

FOOD-RELATED FOLK SONGS AS ARCHIVE AND TOOL FOR CULTURE TRANSMISSION AMONG THE YORUBA OF SOUTH-WEST NIGERIA.

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Abstract

Considered the three musketeers of gatherings or communal activity, food, music and language have been known to play a central role in the social fabric of Yoruba society in South-West Nigeria. While studies have paid attention to the roles of food and music choices as well as categorisation and social significance of food and music types in Yoruba parties, there is a dearth of studies on the linguistic dimension of the songs and food vis-à-vis the role which language plays in the mix. Rooted in Cultural Pragmatics and Ethnomusicology, this paper examines the manipulation of the resource of language in Yoruba food-related folksongs to archive and transmit cultural knowledge. Its data were ten (10) popular Yoruba folksongs purposively selected for their food content and short length to make for in-depth analysis. The analysis relied on a complementarity adaptation of the Sapir-Whorfian Hypothesis, Linguistic Relativism and Ethnomusicology to cater for the musicality. It found among other things that lexico-semantic resources of the Yoruba language are exploited to transmit cultural ethos. Food names, crop names and seasonal variations are enacted to ingrain spiritual, moral and cultural codes of the Yoruba into the songs. Agriculture is found to be primal in the Yoruba philosophy while values of personal hygiene, nutritional correctness, discipline and Western education are woven into its cyclical routine musically and metaphorically. It concludes that songs about food are a veritable resource used by the Yoruba to both conserve language and culture and transmit them sufficiently to posterity to ensure cultural survival and perpetuity.

Key Words: Culture-archival, Folksongs, Linguistic Relativism, Ethnomusicology, Yoruba Society

Introduction

In almost every known human society, people not only take pleasure in listening to music alongside food; they also sing about their food often. This culture of singing about, and relishing food alongside music inevitably links the phenomena of music, food, and language in a fluid connection within Culture Studies sparking interests and a myriad of scholarly investigations. Often, the focus is on the motivations behind such acts or the different dimensions it takes in different societies and music genres. Ultimately, the intertwining of these three phenomena highlights the significance of exploring their relationship to gain a deeper understanding of cultural practices and values.

Recently, the fields of culinary linguistics and ethnomusicology have responded to the need to study the unique relationship among food, music and language. While Culinary Linguistics examines the language-food intersection, revealing how culinary metaphors permeate everyday speech, literature, and cultural expressions, Ethnomusicology explores the role of music in various cultural contexts, including its connection to food. In more recent explorations, the field has been stretched to accommodate varying dimensions of study including music and language (Schogler, Benjamin 1998), food and language (Szatrowski, P.E. 2014; Lopez-Rodriguez, I. 2014) and music and food (Olaleye, O.A. 2023; Karapetsa, A.A.; Karapetsas, A.V.; Maria, B.; Laskaraki, I.-R.M, 2015)

Scholars have increasingly recognized the importance of examining these intersections; food metaphors employed in everyday language to convey complex social relationships and cultural norms (Sutton 2010), the interplay between sound and culture (Feld 1990) and other issues underscoring the significance of understanding how food, music, and

language mutually inform and shape cultural experiences.

The present study seeks to contribute to the conversation by focusing on the Yoruba of Southwestern, analyzing their food-related folksongs and by so doing, contribute to the broader discourse on the intersection of food, music, and language within cultural studies, emphasizing the unique contributions of Yoruba folksongs to this field.

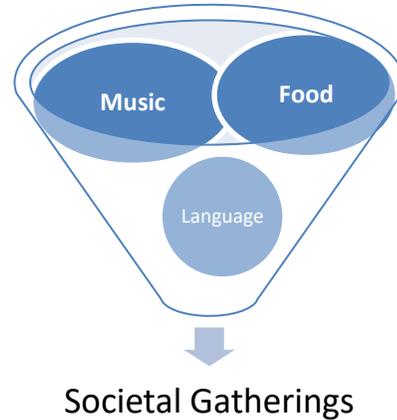
Despite the growing interest in the fields of culinary linguistics and ethnomusicology (Sutton, 2010; Szatrowski, P.E. 2014; Lopez-Rodriguez, I. 2014; Gerhardt 2013; Cui et al, 2021), there is a paucity of studies focusing specifically on the Yoruba people of southwest Nigeria. Few such studies have restricted interest to either only language or food (or music and food) stopping short of the complete mix of the tripartite phenomena. Studies have also neglected focusing on culture preservation/transmission despite the rich culinary and musical traditions of the Yoruba, which are deeply intertwined with cultural values and practices archived in the language (Olaleye, O.A. 2023; Amusan, 2022).

This study aims to fill this gap by providing a comprehensive appraisal of food-related folksongs among the Yoruba of southwest Nigeria with a focus on how they archive and transmit culture.

Research questions which provide a direction for the investigation include “what *ouvres* and *tropes* are mostly realised in food-related Yoruba songs?” “In what ways do the lexico-semantic resources of Yoruba determine the themes and structure of the food-related Yoruba songs?” Finally, “what aspects of the Yoruba culture reflect in the musicality and rhythmic quality of food-related Yoruba songs?”

The Food-Music Connection

If there are aspects of human civilization which have forever existed, albeit in obedience of vagaries of changes in taste and fashion, and often found in close proximity, music, food and language would readily come to mind. In fact, in almost any known human culture, provision of music and food always play a communicative role indicative of festivity, welcome, acceptance, success and joy. According to a 2019 article on the Scottish Ensemble, "the sharing of both music and food is one of the strongest social bonding exercises imaginable" ([www.https://scottishensemble.co.uk/sounds-and-stories/the-surprising-connections-between-music-and-food/](https://scottishensemble.co.uk/sounds-and-stories/the-surprising-connections-between-music-and-food/)) For them, the two, especially in combination, are capable of influencing human mood and drive action. A taste of good food has been found to make consumers more positively disposed to given music in the background and vice versa. (Cui et al 2021) In their submission, music is "a common environmental stimulus that can be present in both public and private eating places". They further hinged their argument on the submission that music affects food intake, and specifically in relation to the various features of music (Karapetsa et al, 2015). In particular, loud music, music with vocals and familiar music have been shown to contribute to greater arousal by changing psychological responses including heart rate, blood pressure than music with opposite characteristics and thus bearing deep implications for food consumption and absorption (Privitera et al, 2014).



Pictorial Representation of Ingredients of a Typical Gathering in Africa

Away from the scientific and psychological dimension, there exists a psychosocial dimension with which the present exploration opened. Unobtrusively, music and food have been two major ingredients of any party or social gathering alongside whatever content exists as purpose of the gathering. Needless to say, different patterns of combining both communicate a number of information about both the host and guests including mood, taste, values, attitude, wealth and class. This dimension already hints at the nexus of food and music with language which is essentially the tool of communication. Yet, more needs to be demonstrated as to how food and music interface with language and culture as shall be attempted in subsequent sections of this review. For the role of music in communication, this is so obvious that it can almost be taken for granted (Schogglar, 1998). For the cultures found in Nigeria and almost all of Africa, the type of food served alongside music is indexical of class and cultural ethos of the host. Certain food choices like pounded yam and amala are expected of a host expecting elders and noble people as against rice or semo which are favoured by the younger generation and less culturally-sensitive guests among the Yoruba (Moshood, 2011; Odejobi, 2013).

Much in the same sense, an expectation of indigenous music especially from a live band rendered via the medium of the indigenous language is expected if the more elderly guests would be treated as welcome.

A number of studies have paid attention to several dimensions of this relationship under exploration including, just as the focus of the present study, the archival role that music plays for food in human cultures. In Olaleye (2023), musical narratives of Yoruba indigenous food came under focus. She posited that traditional chants, folk music and festival songs are veritable signifiers of the trajectories, histories and benefits of food as well as archives of the influence of food on the human body and its sustainability among the Yorubas of Southwestern Nigeria. Amusan (2022) concentrated on the use of music to argue for the sovereignty of food and cuisines of the Yorubas. The study approached the issue from a puritan perspective as indigenous music is observed to play a sensitization role to both Yorubas and the African continent on the need to embrace indigenous food not just for economic sustainability but also for health and cultural depth. It interrogates the influence of Western culinary culture which it views as a form of imperialism. Its criticism of even 'indigenous' attempts at foisting a Western-style food practice on Nigeria forms a recurring echo in the study. For the author, "The questionable Operation Feed the Nation (OFN) was not (only) a dubious strategy to subject Nigeria to a monocropping enclave; it is also in a bid to perpetuate neo-liberal, complex interdependence in international economic relations, only to the disadvantage of the developing areas in general and Nigeria in particular. (1)" Using social constructivist theory, it takes aim at a section of Yoruba music observed to be culpable in the promotion of genetically-modified foods which "constitutes a destructive

biotechnological approach and is inimical to sustainable development." Although the present study aligns with the insights provided by the study's findings, its proscriptive approach to the subject is rejected by the present study which favours a descriptive perspective to culture study.

Culinary Linguistics and the Food-Language Nexus

Following the groundbreaking works of Cornelia Gerhardt, a branch of language studies, which has since evolved into what is now called Culinary Linguistics, has continued to pay attention to the intersections between food and language. The way both phenomena shape the possibility of survival and sustenance as humans apart, language and food have also been found to be two unique preserves of humans. While it may be argued that lower animals, and even nature, use language in some forms (Ekundayo et al, 2000) and all animals eat food in some form, only humans are known to use spoken and written language (Barber, 2000) or cook food, process food and pattern food in several ways to exude beauty and aesthetic appeal alongside the gustatory and nutritional appeals expected of food (Cui et al, 2021). For Gerhardt (2013), each person both enacts individuality and community spirit through their language use and food preferences and in fact, we argue that two aspects of culture that humans tend to retain the most in situations of displacement, migration or culture contact include food and language. To a large extent, the study explores the aspects of morphology, syntax and even semantics that are forever thrown up in the discourse around food and culture.

In earlier literature, Barthes (1997) drew a parallel between 'choice of the 'right' food and accumulation of symbolic capital vis-à-vis demonstration of social status. His works

inspired a number of cross-cultural studies linking food to culture studies as well as parking interest in the semiotic tilt that eventually birthed today's Culinary Linguistics. To a large extent, the aphorism, "we are what we eat" has been largely interrogated in Anthropologically and Philosophically-grounded studies which we attempt here to cross-reference with the much studied claim, "we are the language we speak" as popularised by Edward Sapir and his student, Benjamin Lee-Whorf in what has popularly been referred to as the Sapir-Whorfian Hypothesis.

The Sapir-Whorfian Hypothesis and its Food-Language Implication

Apart from the proposition by Edward Sapir, perhaps the strongest claim relating language and thought was John Watson's that thought is merely subvocalized speech. For him, the muscular habits learned in overt speech are responsible for implicit or internal speech (thought) (Lucy, 2001). For Sapir, human's thoughts and entire worldview are determined by their individual languages. His earliest proposition which is known in the Language literature as Linguistic Determinism holds that "we are, in all our thinking, and forever, at the mercy of the language which has become the means of communication for our speech community, as we cannot but think, speak and otherwise experience within the confines of our language" (Sapir, 1929). Ostensibly, the claim in such a position, like Watson's is akin to a total foreclosure of learning and adaptation to other cultural nuances. In simpler terms, if the claims of such deterministic theories are upheld, every aspect of human existence bearing vestiges of culture including religion, colours, music and food which is the major concern in this study would be fixed for each individual. Whereas, evidence shows that this is not the case as people adapt to the cultures of others

and language is forever emerging to accommodate terms for imported 'foreign' religions, music, and food.

In a more admissible form, therefore, Benjamin Lee-Whorf, Sapir's former student, asserts that the role of language in humans' world-view is better imagined in terms of relativism than determinism. Essentially, how people envisage the world and their environment is situated within the resources available in their language first. For example, a Yoruba man presented with chicken fillet does not perform outright rejection of the food due to its absence in his vocabulary (culinary/gustatory repertoire). In line with Linguistic Relativism, the mental process more probable is to envision the food as something made from the familiar chicken albeit in a different way. The Sapir-Whorfian hypothesis, now known as linguistic relativism, refers to the proposal that one's language influences one's conceptualization of reality. The implication of this theory for our present study contains in its capability to explicate the 'psycho-cultural' patterns behind the choice of food, ingredients and even the songs that evolve around them. It helps to both probe the possibility of extension of the culinary repertoire of the Yorubas to accommodate the existence of foods from other cultures or the ostensible rejection, if so, of anything 'foreign' to the Yoruba culinary repertoire.

Ethnomusicology

Often figuratively taken as the anthropology of music, ethnomusicology studies music within the context of its larger culture. Some define it as the study of why and how humans make music while some simply take it as the perspective to music emphasizing the role of human culture in music making. If anthropology is the study of human behavior, ethnomusicology is the study of

the music humans make. We take Ethnomusicology operationally, for the purpose of this paper as both the application of culture studies to music as well as the examination of culture through music.

According to Bodenheimer (2019) “Ethnomusicologists study a wide range of topics and musical practices throughout the world”. While some scholars conceive of the field as the study of non-Western music or “world music,” as opposed to musicology, which studies Western European classical music, the field is defined more by its research methods which is quite akin to ethnography, or immersive fieldwork within a given culture than by its topics. Thus, ethnomusicologists can study anything from folkloric music to mass-mediated popular music to musical practices associated with elite classes. One of the most common questions asked by Ethnomusicologists is how music is utilised for different purposes including but not limited to social, political, religious, or to represent a nation or group of people. This is the question at the heart of the present study and the major intersection of the musical field with language and culture studies.

Methodology

Our primary focus which constitutes the study population are folk songs of the Yoruba people of SouthWest Nigeria. However, given the fluidity of the boundary between folk songs and modern popular music in the Yoruba culture, a number of songs appropriated by known artistes have been covered in the sampling. The sampling procedure is purposive as only songs dealing majorly with food are included. Ten (10) such songs are selected and subjected to a descriptive analysis relying heavily on the linguistic relativism theory of language studies and situated within ethnomusicology.

However, attention was paid to distribution of tropes as in the table below.

Songs Praising Food	Songs Delivering Warning
5	5

Representation of Song Types in Data

Ethnomusicological Analysis of Yoruba Food-Related Folksongs

This study of food-related folksongs among the Yoruba of southwestern Nigeria is an attempt to synergise the fields of linguistics and ethnomusicology, hence this sub-section. These folksongs, steeped in cultural history, capture not just linguistic values but also provide insight into the social, spiritual, and agricultural practices of the Yoruba people. By analysing these songs through the lens of Ethnomusicology here, we focus on both their musical structure and their social and cultural contexts rather than language use, thus understanding how they function as archives of indigenous knowledge musically.

Yoruba Songs and Food

Yoruba songs and folklore around food are often centered on the didactic, the gustatory, the pedagogic as well as the aesthetic essence of the Yoruba culture. Ten songs purposively sampled represent at least one song in each category of appeal and also have implications for linguistic relativism and culture archival. Per Linguistic Relativism, the linguistic resources deployed in the songs do not only reflect but also shape thoughts and perceptions of reality (Whorf, 1956). As argued, the structure of a language influences how its speakers perceive and categorise their mental and physical realities. Our attention in the analysis is thus majorly on how the language of these folksongs play an archival and transmission role through several tropes for

the general cultural knowledge of the Yoruba including broader social values.

Music, Health, Hygiene, and Moderation

As a cultural group which prides itself on the values of community spirit, virtues and shrewdness, Yoruba folksongs often reflect a thought pattern centered around strict rules and stringent ethical codes. The folksong, "Ji ko r'orin (Song 2) emphasises personal hygiene and moderation in food consumption. The imperative tone situated in commands like "ji ko r'orin" (wake up), "We ki o mo" (bathe and be clean), and "je'un to dara" (eat good food) mirrors societal norms about health and behavior, which are transmitted through language albeit in a regimented form of coding betraying how linguistic structures are not neutral but embedded with cultural prescriptions that regulate individual and collective behavior. In this instance, the language used in the song does not merely reflect a concern for health but enforces these behaviors through communal expectations, which are linguistically embedded and devoid of the face concerns often found in Western cultures. For the Yoruba, as the song suggests, a less imperative tone dampens the sense of compulsion in the statements and relegates them to the level of options or choices rather than the stringent ethical codes, meaning life and death that they are. Our view here aligns with Levinson's (2003) work on spatial language, which investigated how languages impose structured ways of thinking and behaving through linguistic categories.

The Farmer and Nobility: Class and Food in Language

In the Yoruba worldview, food is primal and the ability to produce it bestows class and some level of nobility on one. A number of Yoruba proverbs affirm this position. One says in pragmatic translation that "what we

shall eat trumps what we shall become." Thus, the status of the producer of food is clearly archived in the Yoruba folksongs under analysis (Songs 4 and 7). In song 7 (the farmer enjoys life like the nobles) there is a cultural elevation of the farmer's status through the language of food. The depiction of farmers eating unarguably the most revered and relished of Yoruba food, "iyan" (pounded yam) with rare protein delicacies like "Ori Okere" (squirrel heads) and "Ori Aparo" (quail heads) elevates the act of farming, equating the farmer's life to that of the nobles who are traditionally held in high esteem next to the King and God. The use of luxurious foods as symbols of status reinforces a worldview in which agriculture, far from being a lowly task, is dignified.

This is what anthropologist Duranti calls "the linguistic encoding of social stratification." (Duranti, 1997) The way food is represented in the folksong not only mirrors the farmer's material success but also transmits the cultural notion that status can be achieved through agricultural labor. The dignity accorded to the farmer is embedded in the language, which shapes how society views different professions.

Music, Work, Food, and Social Responsibility

Akin to the immediately discussed *ouvre*, Song 7 "Ise agbe n'ise Ile wa..." (agriculture is our traditional occupation, and he who does not work shall steal) underscores the moral economy of labor in Yoruba society. The language associates agriculture with moral responsibility, and those who neglect their duties are portrayed as morally deficient. In this case, the link between work, food, and moral rectitude is encoded in the language, reflecting the Yoruba belief that hard work leads to not only material success but also social and moral standing. While there could be argument as to the continued

sustenance of this worldview in modern Yoruba society, the fact of the retention of this song, especially in schools teaching Western education reveals a deliberate attempt to transmit cultural values to the present generation and reconnect them to the traditional values of hard-work, industry and agriculture as bedrock of society.

The song further reinforces these values by describing how those who do not work are destined to eat substandard food, like “eba to tutu” (cold eba) or “isapa lai si ila” (hibiscus leaves without okra). This linguistic contrast between good and bad food reflects a wider cultural moral dichotomy, where industriousness is rewarded with luxurious meals and laziness is punished with unsatisfactory sustenance, revealing how language shapes not just individual actions but societal norms (Whorf, 1956; Gumperz and Levinson 1996).

Music, Food, Family, Fertility and Twin Birth

There is a revelation in Song 8 which lends some credence to Linguistic Determinism. "Epo n be, ewa n be o" (there is red oil and beans) not only links food with fertility and family well-being but also argues the necessity of a particular type of food for a particular type of child. Hardly found in any known Western culture, the Yoruba culture reveres and celebrate twins or any supernumerary birth. For them, twins are celebrated weekly with parties involving cooking and sharing of beans-based food and a lot of red oil in the cooking. Whereas the availability of essential foods like red oil and beans signifies abundance and security, which the song ties to successful childbearing, there is a hint at the fact that someone with twins is expected to be twice as rich as any parent and be able to afford the supply and the weekly ritual. This metaphor, expressed linguistically, reflects

the broader cultural belief in the connection between sustenance and familial stability. Anthropologists like Conklin (2013), have often linguistically linked fertility with agricultural success and food availability in many cultures. In the Yoruba context, the language used in this song shows how essential foods are viewed as not only physical sustenance but also symbolic of family prosperity, societal continuity and the unique celebration of twin births.

Play, Overeating, and Academic Failure

In Song 10 "Awon Omo alaigboran po ni'le iwe, " there is a critique of schoolchildren who prioritise food over studies. The line "Dodo ati rai si ko gbodo koja" (chips and rice cannot pass them by) is a clear reflection of how indulgence in food is negatively associated with academic failure. The song suggests that overeating and laziness lead to poor academic performance, reinforcing a cultural association between discipline in food consumption and success in other areas of life. There is also a hint at the fact that Yoruba culture is not necessarily antagonistic to Western education (reference to Song 7 which places farming above schooling) or approving of gluttony as songs praising food might suggest (See songs 4, 6 and 9). Rather, the use of language here encodes societal expectations about discipline and personal responsibility.

Music, Cultural Context and Function

Yoruba folksongs, especially those connected with food, play an important role in preserving cultural practices, transmitting knowledge, and reinforcing social values. Songs like "Odoodun la n r'orogbo" and "Ise oko pe" are prime examples of songs that celebrate agriculture and emphasize the cyclical nature of harvests. In "Odoodun la n r'orogbo," the repeated line, "Bitter kola is harvested each year, Walnut is harvested

each year," reflects the annual agricultural cycle and ties it to the hope for success in the coming year. This song is not only a celebration of nature's cycles but also a prayer for continued prosperity, blending practical knowledge with spiritual aspiration. Songs such as "Ise oko pe," as mentioned in the linguistic analysis explicitly emphasise the value of farming in Yoruba society. With lines like, "Agriculture is profitable," these songs remind the community of the importance of hard work and self-sufficiency. The recurring phrase underscores agriculture as a noble and rewarding pursuit, reflecting a broader cultural belief in the dignity of labor and the value of sustenance provided by the land.

On the other hand, "Oni dodo, oni moin moin" highlights the challenges faced by food vendors, whose livelihoods are dependent on fluctuating sales. The song's description of a street food vendor in Lafiaji—selling dodo (fried plantains) and moin moin (beans pudding)—offers a glimpse into urban life and the socio-economic struggles of the vendor class. The ethnomusicological focus here includes not just the food items but also the emotional toll of the work, as the song captures a scene of frustration when sales drop, leading to conflict. In this way, the song serves as both a cultural document and a form of social commentary.

Musical Structure and Performance

From a musical perspective, these songs are typically performed in communal settings, often employing call-and-response structures, a common feature of African music. For instance, "Ta lo n pe 'ya alakara sere" exemplifies this with a back-and-forth between the lead singer and the chorus, imitating the interaction between a food vendor and her customers. In most settings,

the teacher/parent/lead child (depending on the context) lays the call while the pupils/children recite the chorus. This musical exchange promotes communal participation, encouraging everyone to engage in the performance, just as food sustains the body communally. Unobtrusively, the rhythmic structure of Yoruba folksongs is often tied to labour. In songs like "Ise agbe n'ise Ile wa" (Agriculture is our traditional occupation), the repetitive, steady rhythm echoes the repetitive motions of farming activities. The rhythm becomes both a metaphor and a tool, symbolising the sustained effort needed for agricultural labor. The song contrasts physical work (symbolised by yam pounding or harvesting) with the consequences of laziness: "He who does not work shall go into stealing." Through rhythm and song, cultural values are reinforced—working diligently ensures survival and respect in the community.

Musical Transmission of Knowledge and Learning

One key role of these folksongs is the transmission of knowledge from one generation to the next. Songs like "Ji ko r'orin" (Wake up and brush your teeth) teach younger generations about proper hygiene and self-care, embedding lessons within the cultural fabric of song. The song advises, "Eat good food in good time but do not overeat," combining practical health advice with cultural values about moderation. These messages, while seemingly simple, form part of a broader ethical and cultural education that is passed on through communal singing. Similarly, "Awon Omo alaigboran po ni'le iwe" serves as a cautionary tale for children who prioritize food and play over schoolwork. This song uses humor and exaggeration to convey the consequences of overindulgence, as the children "overeat until their bellies protrude,"

with the warning that they fail in their studies because of this excess. Through playful language and music, the song imparts a moral lesson about the dangers of neglecting responsibility in favor of indulgence, thus functioning as an educational tool within Yoruba society.

In an ethnomusicological context, these songs are learned through oral tradition, performed during communal activities such as farming, cooking, and celebrations. Children participate in these performances and absorb not just the musical structure but also the associated cultural knowledge. Songs like "Epo n be, ewa n be o" (We have red oil and we have beans) use everyday food items to symbolize abundance and fertility, teaching children that having access to these foods means having the means to support a growing family. It also documents the 'Ibeji' (twins) tradition and ritual as explained earlier in the linguistic analysis (section 4.1.5)

The Nexus of Language and Music

The tonal quality of Yoruba as a language greatly influences the structure of these folksongs. For example, in "Epo n be, ewa n be o," the tonal inflections of the words for "beans" (Epo...re-re) and "red oil" (Ewa...do-do) though modulated musically in the singing to (Mi-re and Do-re) are

mirrored in the melody, ensuring that the meaning of the song is preserved even when sung. This combination of tonal language and melody allows the song to convey not just the literal meaning of the words but also the emotional and cultural significance of the subject matter.

Conclusion

This study analysed ten purposively-selected popular Yoruba folksongs about food based on the Linguistic Relativism theory situated within Ethnomusicology. The discussions revealed how language serves as both a repository and transmitter of cultural values. It was specifically found that the Yorubas view as priority, agriculture and industry among the codes of virtuous behavior, before other ethical codes like cleanliness, eating right and proper study habit in Western education. As Whorf (1956) and others have argued, language shapes our thoughts, perceptions, and social behaviors. Through the songs, we see how the Yoruba language encodes agricultural practices, health norms, social hierarchies, and moral expectations. These folksongs not only reflect the worldview of the Yoruba people but also actively shape how that worldview is passed down through generations, ensuring the preservation of cultural identity and moral values.

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APPENDIX

Selected Songs and Their English Gloss

1. Odoodun la n r'orogbo, Odoodun la nr'awusa, Odoodun la n r'omo obi lori ate, b'odi lamodun, ka maa ri se.
Bitter kola is harvested each year, Walnut is harvested each year. At the turn of the year, may success attend our ways.
2. Ji ko r'orin. We ki o mo, gee kana re, je'un to dara lasiko, ma je'un ju.
Wake up and brush your teeth. Bathe and be clean. Trim your fingernails. Eat good food in good time but do not overeat.
3. Ise oko pe, ise oko pe, b'ebi n pa mi ma je'bepe, ise oko pe.
Agriculture is profitable, agriculture is profitable. If ever I'm farmished I devour some papaya. Agriculture is profitable.

4. Agbe n j'aye loko bi awon Ijoye ni o 2ce. Ori Okere, Ori Aparo, tere lo ri iyan, tinrin l'ofun.
5. Agbe n j'aye loko bi awon Ijoye ni.
The farmer enjoys his life on the life like the nobles in their palaces. Squirrels heads and quails heads adorn his pounded yam and glide down his throat. The farmer enjoys his life on the farm like the nobles in palaces.
6. Oni dodo, oni moin moin 2ce. Ni gba ti ko ta won gbe'gba ka'le, E wa wo' ja ni Lafiaji.
The chips vendor, the moinmoin (beans pudding) vendor. When sales got too low, they left their wares unattended and fighting erupted at Lafiaji.
7. Ise agbe n'ise Ile wa, Eni ko sise a ma j'ale; Iwe kiko la i si oko ati ada, ko i pe o, ko i pe o. Iyan at'eba lounje 'le e wa, Eni ko sise a je'ba to tutu; Isapa lai si ila, ati egusi, ko i pe o, ko ipe o.
Agriculture is our traditional occupation. He who does not work shall go into stealing. Western education without work pays nothing. Pounded yam and eba are our traditional delicacies. The sluggard shall eat cold eba; hibiscus leaves without okra and melon sauce, it is short of the standard, it is short of the standard.
8. Epo n be, ewa n be o 2ce. Aya mi ko ja o e, aya mi ko ja lati bi 'beji o, epo n be, ewa n be o.
We have red oil and we have beans. I therefore holds no fear about bearing twins, there is beans and there is red oil.
9. Call: Ta lo n pe 'ya alakara sere. Response: Iya alakara (*Who pranks the bens cake vendor/ the beans cake vendor*)
Call: O' n ta sansan si mi ni'mu. Response: Iya alakara. (*Its delicious aroma penetrates my nostrils/ the beans cake vendor*)
Call: O' n re dodo si mi l'ofun. Response: Iya alakara. (*Its delicious taste permeates my throat/ the beans cake vendor*)
10. Awon Omo alaigboran po ni'le iwe; won ki f'eti si'le s'oun t'Oluko n ko won;
Dodo ati raisi ko gbodo koja, won a je'un je'un je'un, won a yo'kun roboto
Ise, ise, iyen ki se ti won, ere, ere, iyen sa ni ti won,
Dodo ati raisi ko gbodo koja, won a je'un je'un je'un, won a gb'ofu robo to.
Recalcitrant children abound in schools; they refuse to concentrate on what the teacher teaches.
Chips and rice cannot pass them by; they overeat until they are bellies are protruded.
Work is an anathema for the; play is rather their forte
Chips and rice cannot pass them by; they overeat until they fail woefully at their studies
11. Ogede wewe l'oko Bami, Odoodun ni nso mera p'ofu Omo.
Bananas in my father's farm, it ripens every year, may I never lose my children.