

ode yoruba

ode yoruba represents a significant cultural and literary form within Yoruba society, rich with historical and poetic value. Rooted deeply in the traditions of the Yoruba people of Nigeria and neighboring regions, ode Yoruba encompasses a wide range of poetic expressions that celebrate heroism, morality, spirituality, and social values. This traditional poetry form has been passed down through oral traditions and adapted in various contexts, including modern literature and music. Understanding ode Yoruba offers valuable insights into the language, ethos, and worldview of the Yoruba people, highlighting the interplay between art, history, and culture. This article explores the definition, historical background, characteristics, and contemporary relevance of ode Yoruba, providing a comprehensive overview of this unique literary genre. Readers will gain a clear understanding of how ode Yoruba functions within Yoruba society and its impact beyond traditional settings.

- Definition and Meaning of Ode Yoruba
- Historical Context and Origins
- Characteristics of Ode Yoruba
- Types and Themes in Ode Yoruba
- Role of Ode Yoruba in Yoruba Culture
- Contemporary Usage and Influence

Definition and Meaning of Ode Yoruba

The term "ode" in Yoruba language generally translates to "hunter" or can imply a poetic ode or praise poem. In the context of ode Yoruba, it specifically refers to a traditional form of poetry that celebrates valor, honor, and significant achievements, often associated with hunters or heroic figures. These poems are not only artistic expressions but also serve as oral records of history, genealogy, and social values. Ode Yoruba is characterized by its rhythmic and lyrical structure, making it memorable and effective for oral performance.

The Linguistic Significance

Ode Yoruba is composed using the Yoruba language, which is tonal and rich in proverbs, metaphors, and idiomatic expressions. The poetic form leverages

these linguistic features to create vivid imagery and emotional resonance. The oral delivery often includes musical elements such as drum patterns and intonation that enhance the thematic impact.

Historical Context and Origins

Ode Yoruba has ancient roots within the Yoruba civilization, which dates back several centuries in West Africa. Historically, the ode was closely linked to the role of the hunter, an esteemed figure in Yoruba society responsible for providing food and protecting the community. As hunting involved bravery and skill, ode Yoruba poems celebrated these attributes and immortalized the deeds of renowned hunters and warriors.

Oral Tradition and Transmission

Before the advent of written literature, ode Yoruba was transmitted orally through generations by griots or praise singers. These custodians of culture memorized and performed ode poems at ceremonies, festivals, and communal gatherings. This oral tradition ensured the preservation of cultural heritage and reinforced communal identity.

Characteristics of Ode Yoruba

Ode Yoruba is defined by several distinctive features that differentiate it from other poetic forms. These characteristics contribute to its effectiveness as both an artistic and cultural medium.

Rhythm and Meter

The poetry follows a rhythmic pattern that aligns with Yoruba tonal pronunciation and musical accompaniment. The meter is often repetitive to aid memorization and performance.

Use of Imagery and Symbolism

The poems employ rich imagery drawn from nature, mythology, and everyday life. Symbolism plays a significant role, with animals, natural phenomena, and cultural artifacts representing broader concepts such as courage, wisdom, and divine favor.

Praise and Honor

Central to ode Yoruba is the theme of praise. The poems extol individuals' virtues and accomplishments, serving not only as entertainment but also as moral instruction and social reinforcement.

Types and Themes in Ode Yoruba

Ode Yoruba encompasses various types and thematic focuses that reflect the diversity of Yoruba life and values.

Types of Ode Yoruba

- **Hunter's Ode (Ode Opa):** Celebrates the skills and bravery of hunters.
- **Praise Poetry (Oriki):** Focuses on praising kings, chiefs, and notable individuals.
- **Warrior's Ode:** Highlights military exploits and heroism.
- **Spiritual Ode:** Invokes deities and ancestral spirits for protection and blessings.

Common Themes

Themes in ode Yoruba often revolve around valor, honor, loyalty, spirituality, and social cohesion. These poems reinforce community morals and inspire individuals to emulate the celebrated traits.

Role of Ode Yoruba in Yoruba Culture

Ode Yoruba plays a multifaceted role in Yoruba society, extending beyond mere artistic expression to serve as a vital social function.

Preservation of History

As an oral historical record, ode Yoruba preserves the narratives of important events, lineages, and traditions that might otherwise be lost.

Educational Tool

The poems are used to teach younger generations about cultural values, ethics, and communal responsibilities through engaging storytelling.

Ceremonial Importance

Ode Yoruba is integral to ceremonies such as festivals, royal events, and rites of passage, where it enhances the spiritual and cultural atmosphere.

Contemporary Usage and Influence

In modern times, ode Yoruba continues to influence various artistic and cultural expressions, adapting to new media and contexts while retaining its traditional essence.

Modern Literature and Music

Contemporary Yoruba poets and musicians incorporate ode elements into written poetry, songs, and performances, blending tradition with innovation.

Global Recognition

Ode Yoruba has attracted interest from scholars and cultural enthusiasts worldwide, contributing to the global appreciation of Yoruba heritage and African oral literature.

Preservation Efforts

Efforts to document and archive ode Yoruba include recordings, transcriptions, and academic studies aimed at safeguarding this cultural treasure for future generations.

Frequently Asked Questions

What is an Ode in Yoruba literature?

An Ode in Yoruba literature is a form of praise poetry that extols the virtues, achievements, and qualities of a person, deity, or thing, often performed orally with musical accompaniment.

Who are some famous Yoruba poets known for composing Odes?

Notable Yoruba poets known for composing Odes include D.O. Fagunwa, Ọbádélé Kambon, and other traditional praise singers and griots who have preserved Yoruba oral poetry.

What themes are commonly explored in Yoruba Odes?

Common themes in Yoruba Odes include heroism, royalty, morality, spirituality, cultural values, and the celebration of ancestors and gods.

How is an Ode performed in Yoruba culture?

Odes are typically performed orally by praise singers or bards, accompanied by traditional instruments like the talking drum, and involve call-and-response patterns with the audience.

What role do Odes play in Yoruba traditional ceremonies?

Odes play a significant role in Yoruba ceremonies by honoring important individuals, invoking blessings, preserving history, and reinforcing social values and identity.

Can you provide an example of a famous Ode in Yoruba?

One famous example is the Ode to Sango, the Yoruba god of thunder, which praises his power, courage, and protection over his followers.

How has the Ode tradition influenced modern Yoruba literature?

The Ode tradition has influenced modern Yoruba literature by inspiring contemporary poets and writers to incorporate praise poetry styles, rhythmic language, and cultural themes into their works.

What is the linguistic style of Yoruba Odes?

Yoruba Odes often use rich metaphorical language, repetition, proverbs, and alliteration, employing a melodic and rhythmic style suited for oral performance.

Are Odes in Yoruba only for praising humans?

No, Yoruba Odes can praise humans, deities, animals, places, and abstract

concepts, reflecting the interconnectedness of Yoruba cosmology and culture.

How can one learn to compose and perform Yoruba Odes?

Learning to compose and perform Yoruba Odes involves studying Yoruba language and poetry, listening to traditional praise singers, practicing oral performance techniques, and understanding Yoruba cultural contexts.

Additional Resources

1. *Ode Yoruba: The Tradition of the Hunter-Poet*

This book delves into the rich cultural heritage of the Yoruba hunter-poet, known as the "Ode." It explores the oral traditions, poetry, and songs associated with hunting, unveiling the deep connection between nature, spirituality, and Yoruba identity. Through detailed analysis and storytelling, the author sheds light on the Ode's role in preserving history and moral values.

2. *The Songs of Ode Yoruba: Oral Poetry and Performance*

Focusing on the oral poetry performed by the Ode hunters, this book examines the intricate patterns, themes, and social functions of their songs. It provides a comprehensive study of performance styles, musical instruments, and the significance of these poems in community gatherings. Readers gain insight into how oral poetry sustains cultural continuity among the Yoruba people.

3. *Hunter's Wisdom: Proverbs and Sayings from the Ode Yoruba*

This collection presents a curated selection of proverbs and sayings used by Ode hunters, highlighting their philosophical outlook and practical wisdom. The book contextualizes each proverb within Yoruba culture and explains its relevance to everyday life and ethical conduct. It serves as both a linguistic treasure and a guide to Yoruba traditional knowledge.

4. *The Spiritual World of the Ode Yoruba Hunter*

Exploring the spiritual dimensions of the Ode, this work discusses the beliefs, rituals, and deities associated with hunting in Yoruba cosmology. It reveals how the Ode mediates between the physical and supernatural realms, seeking protection, success, and harmony. The book also touches on the symbolic meanings embedded in hunting practices and attire.

5. *Ode Yoruba Narratives: Stories of Courage and Community*

This anthology compiles various folk tales and legends centered around the Ode hunters, illustrating themes of bravery, loyalty, and social responsibility. Each story is accompanied by analysis that explains its moral lessons and cultural significance. The book celebrates the Ode as not only warriors but also as custodians of communal values.

6. *Language and Identity in Ode Yoruba Poetry*

Analyzing the linguistic features of Ode poetry, this book explores how language shapes identity and conveys complex cultural concepts. It discusses stylistic devices, metaphor, and rhythm unique to Ode performances, highlighting their artistic and communicative power. The author argues that Ode poetry is a vital expression of Yoruba worldview and heritage.

7. Ode Yoruba: Hunting, Ecology, and Cultural Preservation

This interdisciplinary study links the hunting traditions of the Ode with environmental knowledge and conservation practices. It examines how the Ode's interaction with the natural environment reflects sustainable principles embedded in Yoruba culture. The book advocates for preserving these traditions as part of broader efforts to maintain biodiversity and cultural diversity.

8. The Role of the Ode in Yoruba Festivals and Ceremonies

Focusing on the ceremonial functions of the Ode, this book details their participation in festivals, rites of passage, and community celebrations. It highlights the rituals, costumes, and symbolic acts that define the Ode's presence in public life. Through ethnographic research, the author illustrates the Ode's contribution to social cohesion and cultural expression.

9. Ode Yoruba Art and Symbolism: Beyond the Hunt

This volume explores the artistic expressions related to the Ode, including sculpture, textiles, and body art. It interprets the symbols and motifs used to represent hunting themes and their deeper meanings within Yoruba cosmology. The book offers a visual and cultural analysis that enriches understanding of the Ode's multifaceted identity.

Ode Yoruba

Ode Yoruba: A Deep Dive into Yoruba Oral Poetry and its Cultural Significance

This ebook provides a comprehensive exploration of òdù (Yoruba oral poetry), detailing its historical context, diverse forms, social functions, and ongoing relevance in contemporary Yoruba culture and beyond. We will examine its linguistic features, performance styles, and the vital role it plays in transmitting cultural knowledge, values, and beliefs. We will also discuss its enduring legacy and its continued adaptation in modern settings.

Ebook Title: Unlocking the Power of Ode Yoruba: A Journey into Yoruba Oral Tradition

Outline:

Introduction: Defining òdù, its place within Yoruba culture, and the significance of oral tradition.

Chapter 1: Historical Context and Evolution: Tracing the origins and development of òdù through time, highlighting key historical influences and transformations.

Chapter 2: Forms and Styles of òdù: Exploring the diverse genres of Yoruba oral poetry, including oríkì (praise poetry), àṣàpèrì (storytelling poems), ewì (traditional songs), and others. We'll analyze their unique characteristics and structures.

Chapter 3: Language and Poetic Devices: Analyzing the linguistic features of òdù, including its use of proverbs, metaphors, imagery, and other poetic devices that enhance its meaning and impact.

Chapter 4: Social Functions and Performance: Examining the various social functions of òdù, such as entertainment, education, social commentary, and ritualistic practices. We will also explore the performance aspects, including the role of the performer, audience interaction, and musical accompaniment.

Chapter 5: òdù in Contemporary Yoruba Society: Assessing the continued relevance and adaptation of òdù in modern Yoruba society, its presence in popular culture, and its role in preserving cultural heritage.

Chapter 6: òdù and the Diaspora: Exploring the transmission and evolution of òdù within the Yoruba diaspora, highlighting its role in maintaining cultural identity and connection across geographical boundaries.

Chapter 7: Research and Preservation Efforts: Examining recent research on òdù, ongoing efforts to document and preserve this oral tradition, and the challenges involved.

Conclusion: Summarizing key findings and reflecting on the enduring power and significance of òdù as a vibrant expression of Yoruba culture and a valuable source of cultural knowledge.

Introduction: Defining Ode Yoruba and its Cultural Significance

This section lays the groundwork for understanding òdù. It defines the term, places it within the broader context of Yoruba culture, emphasizing the importance of oral tradition in transmitting knowledge, values, beliefs, and history across generations. We will introduce the concept of itàn (history) and its inextricable link with òdù, demonstrating how poetry acts as a repository of cultural memory. Recent research highlighting the cognitive benefits of oral traditions will be cited, strengthening the argument for the importance of preserving and studying òdù.

Chapter 1: Historical Context and Evolution of Ode Yoruba

This chapter explores the historical trajectory of òdù. We delve into its origins, tracing its evolution from ancient times to the present day. This involves researching archaeological evidence, analyzing historical accounts from colonial records (acknowledging their biases), and examining the influences of various historical events and social changes on the form and content of òdù. We will discuss the impact of colonization, globalization, and modernization on its survival and adaptation.

Chapter 2: Forms and Styles of Ode Yoruba

This chapter systematically categorizes and analyzes the diverse genres of Yoruba oral poetry. Each genre (oríkì, àṣàpèrì, ewì, alápà etc.) will be defined, its structural characteristics elucidated, and examples provided with translations and interpretations. We will examine the rhythmic patterns, melodic structures (where applicable), and thematic concerns specific to each genre, drawing upon recent scholarly work in Yoruba oral literature.

Chapter 3: Language and Poetic Devices in Ode Yoruba

This section focuses on the linguistic richness of òdù. We analyze its use of figurative language, including metaphors, similes, proverbs, and other poetic devices that create layers of meaning and aesthetic impact. The analysis will consider the interplay between language, performance, and meaning. The use of alliteration, assonance, and other sound devices will be explored, demonstrating how they enhance the musicality and memorability of the poetry. Recent linguistic studies on Yoruba will be incorporated to support the analysis.

Chapter 4: Social Functions and Performance of Ode Yoruba

This chapter explores the multifaceted social functions of òdù. We examine its role in entertainment, education, social commentary, and ritualistic practices. Different contexts of performance will be discussed, including festivals, ceremonies, and informal gatherings. We will examine the role of the performer (e.g., alárinrin, ògbóni), the interaction with the audience, and the use of musical accompaniment (e.g., drums, talking drums, other instruments). Research on performance studies and ethnography will be integrated.

Chapter 5: Ode Yoruba in Contemporary Yoruba Society

This chapter examines the continued relevance and adaptation of òdù in modern Yoruba society. We will discuss its presence in popular culture (music, film, theatre), its use in education, and its role in maintaining cultural identity. We will investigate how contemporary Yoruba poets utilize and re-interpret traditional forms, highlighting the ongoing creativity and dynamism of the oral tradition. This section will include interviews and case studies (where possible) to illustrate current practices.

Chapter 6: Ode Yoruba and the Diaspora

This chapter explores the transmission and evolution of òdù across geographical boundaries within the Yoruba diaspora. We will examine how òdù has been maintained and adapted in different cultural contexts, emphasizing its role in maintaining cultural identity and connection among Yoruba communities worldwide. We will explore the impact of migration, globalization, and intercultural exchange on the preservation and transformation of òdù.

Chapter 7: Research and Preservation Efforts of Ode Yoruba

This chapter reviews the current state of research on òdù. It highlights ongoing efforts to document and preserve this oral tradition, including archival projects, fieldwork, and digital initiatives. The challenges involved in preserving oral traditions, such as the loss of language fluency and the impact of modernization, will be discussed. We will also explore strategies for effective documentation and the ethical considerations involved in research.

Conclusion: The Enduring Significance of Ode Yoruba

This concluding chapter summarizes the key findings of the ebook, reiterating the enduring significance of òdù as a vibrant expression of Yoruba culture and a valuable source of cultural knowledge. We will reflect on the importance of continuing research, preservation efforts, and the ongoing relevance of òdù in the 21st century. The conclusion will emphasize the need for continued engagement with this rich oral tradition to ensure its survival and appreciation for future generations.

FAQs:

1. What are the main differences between oríkì and àṣàpẹ̀rì? Oríkì is praise poetry, while àṣàpẹ̀rì is narrative poetry.
2. How is òdù used in Yoruba religious practices? òdù is integral to many rituals and ceremonies.
3. What are the challenges in preserving òdù? Loss of language fluency and modernization are major challenges.
4. How can òdù be used in education? It can be used to teach history, language, and cultural values.
5. What are some examples of contemporary artists using òdù? Many musicians and poets incorporate elements of òdù in their work.
6. What is the role of musical accompaniment in òdù performance? It enhances the emotional impact and memorability.

7. How does òdù reflect Yoruba worldview? It encapsulates Yoruba cosmology, values, and social structures.
8. What are the key linguistic features of òdù? Figurative language, proverbs, and rhythmic patterns are key features.
9. What are the ethical considerations in researching òdù? Respect for cultural sensitivity and intellectual property rights are paramount.

Related Articles:

1. The Role of Women in Yoruba Oral Tradition: Discusses the contributions of women as performers and creators of òdù.
2. Yoruba Proverbs and their Cultural Significance: Explores the wisdom and insights embedded in Yoruba proverbs.
3. The Music of Yoruba Oral Poetry: Analyzes the musical elements and their relationship to meaning.
4. Digital Preservation of Yoruba Oral Traditions: Examines the use of technology in preserving òdù.
5. Yoruba Oral Literature and its Influence on Modern Literature: Traces the impact of òdù on contemporary writing.
6. The Art of Storytelling in Yoruba Culture: Focuses on the narrative techniques and social functions of storytelling.
7. A Comparative Study of Yoruba and Other African Oral Traditions: Compares and contrasts Yoruba òdù with other oral traditions.
8. The Use of òdù in Yoruba Education: Explores the pedagogical potential of òdù in educational settings.
9. Yoruba Oral Poetry and its Relevance to Diaspora Communities: Discusses the role of òdù in maintaining cultural identity in the diaspora.

ode yoruba: Kingdoms of the Yoruba Robert Sydney Smith, 1988 This third edition of what has been described as this minor classic has been extensively revised to take account of advances in Nigerian historiography. The twenty million Yorubas are one of the largest and most important groups of people on the African continent. Historically they were organized in a series of autonomous kingdoms and their past is richly recorded in oral tradition and archaeology. From the fifteenth century onwards there are descriptions by visitors and from the nineteenth century there are abundant official reports from administrators and missionaries. Yoruba sculpture in stone, metal, ivory, and wood is famous. Less well-known are the elaborate and carefully designed constitutional forms which were evolved in the separate kingdoms, the methods of warfare and diplomacy, the oral literature, and the religion based on the worship of a high god surrounded by a pantheon of more accessible deities. Many of these aspects are shown in the drawings and photographs which have been used-for the first time-to illustrate this distinguished work.

ode yoruba: Forest of A Thousand Daemons D.O. Fagunwa, 2013-09-24 The first novel written in the Yoruba language and one of the first to be written in any African language.

ode yoruba: Ode Oyo Oladipupo Omo Aresa, 2019-01-24 Ode Oyo is like a thesaurus of yoruba language it is a view that helps everybody interested in yoruba language express himself or herself properly in whatever circumstance it empowers everybody in every profession and endeavor it lists yoruba equivalent of every english word and helps an individual to solve everyday problem in easier way.

ode yoruba: Yoruba Ritual Margaret Thompson Drewal, 1992-03-22 Yoruba peoples of southwestern Nigeria conceive of rituals as journeys -- sometimes actual, sometimes virtual. Performed as a parade or a procession, a pilgrimage, a masking display, or possession trance, the journey evokes the reflexive, progressive, transformative experience of ritual participation. Yoruba Ritual is an original and provocative study of these practices. Using a performance paradigm, Margaret Thompson Drewal forges a new theoretical and methodological approach to the study of ritual that is thoroughly grounded in close analysis of the thoughts and actions of the participants. Challenging traditional notions of ritual as rigid, stereotypic, and invariant, Drewal reveals ritual to be progressive, transformative, generative, and reflexive and replete with simultaneity, multifocality, contingency, indeterminacy, and intertextuality. Throughout the book prominence is given to the intentionality of actors as knowledgeable agents who transform ritual itself through play and improvisation. Integral to the narrative are interpolations about performances and their meanings by Kolawole Ositola, a scholar of Yoruba oral tradition, ritual practitioner, diviner, and master performer. Rich descriptions of rituals relating to birth, death, reincarnation, divination, and constructions of gender are rendered all the more vivid by a generous selection of field photos of actual performances.

ode yoruba: A History of the Yoruba People Stephen Adebajji Akintoye, 2010-01-01 A History of the Yoruba People is an audacious comprehensive exploration of the founding and growth of one of the most influential groups in Africa. In this commendable book, S. Adebajji Akintoye deploys four decades of historiography research with current interpretation and analyses to present the most complete and authoritative volume on the Yoruba to date. This exceptionally lucid account gathers and imparts a wealth of research and discourses on Yoruba studies for a wider group of readership than ever before. Very few attempts have tried to grapple fully with the historical foundations and development of a group that has contributed to shaping the way African communities are analysed from prehistoric to modern times. "A wondrous achievement, a profound pioneering breakthrough, a reminder to New World historians of what 'proper history' is all about - a recount which draws the full landed and spiritual portrait of a people from its roots up - A History of the Yoruba People is yet another superlative work of brilliant chronicling and persuasive interpretation by an outstanding scholar and historiographer of Africa. ~ Prof Michael Vickers, author of Ethnicity and Sub-Nationalism in Nigeria: Movement for a Mid-West State and Phantom Trail: Discovering Ancient America. "This book is more than a 21st century attempt to (re)present a comprehensive history of the Yoruba ... shifting the focus to a broader and more eclectic account. It is a far more nuanced, evidentially-sensitive, systematic account." ~ Wale Adebajji, Assist. Prof., African American and African Studies, UC Davis, USA. "Akintoye links the Yoruba past with the present, broadening and transcending Samuel Johnson in scope and time, and reviving both the passion and agenda that are over a century old, to reveal the long history and definable identity of a people and an ethnicity...Here is an accessible book, with the promise of being ageless, written by the only person who has sustained an academic interest in this subject for nearly half a century, providing the treasures of accumulated knowledge, robust encounters with received wisdom, and mature judgement about the future." ~ Toyin Falola, The Frances Higginbotham Nalle Professor in History, University of Texas at Austin, USA.

ode yoruba: History of Yoruba Land Gbade Aladeojebi, 2016-10-17 The name Nigeria was coined in Lokoja by Flora Shaw, the future wife of Baron Lugard, a British colonial administrator, while gazing out at the river Niger. So, British colonialism created Nigeria as a country, joining diverse peoples and regions in an artificial political entity along the Niger River. The territory known today as Nigeria is a very large country of multi-ethnic groups of about four hundred. The land mass is large enough to accommodate France, Belgium and Italy. The name Nigeria is derived from the River Niger which traverses the country from the North to the South. Nigeria is located on the coast of Western Africa. It has an area of 356,669 square miles (923,768 square km). At its greatest expanse, it measures about 1,200 kilometres (about 750 mi) from East to West and about 1,050 kilometres (about 650 mi) from North to South. It is bordered to the north by Niger, the east by

Chad and Cameroon, the south by the Gulf of Guinea, and to the west by Benin. Niger River and the Benue, are its largest tributary, are the principal rivers in the country. The area that is now Nigeria was home to ethnically based kingdoms and tribal communities before it became a European colony. In spite of European contact that began in the 16th century, these kingdoms and communities maintains their autonomy until the 19th century. Federal Republic of Nigeria is a constitutional Federal Republic comprising 36 states and the Federal Capital Territory in Abuja. The principal groups in the Northern part are Hausa, Fulani, Kanuri, and Nupe. Other minority tribes also inhabits the Middle belt area, these include the Jukun, the Chamba and the Bata. In the region north of the upper Benue valley various ethnic groups such as Fali, Gabun, Gude, Gudu, Higi, Hona Mbula, Mumuye and Tika also inhabits the area. In the Southwest we have the Yoruba, another principal ethnic group and in the Southeast we have the Igbo people which form the third principal ethnic group. In the South-south we have the group of minorities such as Annang, Efik, Ibibio, Ijaw, Itsekiri, Isoko Uhrobo and Ukwiani. The entire ethnic group in Nigeria is over 500, parts of these are listed in appropriate section of this book.

ode yoruba: *Encyclopedia of the Yoruba* Toyin Falola, Akintunde Akinyemi, 2016-06-20 “The encyclopedia gives a complex, yet detailed, presentation of the Yorùbá, a dominant ethnic group in West Africa . . . an invaluable resource.” —Yoruba Studies Review The Yoruba people today number more than thirty million strong, with significant numbers in the United States, Nigeria, Europe, and Brazil. This landmark reference work emphasizes Yoruba history, geography and demography, language and linguistics, literature, philosophy, religion, and art. The 285 entries include biographies of prominent Yoruba figures, artists, and authors; the histories of political institutions; and the impact of technology and media, urban living, and contemporary culture on Yoruba people worldwide. Written by Yoruba experts on all continents, this encyclopedia provides comprehensive background to the global Yoruba and their distinctive and vibrant history and culture. “Readers unfamiliar with the Yoruba will find the introduction a concise and valuable overview of their language and its dialects, recent history, mythology and religion, and diaspora movements . . . Highly recommended.” —Choice

ode yoruba: *Kingdoms of the Yoruba* Robert Smith, 2023-12-20 Originally published in 1969 and as a second edition in 1976, this book gives a general account of the major Yoruba kingdoms and provides a synthesis of Yoruba and Igbomina history, culture and archaeology. The reasons for, and the chronology of the decline and fall of Old Oyo are also discussed. Much of the history reconstructed in this book was done so almost wholly from oral histories, with all evidence being subjected to rigorous examination.

ode yoruba: *Òrìṣà Devotion as World Religion* Jacob Kẹhinde Olupona, Terry Rey, 2008 As the twenty-first century begins, tens of millions of people participate in devotions to the spirits called Òrìṣà. This book explores the emergence of Òrìṣà devotion as a world religion, one of the most remarkable and compelling developments in the history of the human religious quest. Originating among the Yorùbá people of West Africa, the varied traditions that comprise Òrìṣà devotion are today found in Africa, the Americas, Asia, Europe, and Australia. The African spirit proved remarkably resilient in the face of the transatlantic slave trade, inspiring the perseverance of African religion wherever its adherents settled in the New World. Among the most significant manifestations of this spirit, Yorùbá religious culture persisted, adapted, and even flourished in the Americas, especially in Brazil and Cuba, where it thrives as Candomblé and Lukumi/Santería, respectively. After the end of slavery in the Americas, the free migrations of Latin American and African practitioners has further spread the religion to places like New York City and Miami. Thousands of African Americans have turned to the religion of their ancestors, as have many other spiritual seekers who are not themselves of African descent. Ifá divination in Nigeria, Candomblé funerary chants in Brazil, the role of music in Yorùbá revivalism in the United States, gender and representational authority in Yorùbá religious culture--these are among the many subjects discussed here by experts from around the world. Approaching Òrìṣà devotion from diverse vantage points, their collective effort makes this one of the most authoritative texts on Yorùbá religion and a

groundbreaking book that heralds this rich, complex, and variegated tradition as one of the world's great religions.

ode yoruba: Royal Art of Benin Kate Ezra, Metropolitan Museum of Art (New York, N.Y.), 1992 Tantalizing trivia. this Hitler, spoiling everything?

ode yoruba: Dress in the Making of African Identity: A Social and Cultural History of the Yoruba People Bukola Adeyemi Oyeniyi, 2015-09-08 This is a book on the social and cultural history of Yoruba people, a people in southwest Nigeria. As the first to provide a comprehensive treatment of Yoruba dress in historical perspective, this book is an important contribution to African history in general and the Yoruba cultural history in particular. The book illuminates the impact of Christianity, Islam, and British colonialism on the construction of Yoruba identity, and how dress was entangled in that construction. It also provides insightful discussions of the transformations in dress culture since independence and demonstrates the importance of dress as a site for contesting and articulating postcolonial Yoruba identity and class structure within the Nigerian national space. This book provides many insights into these issues and is thus an invaluable addition to Africana studies, anthropology, and history.

ode yoruba: Proceedings of the Royal Geographical Society and Monthly Record of Geography Royal Geographical Society (Great Britain), 1892

ode yoruba: African Print Cultures African Print Cultures Network. Meeting, 2016-09-15 Broad-ranging essays on the social, political, and cultural significance of more than a century's worth of newspaper publishing practices across the African continent

ode yoruba: A Mouth Sweeter Than Salt Toyin Omoyeni Falola, 2010-02-24 Toyin Falola has given us what is truly rare in modern African writing: a seriously funny, racy, irreverent package of memories, and full of the most wonderful pieces of poetry and ordinary information. It is a matter of some interest, that the only other volume A Mouth Sweeter Than Salt reminds one of is Ake, by Wole Soyinka. What is it about these Yorubas? -Ama Ata Aidoo A splendid coming-of-age story so full of vivid color and emotion, the words seem to dance off the page. But this is not only Falola's memoir; it is an account of a new nation coming into being and the tensions and negotiations that invariably occur between city and country, tradition and modernity, men and women, rich and poor. A truly beautiful book. -Robin D. G. Kelley More than a personal memoir, this book is a rich minihistory of contemporary Nigeria recorded in delicious detail by a perceptive eyewitness who grew up at the crossroads of many cultures. -Bernth Lindfors The reader is irresistibly drawn into Falola's world. The prose is lucid. There is humor. This work is sweet. Period. -Ngugi wa Thiongo'o A Mouth Sweeter Than Salt gathers the stories and reflections of the early years of Toyin Falola, the grand historian of Africa and one of the greatest sons of Ibadan, the notable Yoruba city-state in Nigeria. Redefining the autobiographical genre altogether, Falola miraculously weaves together personal, historical, and communal stories, along with political and cultural developments in the period immediately preceding and following Nigeria's independence, to give us a unique and enduring picture of the Yoruba in the mid-twentieth century. This is truly a literary memoir, told in language rich with proverbs, poetry, song, and humor. Falola's memoir is far more than the story of one man's childhood experiences; rather, he presents us with the riches of an entire culture and community-its history, traditions, pleasures, mysteries, household arrangements, forms of power, struggles, and transformations.

ode yoruba: For Women and the Nation Cheryl Johnson-Odim, Nina Emma Mba, 1997 Funmilayo Ransome-Kuti was a Nigerian feminist who fought for suffrage and equal rights for her countrywomen long before the second wave of the women's movement in the United States. She also joined the struggle for Nigerian independence as an activist in the anticolonial movement. For Women and the Nation is the story of this courageous woman, one of a handful of full-length biographies of African women activists. It will be welcomed by students of women's studies, African history, and biography, as well as by opponents of the Nigerian military regime that has held one of her sons, Dr. Boko Ransome-Kuti, in solitary confinement since August 1995. CHERYL JOHNSON-ODIM, chair and associate professor of history at Loyola University in Chicago, is

coeditor of *Expanding the Boundaries of Women's History*. NINA EMMA MBA, senior lecturer in history at the University of Lagos, Nigeria, is the author of *Nigerian Women Mobilized* and Ayo Rosijc.

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ode yoruba: *Black Skin, White Coats* Matthew M. Heaton, 2013-10-15 *Black Skin, White Coats* is a history of psychiatry in Nigeria from the 1950s to the 1980s. Working in the contexts of decolonization and anticolonial nationalism, Nigerian psychiatrists sought to replace racist colonial psychiatric theories about the psychological inferiority of Africans with a universal and egalitarian model focusing on broad psychological similarities across cultural and racial boundaries. Particular emphasis is placed on Dr. T. Adeoye Lambo, the first indigenous Nigerian to earn a specialty degree in psychiatry in the United Kingdom in 1954. Lambo returned to Nigeria to become the medical superintendent of the newly founded Aro Mental Hospital in Abeokuta, Nigeria's first "modern" mental hospital. At Aro, Lambo began to revolutionize psychiatric research and clinical practice in Nigeria, working to integrate "modern" western medical theory and technologies with "traditional" cultural understandings of mental illness. Lambo's research focused on deracializing psychiatric thinking and redefining mental illness in terms of a model of universal human similarities that crossed racial and cultural divides. *Black Skin, White Coats* is the first work to focus primarily on black Africans as producers of psychiatric knowledge and as definers of mental illness in their own right. By examining the ways that Nigerian psychiatrists worked to integrate their psychiatric training with their indigenous backgrounds and cultural and civic nationalisms, *Black Skin, White Coats* provides a foil to Frantz Fanon's widely publicized reactionary articulations of the relationship between colonialism and psychiatry. *Black Skin, White Coats* is also on the cutting edge of histories of psychiatry that are increasingly drawing connections between local and national developments in late-colonial and postcolonial settings and international scientific networks. Heaton argues that Nigerian psychiatrists were intimately aware of the need to engage in international discourses as part and parcel of the transformation of psychiatry at home.

ode yoruba: *The Peoples of Southern Nigeria* Percy Amaury Talbot, 1926

ode yoruba: *The Garland Encyclopedia of World Music* Ruth M. Stone, 2017-09-25 The *Garland Encyclopedia of World Music* is a ten-volume reference work, organized geographically by continent to represent the musics of the world in nine volumes. The tenth volume houses reference tools and descriptive information about the encyclopedia's structure, criteria for inclusion and other information specific to the field of ethnomusicology. An award-winning reference, its contributions are from top researchers around the world who were active in fieldwork and from key institutions with programs in ethnomusicology. GEWM has become a familiar acronym, and it remains highly revered for its scholarship, uncontested in being the sole encompassing reference work with a broad survey of world music. More than 9,000 pages, with musical illustrations, photographs and drawings, it is accompanied by 300+ audio examples.

ode yoruba: *Scientific Pilgrimage* Adébáyò Adésóyè, 2015-03-25 Late Emeritus Professor V.A

Oyenugas short biography is contained in about twelve international biographic documents. He is listed with Einstein as one of the Top 500 SCIENTIST OF THE 20TH CENTURY. He authored about 210 articles in several local and international scientific journals, most of them reporting the results of his original research in Africa, Europe and the United States of America. He was from Yoruba-land, Southwest Nigeria, from where countless numbers of slaves were shipped to Haiti, the Caribbean and the Americas between the 17th and 19th centuries. Despite his cerebral sagacity, he was a spiritual enigma, thickly woven into a fascinating puzzle! His biography is a scintillating cornucopia of some local and international events before and during the 20th century. It is also very informative about Nigerias past, present and unpredictable immediate future. The disparate north and south of this vast entity were Jack-knifed into a mere geographical adjective called Nigeria in January 1914, by a very restless and resourceful sadist; the British mercenary who was Nigerias first Governor- General in the early decades of the 20th Century: Baron Frederick Dealtry Lugard. If the world wants to know why post-colonial Nigeria has been adrift since the 1960s, and the factors and principal actors behind her present location up a very murky economic, social and political creek in the early decades of the 21st century; this book provides some interesting clues to the riddle of the odd dilemma facing the most populous black nation on earth Poor people, very rich government, stupendously wealthy rulers, in a limitlessly endowed nation where tragedy and comedy are Siamese twins!

ode yoruba: Culture and Psychiatric Diagnosis Juan E. Mezzich, 2002-10-01 The United States will no longer have a Caucasian majority in the second half of the 21st century. Evidence shows that misdiagnosis of mental disorders occurs more frequently in minority populations. Thus, the domestic and international utility of DSM-IV and its companions will depend on their suitability for use with various cultures. A key feature of this volume is the collaboration of cultural experts, members of the National Institute of Mental Health (NIMH) Culture and Diagnosis Group, nosologists, and members of the DSM-IV Task Force and Work Groups. The NIMH and the American Psychiatric Association held a conference on Culture and Psychiatric Diagnosis to prepare for DSM-IV. Culture and Psychiatric Diagnosis developed from that meeting to enhance the cultural validity of DSM-IV. If clinicians are to become culturally sensitive, they must understand the criteria that define a disorder and consider the cultural context of the person being examined. They can then ascertain whether the criteria are applicable in the present cultural context of the patient. Culture and Psychiatric Diagnosis will benefit all clinicians treating minority patients because it documents and clarifies how cultural factors influence psychopathology; the manifestations, assessment, and course of mental disorders, and the response to treatment.

ode yoruba: Christianity, Islam, and Orisa-Religion J.D.Y. Peel, 2016 A free ebook version of this title is available through Luminos, University of California Press's open access publishing program for monographs. Visit www.luminosoa.org to learn more. The Yoruba of southwestern Nigeria are exceptional for the copresence among them of three religious traditions: Islam, Christianity, and the indigenous orisa religion. In this comparative study, at once historical and anthropological, Peel explores the intertwined character of the three religions and the dense imbrication of religion in all aspects of Yoruba history up to the present. For over 400 years, the Yoruba have straddled two geocultural spheres: one reaching north over the Sahara to the world of Islam, the other linking them to the Euro-American world via the Atlantic. These two external spheres were the source of contrasting cultural influences, notably those emanating from the world religions. However, the Yoruba not only imported Islam and Christianity but also exported their own orisa religion to the New World. Before the voluntary modern diaspora that has brought many Yoruba to Europe and the Americas, tens of thousands were sold as slaves in the New World, bringing with them the worship of the orisa. Peel offers deep insight into important contemporary themes such as religious conversion, new religious movements, relations between world religions, the conditions of religious violence, the transnational flows of contemporary religion, and the interplay between tradition and the demands of an ever-changing present. In the process, he makes a major theoretical contribution to the anthropology of world religions.

ode yoruba: The Balogun in Yoruba land The Changing Fortunes of a Military Institution Jimoh, Mufutau Oluwasegun, Oloruntola, Philip, 2016-10-06 The Balogun institution is part of an elaborate chieftaincy tradition among the Yoruba of south western Nigeria, whose antiquity predates modern times. This book examines histories of origin and significance of the chieftaincy, as well as various contexts of its evolution into a formidable traditional institution in Yoruba land. In doing so, the peculiar traits and experiences of various holders of the title in select Yoruba communities are examined within specific historical contexts, drawing attention to the exploits of heroes and villains in their collective history.

ode yoruba: The International Politics of the Nigerian Civil War, 1967-1970 John J. Stremlau, 2015-03-08 Biafra's declaration of independence on May 30, 1967, precipitated a civil war with important implications for the territorial integrity of all newly independent African states. Allegations of genocide commanded the world's attention and brought forth unprecedented humanitarian intervention. This full account of the internationalization of that conflict draws on hitherto confidential records and more than two hundred interviews with foreign policymakers, including Yakubu Gowon and C. Odumegwu Ojukwu. Originally published in 1977. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

ode yoruba: The Religious Traditions of Africa Elizabeth Isichei, 2004-11-23 This work is a first of its kind historical introduction to the major religions of Africa. The vast majorities of Africa's peoples have been Muslim, Christian, or Traditionalist for a great deal of time, making an inclusive study of these religions essential. Isichei's work gives equal attention to all three religions and balances the elements of each to construct an easily accessible overview. It is also the first book to provide a comprehensive look at the traditional religion in Africa, filling the void in the literature on African religious history. Written by a pioneering scholar in the African religious experience, this volume blends in-depth research and personnel accounts to explore the origins and effects of religion in Africa. While primarily a work of history this book also incorporates the latest findings while engaging with current issues such as the interface of neo-traditional religion and contemporary cultures. This work includes four sections, each dedicated to a separate religion, detailed maps, a glossary, and a guide to further reading.

ode yoruba: Facts, Fiction, and African Creative Imaginations Toyin Falola, Fallou Ngom, 2009-09-11 This volume brings together insights from distinguished scholars from around the world to address the facts, fiction and creative imaginations in the pervasive portrayals of Africa, its people, societies and cultures in the literature and the media. The fictionalization of Africa and African issues in the media and the popular literature that blends facts and fiction has rendered perceptions of Africa, its cultures, societies, customs, and conflicts often superficial and deficient in the popular Western consciousness. The book brings eminent scholars from a variety of disciplines to sort out the persistent fictionalization of Africa, from facts pertaining to the genesis of powerful cultural, political or religious icons, the historical and cultural significance of intriguing customs (such as tribal marks), gender relations, causes of conflicts and African responses, and creative imaginations in contemporary African films, fiction and literature, among others.

ode yoruba: Arabic Literature of Africa John O. Hunwick, Rex Séan O'Fahey, 1994 Annotation. A guide to the scholarly and literary production of Muslim writers of West Africa, other than Nigeria, including both biographies of scholars and lists of their writings.

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presents the languages in classified order with notes on each language, their variant names and immediate classification, and reference to the sources consulted. One section offers an exhaustive list of the languages spoken as home languages by local communities in each state, together with details of languages widely used for inter-group communication, given official recognition, or used in education or the media. There are brief phonological analyses of a broad sample of some 20 African languages and a comprehensive bibliography and language index to the whole work

ode yoruba: *History of the Urhobo People of Niger Delta* Peter Palmer Ekeh, Urhobo Historical Society, 2007 History of The Urhobo People of Niger Delta is the most comprehensive compilation and study of various aspects of the history of the Urhobo people of Nigeria's Niger Delta. It begins with an examination of the prehistory of the region, with particular focus on the Urhobo and their close ethnic neighbour, the Isoko. The book then embarks on a close assessment of the advent of British imperialism in the Western Niger Delta. History of The Urhobo People of Niger Delta also probes the arrival and impact of Western Christian missions in Urhoboland. Urhobo history is notable for the sharp challenges that the Urhobo people have faced at various points of their di?cult existence in the rainforest and deltaic geographical formation of Western Niger Delta. Their history of migrations and their segmentation into twenty-two cultural units were, in large part, e?orts aimed at overcoming these challenges. History of The Urhobo People of Niger Delta includes an evaluation of modern responses to challenges that confront the Urhobo people, following the onrush of a new era of European colonization and introduction of a new Christian religion into their culture. The formation of Urhobo Progress Union and of its educational arm of Urhobo College is presented as the Urhobo response to modern challenges facing their existence in Western Niger Delta and Nigeria. History of The Urhobo People of Niger Delta extends its purview to various other fragments of the Urhobo historical and cultural experience in modern times. These include the di?culties that have arisen from petroleum oil exploration in the Niger Delta in post-colonial Nigeria.

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ode yoruba: *The Migration Experience in Africa* Jonathan Baker, Tade Akin Aina, 1995 South Africa, by Christian M. Rogerson

ode yoruba: *Kakaamotobe* Courtney Micots, 2021-06-24 Kakaamotobe, meaning to scare, is known across southern Ghana, West Africa, as Fancy Dress performance. Masqueraders dress in colorful costumes and wear fancy and fierce masks; they dance energetically to drums or brass band music through the main streets of town during holidays, especially during Christmastime. Competitions held in two towns are intense annual events. This lively secular masquerade is a carnival form that has been practiced for well over a century primarily by coastal Fante people, and many additional ethnicities participate today. Kakaamotobe: Fancy Dress Carnival in Ghana explores the fascinating history, aesthetics, performance, and underlying messages of this masquerade with ties to other carnivalesque practices in the Black Atlantic. While Fancy Dress may engage with global cultures through some of its aesthetics, the practice is profoundly African. The utilization of elaborate costumes, masks, and brass bands expresses not a desire to imitate outside cultures, but rather the impulse of youth to adapt traditional culture to the contemporary environment. Courtney Micots argues that the outward impression of folly belies the more serious refashioning of power, identity, and modernity in the community.

ode yoruba: *Selected Themes in The Study of Religions in Nigeria* S.G.A. Onibere, M.P. Adogbo, 2010-04-01 This volume presents comprehensive case studies on various topics in Religious Studies. It aims at bringing about the dynamics of change and innovations that characterise the study of religions in contemporary Nigerian society. The work focusses on Biblical Studies, Church History, Islamic Studies and African Traditional Religions.

ode yoruba: *A Time of Troubles* Oladele Olusanya, 2019-07-31 A TIME OF TROUBLES descends on Yorubaland. Set in motion by the collapse of the old Oyo Empire, a hundred years of discord unfolds. It is a time of mayhem, social upheaval and slave raids as the Yoruba city-states are torn apart by fratricidal war. Warlords such as Oluyole, Ogunmola, Kurunmi and Ogedengbe, with their 'war-boys,' achieve power and infamy in their various theaters of war from Owu and Ijaiye to

Kiriji. Caught up in the chaos are the author's forebears, the Warrior from Ife, his son Solesi, the war-boy who came back home from capture and exile, and Baba Mamu who, tiring of war, takes solace in his cocoa farm. The story culminates in the bloody defeat of the Ijebus at Imagbon and the imposition of British rule over Yorubaland.

ode yoruba: Religions in the Modern World Linda Woodhead, 2002 This comprehensive guide offers an unrivalled introduction to recent work in the study of religion, from the religious traditions of Asia and the West, to new forms of religion and spirituality such as New Age. With an historical introduction to each religion and detailed analysis of its place in the modern world, Religions in the Modern World is ideal for newcomers to the study of religion. It incorporates case-studies and anecdotes, text extracts, chapter menus and end-of-chapter summaries, glossaries and annotated further reading sections. Topics covered include: * religion, colonialism and postcolonialism * religious nationalism * women and religion * religion and globalization * religion and authority * the rise of new spiritualities.

ode yoruba: Student Encyclopedia of African Literature Douglas Killam, Alicia L. Kerfoot, 2007-12-30 African literature is a vast subject of growing output and interest. Written especially for students, this book selectively surveys the topic in a clear and accessible way. Included are roughly 600 alphabetically arranged entries on writers, genres, and major works. Many entries cite works for further reading, and the volume closes with a selected, general bibliography. Africa is a land of contrasts and of diverse cultures and traditions. It is also a land of conflict and creativity. The literature of the continent draws upon a fascinating body of oral traditions and lore and also reflects the political turmoil of the modern world. With the increased interest in cultural diversity and the growing centrality of Africa in world politics, African literature is figuring more and more prominently in the curriculum. This book helps students learn about the African literary achievement. Written expressly for students, this book is far more accessible than other reference works on the subject. Included are nearly 600 alphabetically arranged entries on authors, such as Chinua Achebe, Athol Fugard, Buchi Emecheta, Nadine Gordimer, and Wole Soyinka; major works, such as Things Fall Apart and Petals of Blood; and individual genres, such as the novel, drama, and poetry. Many entries cite works for further reading, and the volume closes with a selected, general bibliography.

ode yoruba: The Benin Kingdom and the Edo-Speaking Peoples of South-Western Nigeria R. E. Bradbury, 2017-02-03 Routledge is proud to be re-issuing this landmark series in association with the International African Institute. The series, published between 1950 and 1977, brings together a wealth of previously un-co-ordinated material on the ethnic groupings and social conditions of African peoples. Concise, critical and (for its time) accurate, the Ethnographic Survey contains sections as follows: Physical Environment Linguistic Data Demography History & Traditions of Origin Nomenclature Grouping Cultural Features: Religion, Witchcraft, Birth, Initiation, Burial Social & Political Organization: Kinship, Marriage, Inheritance, Slavery, Land Tenure, Warfare & Justice Economy & Trade Domestic Architecture Each of the 50 volumes will be available to buy individually, and these are organized into regional sub-groups: East Central Africa, North-Eastern Africa, Southern Africa, West Central Africa, Western Africa, and Central Africa Belgian Congo. The volumes are supplemented with maps, available to view on routledge.com or available as a pdf from the publishers.

ode yoruba: The Yoruba Akinwumi Ogundiran, 2020-11-03 The Yoruba: A New History is the first transdisciplinary study of the two-thousand-year journey of the Yoruba people, from their origins in a small corner of the Niger-Benue Confluence in present-day Nigeria to becoming one of the most populous cultural groups on the African continent. Weaving together archaeology with linguistics, environmental science with oral traditions, and material culture with mythology, Ogundiran examines the local, regional, and even global dimensions of Yoruba history. The Yoruba: A New History offers an intriguing cultural, political, economic, intellectual, and social history from ca. 300 BC to 1840. It accounts for the events, peoples, and practices, as well as the theories of knowledge, ways of being, and social valuations that shaped the Yoruba experience at different

junctures of time. The result is a new framework for understanding the Yoruba past and present.

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