Intertextuality in Selected Narrative Poems of Adébáyọ̀ Fálétí

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Introduction

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

Fálétí’s biography has been discussed by Olatunji (1982). He was born at Agbóóyè in Òyọ and had his elementary life on the farm, where he was exposed to the Yorùbá culture undiluted. He was a novelist, playwright, poet, scriptwriter and actor when alive. His works include Ṭọọ Olókùn Èṣìn, Thunderbolt, Bàṣọ́run Gáà, Fẹrẹ́ bí Òkùn, and Ogún Àwítélẹ. Fálétí’s works are greatly influenced by his family background because his father was a...
prominent member of the sàkàrá calabash beating oral poets and entertainers under Olatunji Küdẹ̀fù in the court of Oba Siyanbọlá Oníkèèpẹ́ Ládígbólú I, the Aláàfin of Òyò (1911-1944). Fálétí learnt a lot about narratives and other techniques of rendition from his father’s poetic influence. There are also cases of intertextuality in his narrative poems and other literary works. Fálétí’s narrations and literary works are inspired by the tales he heard from his father, aunt and members of the larger family (Olatunji 1982). These influenced his narrative poems, as they reflect chronicles, heroism and expositions, which he borrowed from the Yorùbá oral poetic genre. Since oral poets are imbued with repertoires of praise poetry, legends, myths, proverbs, songs and history, Fálétí’s narrative poems are filled with the intertextuality of Yorùbá oral materials.

The Concept of Intertextuality

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

Intertextuality can be deliberate or latent. Deliberate intertextuality exists through a purposeful reference to an existing work in an attempt in forging a relationship between the old text and the new one. Conversely, latent intertextuality does not deliberately employ intertextuality but could have cases of similarity between two texts, though this cannot be proven except the author
discloses such. This means that there is the possibility that a writer may be unaware of the influence of other texts on his/her works. Alfaro (1996:268) notes that “the concept of intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures.” While reflecting on the psychoanalytic school on intertextuality, Durey (1991:623) cites Bloom’s analysis which identifies three categories that describe a certain kind of literary influence in intertextuality. The three categories are the clinamen, tessera and apophrades. Durey explains that:

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

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

It could be deduced from the above position that any form of literature depends on other forms of literature. Hence, there is an overlap between a writer’s oral culture and his creative work because culture is the active force that energises and drives the creative work. This is encapsulated in Durey’s (1991:619) submission that “the text … are endowed with the human power of being able to cross and neutralise one another while any mention of direct human agency is suppressed”. This liberty of border-crossing of texts permits
several cases of intertextuality without due reference to the early text as a result of the communal rights to the text anytime it is used (Claudia 1978).

**Intertextuality in Fäléti’s Poems**

The narrative of Adébáyọ Fäléti’s poems attests to the fact that literature is nourished by literature because crossing of different texts of Yorùbá oral narratives and poetic genres abound in these poems. It is worthy of note that the seven selected poems “Oníbodè Lálúpon,” “Ẹ̀là Lọrò,” “Igbéyàwó Kan Ní Iletò Wa,” “Adébímpé Ọjé’dòkùn,” “Sásọrē,” “Ẹdá ò Láròpin,” and “Ìtàn Ìbàdàn” are set to narrate stories. It is equally important to note that these narrative poems are embellished with some prosaic formulae, like plottal development, characterization and projection of the poet’s point of view. This means that the selected poems consciously and deliberately draw from mythological and historical events for their plottal development, as well as the projection of the poet’s ideological position on Yorùbá world view. There are different forms of the oral poetic genre freely crossed in “apophrades” and “tessera” forms by Fäléti to extend the thematic pre-occupation of his poems. The four to be identified are orin (song), oríkì (praise poetry), òwe (proverb), ṣẹṣẹ-ifá (Ifa corpus).

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

*Béniyàn si gbóná girigiri bí ẹlẹ ẹlẹ̀gun Bàbá Àgbà. Kò lè dé Lálúpon kò wonibodè ẹbẹ lọjú. Ikú tí i pọtí, agbónágiri bí ajere. Baba tóó, oníbodè okó èrò. Afi Àyìndé, onílu Ọba Àyántólá. Ajibólá oniṣiṣiṣin ọdè. Àyàn yóò gbè ọ̀, aji-fide-ọ̀ṣẹpá-ilú...* (Olatunji, 1982:2)
Even if one is as tough as the grandfather’s masquerade carrier.
One will never go to Lalupon and dare the gatekeeper there.
The death which kills one who is very tough.
I hail thee, the gatekeeper, husband of all.
Except for Ayinde, king Ayantola’s drummer.
Ajibola, the one with the brass drum
May Ayan protect you, the one who wakes to beat the drum with brass

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

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

*Igbà tó débè, ọ bèrè ọrọ*
Ọ ní, “Ẹ pẹlẹ ọ, onilu,
Ànlá Onílù alú-fún-wúndíá-jó,
Ànlá, dákun má ń fágbẹ jó,
Ijó ará ilú kó jọ tará oko.” (Olatunji 1982:12)

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

In the above excerpt, reference is made to Ànlá’s expertise. This presents the context of the psychological effect of praise poetry on the subject being praised in Yorùbá culture. The intertextuality emphasizes the art and importance of drumming and singing to the Yorùbá people. In the succeeding lines, it is shown that drummers do not fix a price whenever they are invited to sing. It is also observed in the characterization of the drummer in ‘Oníbodè
Lálúpọ́n’ and “Ẹdá kó lárópin” that Fálétí cross-borders text to text in his poems. Ayinde, the drummer in “Oníbodé Lálúpọ́n” is the same Ayinla that is invited to drum in “Ẹdá kó lárópin.” This attests to the fact that the work of a writer can move freely from one text to another. We can also establish a relationship or connection between the poet and Àǹlá, the drummer.

Singing, drumming and dancing are part of Yorùbá cultural heritage. According to Beier (1956) and Ilori (2011), there is no occasion or rite among the Yorùbá people as a result of its psychological power. They are used in rites of passage, festival, wedding, dirge, birth, and other occasions. They precede performances, provide interludes, accentuate points, entertain and aid audience participation in narrations. Songs are effectively used to portray one’s emotion. Within the Yorùbá context of rite, the drummer is usually invited, and gifts are given in cash and kind for the artistic creation in drumming. This provides an avenue for merriment, celebration and healthiness for the Yorùbá ethnic group since it helps to reduce tension. The social aspect of Yorùbá life greatly informs the text of “Oníbode Lálúpọ́n.” In this poem, Fálétí explains that Ayinde beats the drum to entertain the revered gatekeeper whenever he gets to the Lalupon border. He says:

\[
\begin{align*}
&\text{Dan dan dan dàn dàn dàn} \\
&\text{Dan dan dan dàn dàn} \\
&\text{Dàn dan dan dàn-án} \\
&\text{Dan dàn dan dàn dàn dan} (Olatunji, 1982:3-5)
\end{align*}
\]

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

a. The people’s interpretation of the beat

\[
\begin{align*}
&\text{Ẹ wẹnu imòdò, ẹ wẹnu iṣín} \\
&\text{Ẹ wẹnu onibode Lalúpọ́n}
\end{align*}
\]
Behold the mouth of the Gorilla, behold the mouth of minnows
Behold the mouth of the Head of Lalupon’s border.

b. The drummer’s interpretation of his beat

Mo jeun Ëjìgbò, mo jeun Ìwó
Mo jeun oníibodèe Lálúpọn

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

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

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

i. Pagidarì! Igí dá!
   Igí dá nibi òkú iyá ẹdégbàajo!
   Pagidarì! Igí dá!!!

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

ii. Ìyá tó básọ,
   Ló bêwù,
   Ló bí sókòtò,
   È má yà á, è má yà á.
   È má yà á o, è má yà á o,
   Ìyá tó básọ,
   Ló bêwù,
   Ló bí sókòtò,
   È má yà á o. (Olatunji 1982:22)

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

iii. Ọmọ layọlẹ  
Àfẹni ọmọ sin  
Ló bímo.  
Ọmọ layọlẹ  
Àfẹni ọmọ sin  
Ló bímo.

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

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

Also, in “Igbéywọ kan ní ileto wa,” Fálétí deploys topical song to project his philosophical disposition to life and its attendants problems and challenges. Akande uses a song to show the state of his mind. He is faced with fear and the uncertainty of people’s reaction towards his deformity. He is known to be a man of affluence and someone whose kindness to people is immeasurable. As a result, people make up their minds to surprise and repay his kindness whenever it is his turn to be celebrated. This puts him in a state of confusion and unhappiness, and he would have committed suicide had it not
been for his wife’s intervention. He summons the courage to go into the open but employs song to portray his deformity. He says:

\[
\text{Kò jè kí n ròrùn jò o. } \\
\text{Kò jè kí n ròrùn jò o} \\
\text{Gẹ́gẹ́ o! gẹ́gẹ́ o!} \\
\text{Kò jè kí n ròrùn jò o!} \\
\text{Gẹ́gẹ́ kò jè kí n ròrùn jò o!}
\]

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

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

\[
\text{Kò séniyànn tí yóò fi ò sèèsìn} \\
\text{Bọ bá gbahun tÓlúwa fún o. (Olatunji 1982:50)}
\]

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

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

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

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

\[
\text{Wọn ọ̀rẹ̀ jẹ́.}
\]

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

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

\[
\text{Ọmọ mé jọ niya Àjàsé bí}
\]

The woman in Ajase gave birth to eight children
They were useless and were vagabonds…
They tried their hands on different vocations
So as to be wealthy
But all were in vain
They made popcorn, they burned down the house in the process
They got involved in trading water, they were indebted
They traded for a long time and got no gains
They invested money in business until they went bankrupt
In the above excerpt, the “tessera” from ẹsẹ-ifá in the mythology surrounding the destiny of man is transposed, for the thematic extension of the Yorùbá believe in determining and the character development of Ìyá Àjáṣé, the mother-of-eight and her eight children. The poet also uses the transposed text to compare the bitter experience faced by the mythological characters, Oríṣeṣ’kú and Orílèèmèrè to that of the children of the mother-of-eight.

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

Ọmọ-awo kú, ariwo sọ!
Ọkú bèrè sí ń sunkún ókú
Akáṣolérí ń sunkún araa wọn
(Olatunji 1982a:7)

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

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

Bí igi bá bá wó lérí araa wọn
Tókè là à kọ̀ i gbé, gbogbo jànmáà wa (Olatunji 1982a:23)

When trees fall on trees
My people, the topmost one is first removed
He uses the text to justify starting his narration from the mystery of finding guinea corn inside a cobra. The text was used to explain the action taken.

**Transposition of Oral Poetic Styles in Adébáyò Fálétí’s Rendition**

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

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

\[
Nò kéré lójọ́ Máyẹ́ pede jọ́
\]

...  
\[
Níjọ́ tí Lágélú tèBà̀dàn àkòkò́
Nísojú ińú wá náà ni
Ká to sè́sè wá sọ tOlúyọ̀lé tó dá nígbéyìngbeyin
\]

...  
\[
Arába tó m bẹ̀ lÓrán-án-yàn un
Èmí bàbá Olúyọ̀lé la jọ́ fí sọpá étun...
Ìyá tó biya Olúyọ̀lé ló n tekuru funfun
Léyín èkúlè Òdèrinlọ́ là á gbé n tájá
Nílèe Lábọ̀sindé lOjà Iba ni wón gbé n tepo”
\]

...  
\[
Orín èmí náà kọ́, orín ọ̀rẹ̀ mí ni
Oládéle’óba lÓrítamérint
\]

...  
\[
Níjó́ wón rogún Ayédé́
Èmí àti Bálógun la bá wón lọ́
(Olatunji 1982:60)
\]

I was not small when Maye called on people

...  

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

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

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

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

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

**Conclusion**

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

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