feature prominently in social advertisements such as obituaries, anniversaries and other ceremonies. Personal names and lineage praise names are woven together as a form of relish to the message. The obituary announcement below is a typical example:

Ohùn ewi: Mòmò wa Christianah Abíádé Àjàlá
ti fayé sílẹ̀ ó gbòrun lọ...
Káre o

Oríkì: Ìyá wa Christianah Abíádé Àjàlá
Àrẹ̀sà Àjẹ̀jẹ̀ òtútù l’Alò
Baríọ̀lá ọ̀mọ ọ̀ba Agúnşulépo
Fèni sépo n ò fèni sépo
Tí í bí ìrẹ̀sà nínú
Bóólẹ̀ o bupo ní í yá mọ̀dẹ̀ lára
Abíádé Àjàlá
Ọ̀mọ kẹ̀kẹ
Ọ̀mọ kẹ̀kẹ
Ọ̀mọ kẹ̀kẹ etíọ̀jà l’Alò
Ọ̀mọ kẹ̀kẹ etíọ̀jà méréndínlógún
Mo şubú yẹ̀gẹ̀ mo fẹ̀nu bupo
Mo fàgbòn isàlẹ̀ boyò léde

Ohùn ewi: Abíádé lọ
Aya Àjàlá Mòmò lọ o
Christianah lọ ni Gbòngán
Ó di gbéré

(OSBC Radio)

Poem: Our mother Christianah Abíádé Àjàlá
Has departed this world for heaven
Good of you

Praise poetry: Our mother, Christianah Abíádé Àjàlá
Arèsà Àjèjé cold in Àlò
Bariólá prince of He-who-pounds-yam-in-palm-oil
Over measure, I cannot over-measure
Enrages the Ìrèsà
Go in and scoop enough palm oil pleases mọḍe
Offspring of kéke
Offspring of kèke
Offspring of kèke near the market place in Àlò
Offspring of kéke near the sixteen market places
I fall down
I use my mouth to take scoop of palm oil.
I put my lower jaw into salt at Èḍe

Poem: Abíádé has departed
The wife of Àjàlá has really departed
Christianah has departed from Gbòngán
Adieu.

The personal names of the deceased are “Christianah Abíádé”. This is followed by the lineage praise poem of the departed soul who is a scion of Arèsà lineage. This device is likely to draw the attention of the kith and kin of the deceased from far and near.

In a similar vein, *Orikì ilú* (town praise poetry) is used in advertisements to excite the audience. In inviting the people of Èḍe to the Day 1998 celebration, they were panegyricized with their praise poetry.

This is really an attention-getting device appropriately used to entice the indigenes of Èḍe to be available at the function. It goes thus:

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Èḍe mọ̀pọ̀ Àrògun Day!
Kábíyèsí Aláyélúwà Tìmì Àgbàlé Ọlọfà iná
Ọba Alhaji Shehu Tijání Àgbónrán keji
Ní pe èyin ọmọ bíbí ilú Èḍe Tìmì Àgbàlé
Mọ̀pọ̀ Àrògun
Yakùn Àgbò
Ọmọ Ajíṣòṣó-ẹ̀kún-réré
Ọmọ Afojọ-gbogbo-dára-bí-egbin
Síbi ayeyẹ̀ àyájọ̀ Èḍe '98
(Ọ̀sun Radio)

Èḍe mọ̀pọ̀ Àrògun Day!
His royal Majesty Tìmì Àgbàlé wielder-of-fiery-arrows
Ọba Alhaji Shehu Tijání Àgbónrán the second is
Inviting all the descendants of Èḍe Tìmì Àgbàlé
Mọ̀pọ̀ Àrògun
Yakùn Àgbò
The offspring of He-who-adorns-himself-to-the-fullest
The offspring of he-who-is-always-beautiful-
Like-an-antelope
To the Èḍe Day '98 anniversary

The speaker (advertiser) uses the speech that is conditioned by the culturally distinctive conceptions of situational appropriateness as captured by ethnography of speaking.

Incantation

Incantation is another Yorùbá verbal genre used to add flavour to the advertisement discourse. Indeed, an incantation is a poetic art spoken by Yorùbá people and other Africans to bring about magical effect and control their environment (Àjàyí, 1996:1, Àjàyí, 2014:v). The Yorùbá people have a strong belief in the magical power of incantation. They believe that all creatures have primordial names, the knowledge of which affords the reciter the opportunity to realize his objective instantly (Ọlátúnjí, 1984:140, Ọ̀gúndẹ̀jì, 1991:50, Olúkòjù, 1993:13). In another

perspective, an incantation is viewed as the uttering of words according to a set formula and pattern (Ọlátúnjí, 1984:140). As such, advertising practitioners adopt incantation in Yorùbá advertisement because of the belief of Yorùbá in their efficacy to bring about changes and aesthetic pleasure.

A case in point is the advertisement of *Boska* – a malaria fever drug. The jingle is spiced with incantations to show the potency of the drug.

Ọfò: Àgbáwọlẹ̀ ni isẹ̀ irin } Assertions
Àkànmólẹ̀ ni ti èèkàn }
Boska ajẹbíidán
Ní í gba ni kalẹ̀ } Application
lọwọ̀ ẹfọ́rí àti ara ríro } Problem
Pẹ̀lú àwọ̀n àisàn tó jẹ̀ mọ̀ ibà }

Though Ọlátúnjí (1984:152-167) identifies the following features in Ọfò: invocation, assertions and the application, however, in this collections we can only identify assertions, problem and the application.

An advertisement of this nature will not only convince the audience to have the urge to buy the drug but also likely to give the message the needed grandeur. It is no doubt a manifestation of ethnography of speaking which recognizes the linguistic options opened to a speech community (Courthand, 1985)

Song Mode

Songs permeate almost every aspect of Yorùbá life. Indeed, every occasion is usually accompanied by songs (Akínyemí, 1998:170). These songs are different types. For instance, we have festival (religious) songs such as *orin Ọ̀sun*, *orin Edì*, *orin Orò* and *orin Olúa*, folk songs like *orin arẹmọ*, *orin obìnrin ilé*, *orin ibejì*, *orin Amúşéyá* and *orin isẹ̀lú* are found all over Yorùbáland. Dance music such as *Fújì*, *Jùjú*, *Dadakúàdà* and *Sákàrà* feature in Yorùbá society too.

Song mode is also an object aspect of poetic rendition manipulated in advertisement aired on radio. At times, the song serves as opening and closing glees to some advertisements. It may also be used

only as a prelude to advertisements. An advertisement can even be a complete song. For instance, Muslims open their advertisements with Islamic religious song.

Orin: Morhaba Bikun Morhaba

Ya Alhaji

Ya Alhaja

Morhaba Bikun Morhaba

Ohùn: Al ilmu Yalú wa la yula alaehi

Ìmò ni ohun tó ga jù tí kò lẹgbé

Ìdí è rẹ é tí ilé-ẹkó

Almahadi Islamy tó kalẹ sílùú Ẹḍe

Lábé Olùdásílẹ Shehu Salahudeen

Ọláyíwọlá ẹ pe gbogbo èniyàn sí ibi

Ayeye Wolimot ti ọdún yì lójó Jímò

Ogúnjọ Oşù yì...

(Ọşun Radio)

Song: You are welcome

You are welcome

Oh Alhaji

Oh Alhaja

You are welcome

Voice: Knowledge is the highest thing that

has no parallel

This is why the Almahadi Islamy School

in Ẹḍe under the auspices of its

founder-Shehu Salahudeen Ọláyíwọlá

is inviting everybody to this year

Graduation ceremony on Friday, 20th of this month.

Apart from the beauty of the rendition itself, the use of this religious song as a prelude could not but arrest the attention of the audience. The Christian religious song which serves the same purpose is also utilized in advertising message. Example:

Orin: Ayọ ayọlé o
Ayọ ayọlé o
Níjọ a bá pàdé o ní yàrá òkè
Ayọ ayọlé o.

Ohùn ikéde: Ní ọdun 1988 ni baba wa
Adédayò Adégbénró kú léyìn tí
wón ti lo ọdún méréndínláàádórin.
Ní Sátidé ọjọ kẹtálélógún oşù yìi
la ó şe ètò idúpé...
(Radio O-Y-O)

Song: Joy galore
Joy galore
When we meet at the upper room
It will be joy galore

Voice: It is in the year 1988
That our father Adédayò Adégbénró
died after sixty-six years on earth
thanksgiving service is scheduled for
Saturday 23rd of this month.

Social dance music such as *fújì* and *jùjú* is also employed to enhance the quality of electronic media advertisements. The music of Wàsù Àyindé – a *fújì* maestro is used as a ‘prelude and curtain’ (Adélékè, 1996:7) to a commercial advertisement thus:

Orin fújì: Àpamówó owó fún gbogbo wa
Àtájèrè ọjà fún gbogbo wa

Ìṣòwó oníṣòwò takotabo.

Ohùn olùkédé: Èyin èniyàn wa ní ipínlè Ọ̀sun, Ọ̀yó, Oṅdó àti

agbègbè tó yí wa ká.

È mà kú etùgbò ti ojà

Owódé tuntun tó kalè

sí Wásinmi lójú ọ̀nà mäsosè

tó ti Ìbàdàn lọ sí ilú Ilé-Ifè

Oríṣiríṣi nṅkan irè oko bí

iṣu, ọ̀gèdè, àti bẹ̀è bẹ̀è lọ

la lè rí lójà Owódé tuntun.

Ọ̀jọ̀ mārùn-ún mārùn-ún ni

a ó maa ná ojà Owódé o.

Orin fúji: Àpamówó owó fún gbogbo wa

Àtájèrè ojà fún gbogbo wa

Ìṣòwó oníṣòwò takotabo.

Fúji song: May our hands contain money

May we gain from our Sale

All traders – both male and female

Voice: Our people from Ọ̀sun, Ọ̀yó, Oṅdó

States and their environs. We

Congratulate you on the cheering

News of the new Owódé market established

At Wásinmi along Ìbàdàn-Ifè

Express road. Varieties of farm

Products such as yam, banana, etc.

Are available at the new Owódé market

It is open four days interval.

Fúji song: May our hands contain money

May we gain from our sale
All traders – both male and female

In the same way, Jùjú song of Fábíyì (a.k.a Ebenezer Obey) is added to the commercial jingle as follows:

Orin Jùjú: Bíná bá wọlé o
Òkùnkùn á lọ
Ìmọlẹ́ dé

Ohùn Olùpolówó: Bó bá doní wínwí
Iṣẹ́ nílá lomi n ẹ́ lára ẹja
Ipa pàtàkì lẹ̀jò n kó lára
nńkan ọ̀gbìn
Tá a bá fẹ́ fì gbogbo ẹnu
sòótọ́ ọ̀rọ̀
Iná mọ̀nà mọ̀nà ẹ́ pàtàkì
Ó sì ẹ́ kókó
Fún ilé-iṣẹ́ nílánlá àti kẹ́kẹ́kẹ́
Fún légbèè àti pípàtẹ́ fàájì
Gbogbo ẹ́ gbògbò ẹ́ iná la fi n
gbé e lárugẹ....
Ìkìlò pàtàkì wá rẹ́ é o
Láti ilé-iṣẹ́ NEPA
Fún gbogbo oníbààrà wọ̀n pátápátá
Tá a bá ti n loná
Ni ẹ́ jẹ́ a máa sanwó iná lóòrẹ̀kóòrẹ̀

Orin jùjú: Ìmọlẹ́ dé o
Òkùnkùn paradà
(Ọ̀sun Radio)

Jùjú song: When light enters
Darkness disappears
Light has come

Voice: When it comes to making remarks
Water is indispensable to fish
Rain is very essential in the life of plant
If one wants to be blunt
Electricity is very important and essential
For both big and small scale industries
For residential houses and for ceremonies
Everything is being complemented by electricity
Now, here is a warning from NEPA
That all their customers should
Pay up their bills promptly

Juju song: Light has come
Darkness should disappear

Both the Jùjú and Fújì songs music which serve as prologue and epilogue to the advertising message complement the value of the message. They may equally be a source of excitement to the audience

As pointed out earlier, advertisement can be a complete musically composed message. A good example is where Fátímò Kélébé, a celebrated female *dadakúàdà* musician in Kwara State, renders a commercial message with her sonorous voice thus:

Lílé: Ọmọ kékeré ẹ ọşẹ
Àgbàlagbà ẹ ọşẹ
Ègbè: Í mára jòlò
Lílé: Ayé ẹ má şe ọşẹkọşẹ
Ègbè: Kànpàlà ọba ọşẹ
Lílé: Ó n fọşọ mó tóní
Ègbè: Kì mà í jẹ wá lówó
Lílé: Kànpàlà n hó gidi
Ègbè: Kì í jáşọ ó şáyín
Lílé: Àlùbàríkà ọşẹ

Ègbè: Kì mà í fewú sórí

Ìparí: Fátímò Kélébé ló polówó oṣẹ

Pé kànpàlà loba oṣẹ

(Kwara Radio)

Lead: (You) Young folks buy soap

(You) Adult folks buy soap

Refrain: It makes body fresh

Truly speaking

Lead: People, do not use just any soap

Refrain: Kànpàlà is the king of soaps

Lead: It washes clothes clean

Refrain: It does not corrode one hand

Lead: It really foams

Refrain: It prevents fading of dresses

Lead: It cleanly washes dresses

Refrain: It does not corrode the hand

Lead: Kànpàlà foams really

Refrain: It prevents fading of dresses

Lead: it is a blessed soap

Refrain: It prevents hair from turning grey

End: Fátímò Kélébé is the one
advertising Kànpàlà as the
king of all soap.

This approach of complete music appears to glamorize the advertisement and catch the attention of the audience, especially the fans of Fátímò Kélébé. The jingle from a favourite musician is capable of luring the audience to rush for the purchase of Kànpàlà soap. From the theory of ethnography of communication point of view advertising practitioner makes recourse to songs in line with his/her speech community linguistic resources.

Conclusion

The major pre-occupation of this study is the exploration of the deployment of verbal lore in advertisement discourse on radio. Our corpus for the study were gathered during air time on O-Y-O Radio, OSBC, Òşogbo, Ògùn Radio and Kwara Radio. The study discovered aesthetic appeal in the presentation format. This is as a result of utilization of verbal elements such as *Oríkì* (praise poetry), *Ọfò* (incantations) and *Orin* (songs). Apart from highlighting the aesthetic value of the manipulation of verbal genres in the advertisement discourse, it also foregrounds its literariness. Actually, the use of rhapsodists and musicians who display their skills help to attract the listener. This verbal art heightens the beauty of the advertisements discourse. Apart from the aesthetic appeal, the utilization of these verbal genres on radio is another way of preserving our tradition. It is therefore recommended that advertisement practitioners should endeavour to spice their advertisements with these kinds of verbal genres.

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