



### 1 I. Introduction

41 n Yoruba? societies, marriage constitutes an essential step towards family formation. Under normal  
42 circumstances, persons cannot have kinsmen unless in the context of family membership or descent from a common  
43 ancestor or ancestress as the case may be or unless such a relationship is socially approved and recognised. Among  
44 the Yoruba? people, celibacy was not allowed because such act is conceived as a way of bringing to an end, the  
45 clan or lineage of the affected person. It is the belief of the Yoruba? people that there can never be a successful  
46 and productive life until an individual marries and have children. Therefore, all over Yoruba? land, Ori?bo?  
47 Meje inclusive, the issue of marriage is very important regardless of varying sociocultural practices associated  
48 with it in various places. This is encapsulated in Ifa? literature O? se? tura (O? se? ? plus Otua) as quoted by  
49 Olusola Ajibade that:

51 Àì?íyá?o? ko? se? da?e? , bi? á ba? da?e? la?a? e? nu ni? yo? ni Ni?i? e? jo? , àì?i? o? ra?, e?i?a? ti?  
52 o? ba? lobi?ri? O? to? ka?o? lo?i? ko? sunku? gbo? ja lo? , kii? se o? ra? aseju O? ran asesa? si? ko? A  
53 man cannot just keep quiet without a wife, keeping quiet about it only results to troubles, having a wife is as  
54 knotty as having none, A man that has no wife, is worth weeping and crying in the market square. It is neither  
55 an extreme action, nor an excessive reaction.”

56 As a result of this, Yoruba? people set out some norms guiding the activities of all the stakeholders in  
57 traditional marriage institution. The setting up of these norms is expedient because anti-social behaviours have  
58 a universal human experience. Its origin and nature are best explained within the framework of human nature  
59 and the environment in which they live. The essence of norms in traditional marriage institutions therefore is  
60 to adjust claims, right the wrongs and prevent good relationships from being broken. Some of those norms that  
61 we can identify in traditional marriage institution in Ori?bo? Meje as we have them in other communities in  
62 Yoruba? land include fidelity in marriage, conjugal rights, role responsibility, tolerance among co-wives and so  
63 on. In other words, the norms are set out to enhance a peaceful co-existence among stakeholders in traditional  
64 marriage institutions.

65 As good as these norms are, some of them have suffered serious setbacks because of deviant behavior of marital  
66 infidelity that characterized the institution. The setbacks faced by these norms could be blamed on the incursion  
67 of western civilisation into Nigeria. Hence, efforts are being made in different quarters to address the issue. Such  
68 efforts in the traditional society were the use of songs to inculcate morality and to control deviant behaviours in  
69 the society. One of such methods is the use of Edi? festival song. Edi? song as means of deviant control worked  
70 in the past effectively, particularly in Ori?bo? Meje, where those involved in vices were exposed through songs  
71 and given necessary punishments they deserved.

72 In spite of various initiatives and programmers of government at various levels, (local, state and federal), little  
73 has been achieved in the area of controlling deviant behaviors associated with traditional marriage institutions.  
74 The reasons for the inability of these agencies to stem the tide of deviant behaviour of marital infidelity are not  
75 far-fetched. The methods, processes and strategies employed are garbed in modern ways, which are at variance  
76 with the culture and norm of the people of Ori?bo? Meje. This work therefore, examines the use of Edi? festival  
77 song in controlling deviant behaviour marital infidelity in traditional marriage institution in Ori?bo? Meje.

78 Edi? festival song as a form of literary art, is one of the most powerful tools used to sanction nonconformists  
79 in traditional marriage institution in Ori?bo? communities. Those who violate marital norms are punished  
80 accordingly to serve as deterrent to others and to enhance peaceful co-existence in the society. What has been  
81 observed in the contemporary Nigerian society is a serious upheaval in terms of anti-social practices manifesting  
82 in sexual immorality, infidelity and so on, which seem to have become the norm. The incorporation of Edi?  
83 festival song to the modern methods will go a long way in the control of marital infidelity in traditional marriage  
84 institution in Ori?bo? Meje in particular and other communities in general.

### 2 a) Brief Information about Ori?bo? Meje

86 There are seven towns that make up Ori?bo-Meje. The towns came into existence simultaneously. Ipetumodu,  
87 which is regarded as the biggest and also the headquarters of the Local Government, is reliably gathered to have  
88 been as old as Ife which is regarded as the cradle of the Yoruba. The town was founded by Akala?o? , co-warrior  
89 of Oru?mila? and Oduduwa. He settled at the present site of Ipetumodu? having conquered the former occupants  
90 of the land. Akalako settled on the land for the purpose of hunting and farming. The name of Ipetumodu? was  
91 coined from Apa-Etu-Bo-Odu? (He that kills Antelope for sacrifice) .E? du? Abo? n was founded in the 15th  
92 Century A.D. by Akinjole who came from Ile-Ife. He settled in their present land in the year when palm trees  
93 bore fruits but remained green or never ripe for any consumption. Thus, we hear” O? du? Abo? n” (The year  
94 when palm trees suffered from unripe fruits). Moro was founded long ago by 'Laóbu? who came from Ifo? ?-O?  
95 sun in the present Orolu? Local Government. He pitched his tent beside one Oro tree (African wild Mango) near  
96 the present site of O? bafe? ?i Awo?o? wo? University (OAU). Later, he was met by an Ife prince. He humbly  
97 invited the prince to head his settlement, but the prince regarded such an offer as degrading and voluntarily gave  
98 the Obaship to Laóbu. Later, the frequent troubles of Ugbo Raiders made them to quit that site for the present  
99 site. Today, the descendants of Laóbu? rule Moro town.

100 Historically, the city of Yakoyo? was founded by O? ru?lamo?u? in 1700A.D. At first, he named his town  
101 I?AÁ?A? but later the well-fed, well-helped and humanely treated passers-by changed the name to YA-KI-O-  
102 WA-YO? (You passers-by, call and eat your fill). Laamokun had a wife called Tadeyo who had only a male child

---

103 called AJIBEWE. Ajibewe had seven children who populated the town and now rule in turn. Asipa, another town  
104 in Ori?bo? was founded long ago by Fasina who came from Asipa's compound in Oyo town. He initially settled  
105 at Fasina near Ile -Ife before moving to his present site. Asipa in Oyo town still comes next to Alaáfin of O?  
106 yo? . Aki?lalu? was jointly founded by Ipetumodu? and Modakeke. Aki?lalu? came from Eleye's compound in  
107 Ipetumodu? from Sangotayo's side. Aki?lalu? was an ancestor of Sangotayo. Idowu Labala came from Modakeke  
108 due to family conflict and he was looking for a virgin land to practice agriculture as well as hunting. He was a  
109 follower of Ogu?mo? la? and fought alongside him in many battles.

### 110 **3 b) Edi? Festival song in Ife? and Oribgo? Meje**

111 Among the many festive occasions that characterise Ori?bo? Meje's rich calendar of events, Edi? festival, is  
112 one of the most important and popular. Almost every festival is based on a particular occasion or circumstance.  
113 Historically, the celebration of Edi? festival originated in an event dating from what is commonly acknowledged  
114 to be an early phase of Yoruba? history, a period in which a group of newcomers led by Oduduwa settled in  
115 Ile Ife. It recalls the difficulties the new settlers had with the previous inhabitants of the area, the Ugbo, who  
116 despite being forced into the nearby forest tried to regain control. In order to do so, the Ugbo raided Ife with  
117 calculated persistence. They disturbed the town, disguised in raffia costumes and wearing face-masks. Mo? remi,  
118 who, in order to put an end to this climate of oppression, was ready to risk her life, and ultimately, sacrificed  
119 her only son, known by different names, such as E? la/Oluórogbo. Because of her courage and heroism, the  
120 warfare between the two factions ceased and possibly resulted in reconciliation, thus establishing Ora?miya? as  
121 the "father" of all Oyo's or Yoruba? proper, and the universal conqueror of the land.

122 Accordingly, she volunteered to discover the secret behind the terrifying beings, whose unearthly sight rendered  
123 the Ife people incapable of offering any resistance. To ensure her plan's success, she made a vow to the deity  
124 of Esinmirin River, promising that she would sacrifice anything she could afford if the deity would assist her in  
125 carrying out her plans. And so it happened. Because of her beauty, she was enslaved and given to the king.  
126 Soon, however, she won his trust and confidence, and became his wife. Once there, she revealed the secret and  
127 taught her people how to defend themselves, and eventually freeing her country.

128 The victory was marked by the due public recognition of Mo? remi's heroic deed. After that, she went to  
129 the stream to fulfill her vow, but her reported offerings did not satisfy the divinity, who, instead, required the  
130 sacrifice of Mo? remi's only son. Grief-stricken, she finally complied with the request, and Oluórogbo was offered  
131 as sacrifice, ascending by rope to the other world. In recognition of Mo? remi's loss and sacrifice, the Ife? people  
132 promised to be her sons and daughters. It is in commemoration of Mo? remi, heroic exploits, that the people of  
133 Ife celebrate the Edi? festival.

134 Edi? festival got to Ori?bo-Meje generally through Ipetumodu. Ori?bo-Meje as jointly called comprises seven  
135 communities. These communities are Aki?lalu, Ashi?a, Ipetumodu, Isope, Yakoyo, Moro and E? du? Abo? n.  
136 Edi? festival in Ipetumodu? came through a barren woman who eventually became a mother after she had  
137 consulted an Ifa oracle who then directed her to go and offer sacrifice to Mo? remi in Ile-Ife? if she wanted  
138 to have a child. She did it with a vow and she eventually got a child and she, as a result of this, became a  
139 worshipper of Mo? remi Ajasoro. The woman then decided to make it one of the festivals in Ipetumodu? and it  
140 later spread to other communities in Ori?bo-Meje.

141 The period of Edi? festival is also viewed as a period of cleansing the society of deviant or anti-social behaviours.  
142 For example, there is the custom of "blocking" the door steps of thieves, adulterers, wife beaters, house-wives  
143 rivals and the habit of ridiculing those that exhibit deviant behaviours. These customs help the town to deal  
144 decisively with such negative habits during the festive period. Those who represent a kind of menace to the  
145 values on which society rests are publicly exposed. In Ori?bo? Meje communities, the Oku?rin ile, Obi?rin ile,  
146 O? mo? ile, and the choral group are the major groups that exposed the misdeeds of others. However, other  
147 groups did not initiate the singing, but reported any individual who committed any deviant behaviour to the Edi  
148 ? group. Sanctions are made visible and the festival helps in this way to build a deterrent to deviant behaviour,  
149 implicitly enhancing the values of those good behaviours already considered as norms in the society.

## 150 **4 II. Concept of Deviant Behaviours in Traditional Marriage Institution**

151  
152 Deviant behaviours are recognised as violation of cultural norms. Norms guide virtually all human activities, so  
153 the concept of deviance is quite broad.

154 Norms are rules and expectations by which members of the society are conventionally guided. Deviance is an  
155 absence of conformity to these norms. Social norms differ from culture to culture. For example, a deviant act can  
156 be committed in one society that breaks a social norm there, but may be normal for another society. Sociologists  
157 describe deviant behaviours as violations of social norms. That is, any thought, feeling, or action that members  
158 of a social group judge to be a violation of their values or rules 'or group' conduct, that violates definitions of  
159 appropriate and inappropriate conduct shared by the members of a social group or the violation of certain types  
160 of group norms, where behaviours is in a disapproval direction and of sufficient degree to exceed the tolerance  
161 limit of the community. Moreover, deviant behaviours are actions which do not adhere to widely accepted social  
162 or cultural norms. Deviance can be viewed from psychological, biological and sociological perspectives.

163 Human beings are social in nature. They hardly live in isolation but prefer to live and interact with one  
 164 another. The urge to interact creates some challenges, which need to be addressed. Therefore, in order to  
 165 achieve development, norms are developed to guide human interactions. One of such norms, which promotes  
 166 and discourages deviant behaviours, is positive interpersonal relationship. However, Interpersonal relationship in  
 167 traditional marriage institution in Ori?bo? Meje is being threatened by deviant behaviour of marital infidelity  
 168 which has become a source of worry and concern to everybody.

169 In this work, therefore, effort is made to consider the deviant behaviour of marital infidelity that is threatening  
 170 the survival of family stability in traditional marriage institution in Ori?bo? Meje.

### 171 5 a) Marital Infidelity

172 Marital infidelity is unfaithfulness on the part of a man or a woman having sexual affair with another man or  
 173 woman other than his/her own man/woman. This is very common in Ori?bo? Meje and anybody who gets  
 174 involved in this is referred to as ala?bere? (an adulterer). Ale? yiya? or O? re? yiya? as it is called in these  
 175 communities usually involved two consenting married adults who have already married but still engage in romantic  
 176 relationships, or friendships, or passionate attachment with other partners other than their marriage partners.  
 177 The norm which this deviant behavior violates is the norm of fidelity in marriage for partners in marriage. It is  
 178 expected that when husband and wife/wives are together in marriage, they should remain faithful and should not  
 179 engage in any sexual activity outside marriage. This is because in extra marital affair, two parties are involved,  
 180 the man and the woman. When a man engages in sexual relationship with a woman outside marriage, he is  
 181 mocked and ridiculed by the people in the communities. Such a person is seen as a worthless person (E? ni ye?  
 182 ye? , E? ni abuku). Marital infidelity passes for deviant behaviour since it goes against what is expected of  
 183 married people. In Ori?bo? Meje communities, there is great respect for married people as long as they remain  
 184 faithful to their partners. But any action of marital infidelity is greatly frowned at as such is considered an  
 185 anti-social.

186 As discussed above, in Yoruba? traditional society, a man is allowed by custom to marry more than one wife  
 187 and any sexual affair among the wives is accepted so far they are his wives. But, any sexual activities outside  
 188 the married wives are considered as (Ale? yiya?) extramarital affair. This is not peculiar to only men in the  
 189 traditional Yoruba? society, women also engage in sexual relationship outside marriage. The phenomenon of  
 190 levirate marriage is not considered as extra marital affair. This is because the death of a man does not release  
 191 his widow from her marriage obligation, but renders her liable to be inherited (through the system of levirate)  
 192 by any member of his extended family and sometimes even by the son of his sister. This is done in order not  
 193 to put an end to the lineage of the late senior brother. This does not amount to concubineage or adultery.  
 194 Societal values permit sexual activities only between man and woman in a marriage relationship thus the Yoruba  
 195 adage, 'A kii? mo? o? ko? e? ni ki? a? tu? mo? ale? e? ni' meaning, "When one accepts the husband of  
 196 a child, it is a taboo to also accept the concubine". Therefore, engaging in extra marital affairs certainly goes  
 197 against these marital norms. The reason for engaging in this deviant behaviour however varies from one society  
 198 to another. The members of various genders seem to have various issues that encourage them to try out extra  
 199 marital affairs despite maintaining marriages. Many in Ori?bo? communities engage in extra marital affairs  
 200 because such affairs are a source of reassurance of their desirability. Some want better sex while others feel that  
 201 it is worthwhile having a change of routine or having a variety of sex. The reasons many of those engaging in  
 202 extra marital affairs give for participating in extra marital sex is for emotional satisfaction. But, whatever the  
 203 reason adduced by anybody as far as it goes against the norm of the society, it is a deviant behaviour.

204 In Ori?bo? Meje, like in other cities and towns, people frown at infidelity. They express this by saying, Oju?  
 205 kan ni ada? ni, ada? to? ba? loju? meji? ti d'obe? . A cutlass has only one edge, any cutlass with two edges  
 206 has turned to a knife. Wives are to be loyal and faithful to their husbands. Anything short of this is interpreted  
 207 as violation of marriage morality. A woman who violates this ethics is not only condemned privately, but the  
 208 Edi? singers sing about his/ her misdeed publicly to teach others a lesson. This is why Adewale states that in  
 209 Yoruba? societies, the kinship structure of the society makes extra marital affairs a crime not only against the  
 210 husband as an individual but also against those corporate bodies with whom the husband is related. Such an  
 211 adulterous man or woman usually brings shame and dishonour to the entire family (Alai? ni? itiju? agbalagba,  
 212 O? ko? itiju? ati abuku? ba? e? bi). Another Yoruba? saying is to the effect that of ale? /ala?bere, ti? ko? ba  
 213 pa o? ko? re? yoó? pa ara re? . Meaning that an adulterous woman will either kill herself or her husband.

214 In Yoruba land and Ori?bo? Meje in particular, extra marital affair breaches societal norms as it breeds an  
 215 unhealthy and unwholesome relationship in society. People look down on such an individual as reckless and  
 216 indecent (A ba ni loju? je? , alai? loju? ti, aki?danida?i? agbalagba).This is because the entire family share  
 217 in the shame and the ridicule (Aki? i? pe'ri? aja, ki? a? ma? pe'ri? ikoko? ti? a fi seè). Also, the whole  
 218 communities see an adulterer (of ale) and his family members as not receiving the necessary training which will  
 219 make him or her to conform to the norms of the society.

220 It is also a known fact that in Ori?bo? communities, sexual relation is expected to be decently conducted with  
 221 the rightful person (husband and wife/wives) and at the rightful place. What we can see here is that sex should  
 222 be an affair of married people (Oju? kan l'ada? ni, ada? to? ba? loju? meji? ti d'o? be? ). In other words,  
 223 it is their exclusive prerogative. Anything contrary to this is considered anti-social. Sanctions are awarded to  
 224 anybody that deviates from this marriage norm in the society.

---

225 Between husband and wife, faithfulness in marital relationship is a cherished virtue. In other words, extra  
226 marital sexual affair is detested. Mbiti made this assertion when he says:

227 When adultery is discovered it is severely dealt with: in some societies the guilty person (particularly a man)  
228 would be whipped, stoned to death, made to pay compensation or have his head or part of his body mutilated.

229 How Edi ? Festival Song Controlled Deviant Behaviour of Marital infidelity Edi? festival song has been used  
230 extensively to order the behavior of people. As we have Edi song in Origbo Meje, so also we have it in many  
231 other towns and communities in Nigeria and other countries in Africa with different nomenclatures. For instance,  
232 in many African countries, it is a medium through which the individual or society expresses its most heart-felt  
233 feelings. A number of these songs make use of satire where satirists express their complaints or grievances against  
234 certain actions committed by individuals in the community. Edi? song in particular stirs up emotions against  
235 abnormal behaviours or attitudes and arouses mass reaction against non-conformists practice. Generally, in the  
236 ancient times, there were neither written laws, nor prisons for the punishment of law breakers.

## 237 **6 Volume XVIII Issue IV Version I ( A )**

238 People were expected to respect the rights of other individuals in the society. They were expected to conduct  
239 themselves in a way that would promote peace and brotherhood. Those who did not and those who committed  
240 major crimes faced automatic physical torture, ranging from ostracism to ritual execution. Minor offences -  
241 adultery, liars, domineering housewives and lazy husbands -were all singled out for attack in songs. In primitive  
242 society, therefore, songs laced with satire were a manner of ridiculing, decrying and denouncing the unwanted  
243 behaviour of people in a bid to improve and amend their lives in the community. In the contemporary times,  
244 Edi? festival song is still being used as a weapon to influence people's conduct in the society. The Edi? singers,  
245 professional groups and individuals compose songs alluding to complaints about neighbours, relatives, husbands,  
246 corrupt men and rulers in the society.

247 Whenever any case of anyone committing extra marital affairs is brought to the notice of the Edi? choral  
248 group, they make efforts to carry out an independent investigation on the matter. They did not only rely on the  
249 information brought to them by their Oku?rin ile, Obi?rin ile? or O? mo? ile? , but also do a thorough finding to  
250 establish the veracity of the allegation. When it is established that the man or the woman in question committed  
251 the said offence, they wait until Edi? festival to ridicule the person or persons in song. On the Edi? festival day,  
252 the Edi? choral group joined by other Oku?rin ile, Obi?rin ile, O? mo? ile? and the general public begin the  
253 ridicule of their victim by singing songs to create awareness that certain information has been received by their  
254 group on a deviant act of an individual in the community. This is called Iko? Edi? They sing songs to create  
255 awareness round the town. This is done to inform the members of the public to hear what certain individual has  
256 done. Most of the times, they may not mention the name of the individual, but songs are used to describe the  
257 person. This is because they would give a vivid description of their victims' identity, where he lives, what really  
258 happened, where it happened and how the action was committed. Often times, the victim must have taken to  
259 his/her heel before the Edi? festival group reached the victim's house. Usually, the victim begged for forgiveness  
260 and promised never to engage in such bad conduct again.

## 261 **7 This is how the Edi? choral group creates awareness**

262 Wo? n ni? a? mo? wi hu? hun hu? They forbid us say it

## 263 **8 A?a o? wi hu? hun hu? We shall say it O? ba ni? a? wi hu?** 264 **hun hu?**

265 The king wants I said

## 266 **9 A?a o? wi hu? hun hu?**

267 We shall say it Another song goes like this: Oke? yi? nile? o? fale? That is where the adulterer lives Oke? yi?  
268 nile? ase? wo? That is where the adulterer lives Oke? yi? nile? aya'ale? After this awareness has been created  
269 by the Edi? choral group and enough members of the public had followed them, they go straight to the house  
270 of their victim. They go with different types of things anybody could lay his/her hands on, ranging from stones,  
271 stick, grasses, leaves, cans and so on. Edi? festival song is an age long custom employed to sing abusive songs  
272 in front of the house of anybody known to have stolen, committed adultery, engaged in house wives rivalry or  
273 who has not been responsible during the year. The action is taken by a great multitude of crowd running up and  
274 down in the streets, singing and shouting vociferously the names of the offender and his parents (Bi? a ba? peri?  
275 aja, a o? pe ori? ikoko? ti? a fi s? e? e.), (E? ni bi? o? mo? o? ra? ni? i? po? n o? n). This further implies  
276 that anyone who has given birth to a deviant child will also share in the consequences of his/her behaviour.

277 The running crowd would then converge in hundreds or two sets and deposit grass and rubbish of all kinds at  
278 the front door of the house of the culprit. In the olden days, when houses were built of thatch, the crowd would  
279 pull out low portions of the roof and carry them away in running procession, saying loudly that they demolished  
280 the house of so and so (Ati bile? ase? wo? lule? lo? na? o? ko? ). Thus, it served as deterrent to others. In any

281 of these activities, they sing songs of different types. Examples of such songs that were used to ridicule those  
 282 that engaged in extra marital affairs are:

283 **10 Bi? e?i?a? o? mu O? lo? run a? mu If man does not catch;**

284 God is there to catch him Obi?rin to? ti ile? ale? de? to? n? gbo? ko? loju? A woman who came from  
 285 her concubine's house and engaged in exchange of blow against her husband. Another one says: 27 Oni?e?ere?  
 286 Ebi o? le? pa'ya to? n? d'o? ?o? An adulterous woman selling plantain chips cannot be hungry O? f'o? tu?  
 287 gbowo, O? fo? wo? osi? fa'ko? mo? ?a She collected money with her right hand and Used the left to draw  
 288 man's manhood to herself Oni?e?ere? Ebi? o? le? pa'ya to? n? d'o? ko An adulterous woman selling plantain  
 289 chips cannot be hungry I?a? a fi idi gba le?ede? The woman that uses her body to collect vegetable Pade? mi  
 290 la?uro? o Meet me at the riverside I?a? a fi idi? gba le?ede? The woman that uses her body to collect vegetable  
 291 Pade? mi la?uro? o Meet me at the riverside This first song here, according to the focused group discussion  
 292 we had with Baa?e, Oku?rin Ile? and Obi?rin Ile, revealed the incident of marital infidelity involving a woman  
 293 and a man which resulted in an illegitimate male child. The husband did not know until three days after the  
 294 naming ceremony when the Edi? group sang against her action. The shame on the part of the husband led him  
 295 to divorce the woman. The woman fled and never returned to the community. She later sent people to beg the  
 296 Edi? l group that she should be forgiven. she was forgiven, the shame could not allow her to return to the town.

297 The second song above was composed by the leader of the Edi? choral group against a woman, after she had  
 298 engaged in extra marital affairs and was caught by the Oku?rin ile? who instead of reporting to her husband  
 299 reported to the Edi? choral group. It did not end there, they composed the song and it eventually got to the  
 300 attention of the husband. But, before the husband reached home, she had packed her belongings and fled to her  
 301 family house. The woman in question regretted her action because she contracted sexually transmitted disease  
 302 (Aru? iba?opo? ) as a result. The singing against her misdeed was done by the Edi? choral group led by their  
 303 leader Romoke. An extra marital affair is regarded as an immoral sexual relationship outside marriage in Ori?bo?  
 304 Meje. The third song above was also against a woman who was selling fried plaintain. She was promiscuous since  
 305 she was fond of sleeping with different men. On one of her sexual acts, she was caught by one of the members of  
 306 (Obi?rin ile) who informed the Edi? choral group, her action was reported to the group and the song above was  
 307 composed for her during Edi? festival. She made attempt to bribe the group and this complicated her offence as  
 308 the members started to throw stones and sticks at her house. She later fled the town and came back after five  
 309 years.

310 Another case involved a man and a woman who used to meet at a vegetable plantation (Akuro? ). The two  
 311 victims were caught in the act by a palm-wine tapper. The wine-tapper reported them to his wife who was a  
 312 strong member of Edi? choral group. She did not sweep the case under the carpet as she informed the leader  
 313 of the group and a song was immediately composed for her. The two victims were neighbours which made it  
 314 possible for the Edil group to launch serious attack on them; as they sang against their immoral acts, they also  
 315 threw stones and grasses on their houses.

316 The woman in question under the pretext of going to buy legede (a type of vegetable) would meet her concubine  
 317 and together they engaged in sexual affairs. Though, many people were aware of their act, yet since they had  
 318 not been caught in the act, they could not sing any song against her. The woman fled the town because of the  
 319 shame. But the concubine was encouraged by his friends to beg the group. The pleading could not stop them  
 320 from composing the song above.

321 In Ori?bo? Meje, according to a staunch member of the Edi? choral group named Sarifatu, it was very rare  
 322 for them to sing against an action not committed by an individual. This is why they did serious investigation and  
 323 got facts before they came out to sing against such action that was against the norm of the society. The woman  
 324 caught in the act made matters worse by trying to bribe one of the members who reported her to the group.  
 325 She thought they would not sing against her action. The loó?un (Male counterpart singers) compiled the names  
 326 of those who had committed one form of deviant act or the other by any individual most especially as related  
 327 to marital infidelity and handed it over to the leader of the Edi? l group. Therefore, the loó?un served as a  
 328 watchdog and any attempt made by the Edi? group to sweep any matter under the carpet, would be vehemently  
 329 resisted by the loó?un. As a result of resilience Edi? group, cases of adultery were highly reduced. This was  
 330 because people were cautious of their actions as Edi? choral group were no respecter of anybody. The common  
 331 slang among the people than was, Ma? fidi? e? ba? mi? lo?u?o? je? , je? je? mi ni mo jóoko? mi, meaning,  
 332 Don't use your buttocks to dent my image. This slang showed how people became wary of their actions. The  
 333 songs above were used to control deviant behaviours of marital infidelity in Ori?bo? Meje. However, numbers of  
 334 Edi? singers has dwindled due to threat to lives, fear of litigation and the influence of Christianity and Islam.

335 What the researcher observed in the course of this research was that in the contemporary time, it can be said  
 336 that the high level of moral decadence in Ori?bo? Meje has made the Edi? song to be seen as primitive culture  
 337 to the youth of nowadays. They don't see anything really bad in engaging in sexual activities before marriage  
 338 or extra marital relationship any longer. The watching of pornographic sites on phones, fraud, yahoo yahoo and  
 339 listening to contemporary songs make it practically difficult for Edi? singers to really make a serious impact on  
 340 the lives of the youth that constitute the majority of the populace. It is only the elderly ones

---

## 11 Volume XVIII Issue IV Version I ( A )

341 that appreciate the Edi? song that are clamoring for its re-introduction because of the impact it has over the  
342 years made and its capacity to reduce the high level of moral laxity in our society.

343 It is equally important to look at the moral dimension of Edi? festival song. We believe that the society cannot  
344 see itself degenerating into rubbish by allowing people who behave immorally to go unpunished, either physically  
345 or psychologically. The society by virtue of its existence, is duty bound to preserve, nurse and nurture its moral  
346 standards (through a channel like Edi? song) or through other available means. Without this, the society will be  
347 a difficult place to live. The researcher therefore infer that in spite of the influence of modernity and missionary  
348 religions Edi? festival songs are still relevant in enforcing moral consciousness in Ori?bo? Meje communities.  
349

## 12 III. Conclusion

350 From the foregoing, it is evidently clear that the various deviant behaviour of marital infidelity that has become  
351 an household name in Ori?bo? Meje in particular and Nigeria in the recent time all came due to the neglect of  
352 Edi? festival song. If these songs were revisited with little modifications introduced to it, many cases of deviant  
353 behaviours associated with traditional marriage institution in Ori?bo? Meje will be highly minimized. This is  
354 because people will be conscious of their actions and will refrain from any act that will tarnish their image and  
355 that of their family. It is also obvious that Edi? festival song phenomenon will remain a relevant agent of social  
356 control especially on issues related to marital infidelity in Ori?bo? Meje, Osun State, and globalisation of culture  
357 notwithstanding. However, here are some recommendations that would further enhance the rejuvenation of Edi?  
358 festival song in Ori?bo? Meje.  
359

360 The findings from the above show that Edi? song, though an ancient socio-cultural practice among the Ori?bo?  
361 Meje communities in Osun State, its ability to control social misbehavior like marital infidelity among others is  
362 commendable. From this, we can infer that this study has widened the horizons of Ori?bo? Meje communities  
363 and Nigerians in general on the traditional ways of solving problems that are peculiar to traditional marriage  
364 institution. The contribution, which this study has made to scholarship, is that the singing of Edi? festival  
365 songs which was satirical in nature would help in no small measure to prevent deviant behaviour in traditional  
366 marriage institution. The study will also go a long way in preventing the high cost of money spent on litigation  
367 in the court of law when divorce petitions are filed. Also, on many occasions, cases taken to court do not end  
368 in reconciliation but separation. However, in the traditional marriage institution, traditional measures taken  
369 concerning Edi? festival song was to settle misunderstanding and punish offenders thereby bringing sanity to the  
370 society.

371 This work has also emphasised the fact that Edi? festival song is a powerful tool in controlling deviant  
372 behaviours, though it is much more powerful in the traditional Ori?bo? Meje communities than in the more  
373 developed Ori?bo? Meje communities as we have it now. Reccommndatio.

374 To ensure the rejuvenation and survival of Edi? festival song, the following measures are recommended. The  
375 songs, as they were sung in the past, should be recorded and preserved on magnetic tapes. Older and surviving  
376 members of the group should be consulted and made to sing the songs. The danger in not preserving the song  
377 is that, the young generation, may not know the content and the context of those songs any longer.

378 In enhancing the rejuvenation of Edi festival song, an annual special award event should be instituted where  
379 those with good behaviour are rewarded in cash or by other things that would boost their self-esteem. Families  
380 who exhibit good characters towards one another should be rewarded too. This idea of gift to those in the  
381 community with good behaviour could be done on the town day of such community. For instance, on Ipetumodu?  
382 day, which is a gathering of all and sundry? This will boost their morale and serve as a lesson to others to always  
383 be of good conduct wherever they find themselves.

384 The study also recommends that the traditional rulers in various communities and towns should not allow  
385 this cherished culture to go into oblivion. This can be done by inviting the older members as well as surviving  
386 members of the Edi? group to perform at different occasions in the palace. This will encourage the younger  
387 ones who are the tomorrow of today to learn one or two things when the songs are being sung by the members  
388 of the group. The young ones may not really have the interest, since they only hear its effects on the people in  
389 the past. But, if they see how the group sings, dresses and dances, it will be an impetus to them. This is why  
390 the interest of the new Ooni of Ile-Ife, Oba Ogunwusi Enitan is commendable as all the 18 (eighteen) members  
391 of Edi? choral group interviewed informed us that the Oba has called for the re-grouping of Edi? singers in  
392 Ori?bo-Meje for performance on every fortnight at his palace, which is broadcast live on Orisun F. M. In fact,  
393 according to them, they now hold meetings for rehearsal on Wednesday of every week at a designated place at  
394 Ipetumodu. This, according to them, is to revive, rejuvenate, reinvigorate and reindulcate the importance of the  
395 song in the communities.

396 The communication networks can also help in this direction. They can sponsor and co-sponsor festivals that  
397 are related to Edi? festival in various Volume XVIII Issue IV Version I 31 ( A )

398 communities. Instead of spending huge amount of money on events that do not have any direct impact on  
399 the people, they can take it upon themselves to sponsor those festivals that promote virtues and norms of the  
400 society. This will go a long way in revamping the cherished culture of our people which is gradually going into  
401 extinction. They can do this by selecting elderly ones in various communities who are versed in Edi? song and  
402 other songs for a compilation of such songs into tapes, CDs, books etc for the public free of charge.

403 Edi? song can also be fashioned to reflect current issues about deviant behaviours in traditional marriage  
404 institution in such a way that it can be a modern instrument for the campaign against marital infidelity, parental  
405 irresponsibility, incest, house wives rivalry and wife/ husband battery in Ori?bo? Meje in particular and other  
406 communities at large.

407 On a final note, we also recommend that Ori?bo? Meje communities should go back to their tradition so as to  
408 protect the moral values. Interestingly enough, all Edi? songs are aimed at protecting moral values whether they  
409 can stand the test of modern day reality or not. What is more important, and what we have tried to do in this  
410 work, is to make sure that moral values that are meant to be protected in the traditional marriage institution  
411 are not flouted since marriage is the foundation of the family which automatically is the basic unit of the society.  
412 If this happens, that is, when there is peace at the family level, peace will also reign in the society.

413 It should be noted that because of the positive impact Edi? festival song has made in Ori?bo? Meje  
414 communities, it should therefore be incorporated into the modern mechanisms of government to address deviant  
415 behaviours in the family setting. Litigation to settle family matters is very expensive today and many cases  
416 are not resolved. But, Edi? festival song can be a veritable tool to control deviant behaviours associated with  
traditional marriage institution since it has no cost implication whatsoever. <sup>1 2</sup>

Olusegun Peter Oke

Figure 1:

29

Why adultery? Agbere? si?e ti je? It is not a good act, please desist from it.  
This is yet another song: Wo? ? ni? a? mo? ? wi hu? hun hu? They forbid us  
to say it A?a o? wi hu? hun hu? We shall say it O? ba ni? a? wi hu? hun hu?  
The king wants it said O? mo? lo? di ya? A child becomes controversial O? mo?  
lo? di ya? A child becomes controversial Omo Laba?e? ? yan ale? o? d'ogun x2  
Labake daughter engaged in extra marital affair and became a problem Abi?e?o?  
la? ya? ale? o? d'ogun Volume XVIII Issue IV Version I ( A )

Figure 2:

417

---

<sup>1</sup>© 2018 Global Journals

<sup>2</sup>The Socio Religious Significance of Edi Festival Song in Controlling Marital Infidelity in Traditional Marriage Institution in Ori?bo?Meje, O? Sun State Nigeria

- 418 [ Interview with Mrs. Folayemi Taiwo Olainukan in Ipetumodu] , *Interview with Mrs. Folayemi Taiwo*  
419 *Olainukan in Ipetumodu* (Aged 80 years)
- 420 [Akintola ()] , A Akintola . *Yoruba Ethics and Methaphysics* 1999. Valour Publishing Venture Limited. p. 76.
- 421 [ Interview with Mr.Oyeniya Olawale (2014)] , *Interview with Mr.Oyeniya Olawale* 22 May, 2014. 72. (Age)
- 422 [ htm. Retrieved on (2015)] , <http://www.wisegeek.org/what-is-deviant-behaviour-htm>. Retrieved  
423 on 25 March, 2015.
- 424 [ Informant: Mr. Bakare Oyedokun (2014)] , *Informant: Mr. Bakare Oyedokun* August, 2014. 58. (Age)
- 425 [ Age (2014)] , *Age* June, 2014. 82. (Interview with Chief Tiamiyu Babarinde)
- 426 [Ife-North] *A pamphlet printed during the swearing-in-ceremony of Prince Omolade Binuyo as the Local*  
427 *Government Chairman, Ife-North* . p. 32. (A New Development Initiatives)
- 428 [Mbiti ()] *African Religion and Philosophy*, J S Mbiti . London: Heinemann. 44. 1976.
- 429 [Schipper (ed.) ()] *Beyond the Boundaries: Text and Context in African Literature*, M Schipper . Ivan R.21 (ed.)  
430 1997.
- 431 [ MT (1992)] ‘Bloomington: Indiana UP. 56. 17’. MT . [http://www.wisegeek.org/](http://www.wisegeek.org/what-is-deviant-behaviour.htm)  
432 [what-is-deviant-behaviour.htm](http://www.wisegeek.org/what-is-deviant-behaviour.htm) *Yoruba Ritual: Performers, Play Agency*, 1992. January, 2015.  
433 18. February, 2015. p. 17. (What is Deviant Behaviour)
- 434 [Sofola (ed.) ()] *Edi: The Carrier as a Saviour among the Ife*, Zulu Sofola . Ibadan: Daystar. 31. E. A. Adegbola  
435 (ed.) 1983. (Traditional Religion in West Africa)
- 436 [Fabunmi ()] M A Fabunmi . *The Genesis of the Yoruba race*, (Lagos) 1985. John West Publisher. 53.
- 437 [Ajibade ()] *Finding Female Voice: A Socio-Cultural Appraisal of Yoruba Nuptial Poetry. Germany: Deutseche*  
438 *Nationalbibliothek*, O Ajibade . 2009. p. 31.
- 439 [Adedeji ()] ‘Forms and Functions of Satire in Yoruba Drama’. J A Adedeji . *Odu, vi. 1*, 1967.
- 440 [Familusi ()] ‘Human Sexuality in African Thought and the HIV/AIDS Scourge’. O O Familusi . *LUMINA* 2010.  
441 22 (2) p. 220.
- 442 [Aibert ()] *Informal Channels for Conflict Resolution in Ibadan Nigeria*, I O Aibert . 1995. Ibadan. p. 18. Institut  
443 Francais de Recherche en Afrique (IFRA)
- 444 [Arowolaju (2005)] *Institution of Marriage: A Study of the Yoruba Nation*, S B Arowolaju . [http://](http://nigeriaworld.com/feature/publication/arowolaju)  
445 [nigeriaworld.com/feature/publication/arowolaju](http://nigeriaworld.com/feature/publication/arowolaju). Retrieved on 2005. 17th March, 2015.
- 446 [Interview conducted with Mrs. Akintunde Adeola, Aged 85years (2014)] *Interview conducted with Mrs. Akin-*  
447 *tunde Adeola, Aged 85years*, 16 November, 2014. (Ile Aroje. Ipetumodu)
- 448 [Interview with His Royal Highness, Oba Adedapo Oyekanmi, Ilufemiloye 1, The Alakinla of Akinlalu Age (2014)]  
449 ‘Interview with His Royal Highness, Oba Adedapo Oyekanmi, Ilufemiloye 1, The Alakinla of Akinlalu’. *Age*  
450 15 January, 2014. 52.
- 451 [Interview with Mama Florence Ayoola, Ile Elewa Ipetumodu, Aged 85 years (2013)] *Interview with Mama Flo-*  
452 *rence Ayoola, Ile Elewa Ipetumodu, Aged 85 years*, 13 February, 2013. 3 March, 2016. 30. Interview with  
453 Chief Adebisi Adegoke of Oke Ola Street Akinlalu (Aged 82 years)
- 454 [Robert ()] *Kingdoms of the Yoruba*, S S Robert . 1969. London: Methuen & Co. Ltd. 13.
- 455 [Ojo ()] ‘Ma?u?: ”The Traditional Juju for the punishment of Adultery among Yoruba Natives’. M O D Ojo .  
456 sv.3. 12. *Antropogija* 2013. Department of Sociology. 13. Crawford University of the Apostolic Faith Mission  
457 Igbesa, Ogun State
- 458 [Adedeji ()] *Moremi: A Yoruba Opera by Duro Ladipo, translation with notes and glossary (mimeograph)*, J A  
459 Adedeji . 1972. (Ibadan: Institute of African Studies)
- 460 [Adetipe ()] *Odun Edi Ni Ile-Ife*, A O Adetipe . 1989. p. 62. Submitted to the Department of Linguistic and  
461 African Languages. University of Ibadan (M. A. Thesis)
- 462 [Finnegan ()] *Oral Literature in Africa*, R Finnegan . 1970. Nairobi: Oxford University Press.
- 463 [Ayantayo and An ()] *Sexual Satire in Ewe Suku: A Female Dominated Festival in Igbomina, Osun State*, E  
464 F Ayantayo , M A An . 2006. p. 71. University of Ibadan (Disertation submitted to the Department of  
465 Linguistics and African Languages)
- 466 [Anshah (ed.) ()] *The Ethics of African Religious Tradition*, J K Anshah . S.C. Crawford (ed.) 1989. New York:  
467 Paragon House. 32. (World Religion and Global Ethics)
- 468 [Dunmola ()] *The History of Akinlalu from its Inception”. An N.C.E. Project of the College of Education. Ilesha:*  
469 *Osun State*, D Dunmola . 1983. 28.
- 470 [Nwoga (ed.)] *The Igbo Poet and Satire in Oral Poetry in Nigeria*, D I Nwoga . U. N. Abalogu et. al. (ed.) Lagos:  
471 Nigeria Magazines.
- 472 [Fadipe ()] *The Sociology of the Yoruba*, N A Fadipe . 1970. Ibadan: University Press. 25.
- 473 [Fadipe ()] *The Sociology of the Yoruba*, N A Fadipe . 1970. Ibadan: University Press. 74.