



## Sociological Examination of Selected Themes in Ayinla Omowura's Selected Songs

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**Abstract.** Songs play important roles and are part and parcel of life in all African (Yoruba) societies. It may appear of the opinion that hardly do singers/musicians contribute anything positive towards the growth and development of the society, but the fact remains that there are no Yoruba traditions that do not communicate one important message or the other to the listener. Individual artists speak to the larger society through their songs, though their view of occurrences in the society may be different, their objectives are usually the same, either in shaping the society or to amend it. Based on the above, this paper seeks to examine and discuss sociological themes in Àyìnlá Omowùrà's songs (a Yoruba Apala musician). Selected sociological themes in his songs will be discussed and analyzed, to highlight the didactic messages the artist was trying to pass across to the society. Materials such as journals, books, google and so on that will add value to the work will be used. The theoretical framework adopted for the study is the sociology of literature. Late Ayinla Omowura did not fold his hands and the study concludes that he was also very concerned with what is going on in the society. Through his songs, he educated and corrected the ills in the society.

**Keywords:** Sociological examination, themes, Ayinla Omowura's songs.

### 1. Introduction

Oxford languages defined songs as (short) poems or other set of words set for music or meant to be sung. It is also a musical composition intended to be performed by the human voice. There is no doubt, with the above definitions, that songs are performed basically with human voice, to be listened to by people. According to Olúkòjù (1985:1) "singing is a speech continuum but this style make speech more striking". There is no song without a purpose. There are different types of songs in our society and

individual artist no doubt has the message that he/she wants to use the music to pass across to the society.

Songs have been playing a useful role in the life of human beings. It can be used either to correct, guide, praise or rebuke. Since artists are part of the society, hence they do not fold hands concerning what is going on in it. No wonder Bamidele (2000:28) says: *A poet or singer sees his role as that of a sustainer of community.*

This means that songs play important roles in our society. Singing or hearing it alone removes stress, put an individual in a relaxed mood and learning of various lessons in it as well. Therefore, the role of individual artists is highly important in the society they belong to. Their impact is always felt through their songs and what they are communicating to the society, in ways that can bring about improvement to the society.

### 2. Àyìnlá Omowùrà

Wàáidì Àyìnlá Omowùrà, the son of Yusuf Gbogbolowo and Wùrànmòtù Morèniké was born in 1933 in Ìtokò, Abèòkúta. Àyìnlá Omowùrà is also popularly known as *Eégún Mọgají of Egbaland and Anígílájé, 'Hadji (Alhaji) consulate'* because of his flamboyant dress in Agbádá. He got married to Afusatu of the Elemo clan and Tawakalitu Owonikoko.

Àyìnlá did not have a formal education and so worked as a driver, butcher and carpenter. He spent his adolescent years with his father and turned to music in the early 50s. He started as an apprentice with Olálòmí, an Àpàlà variant which was popular across Nigeria and West Africa. Things took a new turn with him, when he was discovered by Adéwólé Àlàò Onílùòlà who later became his lead drummer. His music became popular in 1970 when he joined

the 'EMI NIGERIA' record label and waxed his debut album in June of the same year. He went to Mecca in 1975.

Àyínlá Ọmọwùrà was known for some peculiar things which include his signature dressing of fancy agbádá, gold jewelry, love for women who run beer parlours and his spirituality. He redefined the Àpàlà genre of music that was popularized by Haruna Ishọla. Unfortunately, Àyínlá Ọmọwùrà met his untimely death at the age of forty-seven (47) years in the hands of one of his band members on 6<sup>th</sup> May, 1980. Though Àyínlá Ọmọwùrà died many years ago having produced many records, still, he continues to live on through his music.

### 3. Theoretical Framework

This study is hinged on Sociology of Literature. It is a theory propounded by a French philosopher named Louis de Bonald (1754 – 1840). The theory sees literature as the reflection of the happenings in the society. Literature and society are inseparable. The literary artist portrays the society in his work to entertain and thereby educate. Bleish (1967:6) ascertained that:

*Literature is a reflection of people, and in it we can see human problems and concerns that we are going through ourselves.*

The above confirms that literature is social interaction and highly concerned with various happenings in it. In addition to the above and to show that literature, the society and the literary artist are inseparable, Ogunsina (2006:6) submits:

*...literature is concerned with man and his society... literature seeks to investigate man, his behaviour in society, his knowledge of himself and the universe in which he finds himself.*

This shows that sociology of literature deals mainly with man, his interaction and experiences with the society. The literary artist is guided by happenings in the society with the solutions on how the problems in the society can be resolved. This therefore present the literary artist as a visioner who uses his creativity like a mirror to capture the image of the society. No wonder Richard Hoggart in Ogunsina (2006:7) says: *Without the full literary witness, the student of society will be blind to the fullness of society.*

To this end, Àyínlá Ọmọwùrà is a known artist, and since artistic works mirrors the society, it is then possible to see themes in his songs either to warn, correct, teach morals or advice, so that the society can be gainfully developed.

## 4. Themes in the Songs of Àyínlá Ọmọwùrà

There are many sociological issues in the songs of Àyínlá Ọmọwùrà, some of which are robbery, fornication, female vices, exemplary leaders, desperation for/love of money, juvenile delinquency, political ineptitude, standard of living and workers' agitation among many others.

### 4.1 Robbery

Robbery can be defined/explained as:

*Unlawful taking away of personal property from a person by violence or by threat or violence that causes fear. It can also be seen as the action of taking property unlawfully from a person or place by force or threat of force.*

From the above explanations, it shows that robbery involves taking a property or a belonging from another person, either by force, threat or through violence.

In our society, one of the vices that exist among people is robbery. Some irresponsible people have taken it as a means of survival. It is practiced by both males and females, youths and even old people. More of the robbers operate during the day or at night, in highways, streets or houses, using sophisticated or fake weapons to threaten the victim and forcefully collect items such as money, electronic materials and other belongings. Some robbers kill their victims after taking whatever they want or kill them before operation so as to terrify the people in the surroundings and make their operations easy in such a way that they may not be traceable. There have also been incidences of daylight robbery in banks, petrol stations and shopping malls with the thieves carrying away huge amount of money and escaping. In many cases, law enforcement agents are killed during robbery operations. At times, members of the robbery gang are killed, while some who are not fortunate to escape are arrested to face the wrath of the law.

Àyínlá Ọmọwùrà highlighted robbery cases in one of the tracks in his album titled "*E má torí owó pàniyàn*" (*Do not kill because of money*). This is really a warning or caution to those who practice the act in our society. In the track, warnings that the end point of it is not always good and against the ethics of a good society was stated, Àyínlá sings:

*Èni jalè ló bọmọ jé*

*(Whoever is involved in robbery has dented his own image).*

What the musician is trying to pass across is that robbery is not a virtuous means of making money, because it can destroy one's reputation and

eventually tarnish one's image. Àyínlá sings further saying:

*Ojúkòkòrò sé ẹ̀ mò ló ñ̀ ẹ̀ wọn  
Ròbìrì ló kù tí wọn ñ̀ ẹ̀ kiri  
È ñ̀ gbébon fì wówó kiri*

*(They are being covetous*

*Robbery has become the order of the day*

*You go about with guns in order to make money.)*

Àyínlá Ọmọwùrà is able to depict that some people are not satisfied with their present status, or their way of living and hence resort to robbery with guns and other lethal weapons. It is soldiers/and hunters that are known to go about with guns, not ordinary citizens. However, some men now bear weapons and come to end their lives in prisons. Such is that a man of whom Àyínlá Ọmọwùrà sings:

*Àlámú Adéréńmí ló ẹ̀ ròbìrì ló tán s'Èlẹ̀yẹ̀lé*

*(Àlámú Adéréńmí it was who was involved in robbery and ended his life in Èlẹ̀yẹ̀lé)*

Also,

*Láyíwólá Ọ̀gúntólá ló ẹ̀ ròbìrì ó tán s'Èlẹ̀yẹ̀lé  
(Láyíwólá Ọ̀gúntólá was involved in robbery and he ended his life in Èlẹ̀yẹ̀lé)*

Èlẹ̀yẹ̀lé in Ìbàdàn, Ọ̀yọ̀ State was the place designated as a firing squad centre for anyone caught for being involved in armed robbery in the past. Àyínlá continues:

*Johnson Ọ̀kínà ñ̀ kọ, ó ẹ̀ ròbìrì ó tán s'Èlẹ̀yẹ̀lé*

*(Where is Johnson Okina? He was involved in robbery and ended his life in Èlẹ̀yẹ̀lé)*

These are some examples of those who were involved in robbery and caught, who later faced the wrath of the law. Àyínlá used this song to caution and warn every member of the society from involving in robbery because the end is always regrettable. Some of the well-known armed robbers in the society during Àyínlá's time were Ìṣòlá Oyènúṣì, Shínà Rambo, Aníní, Babatúndé Fólórúnṣó (popularly known as Bàbá Oníléèṣì) and Abíódún Gòdògòdò among others. As smart and evasive as they all thought they were, they were eventually caught and brought to book.

#### 4.2 Women of Easy Virtues and Means of Seduction.

Counselling or giving is one of the major things that shape and mold human life to positivity. Without it, human beings may misbehave or loose visions or targets that may put ends to their progress. An indept examination of Àyínlá Ọmọwùrà's songs reveals that he focused more on females in his songs. In his bid as a redeemer of his society, he lampoons, cautions and advice the females. The reason must be because Àyínlá Ọmọwùrà knew that the hands that rocks the

cradle rules the nation; if the women are above board, they will pass good virtues to their children; males and females.

The vogue of using chemically produced skin bleaching formula in form of body creams, for women was relatively new in Ọmọwùrà's time. The purpose was/is to make women's skins appear fairer and attractive, especially to the opposite sex. It is usually those who are black or just fairly light in complexion that are fond of doing this. After a while, the soaps and creams remove the epidemis of their skin and the lighter layer of the skin is revealed. Healthwise, skin bleaching according to health professionals, is harmful and can lead to several health complications including diabetes, skin cancer, renal and liver impairment and other diseases. On this note, Àyínlá Ọmọwùrà warns:

*Lílẹ̀: Ọ̀rọ̀ tó jẹ̀ mí lógún ní mo fẹ̀ sọ*

*Ọmọge iwòyí ó fẹ̀ bayé jẹ*

*Ègbè: Dúró b'Ọlórún bá ẹ̀ dá ọ*

*Má bàwọ̀ jẹ̀ fẹ̀ni bí ọ*

*Kán mò s'ì ọ̀ mò torí afẹ̀ ayé...*

*(Lead: I want to speak on something that borders my mind*

*Ladies of nowadays are about to spoil the world*

*Response: Accept the way you are created*

*Consider your parents, do not damage your skin*

*So that you will not be mis-identified because of the pleasures of the world.)*

Though both male and female are involved in bleaching, it is more common among females, even to an alarming extent, that Àyínlá Ọmọwùrà used the song to caution those who were involved in it then, just as it is still the practice these days. Àyínlá warned that the practice can bring loss of children to the parents of those who are involved in it, as they can die as a result of any of the health hazards mentioned above. He was also aware that those involved can become unrecognizable. This happens when someone known with a black complexion is suddenly seen with light complexion. To highlight the above, he sings:

*Ó fẹ̀ dọ̀yinbó ní lójìjì*

*Ó dàbí ọ̀pòlọ̀ ara hunjọ*

*(She wants to be like the white people suddenly*

*She resembles a frog with wrinkled skin...)*

The long-term effect of bleaching is that the skin will no longer be smooth but becomes wrinkled. This can be irritating and it tells much about the affected person. The song is a note of warning so that people will not imitate and suddenly find themselves in a disgraceful situation.

#### 4.3 Killing/Assassination Because of Money

Different types of killings occur in the society in present time. The political class for instance, who struggles with one another for positions, can kill one another out of hatred, thereby disallowing opponents to get to particular posts. In a particular song, Àyínlá was trying to emphasize on robbery whereby victims are attacked, their money being collected and they get killed. Most robbers kill their victim to avoid their being identified and reported to security agents. Àyínlá Ọmọwùrà therefore cautions in his song titled “*Alujonnu eléuré* (musical gnome):

*...È má torí owó lọ pàniyàn lóru*  
(Do not engage in night robbery because of getting rich)

There is no doubt that everyone needs money, means of survival must be sought for through legal means. In Àyínlá Ọmọwùrà’s days, robbery during the day was not common, but nowadays it is carried out both day and night. This musician wants individuals to work hard to cater for themselves and their family instead of resorting to robbery and killing as a means to earn living.

#### 4.4 Eulogising National Figures: Late General Murtala Muhammed

African (Yoruba) musicians are known to use their compositions to appreciate virtuous people and also to condemn evil doers. Late Àyínlá Ọmọwùrà is not an exemption to this social responsibility. In one of his musical records, he brought to the limelight the contribution of late General Murtala Muhammed to the development of Nigeria. Murtala Ramat Muhammed was born on 8th November 1938 in the ancient city of Kano, to a ruling class and religious family. His father, Muhammed Riskuwa, was from Fulani Genewa clan and his mother Uwani Rahamatu, was from the Kanuri and Fulani Iobawa clan. He joined the Nigerian Army in 1958. General Murtala Mohammed served in the Nigerian Army as a cadet. He attended Royal Military Academy, Sandhurst. He rose through the ranks in the Nigerian army to become a Brigadier General in 1971 at the age of thirty-three (33) years. He was a former head of state; one of the youngest generals in Nigeria. He became the Nigerian Head of State on 30<sup>th</sup> July, 1975 through a coup d’état and ruled till 13<sup>th</sup> February, 1976 when he was assassinated in an abortive military coup.

Àyínlá Ọmọwùrà remembered this Army General who doubled as Head of State in his song thus:

*Mohammed ó digbéré*  
*Ó dàrinàkò ó dojú àlá.*

(Late General Murtala Muhammed, Side One)  
(*Goodbye Mohammed*  
*We can only meet in a dream.*)

This means, the end has come to the General and there is no way to meet again unless through dreams. To put in memory the time of the incident and to put the records straight, Àyínlá sings:

*13th February ni wọn pa Murtala Mohammed*  
*Mohammed ó di gbéré*  
*’76 yú ga àfi kÓlúwa kó wa yọ.*  
(Murtala Mohammed was assassinated on 13th February  
*Goodbye Mohammed*  
*1976 is a terrible year and may God continue to protect us.*)

Immediately after his assassination, General Olúṣẹgun Ọbásanjó was named the new Head of State by the Military Supreme Council.

#### 4.5 Advice on Juvenile Delinquency

Education of the younger generation plays a significant role in our society and family as well. A child that is not well trained will surely misbehave and eventually tarnish the image of the family. Àyínlá Ọmọwùrà was aware of this, hence his advice for children to be well behaved in his song titled “*Omi tuntun ti ru*” (New water has sprung up):

*Lílẹ̀: Ọmọ afẹ̀kọ̀sófò fetí síbí o*

*Ọmọ oníranù ẹyin awó ló n jẹ*

(Lead: Listen, you children are rejecting beneficial education, unserious and are found eating of guinea fowl eggs).

*Ègbè: Wọn ti wólé*

*Níbo ló wà tẹ̀ ò rí lode?*

*Ìyá n bẹ̀ fọ̀mọ̀ tí ò gbọ̀ràn*

*Èkún n bẹ̀ fọ̀mọ̀ tí n sá kiri*

Response: They are not relative anymore

Where is he that we are looking for him?

There is punishment for a disobedient child

There is crying in future for a child that is a truant).

The artist is cautioning the child that is recalcitrant and impervious to corrections to change his ways. A Yoruba axiom says that a child that is not taught as expected will sell the houses that the parent has – *Ọmọ tí a kò bá kọ̀ ni yòd̀ gbé ilé tí a kọ̀ tà.* This also establishes the essence of training a child. The song explains further that, such a child instead of spending the money given to him purposefully, will be busy using it on frivolous things. This attitude portrays such child as an unserious person. The artist then warns that a child that feels disobeying the parents is good, will eventually cry and regret at the end.

The artist advises further that any child that refuses to abide by proper upbringing will be left alone with his stubbornness. He advises further that the positive learning that a child gains will eventually be of help and assistance to him now and in future. This is what he means by the song below:

*Ko ránntí pé, a kù ò pèlú iwà rẹ  
Gbogbo èkò to bá mọ síkùn  
Tó jódodo ló le ràn ò lówó.*

*(Remember that you will left alone with your behaviour*

*All the knowledge that you have gained  
That is positive, will eventually be helpful to you).*

The artist also points out that neither the singular nor joint efforts of the parent are made use of by some recalcitrant youths, who are very stubborn to the directives of the parents, hence the song:

*Ìyá sọ fún wọn, wọn ò fẹ́ẹ gbọ  
Baba sọ fún wọn, wọn ò fẹ́ẹ gbà  
Tinú wọn ni wọn máa mú ẹ.*

*(Mother cautioned them but they did not want to listen*

*Father cautioned them but they did not want to accept*

*They prefer to do their own wishes).*

To conclude it, Àyínlá Ọmọwùrà advises that children or youths should not joke with their time or future. He sings:

*Má fówúró ẹrẹ kò léré  
Şebí işẹ la fi n deni nlá*

*(Never play with your youthful days because it is not profitable*

*It is through hard work that one becomes great.)*

Obviously, if one does not play with his youthful age, there is a tendency for such a person to be great in life.

#### 4.6 The Politicians

A politician is a person who holds or is seeking a political office in the governance of his society. Such a person is usually active in partisan politics, more often than not in order to seek an elective position. There are usually two or more political parties through which aspiring candidates can contest for elective positions of their choice and capacity. The contest is always either by secret or open ballot. According to Oyediran (2007:51), political parties are:

*Organisations that seeks to attract the support of the general public electorally in a political system. They play a direct and substantial role in political recruitment and are often interested in the capture of political power at the local, state or federal level of government either alone or in coalition with others.*

This means the formation of political parties form the basis of seeking votes from the electorates, so as to be in one public position or the other. This means the votes from voters count a lot in winning an election. It comes after the political aspirants might have displayed their manifestos openly to convince the people.

Since the happenings in the society are not strange to the artist, Àyínlá Ọmọwùrà as a member of his society says in a song that he has one or two things to advise the Nigerian politicians; political power is highly competitive and at times it is handled as a matter of do or die by (Nigerian) politicians. Àyínlá Ọmọwùrà sings:

*Kókùnrin réjò kóbìnrin pa á  
N làwa n fẹ*

*Kéjò má ẹ lo làwa n fẹ  
Ká jọ máa ẹjọba kò lèwò*

*Kí Nàìjíríà sá ti rójú*

*(It does not matter if a man sees a snake and it is eventually killed by a woman*

*It is our desire*

*We are concerned that the snake must not escape*

*To participate together in governance is not bad*

*All that matters are the progress of Nigeria.)*

Àyínlá Ọmọwùrà uses snake as a metaphor to indicate the different elective positions which can be won by any of the parties with the highest vote. To Àyínlá Ọmọwùrà, this should not bring enmity or desperation among the politicians. The advice was given because our politicians are not usually satisfied with the results of elections, especially when they are not favoured. The politicians can use such results of an election to cause unrests by killing, burning of houses, destruction of public properties, vehicles, blocking of roads and other havocs like these. With these in his mind, Àyínlá Ọmọwùrà sings:

*Ká jọ máa bára wa ẹjọba ò lèwò*

*Kí Nàìjíríà sá ti rójú.*

*(To jointly work together is not bad*

*All for peaceful existence in Nigeria.)*

Since there are usually many political parties vying for just few positions, it is possible that such positions have to be shared by parties and so individuals must accept their fate.

In addition, Àyínlá Ọmọwùrà warned the voters too saying:

*Kì í ẹ pé ká má dibò*

*Ká dibò ká darí wálé.*

*(We are not against voting*

*But let us vote and return home.)*

There is sense in this. Many, after casting their votes, will hang around to await the results of the election. Some of them are agents, whose mission is to snatch

the votes from the polling centre, hence the reason for this advice. Sometimes, trouble usually starts from the polling units immediately the result of an election is announced by the Returning Officer.

Àyínlá Òmowùrà calls the attention of every member of society to the fact that the military has been ruling since the coup of 15th January, 1966, and till 1979 when they handed over the administration of the country to the democratically elected government; it must be recollected that some of the excuses by the military was that politicians cannot handle election peacefully and cannot administer as expected. If the election is not therefore handled with wisdom, then there will be reason for the military to overthrow the civilian government again. This will eventually bring an end to democratically elected governance in the country. The warning given to the politicians is in line with Brown's (0198):

*Instead of allowing soldiers to concentrate on their professional role, politicians who loose elections and those who cannot get what they wanted under a particular regime approach military officers and sponsor coups..*

With the above, the politicians need to be charged and warned seriously for any act that may warrant military to take over the government of the country again.

Ayinla Omowura therefore warns:

*January 15th 1966 lati bọ sọwọ ológun*

*October 1 ni 1979*

*Wọn gbéjọba fún wa wọn fowó yọ*

*(The administration of the country has been undemocratic since 15th January, 1966*

*On October 1<sup>st</sup>, in 1979*

*They willingly returned power and handed-over to us)*

#### 4.7 1973 National Population Census

A population census is the process of collecting, compiling, evaluating, analyzing and publishing or otherwise disseminating demographic, economic and social data pertaining, at a specific time, to all persons in a country or in a well delimited part of a country.

Census is therefore defined by Wikipedia (Google) as:

*The procedure of systematically calculating, acquiring and recording information about the members of a given population. Censuses typically began as the only method of collecting national demographic data and are now part of a larger system of different surveys. With the above definitions, it clearly shows that there must be*

counting of people living in a particular state or society. There are information that will be required from people to be supplied in terms of name, age, and also number of children. Each house must be visited and counted. This will enable the government to capture the changes in structure and movement of population. It will equally allow the government of a state or country to know the number of people in the state or country. This will allow for adequate provision of goods and services for those living in that area or amenities needed to enjoy their living.

Àyínlá Òmowùrà highlights this in one of his tracks in his album "National Census 1973" thus:

*Lílé: November 25, 1973*

*Lójọ Sunday mo fojú mi rí i*

*Sójà kan pèlú sisí kan*

*Wón ní wón fẹ ẹ kà wá nílẹ wa*

*Mo rí wí pé wón ka gbogbo ilẹ yíká.*

*(Lead: November 25<sup>th</sup>, 1973*

*I experienced it physically on Sunday*

*A soldier and a young lady*

*With intention of counting our family*

*I ensured that everyone was counted.)*

Those being referred to as a "soldier and a young lady" are Census Board employed adhoc staff meant for head counting. They usually go from house to house to register members of each family.

Àyínlá Òmowùrà did not stop at that, he tried through his song to educate all about the importance of counting individual families. The song goes thus:

*Lílé: Àńfàni tó wà nìbẹ (2ce)*

*Ègbè: Ẹ sún mọbí ẹ gbọ*

*Lílé: Ó yẹ ká ní Yunifásitì (2ce)*

*Ègbè: L'Ábẹ̀òkúta*

*Lílé: Ilẹ̀ ìgbẹ̀bí aláboyún*

*Ègbè: Ó yẹ kó lé sù*

*Lílé: Omi ẹ̀rọ tó bá wà nígboro*

*Ègbè: Ó yẹ kó lé sù*

*Lílé: Gbogbo ibi tókùnkùn bá ti wà*

*Ègbè: Ká tànmólẹ̀ sù*

*Lílé: Bí wón bá ti mọ̀ bẹ̀niyàn ti pọ̀ tó*

*Ègbè: Wón á gbélé ịşẹ̀ nlá wá...*

*(Lead: The advantages in it (2ce)*

*Response: Move near and listen*

*Lead: We are supposed to have a university (2ce)*

*Response: In Abeokuta*

*Lead: Maternity centre for pregnant women*

*Response: Should be increased*

*Lead: Pipe borne water in the town*

*Response: Should be increased*

*Lead: All places in darkness*

*Response: Should be provided with light.*

*Lead: Ascertaining the number of people in a particular place*

*Response: Will lead to establishment of big companies.)*

With the above, Àyìnlá Ọmọwùrà has clearly explained the advantages of census and as someone in that environment, indirectly, he was assisting the government to sensitize and educate the people. The advantages are spelt out, like establishment of universities, maternity centres, provision of pipe borne water, electricity and other social amenities, stand as advantages for those in that community, state or country.

The last census was conducted in Nigeria in 2006. Provisional results of the 2006 census in Nigeria show that Kano in the north is Nigeria's most populous state with a total of 9.4 million, followed by Lagos with 9.0 million in the South. Northern states account for 75 million people, while the southern states are up to 65 million. The total population was 140 million.

#### 4.8 Driving Re-arrangement

Right-hand traffic movement was adopted by many countries. Belgium introduced it in 1899, Portugal in 1928, Spain in 1930, Australia and Czechoslovakia in 1938. Also, Nigeria, a former British colony, had been driving on the left with British imported right-hand-driven cars, but when she gained independence, she wanted to throw off its colonial past and shifted to driving on the right in 1972. The change occurred during the regime of General Yakubu Gowon as Nigerian Head of State.

Àyìnlá Ọmọwùrà is not left out in following or monitoring the development of his country; Nigeria. This made him to use his song to educate the people about the new normal. The change and its reason needed to be kept alive for posterity too. This is the reason why Àyìnlá Ọmọwùrà have the song below in his archive:

*A ti bèrè sí lo ọwọ ọtún kò ní ̀sòro*

*April 22nd lòfin tuntun dé.*

*(There will be no difficulty in right-hand driving*

*The new law took effect from the 22nd of April.)*

To make sure that the directive is complied with, the government put various laws and regulations for those who may want to ignore the directive. The law enforcement agents too were saddled with the responsibility of enforcing it. To achieve the aim and

objective of the government in right hand drive, Àyìnlá Ọmọwùrà pleaded with those driving saying:

*È gbòhun táwọn ọlópàá n sọ*

*Twenty ni wọn ní kẹẹ máa sá...*

*Tẹẹ bá n warin mo bè yín kí ẹ sọra*

*(Listen to law enforcement agents*

*The speed limit is twenty kilometers per hour*

*Be careful when you are driving.)*

#### 4.9 Increment in Workers' Salary

Part of what makes life comfortable for workers either at the State or Federal level is adjustment of salary to meet economic dictates. In every country, there are laws that are enacted as to when workers' salaries are to be increased. At times, the government may not be sensitive to her duties towards the workers in terms of increasing their salaries as at when due, but at this point, there is usually a demand from the workers for salary increment. If the government fails to do this, it will result to strikes from various professional and trade unions, as a way to press for their demands. Strikes of this nature do take weeks or months if the government does not respond on time.

There are reasons for salary increment for workers of all cadres. It will surely motivate workers to work hard and to be able to meet some challenges of life and responsibilities. This is because the cost of living in Nigeria particularly increases daily. This is apart from normal increment of price of petrol and diesel by government. This alone automatically allows the price of goods and services to be increased and hence the request from various arms of workers for salary increment.

There was a time the government under General Yakubu Gowon as the then Head of State in 1974, set up a committee on minimum wage. The committee was headed by Jerome Udoji. Their recommendation which was approved by the government, put smiles on workers' faces. This was captured in a song by Àyìnlá Ọmọwùrà:

*Iréwọlédé ẹ máa jó o (2ce)*

*Fáwọn ọ̀sìsẹ̀ ìjọba wa ní Nàìjíríà*

*Wọn sọ pé ẹ̀kúnwọ tuntun ti dé*

*Owó Udoji di sísan fáwọn ọ̀sìsẹ̀*

*(Goodness has come, let's dance (2ce)*

*For government employees in Nigeria*

*It has been announced that there is increment in salaries*

*The recommendation of Udoji committee on salary has been approved for workers.)*

It is a known thing that whenever salary is increased and paid, the beneficiaries are many; ranging from sellers of food stuff, road-side mechanics, electricians, motorists and others will benefit tremendously from such an increment. As a result, Àyínlá Ọmọwúrà continues to congratulate as follows:

*Lead: Ọ̀ṣìṣẹ́ ministry (workers in the ministry)*

*Response: Congratulations*

*Lead: Government officials*

*Response: Congratulations.*

To balance the socio-economic effect among all workers, Àyínlá Ọmọwúrà further pleaded with the government to extend same salary increase to workers in private companies:

*Ìjọba ológun a dúpẹ́ lówọ́ yín*

*È jẹ́ ká sanwó Udoji náá fáwọ̀n private company,*

*Kíre ó kárí*

*(Thanks to the military government*

*Let the same Udoji salary increment be extended to*

*Workers in private company*

*So that the jubilation can cut across.)*

The above shows that Àyínlá Ọmọwúrà wants progress for every member of the society and he can as such be seen as the mouth piece of the people.

## 5. Conclusion

In this paper, we have been able to examine some sociological themes in Àyínlá Ọmọwúrà's songs. The various themes showed that Àyínlá Ọmọwúrà is a product of his society and very current with happenings in it. Through in his songs, he was able to make contributions that can really be of assistance to the society if adhered to. There is no doubt that his songs have made a lot of impact on the society in which he belongs. This shows that the artist is not alien to happenings in his society and his readiness to contribute positively to it. The various themes have taught lessons in one way or the other for individuals and the society as a whole. Though Àyínlá Ọmọwúrà is late, yet his songs have continued to be relevant in the society and will continue to be remembered for life. Really, he was a professional in his chosen career.

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