Serialization of Òbasa’s Poems in *The Yorùbá News*

Tolulope Ibikunle  
Department of Linguistics and African Languages  
University of Ibadan, Nigeria  
toluwanimiibikunle@gmail.com

**Abstract**

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

**Introduction**

Communication is the means of disseminating information within the society, which makes information agencies crucial to the growth of any society. In the traditional Yoruba society, information is disseminated through recognized officials, recognizable sounds, sign, and symbols. It is in this light that Omu (1978) argues that, “Indigenous Nigerian society had no newspaper, but had agencies and institutions which in several respects served the same
purposes as the modern-day information dissemination facilities” (1). Some of these modern information facilities are television, radio, social media, and the print media. Language is very important to information dissemination, as it is the means of communication; written, speaking, sign, foreign or local languages. It is the targeted readers of any publication that determine its language mode and content. This is applicable to The Yorùbá News newspapers, as the targeted readers determine the language use and even the content. The Yorùbá News is a bi-lingual newspaper, with Yorùbá as the primary language and English as secondary, as it is written for Yorùbá speakers of the south-western region of Nigeria where English is the second language. Since the readers determine the language and content of any publication, different cultural beliefs, tradition, philosophy and even literature of the targeted readers, always reflect in the publication meant for such readers.

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

**The Yorùbá News Newspaper**

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

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

**Serialization of Literature in Media**

Serialization is a means by which a single large work is published in sequence before, or after the publication or production of the whole work. The serialization of works of narrative fiction (prose, poetry or drama) occur in different media forms; television, radio and newspaper. The most prominent form of serialization is on television and radio, with a serial of continuing plot that unfolds in a sequential episode. This form of serialization is known as Soap Opera on television, which originates from the radio. Some serialized programs on Yorùbá radio are “Làbè Òrùn”, “Abulé Òlókèmèrin” and other weekly narration of different stories on different radio stations. Some of these radio serialized stories have been adapted into television series by different director and producer. This also is evident in productions such as “Arelú” by Jimoh Aliu, “Kọ̀ọ́tù Àṣípa” by Oyin Adejọbi, “Awàdà Kèrì kèrì” by Òjó Ládipọ and several others on different television stations.

In the print media, different authors and poets serialized their prose, drama, and poetry. Sometimes, the serialization in newspaper comes before the publication of the actual work. This is evident in the serialization of “Ìtàn èmi Sẹgí lọ́lọ́” by I.B. Thomas in *Aké de Èkó* newspaper, which was later published as the first Yoruba novel under the same time (Barber 2012). It is in this regard that Obasa serialized his poems in the weekly *Yorùbá News* publication before their eventual publication in his trilogy. Hence, the serialization of any literary work promotes the major work. This implies that serialization can be
used as a means of “testing the water” and publicizing a literary work, before or after its publication. This is evident in different newspapers, television stations, and radio stations, where different artist serialized their literary works. Also, serialization of any literary work gives the producer, writer, author, poet, and director instant feedback on their artistries, which can initiate the eventual publication of the major work.

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

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

The serialization of Òbasá’s poems under the column “Àwọn Akéwí”, is a major form of serialization in the weekly publication. Also, Òbasá serialized different *óríkì* and stories of some selected Yorùbá towns and diverse topics in the Yorùbá culture. The serialization of Òbasá’s poems started on February 12, 1924 with the poem “Iku” and ended on September 1, 1942 with “Aṣẹ Ibísi”. Also, the first *óríkì* serialized is “Óríkì Ègè (Gbáguda)” on March 18, 1924 and the last is “Óríkì Òge” on June 2, 1942. The contents of these forms of serialization in *The Yorùbá News* depict different aspect of the Yorùbá worldview on diverse topics.

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

It is also important to add that Òbasá serialized twenty different *óríkì* of different people, towns, and villages. Likewise, different important tribes, food, and tradition of the Yorùbá were published in the newspaper. This essay
identifies twenty-one editions (weeks) of this serialized *arákị* and eulogy on diverse topics. The first chart below summarizes the title of poems published in *The Yorùbá Newspaper*, date of their publication, and the particular book Òbasa published each of the poems in. The second chart illustrates the names of poems not serialized in *The Yorùbá Newspaper* but published in the books, while the chart also includes the specific book of the publication. The third chart is on the title of the *arákị* published in *The Yoruba News* and the date of publication of each *arákị* in *The Yoruba News*. This illustration implies that not all the poems serialized in *The Yorùbá Newspaper* were published in Òbasa’s books; and not all poems published in his *Awọn Akéwí* I, II & III were serialized in the newspaper. Hence the chart also illustrates the frequency of the serialization of the poems in *The Yorùbá Newspaper*:

| S/No | Title of poem published in *The Yoruba News* | Date of publication of each poem in *The Yoruba News* | Book Published in eventually |
|------|-----------------------------------------------|----------------------------------------------------|-------------------------------|
| 1.   | Ìku                                           | February 12, 1924                                   | Íwé Kejì                      |
| 2.   | Ôrun                                          | February 26, 1924                                   | Not Published                 |
| 3.   | Ile                                           | March 4, 1924                                       | Íwé Kejì/ Íwé kèta            |
| 4.   | Falana                                        | March 4, 1924                                       |                               |
| 5.   | Pelepeleøjé                                   | March 4, 1924 (republished September 15 - 22 1925) | Íwé kinní                     |
| 6.   | Mókánjúolá                                    | March 25 1924                                       | Íwé kinní                     |
| 7.   | Êrê-Iṣê                                        | April 1 1924 (republished on July 27 1926)          | Íwé kinní/ Íwé Kejì           |
| 8.   | Elétò-Ètò                                     | April 8 1924 (republished on July 27 1926)          | Íwé kinní                     |
| 9.   | Aláigbóràn                                    | April 15 1924                                       | Íwé kinní                     |
| 10.  | Aláṣejù                                       | April 15 1924 (republished on April 22 1924 and April 29 1924) | Íwé kinní                     |
| 11.  | Àgbèrè                                        | May 15 1924                                         | Íwé kinní                     |
| 12.  | Ògbón Àgbójù                                   | May 13 1924                                         | Íwé kinní                     |
| 13.  | Èrín                                          | May 20, 1924                                        | Íwé kèta                      |
| 14.  | Èlara                                         | May 27 1924                                         | Íwé kinní                     |
| 15.  | Òmọ                                           | June 3, 1924                                        | Íwé kinní/ Íwé Kejì           |
| No. | Title                  | Date        | Notes                      |
|-----|------------------------|-------------|----------------------------|
| 16. | Orin Agónnigan         | June 10, 1924 | Ìwé Kejì                  |
| 17. | Bābá                   | June 10, 1924 | Ìwé Kejì                  |
| 18. | Èéru                   | June 17, 1924 | Ìwé Kejì/ Ìwé kẹta        |
| 19. | Èkà-Èké                | June 24, 1924 | Ìwé kínní                |
| 20. | Òpèlènígé             | July 1, 1924  | Ìwé kẹta                  |
| 21. | Èwa                    | July 1, 1924  | Ìwé kẹta                  |
| 22. | Àrèwa                  | July 1, 1924  | Ìwé kẹta                  |
| 23. | Ènimeyín               | July 8, 1924  | Ìwé Kejì                  |
| 24. | Èfè Ètè                | July 8, 1924  | Ìwé Kejì                  |
| 25. | Èrò Èhin               | July 8, 1924  | Ìwé Kejì                  |
| 26. | Èye                    | July 15, 1924 | Ìwé kínní                |
| 27. | Ètànje                  | July 15, 1924 | Ìwé kínní                |
| 28. | Èì ìdogba              | July 15, 1924 | Ìwé kínní                |
| 29. | Èdá                     | August 5, 1924 (republished on September 14, 1926) | Ìwé kínní             |
| 30. | Ègbọn                   | August 5, 1924 (republished on September 14, 1926) | Ìwé kínní             |
| 31. | Obìnrin                | August 19, 1924 | Ìwé kẹta              |
| 32. | Ètà-nta-gbá             | August 19, 1924 | Ìwé kẹta              |
| 33. | Èlẹ                     | August 26, 1924 (republished on November 23, 1926 and November 30, 1926) | Ìwé kínní             |
| 34. | Èkínní                  | September 2, 1924 | Ìwé kínní               |
| 35. | Oore                    | September 9, 1924 | Ìwé kínní               |
| 36. | Ètítító                 | October 21, 1924 | Ìwé Kejì                  |
| 37. | Àwón Ejò               | November 4, 1924 | Ìwé kẹta                  |
| 38. | Ètàn Tàpà ãtì Yorùbà    | November 11 & 18, 1924 | Ìwé kẹta              |
| 39. | Èlù Èlòrin              | December 25, 1924 | Ìwé kẹta                  |
| 40. | Èrìri                   | February 3, 1925 | Ìwé Kejì                  |
| 41. | Akun                    | February 3, 1925 | Ìwé Kejì                  |
| 42. | Èbì                      | February 17, 1925 | Ìwé Kejì                  |
| 43. | Àwurela                 | February 24, 1925 | Ìwé kẹta                  |
| 44. | Èyà Èyà              | March 3, 1925 | Ìwé kínní              |
| No. | Title | Publication Dates | Type |
|-----|-------|-------------------|------|
| 45  | Òrò Burúkú | August 18, 1925 | Íwé kêta |
| 46  | Pëlêpêlê | September 15 - 22, 1925 | Íwé kínní |
| 47  | Olówó | September 29, 1925 | Íwé kêta |
| 48  | Òkanjuwá | October 6, 1925 | |
| 49  | Òkanjuwá-Olè | November 3-10, 1925 | Íwé Kejì |
| 50  | Íwà | November 24, 1925 | Íwé Kejì |
| 51  | Oní jôngbôn | December 1, 1925 | Íwé kêta |
| 52  | Arígbodòwí | December 15-22, 1925 | Íwé Kejì |
| 53  | Agónnigan II | December 29, 1925 | Íwé Kejì/Íwé kêta |
| 54  | Wòbiá | February 23, 1926 | Íwé kêta |
| 55  | Òtí | March 23, 1926 | Íwé kêta |
| 56  | Íwáwara | March 30, 1926 | Íwé kêta |
| 57  | Ète | April 27, 1926 | Íwé kínní |
| 58  | Adamáleše | May 4, 1926 | Íwé kêta |
| 59  | Átara-èni-rò | July 6-13, 1926 | Íwé kínní |
| 60  | Kì la ti máa şe ë? | July 20, 1926 | Íwé kínní |
| 61  | Elètò-Etò | July 27, 1926 | Íwé kínní |
| 62  | Èrè-Išé | July 27, 1926 | Íwé kínní |
| 63  | Aiýé Òdájú | August 3-10, 1926 | Íwé kínní |
| 64  | Oníwòra | August 3-10, 1926 | Íwé kínní |
| 65  | Ìbàjé | August 3-10, 1926 | Íwé kínní |
| 66  | Òdá | September 14, 1926 | Íwé kínní |
| 67  | Ògbó Àgbòju | October 12-November 16, 1926 | Íwé kínní |
| 68  | Òlè | November 23-30, 1926 | Íwé kínní |
| 69  | Ebi | November 23-39, 1926 | Íwé kínní |
| 70  | Àwí-ígbò | November 3, 1931 | Íwé Kejì |
| 71  | Oníwòra | November 17, 1931 | Íwé kínní |
| 72  | Òrù | November 24, 1931 | Íwé kêta |
| 73  | Owo-Ajé | January 5-12, 1932 | Íwé kêta |
| 74  | Àgbéka àrọ | June 26, 1932 | Not published |
| 75  | Ìrèjè tabi ọgb ufò kẹwù Ọba àdàn | December 30, 1934 | Íwé kêta |
| 76  | Ìwön-Tun-Wön-Si | August 8-15, 1939 | Not published |
Chart 1: Frequency of the Serialization of the Obasa’s Poems in *The Yorùbá News*

On cross-checking the serialized poems above with Obasa’s published tril-ogy, it is evident that there are some poems published in the books that are not serialized in the newspaper. Hence, this essay highlights these poems in order to be able to have detailed documentation of all the poems of Obasa in the books and newspaper.
## Chart 2: Chart 1: Ọbasa’s Poems not Serialized in *The Yorùbá News*
before Publication in his Trilogy

As one of the earliest poets and newspaper editor, Ọbasa utilized the Yorùbá communal oral resources to the fullest. Through his newspaper – *The Yorùbá News* – Ọbasa escalates the social and cultural consciousness of his readers through his poetic composition in the newspaper. Aside the serialized
poems, there are also some other excerpts from Obasa’s collection of orí kì orí lè and other poems, under the column the “Orí kì ti Àwọn ilè Yorùbá” and also “Àwọn Akéwì.” Some of these serialized orí kì and other works with their date of publication are:

| S/No | Title of orí kì published in The Yoruba News | Date of publication of each orí kì in The Yoruba News |
|------|---------------------------------------------|------------------------------------------------------|
| 1.   | Oríki Ògê (Gbáguda)                         | March 18, 1924                                       |
| 2.   | Ìtàn Tàpà Òtì Yorùbá                         | November 11 & 18 1924                                |
| 3.   | Ìtàn Tàpà Òtì Yorùbá                         | December 2, 1924                                    |
| 4.   | Ìlá Ìlọrin                                    | December 25, 1924                                   |
| 5.   | Oríki Oyéwóle                                | July 28, 1925                                        |
| 6.   | Clerkship by Ben N Azikwe                     | Dec 1, 1925                                          |
| 7.   | Oríki Íkọyí                                   | February 9, 1926                                    |
| 8.   | Ìtàn Tàpà Òtì Yorùbá                         | February 23, 1926                                   |
| 10   | Ògbá                                         | December 21- 28 1926                                 |
| 10   | Oriki Timí Ìba Ìdê                           | December 21- 28 1926                                 |
| 11.  | Ìlù osùgbo                                    | June 21-28 1932                                      |
| 12.  | Êrejé tabi ogbfo kewu Ìbàdàn                 | December 30, 1934                                   |
| 13.  | Ëgê                                           | August 22, 1939                                     |
| 14.  | Orin: Hilter Misita Hita                     | November 21, 1939                                   |
| 15.  | Adúrá Òdún                                    | January 16-23 1940                                  |
| 16.  | Olu-ọ̀n                                       | April 28, 1942                                       |
| 17.  | Oríki Opó                                      | May 26, 1942                                         |
| 18.  | Oríki Ògùn                                   | June 2, 1942                                         |
| 19.  | Oríki Oge                                     | June 2, 1942                                         |

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

These poems constitute the reflective and critical interrogation of Yorùbá culture and the full range of implication for human existence. Some are documentation of different lineage, histories, praise poetries, and other important cultural and philosophical topics in the Yorùbá society. The whole serialization of Obasa’s artistry in The Yorùbá News explains that writers are visionaries that see what is going on in their society and will do everything possible to have a positive influence on their society through their artistic endowment. As Akínyémi (2017) right suggests, Òbasá transforms oral traditions
into metaphorical and symbolic language that best articulates his political or philosophical positions. It is also very important to note that these poems are not just randomly selected for serialization, but some of them are serialized based on their relevance to the social situation and the content of the particular edition of the newspaper. With the interrelationship between the serialized works of Obasa and his published trilogy, it is important that this essay adopt intertextuality as a literary concept for our discussion of Obasa’s works.

**Intertextuality as Literary concept**

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

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

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

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

Obasa’s creative ingenuity, begins with the publications of his poems in The Yoruba news newspaper, which develops into books. Obasa used the same titled as the heading of the column in the newspaper “Awon Akewi” in the title of the published trilogy. With the explanation above on Obasa’s poems (serialized and published) it is evident that the degree of variation of intertextuality in his works depends largely on him and his target readers. Some published works in his trilogy are not serialized in his column in the newspaper while some were serialized but not published in any of his trilogy. Obasa compiled different Yoruba sociocultural values to educate his readers on the benefit of good conduct in preserving socio-economic dignity of the society. This implies that Obasa uses different Yoruba (written and oral) existing literature in his poems to lay emphasis on Yoruba literature as a concept used
to depict rich and varied oral traditions, such as folklore, proverbs, chants, songs and even riddles.

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

| Types of Ọbasa’s Poems | Number of poems in each book and percentile of oral literary material represented therein |
|------------------------|----------------------------------------------------------------------------------------|
|                        | Book 1    | Book 2    | Book 3    | Books 1-3    |
| Total poems in book(s) | 29        | 39        | 31        | 99           |
| Assemblage of strings of traditional sayings only | 22 (79.31%) | 29 (74.36%) | 21 (67.74%) | 73 (73.74%) |
| Combination of strings of traditional sayings and Ọbasa’s original composition | 3 (10.34%) | 3 (7.69%) | 2 (6.45%) | 8 (8.08%) |
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| Qbasa’s own composition with hardly any traditional sayings | 3 (10.34%) | 7 (17.95%) | 8 (25.81%) | 18 (18.18%) |
|-----------------------------------------------------------|------------|------------|------------|------------|
| Total of poems in each book                              | 29 (100%)  | 39 (100%)  | 31 (100%)  | 99 (100%)  |

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

Conclusion

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

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