

Poet as Philosopher, Philosopher as Poet: Yorùbá Examples

OYÉWALÉ Ayòdélé Solomon

University of Lagos, Akòkà, Lagos.
Department of Linguistics, African & Asian Studies.
asoyewale@unilag.edu.ng

Abstract

Though, the present generation of poets is faced with many challenges, both on the choice of thematic contents, financial issues, poetic dictions, and modern-day poor reading habits among the youths; nevertheless, examples of philosophical poetry, written by philosopher-poets abound. Much as such poetry are not common, they could evidently be found in the Yorùbá written poetry and cultural milieu. Strictly speaking, however, the writers of philosophical poetry are relatively few in number as established in this paper. This paper focuses on a few examples of philosophical problems that were addressed accordingly; especially by some notable early Yorùbá written poets. We are making use of the poems of three selected poets' works, out of some prominent Yorùbá poets: Akínwùmí Ìṣòlá (1981), "Àfàimò àti àwọn àròmò miiran" and Qlátúndé Qlátúnjì, (1982) "Ewì Adébáyò Fálétí, Apá Kínní)." To a large extent, it is adequate we could consider the likes of Olabimtan (1978), in *Aadota Arofo*, Lánrewájú Adépòjù (1972), *Ìrònú Akéwì*, among others when Yorùbá philosophers-poets. As stated, we are making use of Ìṣòlá and Fálétí's poems titled "Mo Ju Ayé lẹ" and "Dídáké Akéwì" and Alaba (1999), "Àgbàjù àdúrà: Òkúnfà Ìfàséyìn" as our data and case studies using Heidegger's existentialism approach explained by Unah (1996) for our analysis. The three poets are classical authors, playwrights, and poets of Yorùbá literature and have inspired other Yorùbá authors and poets as well in the art of creative writing. The unique ways of engaging in philosophical reasoning are significantly foregrounded in the three poems under study. It is obvious that, beyond the aesthetics of their language usage, the poems of the three poets we examined are veritable resource material for tackling societal problems with logical solutions.

Keywords: Philosophical Poetry, Philosopher-Poets, Societal Problems, Existentialism Approach, Logical Solution

1.0 Introduction

It is important to affirm that writing philosophical poems, as daunting as it is, is not restricted to a particular culture, clime, or epoch. Besides, philosophical poems are not just about the length of a poem or much of the poetic diction employed but about a poet's dynamic approach to philosophizing in his or her creative writing such that peculiar problems are logically tackled, in a way that proffers pragmatic solutions to societal problems. Such problems or challenges of life could be perennial or age-long, universal that seem to remain unquestioned or have defied cultural hypothetical solutions. It is not an overstatement to affirm that both philosophers and poets are public opinion molders, "human rights activists", and intellectual hubs of society. Scholars like: Akinyemi (1987), Olatunji (1984), Folorunso (1998), Oyewale (2002) Fakeye (2003) among others that have worked on the Yorùbá poetry have left a gap in examining a poet as a philosopher; which this study

intends to fill. In this paper, we examine how three Yorùbá poets, Fálétí, Ìṣòlá, and Àlàbá who doubled as philosophers employ the philosophical dimension in their selected poetic works. The brief but philosophical messages were identified and analyzed using the existentialism theory. The personal philosophical ideas and literary creativity of the poets were presented respectively in their written poems to offer solutions to societal problems.

2.0 Research Questions

The four logical questions we intend to answer in this paper are:

- (i) What makes a poet a philosopher?
- (ii) What is the major preoccupation of a philosopher-poet?
- (iii) What are the peculiar characteristics of a philosophical poet?
- (iv) What is the affinity between a poet

and a philosopher?

- (v) What is the societal disposition of both poet and philosopher?

3.0 Definition of Terms

Poetry could be expressed philosophically and vice versa, depending on the contents or contexts and the findings of an objective criticism. Although, we need to clarify that the focus of both poet and philosopher are not mutually intelligible, however, they characteristically seem to be working to achieve related goals; "rational inquiry for the truth on ontology, human existence, human development and socio-economic development to prevail in human society. The characteristics of the early poets and philosophers, irrespective of climes, as portrayed in their legacies, live on. For example, some philosophers like Aristotle, Plato, and Heidegger doubled as poets.¹ Thus, we consider it necessary to provide definitions of terms for the two central concepts, poet and philosopher, in this study.

3.1 Poet

"Poet, is one who writes poetry, makes verses, (such as creative artist) of great imaginative and expressive capabilities and sensitivity to the medium. He is more than academic because of his gift of language. Synonyms of a poet are minstrel, muse, bard, poetaster, poetess, versifier, and rimester.² Poetry, in any culture, has a tendency to focus on the cultural milieu and other related issues. Given the fact that language, foreign or local (indigenous) is the main instrument that is usually being employed to convey a poetic message, it is evident that a measure of tradition will be embedded or discussed in poetry.

Plato insists that poetic success is derived from the manner in which poetry showers forth truth and enriches human life through the delineation of metaphysical, natural, and man-made phenomena...While to Plato and human and supernatural makers are poets and poetry is discernible in all things, there is no doubt that the poetry he expends most of his efforts discussing in the tenth book of *The Republic* and *Ion* is that which relates to the linguistic constructs of beauty, truth and reality," (Eruvbentine,2002:6).

The rapid and unquantifiable transformation impacts of both poets and philosophers has continued through human history. Hence, this study intends to further seek a renewed proclamation of the significance of philosopher-poets and their dexterity or capacity in

tackling societal problems.

The three Yorùbá poets in the scope of our study are well-steeped in the Yorùbá culture and language as well as their respective philosophical stances. Certainly, the two poets discussed issues in a way that suggests that their messages are more important and truth-seeking than mere identifying with cultural dogmatic beliefs. However, we would be remiss if we fail to acknowledge that they still depend, to some extent, on the social and material culture of Yoruba in expressing their philosophy. These two poems, "Ìrònú Akéwì" by Lánrèwájú Adépòjù and "Dídáké Akéwì" in Fálétí's collections can be summarized in a short apt statement that "a poet is a philosopher." For a poet to be grossly engaged in such a way that inspires him, engaging in endeavors similar to a philosopher is somewhat equal to playing dual roles, a poet in one respect and a poet in the other.

3.2 Philosopher

"Yes. By definition, a philosopher is a person who offers views or theories on profound questions in ethics, metaphysics, logic and other related fields. This means if you have the right mindset, you can become a philosopher. Philosophers can use open space to express their philosophical beliefs. Besides, philosophy stance of a philosopher, in any epoch or clime could be based on nature, human existence, or metaphysical phenomena.

"Oral poetry is not an odd or aberrant phenomenon in human culture, nor a fossilized survival from the far past, destined to wither away with increasing modernization. In fact, it is of common occurrence in human society, literate or non-literate Finnegan (1970:3)." On the philosophical capabilities of a Yorùbá poet, Olatunji, (1982:13) affirms, "For Faleti, a poet is an artist endowed with unique sensibility: the object of his grief or elation may not coincide with that of the ordinary man and this may tempt people to consider him eccentric". "It conceives of philosophy as an inherently ethical enterprise and reiterates that the philosopher's role is to draw attention to the shortcomings of our present human conditions, thus generating moments of critique."⁴ Although societal failures are real poets and philosophers are in the best position to tackle most challenges bedeviling a society or community due to their openness, curiosity, and intellectual experiences.

Each community has different technical terminologies to describe its peculiar experiences. The usage of the term, then, is an indication that life problems, either

theoretically or pragmatically, could be solved poetically or philosophically.

4.0 The Essence of Philosophizing through Poetry

Since human existence, poets, like philosophers, have been in the forefront of penetrating deeper on topical issues of life or metaphysical phenomena with their poetic compositions or writings. "Philosophy began as dialogue. Socrates famously would write nothing down. He quizzed his contemporaries in the marketplace on the topics they certainly were misplaced. Without exception he showed that their certainty was misplaced," (Edmonds & Warburton, 2010: xi).

They elucidate further, "the fact that philosophy had its roots in dialogue doesn't mean that it should always be interactive in that way. Most of the great philosophers in history have presented their ideas to the world in the form of books, long monologues typically." Bloom (1968: xxi) corroborates,

"The Platonic dialogues do not present a doctrine; they prepare the way for philosophizing. They are intended to perform the function of a teacher who makes his students think..." "It is not usually understood how difficult it is to see the phenomena as they were seen by older writers. It is one of the most awesome undertakings of the mind, for we have divided the world up differently, and willy-nilly we apply our terms, and hence the thoughts behind them, of our own age that seem most natural; it is impossible to speak without using them," (Bloom, 1968: xiii). Similarly, Olajubu (1981:71) affirms:

The poem might have
been composed
thousands of years ago,
or very recently, the
author might be known
or unknown, it may deal
with serious issues of
religion, magic,
medicine, history, law or
politics, or with issues of
emotions and
enjoyment. The fact
cannot be controverted
that a poem whether
oral or written, whether
chanted, recited or read
is in essence a verbal
composition.

One powerful manifestation of philosophical Yorùbá poems could be found in the poems of Adébáyò Fálétí

and Akínwùmí Ìṣòlá titled: "Mo ju ayé lẹ" (I'm greater than the world) and "Iró" (lies) respectively. The poets debunk the Yorùbá theory of diplomacy, cultural ethos, and promote the idea that life is well-intentioned and act of kindness, more often than not may defy the "law of karma."

There are many ways by which certain cultural dogma manifests in different cultures and epochs which makes people to be captivated or disillusioned by persuasive cultural beliefs. Barber (2012) posits "through inspiration, a good command of language and a paradigm shift from the norms and values, some philosophical Yoruba poets have deviated from the norms of culture and critically examined issues philosophically." The poet writes that neither act of human kindness nor wickedness is meaningful to him. He could be said to be right, to a great extent, and finding that balance between the two concepts of ethical issues may not be that simple for most people within a community where there is an emphasis on the concept of virtue, "iwà ọmọlúàbí." The poet's call for being open-minded in circumstances of life is never a path to popularity. It is adequate to add that each written poet, in different culture, has peculiar and literary ways of philosophizing through their poetry. (Vernon, 1970:61) affirms:

It would be inexcusable
to discuss my own way
of writing poetry unless
I were able to relate this
to a wider view of the
problems which poets
attempt to solve when
they sit down at the
desk or table to write, or
walk around composing
their poems in their
heads...Yet the writing
of poetry is an activity
which makes certain
demands of attention on
the poet and which
requires that he should
have certain
qualifications of ear,
vision, imagination,
memory and so on. He
should be able to think
in images... a poet has to
adapt himself, more or
less consciously, to the

demands of his vocation, and hence the peculiarities of poets and the condition of inspiration which many people have said is near to madness.

It must be stated that, to date, African society may be confronted with engaging in philosophizing in the context of the Western world, due to acculturation, overwhelming policy of assimilation, and the tendency of imbibing Western ideology. Thus, we can affirm that some foreign and African poets of repute that doubled as philosophers are mentioned* to further validates our position. It is because some scholars, explorers, colonial masters, and missionaries came to Africa that they got 'convinced' that the African continent is not barbaric or backward as they used to think.

Ironically, this erroneous impression or untoward notion was re-sharpened when the likes of William Bascom, Ruth Finnegan, Karin Barber, and Susan Wenger (*Àdùnní Olórìṣà*), among others, engaged in a critical study of African society, specifically Yorùbá culture, as embedded in Ifá corpus, oral poetry, Yorùbá language, and artistic designs. It is in the light of the foregoing that we engage in making effort to examine the affinity between a philosopher and a poet, using Yoruba examples as our case study.

Much as one could be right to affirm those cultural beliefs are generally unquestionable opinions about thought-provoking issues, a poet may logically or morally question or seeks the truth to unravel the basis or validates justification for certain cultural beliefs within a community. Such poetic endeavors could bring about new ideas, innovations, creativity, and/or subtle transformational revolutions. To a philosopher-poet, belief in cultural dictates on the dimensions of human life should take on seemingly archaic ideas that have no value but continuous appraisal in line with trending development for the purpose of relevance and compliance.

3.0 The Significance of Philosopher- Poet in Human Society

There is no gainsaying the fact that both poets and philosophers with their positive impacts, *as agents of change*, are constructive members of any society. With the charisma of making, consciously or unconsciously, 'disciples' who in turn, become channels of service to humanity that reflect or exhibit the traits of their mentors to future generations. The intentions or contributions of philosophers or poets or better still, philosopher-poet, are to make clear to a deeper level of understanding: the ontology, etymology, purpose of

human existence, familiar phenomena, seemingly insignificant issues, or abstract concepts. Finnegan (1977:210) confirms:

The final assumption on which this sketch of poets' positions can throw some light is that of the poet as individual genius, above and untrammelled by society: the poet as defined by his own theorists. On this view the artist represents the extreme individual guided by his own cannons of sincerity and emotional integrity, independent of the accepted conventions of society. Emphasis is placed on the individual emotional genesis of poetry, embodying the poet's personal and deeply experienced vision.

Being part of dynamic human existence, first philosophical attempt could be said to be a direct response to certain questions agitating the minds of the people in an antediluvian world. The art of philosophizing is well spelt out in the ways by which each clime largely portrays existentialism. "It is not surprising that in a corrupt society, a moral reformer will not be popular." Thus, the Greek philosophers like Plato, Socrates, and Aristotle attempted to unravel or rationalize why? what? when? where? and who? questions thereby ended philosophizing, (See Omoregbe, 1990:89-121).

That is why the idea of philosophizing is directly linked to poetic composition or writing, which is a powerful symbol of being philosophical about human existence generally from communal to global perspectives. As socialist revolutionists and critics of capitalism, Omoregbe (1990:30-60) classifies the likes: of Kwame Nkrumah, Leopold Senghor, Julius Nyerere, Kwasi Wiredu, Nnamdi Azikwe, and Qbáfémi as

contemporary African philosophers. To a large extent, the meaningful existence and well-being of the people of these political leaders were dearer to them than personal aggrandizement and avarice.

“A poet may be divinely gifted with a lucid and intense and purposive intellect; he may be clumsy and slow; that does not matter, what matters is integrity of purpose and the ability to maintain the purpose without losing oneself,” (Vernon, 1970:64). With this sense of re-inventing human existence, social order, and certain archaic or 'modern' ideologies in mind, human beings began the attempt of using poetry and philosophy respectively for tackling societal problems. “Again, in one sense this is true. The 'best' poets are extraordinarily gifted, and many must have been drawn to poetry by their creative ability. In non-literate as in literate society, poetry is one medium through which an individual can, in a sense, free himself from the here and now and, through his creative genius, both re-interpret and rise above his environment.” Finnegan (1977:210).

The essence is to ensure that most people in a community are better enlightened and empowered with the truth for self-determination on basic or fundamental issues of life. “The poet, to be relevant, has, in the same way, to establish a line of communication with his audience, because it is only then that the product of the exercise of transforming imagination over that the amalgam of fragmentary and inchoate experience can be made available to his listeners” Olatunji (1982:20).

A poet decides for himself, as we shall; see later even in the interview with Fálétí himself, what he considers to be the interest of the community. There were and there still are poets who have made choice that are against the establishment when the interest of the rulers or those in authority does not coincide with that of the masses,” Olatunji (1982:21).

4.0 Philosophical Problems in Yoruba Society and the Roles of Philosopher-Poet

There is no era or clime where there are no philosophical problems and philosophical-poets whose major preoccupation is to establish a clear cause-and-effect relationship on germane issues for societal development. The divergence, however, is in the method in which each societal problem is logically handled. Consequently, one can apply philosophy,

through poetic composition or write-up to solve personal or societal problems, commonplace or abstract. Besides, it helps us make better decisions by developing our critical thinking.⁵

Perhaps, this is why Adépòjù (1972:1), a foremost and seasoned disc and written Yorùbá poet, defines a poet as:

...enikan ti o maa n fi
arojnle gbe oro jade
lona ti o dun l'eti. Akewi
ni o maa n fi ekunree
laakaye ara re yi oro ti o
burewa pada si eyi ti o
rewa l'enu ati l'eti nipa
idurowoye ati arogun.
...somebody that uses
deep thought to
express issues in
pleasant ways. A poet
is someone who uses
his wealth of
intelligence to change
unpleasant words to
pleasant ones as a
result of his critical
observations and deep
thoughts.

Adépòjù elucidates further on the proactive efforts of a poet when it comes to poetic composition or creative writing on topical issues. It is noteworthy to assert that the climax of poetic composition; orally or in writing form, is to be philosophical in one's approach on the subjects being expressed or addressed in poetry. It is striking that philosophical problems ranges from seemingly micro issues to fundamental problems. The universality of philosophy explains the universality of poetry as form of pragmatic solution to human existence and peculiar problems confronting people in every society. On what constitutes philosophical problems, Okeregbe (1998:10) affirms:

While the philosopher
may embark on
investigations which
are 'linguistics' with
regards to discussion,
he would interfere with
the material content of
the activity or
discipline he is
investigating. Even in
discussion there are

philosopher encounters in his analysis. Such problems arise in difficulty the philosopher faces in his attempt at critical discussion. And they include problems of highly technical nature like mathematics, or such complex activity as esoteric spirituality.

This, by implication, means that a philosophical poet seldom believes in the order that society established or can easily understand not necessarily because of having a deviant nature but for the sake of being pragmatic, objective, and rational in his approach to various problems. Accordingly, such poets often write their poems contrary to societal cultural norms and values or dogmas. There seems to be no truth revealed more influential than that which could be made manifest in the poetic works of a critical and philosophical poet through a coherent approach. The beauty of it all is that philosophical poets often probe beyond well-known or existing traditions or institutions that were established before their personal existence. MacIntyre (1995:30) asserts: Any contemporary attempt to envisage each human life as a whole, as unity, whose character provides the virtues with an adequate *telos* encounters two different kinds of

obstacle, one social and philosophical...The philosophical obstacles derive from two distinct tendencies, one chiefly, though not only, domesticated in analytical philosophy and one at home in both sociological theory and in existentialism.

The excerpt gives a clue on how to think philosophically and subject issues to analytical context; which we could ascribe as standard definition of Yorùbá philosophical poets. A self-professed philosophical poet is characteristically known to practice philosophical principles of the "golden rules," aside from the tradition that gave birth to them. The reason is not far-fetched: they 'see' far beyond what 'ordinary' people cannot perceive or comprehend easily through deific inspiration and logic!

To a philosopher-poet, if one must look for a sociological definition of human existence, as a service to humanity, one needs to look further than what is embedded in the cultural milieu or personal eccentricity. A philosopher-poet usually explains and exemplifies what it means to be humane, despite some visible evidence that could be constraining factors to believe or do otherwise. One of the classical poems to support Yorùbá philosophical poems is "*Ojò Ìláyèfun*" by Adébáyò Fálétí.

Rationally and ethnically in the human social order, it is tantamount to irrational ways of thinking contrary to the general perspectives of life or manner of personal idiosyncrasy to behave publicly in a compromising way with a lunatic; just to save a lunatic friend from an embarrassing situation.

We can also look at an alternative way of understanding this poem as standing by one's best friend in a critical time that could lead to endless social stigma; which may be beyond remedy in the future. By philosophical standards, the poet expresses the intellectual outlook

of humanitarian service in reality, rather than an ideal situation in human existence, in the poem.

We understand that friendship, from the Yorùbá cultural point of view or literally is meant to bear burdens through moral support. But it becomes a question of cultural ethics when a friend 'descends' so low to identify with his friend in lunacy. The act of deep thinking, which makes Làlà to psychologically behaves like a madman like his friend, Şàngódokun, is an indication of what a philosopher will do at a critical moment to tackle a problem in logical ways beyond cultural ethos. The impregnable origin of such fast-thinking that proffers an immediate solution to salvage a life-threatening situation is philosophical in nature and it is a characteristic of some Yorùbá philosophical poets. The self-effacing dramatic poem, which presents value for his friend's life creates a lasting impression on the minds of both the in-laws they visited when the lunacy occurs as well as Şàngódokun's family that commends Làlà's philosophical approach in resolving the psychological problem through an explanation of the mystery behind the so-called instinctive "*Ojò ìláyèfun.*"

It is adequate to add that philosophical poems may not reverse the past damages or consequences of cultural or mythological beliefs. However, the poets, to some extent, have been able, through philosophical poems, enlightened minds, pragmatically engage in re-orientation sensitization the people to be liberated from the cultural ethos that may not be relevant or productive in the 21st century. Alaba (1999), in his poem titled, "*Àdùrà Àgbàjù,*" posits that too much prayer is the bane of human setbacks. His view on prayers is contrary to the Biblical precept that encourages Christians to "pray without ceasing." The poet, in comparison, examines the traditional way of making an appeal, atonement, sacrifice, or annual festivals to the modern-day Pentecostal way of engaging in elongated prayers; which to him could be a share waste of precious time.

The poet attempts to prove the failure of some people in setting a priority on what it takes for a human being to succeed and to validate, from his perspective, gullibility in modern-day religion. It, of course, becomes a big question, if one compares the place of prayer in secular States of the Western world and developing nation like Nigeria that is very religious and prayerful. The poet is being philosophical that prayers if examined critically, are a form of distraction and clog the developing nation from attaining full potential

industrial wise. To this end, people have used the existence of religious bodies as a business enterprise rather than serving the role of the normative ethics she is meant to play in human existence.

5.0 Philosophical Problem with Poetic Solution: Yorùbá Examples

There is no doubt the fact that oral poetry is well-known with the African culture. It is also significant to state that oratory precedes the art of writing in every culture. If any culture, therefore, is claiming that the art of philosophizing is peculiar to the written age, it then implies that such culture did not pass through a "stone age." Such claim is suspended in void and not valid, which actually disconnects it from its roots. To this end, Ajikobi (2007:102) argues:

Let it be permitted to affirm and confirm that the African intellectual dexterity runs through the conduit of verbal art despite the racist stand of people like Karl Marx, Voltaire and their ilk. Karl Marx, according to O.B Yai (1982:14), describes the pre-colonial era during which our oral literature was flourishing as "the historical childhood of humanity". Likewise, at the expense of "the others" dignity, Voltaire remarks in his practical joke that 'Books rule the world, or at least those nations which have a written language; the others do not count.'

Vasina (1961:102) corroborates: "Not all societies have the same idea as to what historical truth is. It is an idea which influences traditions, because they must be 'truth,' and everything which is not true must be kept out of the hearsay testimonies of the chain of transmission."

Ogbinaka (2010:40-41), submits:

By social condition, we mainly mean the knowledge and experience available to the philosopher at the time of his philosophical venture. The values and beliefs of his society (i.e his culture), his educational status and the tools for his research. The point we wish to establish may be put in form of a question: Can a philosopher and philosophical developments be free from prevailing social conditions? Philosopher not only wonder, he is curious to know his objects of wonder. He is curious to know the unknown; that which he does not seem to know within or from that which already knows, or that with which he is faced. A few philosophical problems have been with man since he started philosophising. Nevertheless, these problems have been changing their forms in accordance with the historical development of man, and his social conditions.

6.0 Philosophers and Poets as Remnant 'Servant' in Society

The context of philosopher and poet being 'servants' in society could be understood against the background of not being popular, welcome or accepted easily but for the legacy left behind for posterity. It is evident that eople sometimes get stuck on the apparent need to choose between a popular cultural beliefs or unpopular truth of a philosopher or poet. In the context of any narrative, in any civilized society, the invaluable

contributions of both philosopher and poet cannot be overemphasized. Ross (1964:276) affirms that: "The *Poetics*, on the other hand, is among the most living of Aristotle's works. None of his works has attracted the attention of a more brilliant company of interpreters, and of none has the meaning been more likely disputed. And if nothing of his had been left to us but this tiny fragment- on a subject, too, far removed from his main interests -we should still recognise its author as one of the greatest of analytical thinkers."

Similarly, Ross (1964:278) attests: "Once more, the famous saying that 'poetry is something more philosophic and of graver import than history, since its statements are of the nature rather of universals, where those of history are singulars' points the same lesson. Poetry does not aim at reproducing an individual thing, but at giving a new embodiment to a universal truth."

7.0 Yorùbá Poets as Philosophers

It is enough to affirm that some Yorùbá poets are philosophers. Historical experiences that support the African (Yorùbá) philosophical views about human existence is not limited by their cultural milieu. Udefi (2005:247) captures the African unconventional philosophy:

Having seen what philosophy means from both its technical and ordinary sense, we can now define African philosophy, in its academic sense, as critical thinking on African experience or any aspect of it, on the African himself, his role and prospects in the African world. What this implied in this definition is that African philosophy is a critical reflection embarked upon by the African people in their bid to solve certain problems that confront them.

With a broader understanding of philosophy, Omoregbe (2007:6) asserts, "there is no part of the world where men never reflect on such basic questions about the human person or about the physical

universe. In other words, there is no part of the world where men do not philosophize." Going back the memory lane, it could be affirmed that the like of Ọ̀rúnmilà, the Yorùbá divinity of wisdom, is both a philosopher and poet. The philosophical themes in Ifá corpus and the topical issues embedded addresses the philosophical problems in Yorùbá society.

Though an oral Yorùbá poetry, its validity in proffering reasonable solutions to societal and individual's problems till date attests to its philosophical import. Besides, the puzzles of life and human existence and survival which Ọ̀rúnmilà exemplifies through "Àrò Jijá" is a measure of philosophizing in a poetic way, (See Ajíbádé & Raji, 2014). In the narratives, Ọ̀rúnmilà does not only creates philosophical problems and entertains his audience but proffers solutions to seemingly unsurmountable problems of life.

Some of situations or phenomena in Ọ̀rúnmilà's period was not limited to that epoch but applicable or relevant to individuals or contemporary society at large in relation to modern social life. To say the least is to strongly affirm that Ọ̀rúnmilà is the first and foremost Yorùbá poet-philosopher, who through Ifá corpus and other prose narratives tackled societal problems of his time on different topical issues. Besides, and also made disciples that are motivated to live the blueprint for just and progressive society. A balanced holistic understanding of the origin of Yorùbá philosophy makes Gbadebo (2017:168) asserts:

The general understanding of what constitutes the theoretical framework of the entire fabric of Yoruba philosophy is derived from oral tradition as contained in the Odu-Ifa. Here, most of the myths about creation, origin and nature of things, and people's beliefs are derived in it...Ifa is identified with knowledge of all things; it is described as an inexhaustible repository of knowledge (*imo aimotan*).

While it seems that the contemporary Yorùbá society have failed to live fully the blueprint of their philosophical ideology, the early community took seriously the instructions of the practical and unambiguous expressions of truth embedded in Ifá oracle. A critical reflection on the philosophical principles in Ifá, as Yorùbá oral poetry, can adequately enable modern-day society tackle some theoretical and ethical problems. When considering the unprecedented development in human history, Ogundowole (2004:3) concludes:

The essential feature of philosophy is its liberating effects. The emergence and development of philosophy in the ancient Greek society amply illustrates this point" in the then Greece, where mythology and religion held sway over people's minds and superstitions, together with their accompanying fears, predominated over human activities and ways of life, philosophy emerged in an attempt to know the true nature of things.

The crucial pragmatic and positive development in human society makes Ogundowole (2004:12), explains further: "Philosophy is *an inquiry, a science of high level of abstraction*. The position which philosophy occupied in the history of man's intellectual development is determined (to a great extent) by its being both *an inquiry and a form of social consciousness*." Thus, we can concur that the truly revolutionary in human existence lay in how some Yorùbá philosophers-poets are presenting their philosophical poems in quite unusual ways with, perhaps, a measure of poetic license thrown in examples that readily comes to mind are: Lánréwájú Adèpòjù and Kúnlé Ológundúdú, in their disc and written poetry respectively. The decisive changes that are taking place in the 20th century, in the Yorùbá society, could be linked with the creating rapid awareness and sensitization approach by the two poets and others.

10.0 Yorùbá Philosopher-Poets' Approaches to Philosophical Problems

Right from ages, there has always been different proposed approaches, criticized or widely accepted, by different people within a community or society to tackle societal problems. In historical context, burdens borne by Institutional leaders and varied approaches suggested for confronting topical issues that are problematic are reference points as legacy or communal heritage. However, the 'servant-leadership' roles and style of philosopher-poets seem to be the most difficult or demanding, because they often sound weird or unpopular; but most rewarding afterward. Therefore, a seasoned philosopher-poet does not require or need a "title" or recognition but he is a strong personality who envisioned a problem and nip it in the bud. Philosophical problems differ from common challenges of life. Unah (1998:9), queries:

What do we call a philosophical problem? Is it a "critical analysis" about the general principles of reality? If a philosopher handles a problem in politics, for instance, what is his aim? Does he want to critically discuss the nature of politics? If he does, how does this differ from the critical discussion of the political scientist, who like the philosopher, understands the "philosophy" of his discipline?

History, in any clime, whether oral or written, is the record of the magnitude of perplexity on human existence. History is also abounding with the records of some notable Yorùbá philosopher-poets like Sòbò Aróbíodu, Ọbasá Adéètímíkàn, Adébáyò Fálétí, Lánrewájú Adépòjù Ọlátúnbòsún Ọládàpò, Ifáyemí Ẹlèbuìbọn, Àlàbí Ọ̀gúndépò, Afọlábí Ọlábímtán Olúgbóyèga Àlàbá, and Kúnlé Ológundúdu among others. Udefi (2005:118) asserts on the origin, attributes and major preoccupation of a philosopher-poet:

The present-day philosophy or art of philosophizing started from the speculations of

the Greek poets in narrative forms or genres. Their endeavours sparked off the philosophical firmament in the Ionian philosophers towards a pursuit of systemic philosophic thought. Such philosophers include Thales, Anaximander and Anaximenes. These Ionians, who were cosmologists, made remarkable contributions to philosophical thinking by delving into the origins of the whole world and ultimate causes of things as did the poets that preceded them.

It is significant to note that the art of philosophizing actually commenced with narrative forms or genres as pointed out by Udefi (2005:118). Either in a subtle manner or with an intellectual endeavor, to revolt with philosophical ideas in a way on behalf of the ignorant, gullible or naïve people that could liberate or sensitize them for improvement or spur them into developmental achievements is a typical characteristic of a philosopher-poet. The above-listed Yorùbá poets are a few examples of how significant philosophy is in human existence, especially when blended with poetry with a view to the revolutionizing society. Azenabor (2010:35) corroborates:

The question of the value of philosophy is often asked – what can philosophy do for us or give us? It is the opinion of some people that philosophy is suffering from the crisis of relevance. Hence, the question, "what can you do with philosophy" ... Philosophy has a very important role to play in the society. It helps determine societal

values, development and progress. Before philosophy, man explained the world by reference to the gods. Philosophy stopped and destroyed the idea of using the gods as explanatory devices for phenomena; so, the emergence of philosophy was an intellectual revolution.

Central to the worldview or philosophical stance of a typical Yorùbá poet, is the act of critical thinking, otherwise known as “àrògún”, “idúrówòye,” “àròjìnlè”. The spectacular ways by Awóbùlúyì (1990:17) capture it all in the *Yorùbá Meatlanguage*, buttresses the fact that the Yorùbá people are not novices when it comes to philosophical ideas or issues. He translates the terminologies as follows: philosophy, “ìmò ìjìnlè-èrò,” philosopher as “onímò ìjìnlè-èrò,” philosophize “ṣejìnlè-èrò” and philosophical “ajemòjìnlè-èrò” In an apt way that depicts a poet as a philosopher, specifically referring to himself, Fálétí in his poem titled “Dídáké Akéwì” enumerates:

Níjọ́ tí ẹ́ bá rákẹ̀wì tó dáké,
Ẹ́ má bínú, akéwì ń wí nńkan nínú nì.
Níjọ́ tí ẹ́ bá rákẹ̀wì tí kò sọ̀rọ̀,
Ẹ́ má bínú, akéwì ń wí nńkan nínú nì.
Ṣgbón ta ní mohun tákẹ̀wì ń r nínú? 5
Ta ní le mọ̀rọ̀ tí rí bẹ́ lódò ikun òmọ̀ràn?
Ta ní morin tákọ̀rìn fẹ́ kọ̀ lẹ̀nu?
Omi tí kò jàgbẹ̀ lójú,
Ó lè dénú akéwì kó dòkun,
Ó lè dénú akéwì kó dọ̀sà. 10
Ẹ́fúùfù tó sì ń mkun mọ̀sà,
Ó lè dénú akéwì,
Kó má jooru ẹ̀nu lọ.
Inú akéwì gbòsẹ̀,
Inú akéwì gbèéwú 15
Inú akéwì sì gbomi tó mọ̀ gaara.
Ṣùgbón bí ẹ́ bá pàdé akéwì lónà,
Tó dorí kodò, tí kò sọ̀rọ̀
Ẹ́ má bínú, ẹ́ má ṣèbàjẹ́ akéwì lẹ̀yìn,
Akéwì ń wí nńkan nínú nì. 20
Ọ̀látúnjì (1982)

When you see a poet in inaudibility,
Do not be annoyed, a poet is philosophizing
When you see a poet in silence,
Do not be annoyed, a poet is philosophizing
But who can know the deep-thought of a poet?
Who can know the issue a poet is philosophizing about?
Who knows the song that a singer wants to sing?
An irrelevant issue to a farmer,
Can become a topical concern to a poet
It can become a noteworthy problem to poet

A frightening task that makes a society to be jittery
Can be observed by a poet
And be viewed as inconsequential matter
A poet has succor for life-threatening issues
A poet can fare well with an intimidating task
A poet can also manage trivial matters
But, whenever you meet a poet on the road,
With a bended head, without talking
Do not be annoyed, do not gossip about a poet,
Do not be annoyed, a poet is philosophizing
Ọ̀látúnjì (1982:1)

A time for philosophizing to Fálétí in which a poet agonizes to compose or write his or her poem under whichever inspiration or circumstances calls for a sober reflection. Aside from the fact that a poet also draws inspiration from nature, events within a community among others, the crucial moment of putting such inspirational ideas together, in a philosophical quality or style, is tantamount to philosophizing according to Fálétí. Hence, he foresees a poet as a philosopher who must be misconstrued to be indifferent to happenings around him but as not wanting to lose trend of his or her reflections on topical issues that caught his or her attention at a particular point in time. Fálétí considers such a crucial time in which the power of inspiration and process of poetic composition as a period that a poet must be left alone because philosophical ideas on a thematic issue are evolving and agitating the poet's mind through logical thinking. Ideally, an inspiration comes, strongly, only but once upon an artiste with its aesthetics which if lost trend will not come back in the same deep manner. It is noteworthy to affirm that what could make a poet philosophical in his or her approach to societal problems boils down to the mythological beliefs, in both the Greek and Yorùbá cultural milieu. While the Greeks strongly believe that “Apollo” is the divinity of beauty that is responsible for poetic composition with aesthetic values the Yorùbá people that “Ìyámọ̀pó” is the beauty divinity that is the source of a poet's inspiration, (See Ìṣòlá, 2012:1).

Whilst Fálétí portrays a poet to be a philosopher sequel to the processes of composing or reflecting on what to write on, Isola (1981) on the other hand, expresses his philosophy about life and its futility. Isola (1981:15-17), in a logical way, expresses his perspective of life in his poem titled “Mo ju Ayé lọ,” thus:

Mo sáré jí, mo bọ́jú kíá.
Mo wẹ̀, mo jẹun, mo dẹ̀ wẹ̀wù.
Mo gbápò, mo dì gágá, ó d' ibi ịṣẹ́.
Nítorí kín nì?

àisùn-àìwo, nítorí kín ni?
È Ẹjújú wò gboro, ẹ wòsì, ẹ wàrè,
Básínwín ti n sínwín, larọ n wọ.
Onígègè n fọrùn jálẹkẹ, atiro n fẹsẹ gọbẹ.
Adètẹ n fi kùkùràkù tọrọ owó
Mo wòkan títí, àtàyà, àtẹyin-gbandíkan.
Gbogbo wọn ni ò fẹẹ kú, wọn wayé máyà.
Wọn kó 'tíjú tà, wọn ẹni t n tọrọ kó tóó ẹjun.

Kín ní n bẹ láyé tá n fúnwọ mọ!
Ìgbádùn wo ló pò tó bẹẹ tí a n so gbékúdè mọrùn.
Ìgbésí-ayé ò nítumò, bẹẹ ni ò ẹ pàtàkì.
Kò ẹ pàtàkì, òfo, ojú kejì ojà àdájọná.
Èni táyé bá yé ló ẹ kó máa gbé'lé ayé.
Bí kò bá yé ọ, gbìyànjú o ní sùúúrù,
Bí bẹẹ kọ, ẹ bí ọkùnrin.
Báyé bá díju, tó fójú, tó n dá gbáúgbáú,
Ìbáà rọ sòmù, dẹ gbèdẹ, yòtòmì àtàtá
Kò ẹ òkan kan, kò ẹ pàtàkì, kò nítumò.
N ò jẹ sáré owó, kí n bá wọn ẹsẹsọ
N ò sù jẹ sùn, sùn, sùn kí n gbàgbé isẹ òwúrò.
Báyé bá gún régé, bí kí n máa jó kọ.
Báyé sù dìyà, dòsì, d'ìjàngbònràbàtá.
Kí í ẹ bí kí n gbé májèlè mì;
Ayé yé mì yéké, MO JAYÉ LỌ.
Mo jù yà lọ, mo jayọ lọ, kò sóhun tó kàn mí.
Ayé ẹ mì ní kà, ó ẹbí n ò mọ,
Bó ẹ mì lóore n ò jẹ dúpẹ.
Ìbì ò korò, oore ò dùn.
Àimòkan ló n ẹsẹkà, ẹni a ẹ ní kà n finì rẹrin-ín
Oore a máa gbé, ìkà náà a máa gbé.
È ẹ wòò,
È sinmi agbaja!
Ìsọlá (1981:15-17)

I quickly woke up and hastily washed my face
I took bag, dressed well, go to my working place.
For what reason?

Non sleep, non-resting, for what reason?
Peep into the town, look at poverty,,
As mentally derailed is acting, so lame is crawling.
A person with goiter breaks the beads, limping person
gets harm with knife.
A leper uses his berated hands to beg for alms
I observed one for long time, both chest and back - is
hunched
All of them do not want to die, they hold tenaciously to
the world.

What is so spectacular in the world that is worthy of
holding unto!
What enjoyment is therein that we tie anti-death

charms around the neck.
Life is meaningless, it is insignificant too.
It is insignificant, vanity, the second day of collective
market day.
It is individuals that understands the world that is
worthy of living.
If you do not understand it, try to exercise patience,
Otherwise, commit suicide,
If the world becomes difficult, too uncomfortable, and
inconsistently,
If it smooth, so comfortable, lively and pleasing.
It does not mean anything, not important, it is
meaningless.
I will not become desperate for wealth and engage in
money ritual
I will sleep, oversleep, and forget my daily work.
If life is suitable, it does not warrant my dancing
If life is filled with suffering, poverty, great misfortunes.
It does not call for self-poisoning;
I analytically understand life, I AM GREATER THAN THE
WORLD.
I am greater than suffering, I am greater than joy, I am
bother less about life
Somebody injured me, and thought I am unaware,
If you are kind to me, I will not appreciate it either.
A malevolent act is not bitter, benevolence act is not
palatable.
Ignorance is affecting wicked people, a victim is in
derision
Kindness could be forgotten; evil can be forgotten as
well.
Keep calm,
Stop striving!

Going by the title of the poem, "Mo ju Ayé lọ," the poet
claims to be greater than the world, it is highly
philosophical to make such claim. Though, it appears to
be a figurative expression but the content and
context of the poem project a metaphorical expression
that is more of a deep-thinking statement. The poet
presents his philosophical ideology about life in
contrast with the Yorùbá cultural ethos on kindness,
fear of death, the futility of human existence, rich or
abject poverty. There is something in the brief
descriptions of the poet, in the first four lines of the
excerpt, which portrays the poet as an ordinary man in
society who engages in daily activities, especially the
source of his livelihood. He starts philosophizing right
from where he recounts individual experiences of the
physically challenged people, which are holding
tenaciously to life despite their prevalent unstable and
unsuitable conditions of living. Though the poem was
published over four decades ago, it was written as a

indication in retrospect of how Yorùbá society was in terms of communal living and suitable life for all.

In what seems to be climax of his philosophical standpoint about life, Ìṣòlá affirms that it is only those who understand life that are worthy of being in existence. The question now is how does one understand this mysterious world? He further claims that irrespective of any condition he may find himself in, he is not bothered and it does not determine his mood or changes his point of view about life generally. This is more reason why he logically claims that “he is greater than the world,” not in terms of age, existence, knowledge, or being sufficient in needs. His philosophy, in the interim, on this claim shows that celebrating the goodness of life as evident in human achievement or lamenting calamities does not add value to his life nor change his worldview. Contrary to the Yorùbá cosmology, he is of the opinion that there is neither reward for kindness nor recompense for evil deeds, as both will not be remembered; as believed by the Yorùbá in the death. His worldview is for individuals to count accomplishment or distress as inconsequential. In human efforts to make life comfortable, amidst the survival of the fittest

7.0 Divergences Between a Poet and Philosopher in Human Society

In most developed and organized societies, the prominent roles of both philosophers and poets cannot be overemphasized. There is a tendency to, sometimes, take for granted the worldview of a philosopher as well as a poet within the 'limited' or constraint with which they are confined to operate and possibly document their philosophy about life generally. On how philosophy is a worldwide endeavor, Omoregbe (2007:4) asserts that:

Philosophy is essentially a reflective activity. To philosophize is to reflect on human experience in search of answers to some fundamental questions. As man takes a reflective look at himself or the world around him, he is filled with “wonder”, and some fundamental questions arise in his mind. When he reflects on these fundamental questions in search of

answers, he is philosophizing. Both Plato and Aristotle tell us that this "wonder" is the beginning of philosophy.

It is noteworthy to assert that a philosopher or poet's ideas, thinking, or viewpoints, somewhat, always differentiate them from the norms and values of their society. While society may be looking for an answer within the limited scope of an eco-system or cultural background, a poet or philosopher, through a more critical reflection, usually goes beyond in proffering solutions to life problems as being affirmed by Omoregbe (2007). More often than not, majority in the society rarely take them serious given the background from which they usually profess their standpoint about existence, human life, and other related hypothetical matters. This noticeable parallel between a poet and philosopher is an indefatigable feature that is not common to every human being.

The contrast between poet and philosopher, as reflected in their focus on deep-thinking through societal problems; also manifests in their spectacular and weird manner of viewing the environmental issues which are quite different from the myopic perspectives of average members of a community likely to examine or analyze it. Both philosopher and poet, so to speak, are naturally engaged in a profession implying great sensitivity to current issues without bias or measure of sentiment attached. Considering the convergences and divergences between a philosopher and a poet, one may be right to conclude that they are 'anti-social' to most things that society values and hold in high esteem. The intertwined relationship already suggests through the fact that both poet and philosopher are well located in the schemes of deep-thinking on varieties of questions or myriad of problems that are threatening the existence of mankind, affecting human beings and his environment.

But, in actual fact, there is more between the two, which distinguishes them, than just critical or rational thinking. What connects both philosopher and poet underlie a profound uncompromising principle(s) and conspicuous paradigm shifts on what constitutes ethics, aesthetics, existentialism, epistemology, and metaphysical phenomena among others with its reflections or impacts on their attitude to issues or ways of life. The moral being propounded by humans, from the cultural milieu, has no value if it does not take care of humanity's basic needs. As such, individuality and

moral justification for every action, which may contravene societal law, is subject to critical judgment from the point of view of a philosopher or poet.

It is adequate to note that it is in most cases that poets or philosophers do have a meaningful impact on their audience, readers, or people of their time. However, the greatest unrecognized impact they often have is the valuable treasure, either through dialogue (spoken words) or written documents or poetry. Sometimes, a supposed student, or mentee that one would expect to take on and proceed on the foundational legacy often end up pursuing ephemeral endeavors. Aristotle, in Barends (2008:28-30), corroborates:

Yes, my royal acquaintance.... Alexander, Alexander the great (as they call him), Alexander the divine (as he called himself), Alexander the impossible (as I called him). I tutored him for five years or more. I was supposed to teach him all I knew – biology and physics, cosmology and zoology, history and geography and literature and philosophy – and he learned nothing...My father was the best of doctors-but he couldn't straighten Philip's leg. I'm the best of teachers – but I couldn't straighten Alexander's twisted mind. Plato says that philosophers treat the troubles of the soul as doctors treat the sicknesses of the body.

This, by implication shows that philosophical endeavors, either in philosophy or philosophical poems, is not a destination or an end to developmental progress but a clue to tackling societal problems. We must believe, however, that every person, every community, no matter how remote, has what it takes to confront their peculiar challenges in ways that make human existence meaningful for greater impacts to the society at large.

Conclusion

In this kind of study, comparative study can help to expatiate on the objective of our paper. Thus, we examine some selected poems embedded with philosophical language and themes. Not only do these poems are well-entrenched with the philosophical views of the poets but the parallels in them also clearly indicate that the topical issues being raised were read within a philosophical context and understood from the positive perspectives of philosophizing.

It was established there is an affinity between poet and philosopher. But their philosophy against mendacity survives philosophers and poets like irrefutable magical

truth that turns out to be the basic need for society to keep evolving. One could be right to attribute the fact that philosopher-poet has a measure of mystical significance going on the realm in which they operate in their poetic composition or write-ups. We underscore a measure of parallel in our comparison of both philosophers and poets as having things in common as well as their significance in every society as well as their legacy. Their bequest, in terms of documentation through writings, no doubt, indicates that their meaningful contributions to societal development are germane and are ever relevant to human existence generally.

It is against the backdrop of the values both philosophers and poets are adding to human existence, despite the problems of unacceptability or unpopularity, that human society is making progress to date. Like tripod stand, Yorùbá written poems were examined using three selected poets' works of Ìṣòlá (1981), Fálétí (1982), and Àlàbá (1999).

The philosophical outbreaks of Ìṣòlá on societal dogmas, the interpretation of life by Fálétí, and the manner of re-orientation of people on some religious dogmatism on the so-called "fervent prayers" by Àlàbá demonstrate the appropriateness of a philosopher-poet's response to critical issues in the Yorùbá society. These are some peculiar societal philosophical problems that seem to defy natural solutions which the poets portray as requiring a deep-thinking line of tackling. Besides, they also present issues logically in their written poetry respectively with plausible solutions as philosopher-poets as well as individuals that have passed through a whole range of life experiences.

From the perspective of human rationality, the philosophical standpoint of the poets' understudies sounds much more convincing and logical than the stereotypical ways by which cultural constraints somewhat prevent people's interrogation. Though with weird worldviews, there seems to be no evidence in the natural world that contradicts the workability of the poets' philosophical standpoint. Besides, there is much truth in the poet's affirmation, their argument is persuasive as ground-breaking ways of reasoning or thinking. However, there is no guarantee that life always works out well for poet-philosophers or philosopher-poets, in terms of acceptability or existence, despite their significance in society.

Endnotes

Dr. Osegenwene, a Lecturer in the Department of Philosophy, University of Lagos, Lagos, gave this information in an interview with him on November, 7 2022.

<https://www.google.com/search?client=firefox-b-d&q=definition+of+poet> (Accessed on 20th November, 20, 2022).

https://www.google.com/search?q=definition+of+philosopher&client=firefox-b-d&ei=6t55Y8nnJ-L87_UP9ue3gAw&oq=definition+of+philosopher&gs_lcp=Cgxnd3Mtd2l6LXNlcnAQAR (Accessed on 20th November, 2022.)

<https://www.google.com/search?q=definition+of+philosopher&client=firefox-b-d&ei> (Accessed on 20th November, 2022.)

<https://www.google.com/search?q=examples+of+philosophical+problems&client=firefox-> (Accessed on 20th November 2022).

References

Ajikobi, D (2007). *Verbal Art: A promising mountain of gold*. Ibadan: Kraft Books Limited.

Àlàbá, O (1999). *Àṣàyàn àròfò*. Lagos: Capstones Publications.

Awóbùlúyì, O. (1990). (ed.) *Yorùbá metalanguage (èdè ìperí Yorùbá)*. Vol. II, Ibadan: University Press Limited.

Azenabor, G. (2010). "The Role of Philosophy in Society." In *Philosophical Psychology: Selected readings*. (Third edition). Azenabor, G (ed.). Lagos: Concept Publications Limited.

Barber, K. (2012). *Print culture and the first Yoruba novel*. Leiden: Brill.

Barnes, J (2008). *Coffee with Aristotle*. London: Duncan Baird Publishers.

Bloom, A (1968). *The Republic of Plato*. Second Edition. U.S.A: Basic Books.

Boulton, M (1982) *The anatomy of poetry*. (Revised edition). London: Routledge & Kegan Paul.

Eruuvbetine, A. E (2002). *Poetic Existence: A Personal Social Imperative*. Inaugural Lecture Delivered at

the University of Lagos, Lagos, Nigeria.

Gbadebo, D (2017) "African Conception of Human Existence: The Yoruba Experience." In *Current Studies in Yoruba culture, language and literature. A festschrift for Olugboyege Alaba*. Medubi, D (et., al eds.). Ibadan: Joytal Printing Press. 164-180.

Ìsòlá, A. (1981). *Àfàimò àti àwọn àròfò miiṛàn*. Ibadan: University Press Limited.

Ìsòlá, A. (2012). *Òrìṣà wo ló n gun ònkòwé?* Ibadan: DB MARTOY Books.

Ogbinaka, K (2010). *A window to Philosophy*. Lagos: Joja Educational Research and Publishers Limited.

Ogundowole, E, K. (2004). *Philosophy and Society*. Lagos: Correct Counsels Ltd.

Okeregebe, A. O (1998). "Philosophical Problems" In *Philosophy and logic for general studies*. Unah, J, I (ed.). Lagos: Foresighter Press. 1-16.

Olajubu, O (1981). Yoruba Oral Poetry: Composition and Performance, In *Oral poetry in Nigeria*. Abalogu, U, N (et al., eds.) Lagos: Emancoprint Ltd. 71-85.

Olatuni, O. O (1982). *Ewì Adébáyò Fálétí (Ìwé Kíní)*. Ibadan: Heinemann Educational books (Nig.) Limited.

Olatunji, O, O. (1982). *Adebayo Faleti: A study of his poems*. Ibadan: Heinemann Educational Books (Nig.) Ltd.

Omoregbe, J (1990). *Knowing philosophy*. Lagos: Joja Educational research and Publishers Limited.

Ross, D. (1968). *Aristotle*. London: Methuen & co Ltd.

Udefi, A. (2005). "African Philosophy, Culture and Society." In *African culture & civilization*. S, A Ajayi (ed) Ibadan: Atlantis Books In Association with Ibadan Cultural Studies Group. 246-256.

Udefi, A. (2012). "Philosophy, Mythology and an African Cosmological System." In *Ibadan Journal of Humanistic Studies*. No 21 & 22 Umukoro, M. M (ed.). Faculty of Arts, University of Ibadan, Nigeria, 114-126.

Unah, J. (1996). *Heidegger's Existentialism: An essay on applied ontology*. Lagos: Panaf Publishing Inc.

Vasina, J (1965). *Oral tradition: A study in Historical*

Methodology. England: Penguin Books Ltd.

Vernon, P.E (1970, ed.), *Creativity*. England: Penguin Books Ltd.