



AN ODE TO MÁGÙN

Prof. FABAREBO, S. Idowu
Department of Religious Studies,
Adeyemi Federal University of Education, Ondo.

The sun of a Mágùn victim sets (Fabarebo,1997)

As his new day begins hereafter

The midday of Mágùn

Is the midnight of its victim.

The measure of Mágùn power

Is the measure of its victim's decline

The arrival of Mágùn (Fabarebo,2003)

Is the advent of lamentation

A visit by Mágùn,

Is an appearance of death

It's coming is an ensuing of disaster.

A vote for Mágùn,

Is a cheer for tragedy

To be faced by Mágùn, is to enjoy

The good will of catastrophe.

To face it, is to back the world.

It's coming, is the going of its victim.

To receive a handshake from Mágùn.

Isalsotoreceiveadeadlyshot.



A direct confrontation with it.

Withers the 'man' in the man

To heartily wave in Mágùn,
It is to eternally wave off life.
To beckon to Mágùn,
Is to dismiss life.
To welcome Mágùn,
Is to be welcomed beyond.
To be friend Mágùn
Is to covet unalloyed ridicule
When the door opens for Mágùn,
It closes firmly on its victim.
To admit Mágùn as a pally,
Is to expel the life of its victim.
Itsentryintothevictim'slife,
Is the exit of the victim from life.
When Mágùn glares,
The victim is cowed.
Mágùn's benevolent countenance,
Rains acid on life.
Beholding Mágùn afar,
Is to gaze at danger afar.



When Mágùn stealthily treads in to a life,
The life vaults out, And land in the world beyond.

To embrace Mágùn warmly,
Is to court death.

As Mágùn announces its presence,
Its victim declares his departure.
When the voice of Mágùn is heard,
The voice of its victim is eternally silenced.
The Mágùn's voice,
Devoices the victim.

A sojourn of Mágùn in the world,
Is a disturbance on cosmic stability.
As a wounded snake,
Still not in a hole.
Mágùn cannot lies till,
In the body of a victim.

(Fabarebo,2005)

Mágùn is a chameleonic masquerade,
Hydra-headed mask,Mágùnis.
Mágùn is a Yoruba Idimungala.

Any 'hunter' that meets it, is lost.
Mágùn is a 'sun' that melts the butter. (Fabarebo,2001)
It is the 'cement' that seals (Fabarebo,1997).



The passage of life

Mágùn !

It is, that causes diametric vomiting, the oral and the anal. (Fabarebo,2004)

It is the phenomenon that pulsates and powers the 'pole' of life. (Fabarebo,2000)

It turns the biological path of life, (Fabarebo,2004)

To an ambushed terrain,

It glues conniving thieves like the reins of metal. (Fabarebo,2000)

Once and for all it collects,

The 'milk of life'.

An enigma that suddenly in fuses

Gymnastic ability to the least athletic. (Fabarebo,2000)

A rare device that stirs

Simulation of cockcrowing the least clownish. (Fabarebo,2001)

Mágùn the 'policeman',

In the world of adultery,

Is a lute you.

The secret one man-squad,

Who arrests in the most private of places.

I doff my hat to you.

Mágùn the leveler, who is no respecter of anybody,

Is a lute your effrontery.

Do not say this before Alaafin Amuniwaye (Johnson,Samuel,1921)

Whose sexual commerce with Ololo,



Landed him in the land of forebears.

‘He’ treats the powerful as a commoner.

The mighty like the frail.

Mágùn the eater of delicacies.

‘He’ that delights in the impossible.

That chews the most secretive parts of man.

Biting and munching with relish,

Until all the parts are gone.

He that fears no man.

The monster that staggers one to death, (Fabarebo,1997).

And suspend another’s death at will,

I hail you.

The horrid one,

That throws stone at beautiful glasses,

I greet you.

Mágùn the ghastly one (Fabarebo,2003)

Stupendous force, monstrous mammoth.

The atrocious titan with cloudy genesis.

Mágùn the son and daughter of mystery (Fabarebo,2004)

Bottled in enigma,

An enigma capped in conundrum.

Painted in riddles and decorated in perplexity.

The strange one, the son of an ugly mother, (Fabarebo,2003)



The daughter of a monster,
The androgynous gobbling,
Of no sexual classification.

A mystifying mystical amoeba,
Defying permanent definition.
The offsprings of the unknown woman.
Mágùn the horrible,
The epitome of study in ugliness (Fabarebo,2003).
The baffler of the baffled.
And the puzzler of the puzzled.
The aborigine of Ife,
Who was exiled to the grove. (Fabarebo,2003)
The notorious refugee of Igbotapa

The man who combines benevolence and destruction.
Stability and instability.
Mágùn the good servant,
But the bad master.
The good guard of a nailing marriage,
Who curbs the excesses of spouses.
Aroboku, the husband's 'Police' (Fabarebo,2001)
Teso, the wife's 'guard'.
The mystical fire extinguisher.



The 'sun' that melts the pole of life.

Adulter, In the company of the counterfeit,

But sets same a glow with the genuine.

whitheryourpowerofrecognition?

Ha! Mágùn Ogi dig bad evil.

A fiend to paramours,

A friend to husbands.

He teases power out of the potent,

Turns the hole of life,

To fire extinguishing canal.

Teso, ridiculer of the precious,

Wecelebrateyourpowers.

You are a paragon,

A beautiful devil.

An evil genius.

An angel among your kindred.

We hail you.

Ha! tomitomi are you there? (Fabarebo,2000)

The gun that shoots the stool,

Through the anal passage.

What is the link?



You might ask,
Between a congress with a woman,
And the activity from the anus?
The pole shoots the seeds of life.
And Mágùn rockets out the stool!
A congress with a 'Mágunned' woman,
Secures a free,
Passport to the land of the dead. (Fabarebo,1999)
Endorses one's certificate of occupancy,
In the world beyond.

As one penetrates the shrouded alley,
One becomes a celestial citizen.
Mágùn the dreaded demon.
The unknown monstrous titan.
The one whose slightest frown.
Causes monu mental disaster.
Mágùn! Mágùn!! Mágùn
The son of a lion is a lion.
The offspring of a divinity,
Is himself a terrifying deity?.

Òsanyìn is a shifty character,
Doing both good and bad.



Òsanyìn with slippery character,

Yet a pompous divinity.

Mágùn is much more arrogant,

Ignoring mundaneset-laws,

Setting his own quiet rules

To break Mágùn taboos,

Is to break the egg of life.

The die is cast for the culprit.

As Mágùn grips him in a kiss of death.

Òsanyìn kills his thousands,

But Mágùn kills his ten thousands.

Òsanyìn is revered,

But Mágùn is feared and venerated.

Prayers are said in numerably,

On account of Mágùn gruesome prowess:

May you not meet Mágùno!

May Mágùn not visit you o!

May you not be smitten by Mágùn.

May you not be fought with Mágùn

Prayers, prayers, endless prayers

The Yoruba celebrates Mágùn in songs (Fabarebo,2005)

Straight to heaven is the destination,



A man who has stumbled on Mágùn,
Has no more stake with the world,
Straight to heaven is the destination.
He hangs son closely observing.
The quiet listener and guard.
The victim eats the forbidden.

The gun blasts and then horrors.
The serenity is shattered.
Gbaamu! And the victim is gone.
Pushed by tremendous forces,
Undefined unseen, unacknowledged.
Ha! Mágùn,o ! ,Mágùn!!
The teacher of irony.
Who delights in twist sand turns.
You are a strange one
You turn the path of life to death.

The passage of immortality,
The canal of nature's fecundity,
A gun barrel you have turned it to.
Blasting mutilating, crushing.
And finally destroying life.
Is it not indeed a paradox,



That this hole of life,
Once sent this victim forth,
The victim of Mágùn simply,
Took the same path to hereafter.
That he took to the world.
The lower mouth of a woman!
Mágùn is destructive, but not destructive.
His destruction is not haphazard or arbitrary.
He kills only sexual scamps.
Who has violated the sexual taboo.
He traps wife who has become a hunter.
Don't condemn says Yoruba Ijala (Fabarebo,2005)
Because when the husband goes hunting in the forest;
The wife also hunts for men in the city.
The husband kills animals.
The wife also kills sexual rodents.
The wife of a hunter with a smooth,
Unblemished body.
Behold the death that kills them!

The wife of a hunter with a smooth,
Fair and fine body,
The wife of a farmer as rough as a wild pig.
The wife of a hunter as beautiful as (egbin) antelope.



Oh! Mágùn, Mágùn asese (Fabarebo,2005).

The heinous long rope,

That draws life to death so slowly!

That renders the fertile womb barren!

A paradoxical mystical worker!

That cancel saterrifying curse.!

With a dreadful curse!

Affirming the law of multiplication of negatives!

Redeeming a curse with a curse!

Ha! The cold and silent Mágùn,

That is suesadecree.

Gives allowance for couplings,

But still laughs last.

He says 'vengeanceismine',

'It is sweetest when cold'

The victim satisfieshis adulterous surge.

Trade sexual flings with the partner!

Mutually exchange sexual intoxication!

They both reach the sexual crescendo!

Seeking and finding self-fulfilment,

Defined each other, in the other.

They climb the mountain of ecstasy,



Attaining the orgasmic Olympian height (Fabarebo,2000).

Enjoyingthesexualeuphoricbliss,

Atthepeakofthisexcitation,

Inthiseraofinexplicablefrenzy,

This unique phase of elation,

Mágùn releases the woman,

Only to sacrifice them an. (Fabarebo,2004).

Only to put the man in captivity.

An oblivious prisoner.

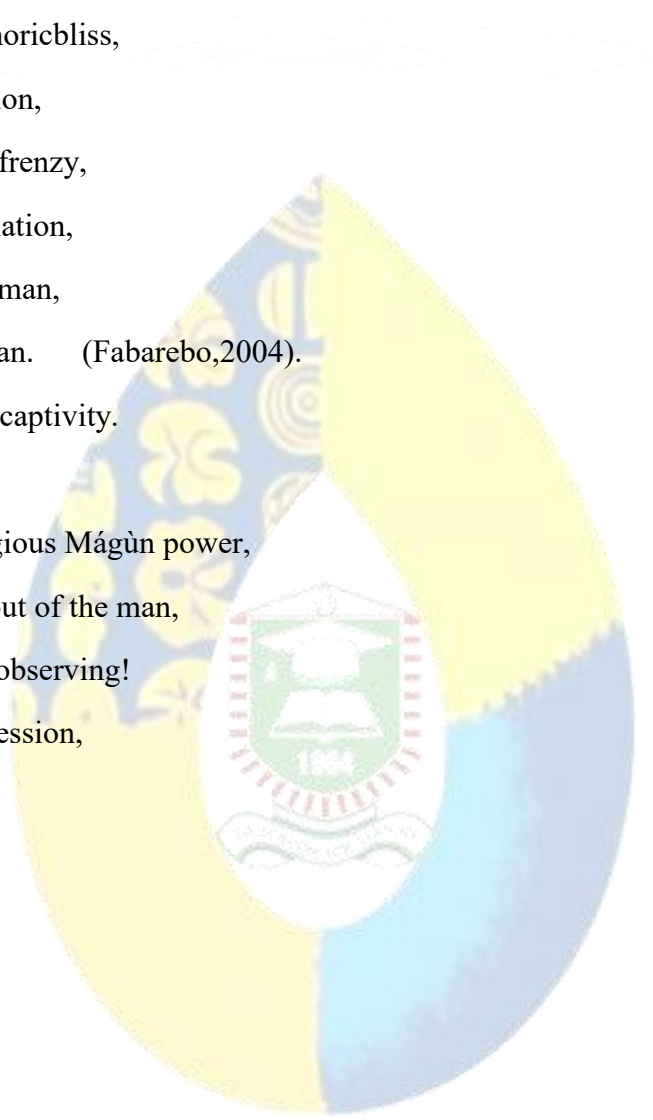
A hostage to the prodigious Mágùn power,

The Mágùn hover sin out of the man,

Monitoring, guarding, observing!

Waiting for the transgression,

These years may last.





References

- Elewude. (1979). *Medicinal plant*. Kofoworola (Ed.). Ife.
- Fabarebo, S. I. (1995). Mágùn: Yoruba magic against adultery. *Bulletin of African Religion and Culture*, 4, 101–107.
- Fabarebo, S. I. (1997). *Mágùn: Yoruba magic against sexual promiscuity* (Unpublished doctoral dissertation). University of Jos.
- Fabarebo, S. I. (1999). Contemporary theories on magic, Mágùn's disparate characteristics. *African Marburgensia*, 32(1–2), 28–38.
- Fabarebo, S. I. (1999). Mágùn a traditional weapon of social stability among the Yoruba. *Arts and Social Sciences Review Journal*, 2(1), 95–100.
- Fabarebo, S. I. (2000). The configuration of Mágùn types, relative potency and disposition. *ZAXRED: Ondo Journal of Religion*, 1(1).
- Fabarebo, S. I. (2000). The dramatic effects of Mágùn, a Yoruba traditional device against sexual promiscuity on its victim. In V. M. S. Molemodile (Ed.), *Nigerianness: A general*



- perspective* (Vol. 1, pp. 171–185). Vougasen Publishers.
- Fabarebo, S. I. (2001). The sun on butter: A study of Mágùn Teso on the organ of its victims. *OJASS*, 3(1), 81–88.
- Fabarebo, S. I. (2002). Gadali and Mágùn as anti-adultery devices, an exploratory study. *ZAXRED: Journal of Religion*, 3(1–2), 21–28.
- Fabarebo, S. I. (2003). The mythological dimension of Mágùn: An interpretation. *ZAXRED: Journal of Religion*, 4(1–2).
- Fabarebo, S. I. (2004). Mágùn: The raging quest for definition. *Review in Social Sciences*, 4(1–2), 30–41.
- Fabarebo, S. I. (2004). The law of diametric principles in the rites and operational structure of Mágùn: The Yoruba mystical sex trap. *Review in Social Sciences*, 4(1–2), 120–131.
- Fabarebo, S. I. (2005). Mágùn in Yoruba oral traditions. *Review in Social Sciences*, 5(1–2).
- Lucas. (1948). *Religion of the Yorubas*.