

Use of *Oriki* (Panegyric) in the Construction of History of Igo Aduwo, Ondo State, Nigeria

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Abstract

Oriki was primarily viewed as a source of entertainment while its other important function as a potential tool in the construction and reconstruction of African history was not recognised. Due to the diversity among the different ethnic groups in Yorubaland, the problem of over-generalization and consequent neglect of less prominent and smaller-ethnic groups became prominent. This was due to the emphasis given by scholars to larger and more prominent groups at the expense of smaller sub-ethnic groups, leading to the erosion of their history, culture and tradition. This paper, therefore, traced the peculiar history of Igo Aduwo, a quarter in Ilutitun Osooro from Majuwa, the progenitor of the Osooro people to Eyinmonoren their founder, outlined the *Oriki* of Igo Aduwo people of Ilutitun-Osooro and the significance of *Oriki* in the construction of Igo Aduwo history. The study adopted the historical research methodology which included both primary and secondary sources. Primary sources included purposive sampling of elderly community members which ranged from the age of 50-100 yrs in a structured and unstructured, one on one and focused group interviews. Archival materials were also used. The qualitative method of analysis was used to interpret the field data. The secondary sources included journal articles and internet materials. The findings revealed that the *Oriki* of Igo Aduwo was not like the typical Yoruba *Oriki* with several delineations and it unveiled the history of Igo Aduwo that would have otherwise been subsumed under the history of general Ikale or Yoruba people.

Keywords: Igo Aduwo, History, *Oriki*, Oral Traditions, Significance, Panegyric, Cultural Preservation.

Introduction

Oral tradition had various forms and types which included folklore/moonlight tales, legends myths and panegyrics (United Nations Educational, Scientific and Cultural Organization, 2006, para. 1) Panegyrics was a familiar literary form in various African cultures such as in Zulu where it was called *Izibongo*, Botswana where it was known as *Maboko*, in the Wolof/Jolof ethnic group in Senegambia where it was known as *Gewel* while among the Yoruba ethnic group of Western Nigeria, it was known as *Oriki* (Akubuiro, 2021, para 1&2) *Oriki* was a major highlight of the Yoruba life because every entity, either alive or non-living had an *Oriki*. There were different types of *Oriki* which included *Oriki Ilu* (praise poems about a town), *Oriki Orile* (family panegyrics/lineage praise poems) and *Oriki Inagije* (praise poems about exploits of individuals) (Awe, 1974, pp.331). *Oriki* was largely seen as a source of entertainment, a way of praising/honouring influential and powerful people, a form of

prayer to gods, hence a source of psychological satisfaction. There were other functions of *Oriki*, as a source of identity, value, worth and a potential tool in the reconstruction of African history (Awe, 1974, pp. 331-332). However, *Oriki* has been repressed to just entertainment which has resulted in the de-emphasis and lack of recognition as a tool in the re-definition of Yoruba history.

The Yoruba ethnic group consisted of many of sub-ethnic groups with distinct *Oriki*, which portrayed their identities, origin, culture and inter/intra group relationships (Usman & Falola, 2019). Ikaledland which was part of the Yoruba Ethnic group, were primarily located at the South Western part of Ondo State, Nigeria, with their territory spanned across two local government areas, Okitipupa and Irele (Sheba, 2007, pp. 461). Ikaledland was made up of fourteen communities namely; Ayeka, Idepe (Okitipupa), Ode-Aye, Omen, Ikoya, Igbodigo, Ode-Irele, Erinje, Igbinsin-Oloto, Osooro. Iju-Osun, Iyansan, Akotogbo and Ajagba (Sheba, 2007, pp. 465). Among the major communities in Ikaledland was Osooro, which comprised of many other towns namely; Iju-Odo, Iju-Oke, Igbotako, Erekiti, Ilado, Agbete, Abusoro, Akinfosile, Omotosho, Ago Lailo. Lobuko, Ago Taiwo, Oke-Ola, Mile 4, Ilebe, Idogun (Osooro Resource Organization, n.d.) and Ilutitun. Ilutitun comprised of eight quarters namely Ura, Agirifon, Sogbon, Egue-loja, Ilade, Okeisa, Igo Aduwo and parts of Iju Odo. The link between the different quarters as well as their unique attributes were better understood when their *Oriki* were given consideration in the construction of their history as it was with the case of Igo Aduwo, the subject of this study.

Ancestry of Osooro people

The ancestry of the Osooro people was traced to a man called Jagbulegun who was the father of Majuwa, the progenitor of the Osooro people. Jagbulegun's father was *Oba Ehuhuola* (The 8th *Lumure* of Ayeka in Ikaledland) while his mother was Magunle. Jagbulegun and his father had a disagreement because it was discovered that Jagbulegun had intimate relations with one of his father's wives which led to his exile from Ayeka. He then took refuge with the *Abodi* ruler of Ikoya-Kereke because of his mother who was a princess of Ikoya (Ikale voice, 2020; National Archives, 1932). Magunle married two other kings, whose identity were unknown and she had two other male children namely Joola and Lemegha (Ikale voice, 2020). In Ikoya-Kekere Jagbulegun was given the title of *Jomu* (a chieftaincy title) after some years. He then got married to a wife with whom he had a son called Majuwa who also was appointed Kogun (a war chief) and chief priest of the *Ogigi* deity by the Abodi (National Archives, n.d.).

Sojourn of Majuwa in Ikoya-Kekere

Majuwa was the Chief Priest in charge of the *Ogigi* festival which involved the sacred process of fetching water from the *Oluwa* river. Thus, he annually as the Chief Priest superintends over the *Ogigi* festival. Majuwa led a team of priests to fetch the sacred water in a process known as *Pan omi ogigi* from *Oluwa* river to Ikoya-Kerere. The process of fetching the sacred water involved crossing the river to the other side with a raft to conduct

the rituals. However, Majuwa was not aware that a plot had been conceived to abandon him at the other side of the river without a raft to cross back. While he was conducting the rituals the priests that accompanied him took the raft and left him stranded to die. The plan to abandon him was hatched because he was considered to be too influential and powerful, despite not having a patriarchal lineage in the land. Furthermore, Majuwa and his people, called the Oma Lumure were resented by the people of Ikoya-Kerere because of the fear that the Oma Lumure headed by Majuwa would take over their affairs due to the high number of male children they had as opposed to their female children in Ikoya-Kerere (O. Adeniyi, interview, February 23, 2025).

After realizing he had been abandoned with one of his assistants, he started invoking spiritual assistance through incantations and suddenly an object that looked like an abandoned log of wood with grown weeds appeared before him. The wood was strong and extremely long that it reached the other side of the river which he used to cross to the other side with his assistant. The assistant also followed suit, immediately they reached the other side, he realized that he had forgotten the *Uda*, which was an important item on the other side of the river. The *Uda* was a bronze carving in the image of a cutlass which served as an emblem of the authority of the Chief Priest. In an attempt to go back and retrieve the forgotten *Uda*, the assistant noticed that what they had used to cross was not an ordinary log of wood but a large python which was already submerging back into the river. Without hesitation, Majuwa offered sacrifice to the river and said praises which later became an *Oriki* for the *Oluwa* river deity; *Oluwa eriji omu ere se ikoko un oma da* which is translated to mean "Oluwa, the one worthy of worship, who turned a python into a raft for the abandoned child to cross by". This spectacular act of the river *Oluwa* deity was the source of the annual *Oluwa Eriji* festival in Osooro (V.A. Ikuoulusi, interview, March 8, 2025) and the *Oriki* of the river deity up till date, which made all the indigenes in Osooro remember the help the river deity offered to Majuwa.

When Majuwa arrived back at Ikoya-kerere, he found his mother in a pool of blood having been murdered by the people that abandoned him at River *Oluwa*. This was on the assumption that he would never come back, a move to permanently put an end to his lineage in the community (O. Adeniyi, interview, February 23, 2025; V.A. Ikuoulusi, interview, March 8, 2025). These acts against him convinced him that he was no longer safe and he decided to leave the community. Thus, he moved out of Ikoya-Kekere with his people numbering up to about seventy to Oloto (O. Adeniyi, interview, February 23, 2025)

Migration of Majuwa from Ikoya-Kekere to Ode Morubodo

In Oloto, as a daily practice the Olura (the king of Oloto) consulted the *Ifa* oracle for daily guide and instruction. In one of his consultations, it was revealed to him about the arrival of a group of people to his kingdom and that they should not be allowed to settle because they will overpower him and his people and take over their land despite being possible bearers of prosperity. The Olura was in the farm by the time Majuwa and his people arrived, although he had left instruction with his wife that in case any visitors came, they should not

be allowed to settle. Instead, that they should be encouraged to move further to the other side of the river to find a place to settle. This they did and they went further and travelled along the bank of the river notwithstanding that some of the women in Majuwa's camp were heavily pregnant (O. Adeniyi, interview, February 23, 2025; V.A. Ikuoulusi, interview, March 8, 2025; J. Tementan, interview, March 3, 2025; A. Akintayo, interview, March 3, 2025).

Majuwa and his companions encountered a lot of difficulties crossing the river which prompted them to name the river *isoghomi* meaning *omi yi soro* meaning a difficult river to cross (O. Adeniyi, interview, February 23, 2025; V.A. Ikuoulusi, interview, March 8, 2025; J. Tementan, interview, March 3, 2025; A. Akintayo, interview, March 3, 2025). After they had managed to cross the river, they first of all attempted to settle at a place near the present day Lukoko. Not long after they settled down in Lukoko they discovered that it was not a comfortable location and move further (O. Adeniyi, interview, February 23, 2025) and then settled at Ode-Morubodo, The Olura in Oloto was reminded that the *Ifa* had revealed that Majuwa was going to be successful and hold good tidings for the Olura and his people (O. Adeniyi, interview, February 23, 2025; V.A. Ikuoulusi, interview, March 8, 2025). He instantly despatched emissaries with a message to recall the visitors back to Oloto. However, when the emissaries arrived in Ode-Morubodo, they were told Morubodo which means "I have found a place to reside in" and refused the invitation of the Olura (O. Adeniyi, interview, February 23, 2025). Jagbulegun who was Majuwa's father accompanied him to Ode-Morubodo but died there. Jagbulegun's brothers, Joola and Lemegha who are Majuwa's uncles came to join him in Ode-Morubodo from Grefun where they were living. In Ode-Morubodo, Majuwa met a hunter called Akoko (Afijalura) who also settled in Ode. The four became the chief families of Osooro namely; Majuwa (Oma Lumure), Joola, Akoko and Lemegha, and Majuwa was installed as first *Oloja* (king) of Osooro in Ode Morubodo because he was the founder of the community (National Archives, n.d.).

Sojourn of Majuwa in Ode Morubodo

Majuwa had two wives who gave birth to two children and an affair that resulted to his third child. The first wife gave birth to Monogbe while the second wife is the mother of Jibulu. The mother of Jagbedo was a younger relation of Jibulu's mother with whom Majuwa had a secret affair. When the resultant pregnancy was brought to his attention, he was alarmed and said Ojagbedo meaning the public must not hear of this which became the name of the child after his birth (S. Ikuyajolu, interview, March 8, 2025).

After Majuwa arrived in Ode Morubodo, an incident happened in *Ikoya-kekere* that had implications on him. Abodi Akinboju of Ikoya-Kekere accused one of his wives Ojagbehin (who was Majuwa's cousin) of witchcraft which made her to commit suicide. Her father Liliken, in retaliation hatched a revenge plan against the Abodi by killing his daughter named Ebiakutan when she went to fetch water at a river near Ikoya-kerere. When the Abodi heard about this, he was furious and decided to punish Liliken for killing of his daughter and Majuwa, Liliken's nephew for leaving Ikoya-kerere without his permission. He

sent word to Majuwa that he was coming to wage war against him. The war was fought at Ode Morubodo and *Abodi* prevailed against Majuwa capturing one hundred and thirty slaves which he eventually sold to the Ilajes (National Archives, n.d.).

Origin of Osooro

The state of war between Majuwa and the Abodi resulted in a number of people in Ode-Morubodo to leave and make camps in different settlements known as Odoli. Odoli was a local name given to small sized settlements of the people in Ikaleland. Despite living in Odolis, they did not lose the bound of brotherhood as the children of Majuwa, the patriarch of Oma Lumure of Ode Morubodo (O. Adeniyi, interview, February 23, 2025). The term Osooro was a cultural identity of all the inhabitants of Ode Morubodo as well as those that migrated to different Odolis. Therefore, all the descendants of Majuwa were rightful heirs to the throne of *Oloja* of Osooro (National Archives, n.d.). The term *Oloja* means the “owner of the land” and this title was common to all kings or heads of Ikale communities in the pre-colonial era except *Abodi* of Ikoya-kerere and *Lumure* of Ayeka-kekere. However, during the colonial era, the title *Oloja* was replaced with titles that were specific to the different Ikale communities such as *Rebuj* in Osooro, *Jegun* in Idepe, *Lapoki/Halu* in Ode-Aye and *Bagberume* in Igbodigo (O.A. Enikuomihin, interview, March, 2025).

Majuwa's sons

After Majuwa joined his ancestors, his three children who despite the war with Ikoya-kerere resided in Ode Morubodo. Not long after Majuwa's demise then arose intense sibling rivalry and envy among the brothers caused by who would inherit the leadership role of their father. His eldest son, Monogbe was installed the *Oloja* of Osooro, however, rivalry did not abate as Monogbe was jealous of his brother Jibulu because he was wealthy and influential. He decided to seek the support of the Oba of Benin by sending a message on the need to kill Jibulu (National Archives, n.d.). The Oba of Benin was consulted because at the time, Benin was a powerful kingdom due to expansion of its territory and influence through military acquisition and strategic alliances (Library.fiveable.me, 2025). The Benin empire had influence over large territories which include; Akoko, Ado Ekiti, Ikere Ekiti and Akure at that time. Similarly, its influence was extended to Ikaleland through the son of Oba Esigie called Abodi Jabado, who was given authority by his father to establish his own kingdom outside of Benin. When Abodi Jabado left Benin, he first settled in Akotogbo (a town in Ikaleland), then he moved to Ode-Irele (another town in Ikaleland) which was already occupied by people but was allowed to stay because of fear of the Benin empire. Many years later, his daughter Mopenenre went a river to bathe and did not return, this incident caused Abodi Jabado to leave Ode-Irele and he settled in Otopuru where he died. His son became the second Abodi and named himself Abodi Tufewa and settled at Ode-Lewon. With time he moved to other settlements and finally permanently settled in a place he then called Ikoya-Kerere (Sheba, 2007, pp. 465-468)

On the arrival, the emissaries from Benin coincidentally met Jibulu on his way home from his hunting expedition. They explained to him that they were in Ode Morubodo to see his brother, the Oloja. Out of respect for the visitors of his senior brother, he gave them the monkey he had hunted down and ran to inform his brother of their arrival (National Archives, n.d.). Three days after their arrival, a meeting was held and the Oloja informed them that he wanted his brother Jibulu to be killed. Jibulu was called forward and asked to kneel and was questioned on why his brother wanted him dead. Jibulu explained his innocence and that they had no issues in the past. Monogbe was then interrogated on what crime Jibulu had committed, to which he was unable to provide a credible reason to convince the emissaries. The Benin emissaries also recollected the reception they had earlier received from Jibulu on behalf of this brother, got angry and in turn ordered that *Oloja* Monogbe to be tied to a tree until he paid reparations for what he did. When this was settled, *Oloja* Monogbe was set free but Jibulu who felt unsafe and decided to run for his dear life. He then gathered his people and left Ode Morubodo and moved to a quarter because he could not stay with his brother after what he had done to him (National Archives, n.d.).

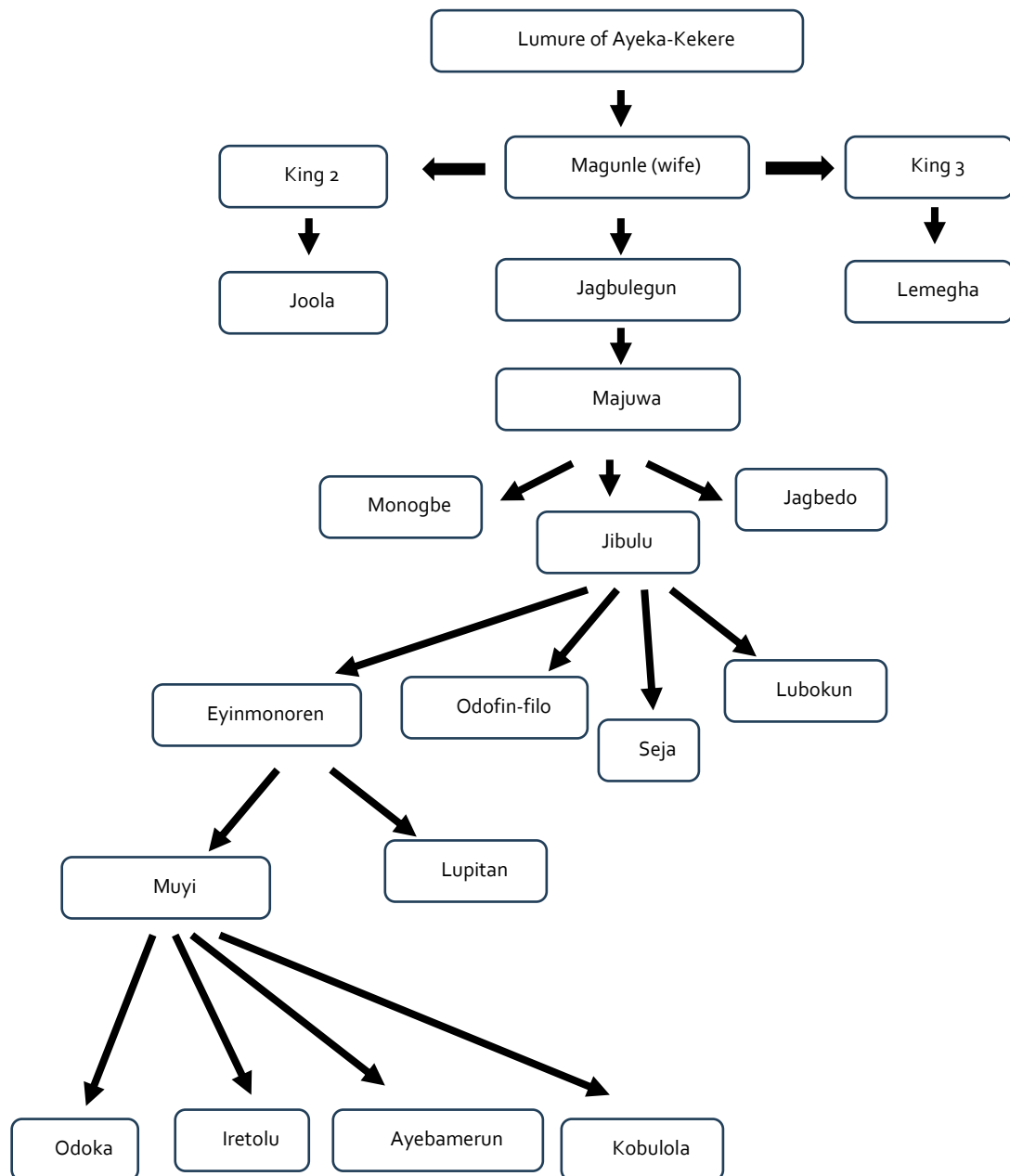
Origin of Igo-Aduwo

Igo-Aduwo was founded by the descendant of Jibulu. After Jibulu felt betrayed by his brother Monogbe, who intended to have him killed through the authority of the Oba of Benin and his emissaries, he left Ode Morubodo to an unidentified location as he swore not to have anything to do with his brother ever again (National Archives, 1932). Jibulu married a woman who gave birth to four children namely; Eyinmonoren, Odofin-filo, Seja and Lubokun. Eyinmonoren was the eldest of the four children and was referred to as the father of the Igo-Aduwo people while his brothers occupied other quarters and communities in Osooro namely; Odofin-Filo whose descendants are in Agirifon, Seja whose descendants are dominant in Iju-Oke and Lubokun whose descendants are divided between Ilutitun and Igbotako (V.A. Ikuoulusi, interview, March 8, 2025; A. Akintayo, interview, March 3, 2025; S. Ikuyajolu, interview, March 8, 2025). Eyinmonoren gave birth to two children namely Muiy and Lupitan from different mothers. Initially, the name of Eyinmonoren's descendants was Igo, however, his son Muiy, married a woman called Debo who was a princess whose origin was a subject of controversy as some believed she was from Idepe (Okitipupa) and others Ode-Aye. Debo during a celebration period, visited her place of origin and when she was returning back to Igo, she asked her people if she could take the title of Aduwo back to Igo, as a sign of honour from her family given that she was a princess. She was given the permission to take the title back to Igo and her husband Muiy adopted the title from her as the first Aduwo which became the title of all the rulers of Aduwo till date.

However, the children of Lupitan refused to adopt the title because it did not have a patriarchal origin. They considered it derogatory to adopt a chieftaincy title that had a matriarchal source and instead opted for a title called Kale which was a shortened form of *ika mi le te ghan* which translates to "my fingers are more than theirs". The name Aduwo

was then added to the name Igo and all descendants of Eyinmonoren adopted the name Igo-Aduwo. Even though the children of Lupitan objected to the title, they did not object to being identified by the name Aduwo out of respect for Mui who was the senior brother of Lupitan (Kale) (V.A. Ikuoulusi, A. Adegunoye, A. Babatunde, O. Adetan and I. Adetan, focused group interview, March 8, 2025). Mui had four sons namely; Odoka, Iretolu, Ayebamerun and Kobulola (F. Padoye, interview, February 23, 2025; M. Okeowo, interview, March 8, 2025; A. Adegunoye, interview, March 8, 2025; A. Akindayomi, interview, March 3, 2025). Therefore, the families that made up "Igo-Aduwo" were Odoka, Iretolu, Ayebamerun, Kobulola and Lutipan (who were also referred to as *Kale*) (J. Tementan, interview, March 3, 2025).

After Oloja Monogbe, there were four more rulers (Olojas) of Osooro located in Ode Morubodo. However, Ode Morubodo was deserted during the reign of Oloja Ikudamoro as a result of the need for the people to settle on, and pay more attention to their farmlands that were located outside of Ode Morubodo. However, Ode Morubodo remained the ancestral location of the Osooro people (National Archives, n.d.).



NB: The Igo Aduwo people are the descendants of Eyinmonoren namely: Odoka, Iretolu, Ayebamorun, Kobulola and Lupitan family units.

Figure 1: Lineage tree of Igo Aduwo

Source: Created by the authors

Ilutitun

Ilutitun (which meant new town), was one of the towns in Osooro and was founded in 1920 when some quarters in their different homesteads decided to come together and live in one location. One of reasons for coming together was the need to have a united front against

Baale Negwo who had become corrupt, divisive and oppressive as he had wrongfully accused some leaders in Osooro of killing twins for human sacrifices which was against the policy of the colonial masters. This accusation led to their exile to detention centres in Onitsha. One of the High Chiefs sent to the detention centre was Aduwo Kobulola of Igo Aduwo. After a while the other leaders returned back to Osooro but Kobulola Aduwo died in prison. His son Ikuyajolu went to Onitsha to retrieve his head for proper burial in Igo Aduwo (National Archives, 1932; Ilurtitun-Osooro Diary, 2018; S. Ikuyajolu, interview, March 8, 2025). Kobulola's life and death was honoured through the Oriki that stated:

Kobu, ugba oyinbo e jaa maken, Kobu, the dominance of the white man
tended to obliterate the allure of a warrior,

Ugba 'maken tan, oju e ro ghan When the warrior overcame and became
(S. Ikuyajolu, interview, March 8, 2025) manifest, envy and frustration became
the norm

Due to the reign of terror of Negwo, there was migration of some Osooro people to locations in the present-day Ogun State. This explained why towns largely populated by native Osooro people such as Ayede, Ayila, Igodan Kuda were in present day Ogun state (V.A. Ikuoulusi, A. Adegunoye, A. Babatunde, O. Adetan and I. Adetan, focused group interview, March 8, 2025). Another reason for coming together was that the Osooro people who had settled in different quarters occasionally needed to gather together for communal activities such as large family meetings, festivals, ritual activities and other reasons. The distance between the settlement quarters had begun to affect the efficiency of communal gatherings. Furthermore, Christianity by this time was being introduced in Osooro by the missionaries led by Catechist A.B. Babayemi from Itebu Manuwa. He was a Christian Missionary who was visiting the settlements and later moved to settle at Igo-Aduwo. Catechist Babayemi saw the difficulty of communal meetings and suggested that relocating to a central place would solve their problem by making integration easy and it would also provide a rallying point for his missionary work (Ilutitun-Osooro Dairies, 2018; O. Adeniyi, interview, February 23, 2025; V.A. Ikuoulusi, A. Adegunoye, A. Babatunde, O. Adetan and I. Adetan, focused group interview, March 8, 2025) Before this time, the *Osooro* people were practicing the traditional religion and Islam (V.A. Ikuoulusi, A. Adegunoye, A. Babatunde, O. Adetan and I. Adetan, focused group interview, March 8, 2025).

After they came together in 1920, the new town was at the common boundary of the territories of the three quarters; Egue-loja, Igo-Aduwo and Agirifon. Their agreement was that certain rituals to ensure the peace and prosperity of the new town, had to be performed at the centre of the town with *Ekikan* tree. The ritual was for the *Ehi* (a monument to symbolize the beginning of the town) which the people believed must be at the centre of a settlement because '*Ibe ti do Ehi, e to do Ulu*', which translated to, '*Ehi* is the symbol of the birth of the town'. However, Catechist Babayemi wanted his Church to be at the centre of the town, so a compromise was reached. *Ehi* was allowed to be at the centre of the town

because a very small piece of land was needed for it and Babayemi was permitted to build his church very close to the centre. The position of *Ehi* was a place between *Oja-Ale* and Oloto road in the present day Ilutitun township. However, the *Ehi* was removed in 1950 due to the state government's effort to construct a tared accessible road in the town and the Europeans workers did not consult anybody before they removed it" (Ilutitun-Osooro Dairies, 2018; O. Adeniyi, interview, February 23, 2025; V.A. Ikuoulusi, A. Adegunoye, A. Babatunde, O. Adetan and I. Adetan, focused group interview, March 8, 2025). Therefore, Ilutitun is made up of the following quarters: Agirifon, Egue-loja, Igo-Aduwo, Ura, Ilade, Okeisa, Sogbon and Iju-Odo. Only a part of Iju-Odo was in Ilutitun, as a fraction lives at the other side of the Omiju River (O. Adeniyi, interview, February 23, 2025). Of these quarters, Ura was the only one that did not emanate from the migration from Ikoya-Kekere.

Oriki in Igo-Aduwo

Oriki in Igo-Aduwo was unlike many sub-ethnic groups in Yorubaland. Their *Oriki* did not explicitly have the distinct delineation into the different types of *Oriki* namely; *Oriki Ilu*, *Oriki Inangije*, *Oriki Orile* and *Oriki Orisa*. Instead, there was a general *Oriki* that the people identified with even though the different family units in Igo-Aduwo; Odoka, Retolu, Kobulola, Ayebamerun and Kale, had short renditions of two lines that were specific to them apart from the general *Oriki* that could be referred as *Oriki Orile*. There was only one long rendition that all the family units could be identified with in general. The two-line *Oriki* of the family units could be added to the general when each unit was being extolled with the *Oriki* (A. Adegunoye, interview, February 23, 2025; O. A Enikuomihin, interview, March, 2025). The *Oriki* gave an insight into how the Igo-Aduwo people perceived and reckon with themselves through the lenses of the exploits and characteristics of their ancestors. The *Oriki* was mainly the description of the common attributes of the people as it encompassed notable events, activities of the people and adulation of the accomplishments of their progenitors over generations.

In Yorubaland, there were usually custodians of *Oriki* known as griots, whose place in the community was to preserve their *Oriki*, genealogy, history and render same when necessary. In most communities in Yorubaland, women especially old women and wives that married into the community (Awe, 1974, pp. 331) were the griots. In recent times, there were professional bards who were taught and paid to learn and perform the *Oriki* (Awe, 1974, pp. 331). However, in Igo-Aduwo, there were no custodians of their *Oriki*, everybody was charged with the duty to know the general and family *Oriki*. However, how much of that an individual knew was as a function of interest and exposure of the individual. The *Oriki* was used by men to applaud each other when they met in public gatherings while it was mostly women who used it to greet their husbands and children. Unlike many other Yoruba communities, there were no song performances of the *Oriki* in Igo Aduwo. *Oriki* were used only for applauding, greeting and honouring of people, it was not sung, chanted or danced to (A. Adegunoye, interview, February 23, 2025; J. Tementan, interview, March 3, 2025).

Oriki of Igo-Aduwo

1 Àdúwọ̀ Ògbùrú	Aduwo, the mighty one
2 <i>Ọlọlà odò asàn maàgbẹ</i>	Whose riches are boundless as a flowing river
3 <i>Óriye rọma</i>	Who buys both mother and child as acquired assets
4 <i>Óròkè rugbà</i>	Who buys the wine tapper with his climbing rope
5 <i>Bò nẹ rùgba dòko</i>	As easily as buying a common household calabash
6 <i>Ó mómidan gwéré.sulé</i>	Whose preponderance of wives and maidens is a symbol of his homestead
7 <i>Ó mú un odò, dá àrà</i>	Who owns rare treasures from the river and flaunts them as a mark of affluence
8 <i>Ó mú un òyìnbó sẹyẹ</i>	Who takes pleasure in flaunting treasures acquired from the white man
9 <i>Abi láwé.kúkùkú</i>	Who own multiple huts in his home stead
10 <i>Èniyàn kúkùkú ná bé.ẹ</i>	Being occupied by a large number of human dependants
11 <i>Ọnojà yé làsọ fifun ghen ghen</i>	The noble whose apparel is always a spotless white garment
12 <i>Jí ògbòrì má rọwọ nẹ</i>	To distinguish him from the commoner
13 <i>Ójó bólorí bólorí</i>	Who is adept at the display of the sacred dance
14 <i>Jí ògbòrì maà wọ</i>	To challenge the uninitiated
15 <i>Ògbòrì yó wọ, ó bó mi lọ</i>	The uninitiated who dares the dance, ends up lost in mysterious waves of the river
16 <i>Ọnojà táàkà gbúwẹn lé</i>	Who builds a fortified stand to bear Uwen
17 <i>Jí èkùkù máà yọwọ nẹ</i>	In order to preserve Uwen against dust and corruption
18 <i>Ọma Múyì gò pàn, ọnẹ yó ma ulé tòrun tòrun</i>	The son of Muiy the stoic one, who defies the limitations of nightfall to accomplish set goals
19 <i>Yó méjò yéè kú de sòkòtò</i>	Who holds his trouser in place with a live snake

20 <i>Jé lówán bélé bélé</i>	That exhibits its furry in the characteristic tongue-flicking
21 <i>Omá gbèn ghó, ó mú ugba àwò hóbè</i>	The son of Magbengho, who prepares a soup with 200 pots at the same time
22 <i>Jé mó pán jẹpo núgbè lùjù</i>	Who display innovations in unusual circumstances and places
23 <i>Onó kú dè ún umalè</i>	The who gifts Umale (the scared river masquerade) with treasured Ude for adornment
24 <i>Ji umalè kú dè ún olúwèrì</i>	And Umale in turn gifts the river goddess with the treasured Ude as a sign of bond
25 <i>Oma kùjàlagwè, lóddèdè lîkóló</i>	The son on Kujalagwe whose might is exemplified by the expanse of his territory
26 <i>Igò Àdúwò ubo oghó étí ho, Jẹ' rógò ka</i> (A. Adegunoye, interview, February 23, 2025; J. Tementen, interview, March 3, 2025)	Igo Aduwo, the land of unexploited wealth and riches

Significance of Oriki in the construction of Igo Aduwo History

Oral tradition was a resonating factor of African culture, as it served as one of the foundations of African cultures, traditions, origin and history. Oral tradition was a vital tool for preservation and transfer of oral information from generation to generation (Akibuiro, 2021). Oral tradition was extensive and was used in many African cultures to instil traditional education such as moral values into children from a young age (Akanbe, 2014, pp. 485) In addition, the arguments as to whether oral tradition was essential to the reconstruction of history had been resolved, as it now became an acknowledged phenomenon in African historiography (Awe, 1974, pp.331). Although oral tradition has its importance to history, there are some challenges and limitations that affects the historical process. According to Ugwukah (2015), some of the limitations of oral traditions were; its practice of unpremeditated transmission through the words of mouth from one generation to the other, which led to distortions, the deficiency of precise dates of events especially those that happened in the distant past, the weak and delicate nature of the human mind in remembering the versions of past events and the lack of objectivity and biases on the side of the interviewee. However, this study was able to conquer a number of the limitation through the deployment of multiple sources that is a handful of respondents to corroborate the stories being told and the use of other sources like archival and internet sources. The Potential of *Oriki*, an aspect of oral history in the construction of history of small communities like Igo Aduwo has been limited by over-generalization and lack of interest of

scholars in the history of small communities, towns and quarters. Nonetheless, the *Oriki* of Igo Aduwo has been able to give insights into some missing pieces of their history that would otherwise not be told. The history of Igo has clearly situated it as a major part of Osooro, whose progenitor is Majuwa. The *Oriki* of Igo Aduwo has helped to substantiate this through the reference to the annual Erun festival held in all the Quarters in Ilutitun-Osooro, including Igo Aduwo. The *Oriki* reminds that Majuwa was rescued by the Oluwa river deity through what first of all appeared to be a long wood but later was revealed to a large python. The realization of the help by the river deity led Majuwa, who was filled with gratitude to worship the deity with an *Oriki* he formed in the moment; *Oluwa eriji omu ere se ikoko un oma da* which is translated to mean "Oluwa the one worthy of worship, who turned a python into a raft for the abandon child to cross by". The central place of the Erun festival and the elaborate ritual and activities associated with it has helped to define the historical place of Majuwa and his exploits in the history of Igo Aduwo people of Ilutitun Osooro.

Furthermore, little knowledge would be known about Igo Aduwo's involvement in the conflict with Oloja Negwo of Osooro if not for the *Oriki* of the Kobulola family unit. The *Oriki* gives insight into how the Kobu family and Igo Aduwo as a whole were able to process the accusation of human sacrifices against Kobulola, and ultimately, his death.

Kobu, ugba oyinbo e jaa maken,

Kobu, the dominance of the white man
tended to obliterate the allure of a warrior,

Ugba 'maken tan, oju e ro ghan

When the warrior overcame and became
Manifest, envy and frustration became
Manifest

This *Oriki* that emanated from this aspect of Osooro history is a symbol of pride for Kobu family and Igo aduwo people in general. To a large extent, the *Oriki* further helps to situate Igo Aduwo in the history of Osooro in general, as it highlights the roles of the High Chiefs of Igo Aduwo in the various power tussles for the throne of Oloja and engagements with the colonial administrations of that time.

The general *Oriki* of Igo Aduwo has helped assemble a repertoire of unpopular Igo Aduwo history that would be overlooked or omitted in the construction of their history. The *Oriki* identified Muiy as the first Aduwo and further gave an insight into his life. Aduwo Muiy's wealth, spirituality and resourcefulness and commitment to a large family was obvious in the profile of the *Oriki*;

Ójó bóló bóló

Who is adept at the display of the sacred dance

<i>Jí ògbòrì maà wò</i>	To challenge the uninitiated
<i>Ògbòrì yó wò, ó bó mi lọ</i>	The uninitiated who dares the dance, ends up lost in mysterious waves of the river
<i>Ọnọjà táàkà gbúwẹn lé</i>	Who builds a fortified stand to bear Uwen
<i>Jí èkùkù máà yówọ nẹ</i>	In order to preserve Uwen against dust and corruption

The *Oriki* also alluded to Aduwu Mui's involvement in the slave trade and business transactions with the white man;

<i>Óriye ọma</i>	Who buys both mother and child as acquired assets
<i>Ó mú un òyìnbó sẹyẹ</i>	Who takes pleasure in flaunting treasures acquired from the white man

The *Oriki* shone light on the secret relationships between men in Igo Aduwo and river goddesses (mermaids). Without *Oriki* such affiliations would not been doubted or consigned to the imagination of the people. The circular connection between the masquerades (Umale), the river goddesses(mermaids) and Igo Aduwo is made evident and clear in the *Oriki*, as it indirectly gives an explanation as to why the masquerades wear the Ude and emerge from the river for the annual Erun festival and submerges back after;

<i>Ọnọ kú dè ún umalẹ</i>	The who gifts Umale (the scared river masquerade) with treasured Ude for adornment
<i>Ji umalẹ kú dè ún olúwẹri</i>	And Umale in turn gifts the river goddess with the treasured Ude as a sign of bond

The *Oriki* was able to allude to the reasons why men in Igo Aduwo practiced polygamy and revealed the feature of barrenness that had plagued them across many generations;

<i>Ó mómidan gwéré, sulé</i>	Whose preponderance of wives and maidens is a symbol of his homestead
<i>Abi láwé, kúkùkú</i>	Who own multiple huts in his home stead
<i>Ẹniyàn kúkùkú ná bé,ẹ</i>	Being occupied by a large number of human dependants

The *Oriki* of Igo Aduwo helps keep history that would be omitted in the construction of their history relevant and it points clearly to their culture and traditions that were practiced then which now transcends to the present generation.

Conclusion

Igo Aduwo was a quarter in Ilutitun-Osooro, whose history can be traced to the origin of Osooro. The *Oriki* of Igo Aduwo was twenty-six lines of figurative expressions that encapsulates their culture and traditions. It gave an insight into the life of Aduwo Mui and how many of their cultures first started. The *Oriki* of Igo Aduwo was a means to truly understand their unique nature.

Recommendations

1. In light of the issues discussed in this study, new efforts in historical research should be directed towards small communities, quarters and towns in sub-ethnic groups in Yorubaland in order to reveal their unique histories and combat the problem over-generalization.
2. Towns and communities should be encouraged to preserve their history and culture in any way possible to avoid the loss of intricate details. For instance, quarters like *Igo Aduwo* should appoint individuals to preserve their histories, this individual will be charged to passing down their histories from one generation to another. Communities in Yorubaland that have griots may not necessarily have problems with the preservation of their histories, *Oriki* and cultures.
3. Finally, more research should be conducted on *Oriki* as a tool in the construction of history in order to discover the various ways in which *Oriki* can be used to analyse the histories of other communities.

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