Abstract
This essay examines sub-themes of social vices like wickedness, disobedience, stubbornness, jealousy, deception, greed, laziness, corruption, treachery, foolishness and ignorance, extremism etc. in Obasa’s poetry. The study shows that Obasa was a renowned and seasoned poet who used poetic language as a tool to convey Yoruba perspectives and philosophy to his readers. The study further shows that Obasa’s poetry series are ever relevant as they address current issues on human relations, socio-cultural, and socio-economic situations of the present-day Nigeria. This work concludes that Obasa was a teacher of morals and ethics who used poetry as a medium of waging war against societal ills.

Introduction
The importance of poetry among the Yorùbá cannot be over-emphasized. Obasa’s poetry have been studied by scholars like Babalola (1971, 1973), Olabimtan (1974a, 1974b), Ogunsina (1980), Olatunji (1982), and Akinyemi (1987, 1995, 2017). Obasa was a poet who understood the core Yorùbá language. He has a deep knowledge of series of events, activities, and occurrences in the Yorùbá society in particular and in Nigeria at large. He commends the good and rebukes the bad in his poetry. This essay intends to examine the various social vices as portrayed in Obasa’s trilogy. In order to get the message of his poems better, there is a need to do a critical analysis of some selected poems that address social vices in Obasa’s poetry. Therefore, this essay will discuss how Obasa portrays certain social vices like deceit, lies, greed and stealing, jealousy, laziness, underrating a fellow man, promiscuity, foolishness
and ignorance, extremism etc. in his poetry and the impact of such vices on the society.

**Social Vices in Obasá’s Poetry**

Social vices are the opposite of social values. While social values like obedience, honesty, truthfulness, kindness, respect, generosity, etc. are regarded as qualities expected of a good person (an *ọmọlùàbí*) in Yorùbá society, social vices like wickedness, disobedience, stubbornness, jealousy, deception, greed, laziness, corruption, treachery, promiscuity, and extremism are all unacceptable among the Yorùbá because they contradict the social norms, practices and order. Anyone who exhibits any of such characters is regarded as being ill-mannered. Poems addressing issues relating to social vices and values are well embedded in Obasá’s trilogy but our concern in this essay is to examine how social vices are portrayed in his poetry.

It is no doubt that Obasa was well-immersed in Yorùbá language and culture going by the time he started his poetry collections and his own creativity in rendering them into writing (Akinyemi 1987: 2). There are numerous poems identified in Obasa’s trilogy that address various social vices imminent in the Yoruba society, which he condemns in his poetry. Obasa’s concern about social vices is how they hinder societal peace and people’s wellbeing. Whenever Obasa mentions any social vice, he also points out the danger that could possibly be the repercussion of such act, and preaches to those who engage in such acts to change. Below are some instances of social vices from his books of poetry:

**Deceit**

Deceit is one of the social vices recorded in Obasá’s poetry. He warns people to be careful because the world is full of deceit. People may fail to keep promises; they may also pretend to be who they are not. Obasa advised that when people are encouraged to embark on something, they should thinking twice before taking any step. Obasa warned that those who advise other people to take certain steps may turn their back against them later. According to Obasá in one of his poems,

\[
\begin{align*}
\text{Jálé rè, jálé rè} \\
\text{Àwọn a-tan-ni-jálé-èni} \\
\text{Àwọn ki î báni kó o} \\
\text{Èké tan ni sìjà èkùn} \\
\text{Ó forùn sì sè sápò èni} \\
\text{Nìsò! Nìsò! Kì i síwájú}
\end{align*}
\]
Portrayal of Social Vices in Obasa’s Poetry

Ô-sinmọ-dégbọ èrù padà séhin
A ki i gbọn gbọn gbọn
Bí èni tí ñ tan ni i jà (Obasá 1928: 35-36).

Break into another person’s house, break into another person’s house
Those who push you to break into someone else’s house
Do not join you in the act
A deceptive person lures you into a fight with the tiger
Keeping a broken bow in your bag.
Those who accompany others into a dangerous forest and disappear
We are not as wise
As those who deceive and put one through a fight

Obasa’s wants his readers to be careful with deceptive people. In his view, deceptive people do not express genuine love, therefore, such people are not to be trusted. Such act contradicts the social norms and practices acceptable in a typical Yorùbá society. Considering the language of the poem, Obasa chooses i jà ẹkùn (fight with the tiger) to be symbolic of any kind of dangerous step one is advised to take. The gravity of this evil act is expressed through the choice of phrases like i jà ẹkùn and forùn ọ́ṣẹ sápó ènì. It is barely impossible to face the tiger with a broken bow and hope to kill the beast. The i jà ẹkùn could be regarded as a challenge that needs solution while orùn ọ́ṣẹ (broken bow) and apó (bag) are suggested means that are not adequate means of finding solutions to the challenge. Because deceptive people cannot, and should not be trusted, Obasa admonishes his readers to be careful by saying:

Ojú bániré kò dékùn wọn
Asèhìnènì kò wópò
Şàṣà ènià n ní fèní lèhin
Bá o bá sì nílè
Tèrú, tómo, tajáteran
Ní i fè ni lójú ènì (Obasá 1934: 9).

Being friendly does not guarantee genuine friendship
Those who can watch your back are not many
Only few people can watch and care
When you are not around
All and sundry
Claim to support you in your presence.
Nevertheless, Obasa argues that while some people may not be sincere in their dealings with us, there would always be few truthful and sincere friends:

\[
\begin{align*}
\text{Abánikú òrè sòwón} \\
\text{Ki i burúburú} \\
\text{Kó mó kẹnikan móni} \\
\text{Êni tí yóó kunikù la ò mò. (Obasa 1934:10).}
\end{align*}
\]

Friends who will die with others are rare  
It cannot be so bad  
Not to find someone who will be dependable  
Only that such individuals may not be easily identifiable

\[
\begin{align*}
\text{Abánikú òrè, is a friend who can give his or her life for one’s sake; but to get such friend, according to Obasa, is very rare. He argues that we know true and sincere friends in times of troubles. Deception is very rampant, and in Obasa’s view, one could better play safe by keeping one’s good intensions to oneself:}
\end{align*}
\]

\[
\begin{align*}
\text{Máa bání sọ, má bénìà sọ} \\
\text{Ènìà kò sí mó aráyé ti dèké} \\
\text{Ènì a ní kó kínni léhin} \\
\text{Ó fègún sówó... (Obasa 1927: 11).}
\end{align*}
\]

Keep your intensions to yourself, reveal to no one  
Good people are no more, the world is full of deception  
Those you think would assist to scratch your back  
Their hands are full of thorns

In essence, these few lines encourage readers to be careful when revealing their plans and intensions to other people.

**Lying**

Another social vice portrayed in Obasa’s poetry is lying. He observes that lying is unacceptable and that which distorts peace, harmony, and progress of a society. He points out some negative impacts of lying thus:

\[
\begin{align*}
\text{Iró ń puró fún’rö} \\
\text{Puró kí ng n’iyi;} \\
\text{Ètè ní ikángun purópuró...} \\
\text{A ki i tanra èni je rère}
\end{align*}
\]
Liars telling each other lies
Telling lies to gain recognition-
Lands one in a mess.
Deception serves no one any good
Those who deceive other people lose weight
Those who deceive other people are bound to die.

Obasa makes us realize how grievous and deadly lying could be. The one who has been lied to could feel depressed and may fall sick, perhaps as a result of excessive thinking and disappointment when the truth is revealed. A liar is bound to die as a result of menace and disgrace brought on others. According to Obasa, death should be the penalty for telling lies because in his view, a liar should not live. One of the outcomes of lying is tarnishing another person’s image. Lying is not by mistake. It is usually an intension of the liar to hurt another person’s feelings and tarnish that person’s image. This is what Obasa is referring to in the excerpt below:

One who plans evil does not do so in your presence.
Evil is planned when one is not around
One who pounds evil has no mortal
His mouth is his mortal
Whosoever back-bites cut off cords of friendship.
He who gossips
Is a slave to the person being gossiped
All slaves reference their masters.

The lines above show that back-biting is an evil act and it goes hand-in-hand with lying. Eléte is someone who is crafty. It is revealed that only a
coward would tell lies and tarnish another person’s image behind, and a back-bitter does not have any other weapon or tool beyond his or her mouth that is used to create problems. This shows how dangerously a man’s tongue could be.

**Laziness**

The Yorùbá society commend hard work and detest laziness. They believe anyone who doesn’t work doesn’t deserve to eat; and anyone who fails to work may likely wallow in abject poverty. Still laziness is one of the cankerworms eating deep into the Nigeria’s economy and stability. Obasá therefore implores parents to train up their children right from childhood to be hardworking so that difficulties faced as a result of laziness of an individual could be nipped in the bud. One of his poems addresses this social vice thus,

*Enib’óle kò r’omọ bì!
Ólé kòfára iyà ya
Ólé jiya gbé!... (Obasá 1927: 68)*

Whoever gives birth to a lazy child has no child
A lazy person cannot be bold enough to fight
He/She suffers out rightly.

The Yorùbá regard a lazy person as useless because he or she has nothing to gain from laziness. The excerpt below shows that a lazy fellow cannot take good care of his or her family:

*Ólé l’ápálásán
Láilé fi şişé
Ìyà tó n jôle kò kéré!...
Tal’à bá fiyà ló
Léhin alápá-má-şişé
Bíyàwó ólé dàgbà tán
Olówó ní i bá a gbé e!
Ólé jogún ibànilújé
Ó se b’ógún iran oun ni. (Obasá 1927:68).*

A lazy fellow has hands
Without using them to work
A lazy fellow does not suffer less.
Who is bound to suffer-
If not one who has hands and fails to work?
When a lazy man is ready for marriage,
A rich man marries off his wife
A lazy man inherits sadness
He thinks it’s his lineage inheritance.

The above lines show that laziness does not do a man any good. Man suffers a lot and becomes an object of ridicule in the society. His wife and children also become the rich man’s properties because the wealthy can cheat on a lazy man’s wife. If this happens, the lazy man becomes sad for the rest of his life.

Jealousy

One of the major social vices in Òbasa’s poetry is jealousy. Òbasa made a detailed explanation on how some people are not always happy with the progress and success of their fellow men. People with such attitude would go to any length to hinder the progress of their fellow men. Some people, as a result of jealousy, become fetish, some become witches or wizards. Those are the people Òbasa describes in this poem:

À n jùwón, kò sè i wí léjó
Ìjá ìlara kò tán bòròbòró
Ìlara àlàjú
Níí mú wọn gbàjé
Níí mú wọn ẹsó (Óbasa 1927: 31).

Being successful more than your peers can’t be said in public
Jealousy engendered fight does not end easily
Too much jealousy
Makes them involve in witch-craft
Makes them engage in making rituals.

Óbasa sounds a note of warning to those who engage in this act to desist from it in order not to regret their actions. They are advised to accept what their destiny holds, otherwise, they would land in trouble:

N ó síṣe àgbà
Ní i mòmòdé gbélé
Ng ó síṣe ógo
Oko olówó ní í mòmò ọ!
I want to act like an elder
Makes the little child misbehaves
The quest to flourish
Sends a child into a rich man’s field.
It pleases a star
To be as bright as the moon
God allows it not.
If God does not make one a father
You don’t struggle to act like one.

A child always longs to be like an elder, and always wishes to act like one. In a child’s quest to become rich and exercise an elder’s authority, the child could engage in various acts of indiscipline that could land him or her in trouble. This does not apply to children alone; jealousy operates at all levels of life.

As he preaches to the jealous ones, Obasa also encourages those on the receiving end not to fear because all efforts of their enemies would be in vain:

The frog walks majestically
In the presence of the one who has melon
The melon owner dare not make it (the frog) into stew
Termite always aspires
It cannot break stone
A bird’s beak cannot break stone.

The above is an admonition to those who are envied to exercise no fear as all efforts of their enemies would become futile. Inasmuch as their creator does not release them into the snares of their enemies.
Underrating Others

This is a situation in which a fellow human being is taken for granted and seen as being powerless. Obasa is of the opinion that no man remains the same indefinitely, as a harmless person of today could become extremely dangerous next time. According to Obasa,

\[
\begin{align*}
Eni tó fojú āná wòkú  \\
Ebóra ní í bo ṣe lásọ!  \\
Omí tó t’ojú éni kún  \\
A máa gbéni lọ?
\end{align*}
\]
\[
Eni bá fojú “Àgbàrà”  \\
Wo Kúdẹtì yí’ó mà gbé e lọ! (Obasá 1934: 28).
\]

Anyone who sees the dead for whom the dead was when alive
Would face the wrath of spirits
A river that fills up in one’s presence
Might get one carried away
Anyone who takes the River Kudẹtì for mere erosion
Could be drowned by the River.

The above lines of poem preach to people never to underrate anybody – whether young or old, living or non-living things – because there is no position that is permanent. A powerless person could become powerful, a poor person could become rich, and a subject could become a leader. Yorùbá people value respect so much and they believe that respect is reciprocal. Whosoever we come across should be accorded due respect as looking down on any man or anything could lead to trouble. The concept of fojú āná wòkú (seeing the dead for whom the dead was when alive) implies that a dead person is no longer whom one used to know when alive because the dead one has become a spirit. Kúdẹtì, on the other hand, is a popular big river in the Yoruba city of Ibadan, that flows very heavily whenever rain falls. Taking its flow for mere erosion could be highly dangerous in that one could be swept away by the force of water flow. In essence, Obasa is telling his readers that underrating or looking down on other people could be dangerous because there is no condition that is permanent.

Greed and Stealing

Greed and stealing are a set of twins that cannot be separated. Anyone who is greedy is most likely to steal. They are both social vices that are waging war against the Yoruba people. Obasa sees greedy people and those who
engage in stealing as those who attract anger and curses from owners of stolen properties:

Ọkánjúà baba olè
Ọkánjúà tònt’olè
Ogbọọgba ni nwọn í ọ̀ṣe! (Obasá 1934: 31).

A greedy fellow is a real thief
Both greed and theft
Are equal in gravity

The above lines indicate that greed and stealing are a set of social vices that are equal in gravity; hence, they should attract same punishment. According to Obasa,

Oorun am’onilé ọ̀ọ̀!
Olè f’órí gbun’gi-àjá
Bẹ̀ẹ̀ ni kò gbọdọ̀ ọ̀bin
Ọjọ́rú p’àjé, kò délé wí
Ta ni r’ńeiye l’ode òrù? (Obasá 1934: 32).

House owner is fast asleep
A thief dashes his head against the roof
He cannot scream
Night rain beats a witch
She cannot complain
Who sends a witch out at night?

Stealing is not done openly because it is a criminal act that no one wants to associate with. Those who steal hardly escape the repercussions as individuals whose properties are stolen do not hesitate to rain curses on them:

Ọní, Sònpònná ni ọ̀ pa á
Olá, “Sàngó ni ọ̀ pa á”
Ọtúnla, “Ọya” ni ọ̀ pà a”.
Èpè kò jomọ olè ọ̀ dàgbà
Olè tí ó jà, tò ji kàkàkí
Níbo ni ’ó ti fon ọ? (Obasá 1934: 31)

Today he shall be killed by Sònpònná
Tomorrow, he shall be killed by Sàngó
Next tomorrow, he shall be met by Qya
Curses prevent a thief from growing up
The thief who steals the (king’s) trumpet
Where would he use it?

From the lines above, Qya, Ọṣàngó, and Sònpònná are deities in Yorùbá land that are believed could be sent to avenge culprits who engage in stealing. The properties stolen are likened to *kàkàkí* (trumpet) which when blown calls attention of people. An individual in a community knows what he or she has and people in the same community know what belongs to every individual. To steal somebody’s property and use it in the same community definitely exposes the thief. Obasa’s poems relating to this context, even though addressing the acts of greed and stealing in the pre-colonial era, is still very relevant with the present-day Nigeria, most especially those who steal and enrich themselves with public funds.

**Promiscuity**

Among the obvious sub-themes of social vices in Obasa’s poetry is promiscuity. This has to do with having casual and unrestrained sexual activities with the opposite sex. This is against the social norms of the Yorùbá. Yoruba culture and society forbid women to have more than one husband, and men having affairs with another man’s wife. This act often attracts some grievous consequences. Obasa’s view on promiscuity centers more on promiscuous women who are not satisfied with their husband. He alleges that such women use series of strategies to lure another woman’s husband into having extra marital relationship with them. Hence, Obasa says:

*A-gònnìnì gôn obìnrì*
*Tì i gbọkọ lówọ ọlọkọ*
*A-mọ-ọn-dìn-mọ-ọn-sè*
Ìyà ọlọbẹ sèpàn kànrì
*Ò fàbè gbọkọ lówọ ọlọkọ*
*Ò ẹ̀sè bí ìrè bí ìrè*
*O gbàlè lówọ ọlọkọ* (Obasa 1945:15).

Promiscuous woman
That snatches another person’s husband
One who is skillful in cooking
A woman who prepares tasty soup
She snatches another woman’s husband with soup
She went gradually ahead
To snatch another woman’s husband’s house

This act could invariably generate series of arguments and fight within a community. It also may result in having more broken homes and disunity among members of family. Obasa also tries to make us know how promiscuous women move from one place to another when he says in one of his poems that:

\[\text{Obinrin ko gbébi tó rò ò}\
\text{Bí ó san, bí ó san}\
\text{Obinrin dọlọkọ méjá}\
\text{Panságà abiýako beére} \] (Obasa 1945: 16).

A woman neglects her comfort zone
She is desperately looking for a better place
Such women may end up with six ex-husbands.
The promiscuous one with countless mothers-in-law

The above lines of poem present promiscuous women as those who cannot be satisfied with a single husband. They like comfort, and in their quests to get more of it, they move from one husband’s house to another, yet they are not satisfied. The phrase \text{abiýako beére} also buttresses the fact that promiscuous women are polyandry in nature. This is not a thing of pride among them, though, because a woman is not expected to have more than one husband at a time in Yoruba society. The word \text{panságà} is also an adjective used to qualify a sexually lose woman. We could say the poet’s choice of \text{panságà} is to show that such act of promiscuity is uncalled for and should not be practiced.

**Conclusion**

Having examined various social vices as portrayed in Obasa’s trilogy, it could be said that Obasa was a moralist poet. The study reveals that social vices have no positive impacts on a society. Therefore, Obasa preaches against exhibiting these characters in that they hinder the progress, peace, and stability of any given community. They are against Yorùbá culture, norms, and social order. Hence, Obasa admonishes his readers not to engage in these acts.
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