

A Socio-Semiotics Analysis of Names in Abejaye: A Yoruba Christian Video Film

Adekemi Agnes Taiwo¹, Adeoye Jelili Adewale²

^{1,2}Department of Linguistics & Nigerian Languages, Ekiti State University, Ado-Ekiti, Nigeria

Email: adekemi.taiwo@eksu.edu.ng, jelili.adeoye@eksu.edu.ng

Abstract:

Naming is an integral part of Yorùbá culture. It has an identity effects on the bearers. It is also believed that names control the actions and conducts of the bearers. The Yorùbá film producers are always careful and conversant with the fact that names given to their character must reflect in their characterization because orúkọ ọmọ ní í ro ọmọ 'name has effects on a child'. The script writer, Mike Bamiloye, uses the name to draw a sketch of the attitudes, behavior and stature of the characters. This study therefore interrogates the socio-semiotic interpretation of names given to selected characters in Yorùbá Christian film, Àbẹ̀jọ̀yẹ̀. It also examines the names given to individual character, family and town. The paper concludes that the Yorùbá philosophical beliefs in names reflect in the selected Christian movie despite the fact that Christianity abhors traditional beliefs; the cultural aspects cannot be underestimated. The film, Àbẹ̀jọ̀yẹ̀, which serves as our data source is produced by Mount Zion Film Productions, Nigeria and Flaming Sword Film Productions, Texas in 2020-2023. Bamiloye's unique and stylish way of naming characters show his dexterity in Yorùbá literature which always portrays and projects her culture through the creative way of assigning name to characters. This study contributes to the existing body of knowledge on Yorùbá Christian film and names among Yorùbá people.

Keywords:

Naming, Socio-semiotics, Yoruba Culture, Christian Film, Abejaye

I. Introduction

All creatures of God were given names, whether living or non-living things. Ajileye (1997) observes that name is a word by which a person, animal place, thing or concept is known and spoken to or of. He explains further that a name is a linguistic item subsumed under language and language performs communicative functions and communicative role. Naming is a fundamental part of Yorùbá cultural beliefs. Names are not restricted to human beings alone in Yorùbá culture, everything is nothing without a name and anybody is nobody without a name, therefore, Yorùbá does not just name a child without examining the family antecedents and the situations surrounding the birth. Thus, the proverb 'ilé là á wo ká tó sọmọ lóruko' which means "the circumstances of the home are always considered before naming a child". Yorùbá names have deep philosophical meanings and there are many reasons for bearing such names. Names in Yorùbá reflect her worldview and show the norms, ethics and value systems which always reveal the importance of events or happenings at the time a name is given (Fasiku, 2006). Yorùbá believe that names have bearing on the character of the bearers; it is often said that: orúkọ ọmọ ní í ro ọmọ 'name has effects on a child'. Thus, a bad name that does have rich meaning is not given to a child, (Ladele et al 1986). It is also believed that a name given to a child has impact on the future and destiny of the child. Names are not just given by the Yorùbá; they are used to communicate or send a message among people. In Yorùbá film literature, naming is one of the ways of describing who or where a character,

place or town is. This is so because the Yorùbá society cherishes names. There is a type of names referred to as appellatives or alias (orúko, inagije); they are names attributed to humans by the Yorùbá after observing certain characteristics they possess. Akinyemi (1992:67) while analyzing the rationale for names given to characters in Okediji's novels discovers that some of the characters are given names based on their stature, attitudinal behavior and their position in the society. Akinyemi's (1992) observations above are apt about Christian movies as names given to characters and places used in them are based on their physique, behavior and social status which are in-tandem with the Yoruba culture and worldview.

The focus of this study is to analyse how Bamiloye gives name to his characters. His way of naming the characters open a vista for literary artiste to explain more on their characterization. The socio-semiotics theory is explored to describe the characters of the film Àbèjòyè through the kind of names they were given by Bamiloye. The analysis delves into names that reveal character's behaviour and attitude, interrogate names that emanate from circumstances or situations surrounding it and also explore names that reveal the character's stature in the article. Lastly, the study cross-examines how Mike Bamiloye makes use of his creative ability and ingenuity to bear his mind in the characterization of the film which shows his versatility in Yorùbá literature.

1.1 Synopsis of Abejoye Film

Àbèjòyè is a Christian gospel film produced by the Mount Zion Faith Ministry in the year 2020. It runs through 2022 to 2023. The protagonist of the film Àbèjòyè, is a chief and one of the kingmakers of his town named Ajíbógun, as a matter of fact, he is the chief kingmaker. The Obaòjebolò clan supports his candidature to the throne of the chief-kingmaker. There is an imbroglio between Àbèjòyè and the Obaòjebolò family because Àbèjòyè refuses to return the brass gourd he is given before mounting the throne as the kingmaker. The Obaòjebolò family and Àbèjòyè are on this battle before Àbèjòyè leaves Ajíbógun for America to greet his son. Therefore, the setting of the film is both in Ajibogun, Osun state, Nigeria and Texas, United State of America. Prior to his arrival in America, his son, Bámidéle and his family have been encountering spiritual attacks due the act of adultery being committed by Bámidéle and the neglect of his family which serves as loopholes that gives chance for enemy's attack.

When Àbèjòyè gets to America, the Obaòjebolò family sends emissaries to warn him to return the brass gourd he collects from their family. They attacked him while sleeping and this incessant dream attacks make Àbèjòyè decides to fight back through all means. Bámidéle's wife, Láidé thought that her father-in-law, Àbèjòyè is behind the series of attack experienced by her family and therefore demands that Babá Àbèjòyè should return to Nigeria. When he was to be taken to the airport by the pastor of his son's church, he was taken by the pastor to his house because the pastor thought it is shameful for him to return Nigeria after two weeks and it can also lead to depression and possible death. While Àbèjòyè is in the pastor's house, he accepts Jesus Christ as his Lord and personal saviour and starts studying different lessons in the Bible. Later, Àbèjòyè is returned to his son's house when Bámidéle's secret affair becomes an open secret.

The American Yorùbá Traditionalist Association visits Àbèjòyè and there is an altercation which make them to afflict Àbèjòyè through the use of charmed ring. God heals him miraculously. After spending four months in America, Àbèjòyè decides to go back to Ajíbógun, Nigeria. His mission is to go back home and spread the gospel news of Jesus Christ. Natives of Ajíbógun who have heard about his different counter-attack on the

Ọbaọ̀jẹ̀bọ̀lọ̀ family members are avoiding and running away from him. Some members of the Ọbaọ̀jẹ̀bọ̀lọ̀ family such as Ìyá Akẹ̀sán, chief Awónbíwónínú, Abẹ̀rẹ̀-Ajẹ̀ who all tried to kill Àbẹ̀joyẹ̀ while in America have all died. So, Àbẹ̀joyẹ̀ was accused of killing them diabolically. Ajíbógun's citizens are dreadful of Àbẹ̀joyẹ̀ because they did not understand how things are working for him to overcome all the arrows thrown at him. Àbẹ̀joyẹ̀' s humility and patience coupled with godly character make them believe he is a changed person. They tried to provoke him but he is not angry, instead, he is pacifying and imploring them to change their ways of life.

Àbẹ̀joyẹ̀ later become a sought after person in the town but the Ọbaọ̀jẹ̀bọ̀lọ̀' s family are still attacking him. Also, the witches and wizards of the town who know that his new life in Christ is disturbing them did not relent in carrying out their various attacks on him. It is on one of this occasion that Ọgánwó, Awónbíwónínú' s son and Kínkín-yiún, Ìyá Akẹ̀sán' s daughter, who is referred to as a deadly witch in Ajíbógun region surrender their life to Christ. This actually leads to war between the witches of the region, Àbẹ̀joyẹ̀ and Kínkín-yiún. Every score is settled and they are living in peace until the Ajíbógun people start attacking Àbẹ̀joyẹ̀ again in different forms; asking him to abdicate the throne and this leads to another battle.

1.2 Previous Works on Yorubá Names

Scholarly works abound on Yorubá names. They include Adeoye (1972), Daramola and Jeje (1976), Akinnaso (1980) and Abiodun (1997), Ajiboye (2009), Ikotun and Aladesanmi(2012), Akintoye (2015), Olaiya and Taiwo (2016) and Akintoye (2019) among other. According to Adeoye (1972), there are a lot of factors to be considered before naming a child. The factors are: circumstances surrounding the child birth, the family's occupation, social events in the family and society; the family status and the position of the child in the womb before and during birth. All these factors are necessary when naming a child even in this contemporary time. Daramola and Jeje (1976) in their research posit that naming is an important aspect of Yorubá culture; which is always done ceremoniously. The belief that it is possible to react to a name that has negative effects made Akinnaso (1980) and Abiodun (1997) to postulate that Yorubá personal names with negative and unpleasant conditions should be avoided because a child name plays an important role in moulding a successful future. The Yorubá always think deeply before pronouncing the name of a child. Ajiboye (2009) rightly observes the dangers inherent with the change and modification of names. He asserts that it is awkward for a child to decide unilaterally to change his name. He explains further on the various implication of name modification on the Yorubá society. Moreover, the argument on name modification or name change is the focus of Ikotun and Aladesanmi (2012). They aver that name change is a common phenomenon and it emanate from the bible; as there are lots of examples of name change in the bible. Akintoye (2015) focuses on the social implication of indigenous names by explaining the local names that are peculiar to a specific clan. Name is discussed as a mark of identity and also looks at names peculiar or personal to a family or community. Olaiya and Taiwo (2016) explore how Fagunwa incorporate names to identify his characters and places in his novel Àdiitú Olódumarè. Akintoye (2019) examines the concepts of Yorubá philosophy subsumed in Ilaje names. He concludes that the Yorubá names are modified or changed due to civilization or modern religion while findings show that in spite of all these, Ilaje communities in Ondó state, Nigerians do not tamper with their traditional based names such that Yoruba philosophy manifest more in Ilaje names than any other Yorubá communities.

II. Review of Literature

Socio-Semiotics Theory

Semiotics can be defined as the scientific study of signs and production of meaning. It involves all cultural processes of communication made possible by a basic system or signification, Elam (1980:1). Olutunde (2014:13) avers that in conceptualizing film from a semiotic stand point, one of the basic views employed by semioticians is the notion of a relationship between signs themselves and between signs and their users and context. Therefore, a film semiotics is the transfer of an inferable meaning through the elements it allows or does not allow. These materials and elements impose their own restraints and constraints upon the signs and signals we receive. Nothing is a sign unless it is interpreted as a sign. Socio-semiotics investigates human signifying practices in specific social and cultural circumstances, and tries to explain meaning making as a social practice (Van Leeuwen, 2005). According to Thibault (1991) in Afolayan (2016), the main task of socio-semiotics is to develop analytical and theoretical frameworks which can explain meaning –making in a social context. One of the essential components of any effective socio-semiotics is to establish how the text is related to a particular society, Harris (2006). Semiotics deals with signs according to semioticians but socio-semiotics according to Chandler (2006) is the way people use semiotics resources both to produce communicative artifacts and events to interpret them

III. Results and Discussion

Naming is part of Yorubá cultural beliefs. Watt (1957:19-20) posits that name given to a character is important because such a name play significant functions in the society. The script writer/author gives two different types of names to their character. Firstly, it can be a real name given to the character on his naming day; and the second type is nickname. Bamiloye makes use of character's name to depict their attitude, behaviour, events, place of performance and stature accordingly with Yorubá culture. Therefore socio-semiotics is the appropriate framework for the analysis and discussion on the characters' names of the film. The names to be examined are: (1) Ajíbógún (2) Oḅaòjebòlò (3) Akéréjogbòṅ-Akika (4) Sígìdì-Adáná-igún (5) Kínkín-Yiún (6) Ógánwó (7) Awonbíwon-nínú (8) OluwoÁfopiná

Ajíbógún: Ajíbógún is the name of the native town of Oláyìótán Àbèjòyè. The name means 'someone who wakes up to meet battle' From the beginning of the play to the end, there is no day that the King and the entire citizenry will not experience one trouble or the other. Starting from problem from the witches, the Oḅaòjebòlò family's problem with Àbèjòyè when he is in America and Ajíbógún and the latest problem that wraps up the story is the issue of Olágoríesin who wants to become the new kingmaker while Oláyìótán Àbèjòyè is still alive. This is an impossible mission because without the demise of current kingmaker, another one cannot be enthroned. This makes Olágoríesin to arrange for the assassination of Àbèjòyè. This leads to his death while all the chiefs who collect bribe from to support his mission are all arrested by the police for interrogation. The name depicts a town where there are always battles to fight. The town is portrayed as a battle ground where progress is unattainable.

Ógánwó: Ógánwó is a big and mighty tree which is used for making furniture. It is a very strong tree and of good quality. In relation to the character in Àbèjòyè, Ógánwó is a strong and determined person who is hell bent on avenging the death of his father. His stature and physical appearance can also be compared to the Ógánwó tree. He is fat, huge and strong.

See the excerpt below: When he was told that Oláyíótán Àbèjoyè has returned from America, he was very angry and responded that:

Ah! Àbèjoyè, n ó gbèsan bàbá mi lára Àbèjoyè
Bará aye bẹ mí, n ó nígbò
Bérò ọrun bẹ mí, n ó nígbà
Àbèjoyè tó sọ mí daláiní baba
Èmi gan an yóò sọ àwọn omọ rẹ daláiní baba
Ah! Àbèjoyè, I will avenge my father's death
If people of this world pacify me, I will not accept
If people from heaven pacify me, I will not accept either
Àbèjoyè, who made me a fatherless child
I, myself will surely make his children fatherless.

From the excerpt above, it is deduced that Ògánwó thought Àbèjoyè intentionally killed his father; however, his father was in the process of killing Àbèjoyè when he loses his life. The son, Ògánwó, who did not know what transpired, is so adamant to avenge his father death. His friends advise him to desist from fighting Àbèjoyè but he refuses.

Oḅaọjẹbòlò: Oḅaọjẹbòlò is a family name in the film and a Yorubá adage says “Kò sí bí a se fẹ se ebolò kó máa run igbé” (there is no way you cook ebolò that it will not bring out its foul smell). This actually depicts the character of the members of this family. The family members are filled with bad character. Ebolò is also referred to as Èburé. It is a type of vegetable which is soft in nature. It means the character might be soft in nature but when he gets angry, the other side of the character will manifest. Also, Yorubá used to pacify an angry person by saying “e jẹburé, awo olugbebe” which means that the angered person should take it softly and forgive. But in the instance of Oḅaọjẹbòlò's family, they are adamant and do not take apology according to the meaning of their name Oḅaọjẹbòlò's, the king will not eat ebolò vegetable”. The family members do not relent in carrying out their nefarious activities against Àbèjoyè. Olágoríesin, one of the chiefs in the family is asking Àbèjoyè to abdicate the throne for him which is not possible. This attests to the fact that Olágoríesin's family name; Oḅaọjẹbòlò is having effects on him otherwise he would not have thought about ascending the throne of a kingmaker who is still alive. He is so desperate and does not want to be pacified to the extent of sending assassins to eliminate Àbèjoyè.

Akéreјogbón-Akika: This is the name given to a lineage that has access to the throne of Kingmaker in Ajíbógun. They have little knowledge about kingship title in Ajíbógun. The name Akéreјogbón-Akika symbolizes set of people with minute knowledge who always camouflage and pretend. The translation of the name *Akére* is small/minute in stature more than wisdom while *Akika* is pangolins. The characteristics of pangolins is described in the name, pangolins have short legs, a long snout and a thick prehensile tail. The head is small and cone-shaped. The ears are small. Even average size pangolins have a very long tongue that can extend 40centimetres beyond its mouth, allowing them to reach into ant and termite nests. Pangolins are covered in armor made up of horny plates which overlap like shingles in a roof. The armor serves as a camouflage as well as proving protection. They want to use deceitful means to get the sacred gourd that is the staff of office as a kingmaker from Àbèjoyè. All the subtility of the lineage members are null and void on Àbèjoyè. It does not really have any effects on Àbèjoyè. The name depicts their minute knowledge in handling matters. It is symbolic as they could not get the gourd and the throne from Àbèjoyè.

Kínkín-Yiun: the character is short and skinny in stature and troublesome, ‘Kinkin’ in Yoruba language means small while ‘yiun’ means smaller or minute. The character name portrays a short woman with hot words and wicked acts. Considering her age, she does not have respect for anyone; she calls the elderly by name due to her witchery habits. She is referred to as ‘tamotiye’ – a type of an insect that bites and leave its victim with the pain of its venom. She is referred to as the head of the witches of the town; Ajíbógun. She is a powerful witch whom all people fear. She is hot-tempered and that is the reason her panegyric goes thus:

Kínkín-yiun, ejo ñgboro
Erukulalagbegiloko
Ona geere aginju odo
Igedeeru, adirooja

Ah! This is Kinkin-yiun
The serpent of the land
Evil messenger of the spirit

The panegyrics of Kínkín-yiun as stated above symbolizes that she has a miniature physique but has venom like the snake with catastrophic nature. The snake is a wild animal that always scare people but Kínkín-yiun is referred to as a snake in human flesh. Igedeeru adirooja also signifies that she has destructive powers that can manipulate or hinder people’s progress, success or even kills. This is attested to in the excerpt below where she uses her spiritual power to command and forcefully called Olayiotan Abejeye to come back to Ajibogun so as to punish him.

Baloba n lo, abo abos
Mo o padabowalebayii
Asokosodo, odogbemi
Odo ropeounyoosumiokutani, ironi
Okota a sosodo, sohunlokoakoyoyo n kopadabo
Mo o padabowalebaun
Mo opadabo

Eniki n porio layiotanwale
Kowaforikomioro tosu
Mo ruboapemayehun
Mo ruboapesarewale
Mo ruboapewale eretetenteamoloko
Ebofin, ebo da
Olayiotan nbowalewaforikomioro tosu
Awale, wafapada
Awale, wafesero,
A walewaforikomioro tosu
Bikulusobafese wale, oriara re lo nwa a le
Barigisegibasegi, oriara renii fi iru u.

Anything that goes will surely come back
 Now, it is time to come back home
 Stone is thrown into the river, the river swallows it
 The river thought it will defecate stone
 It is the stone thrown into the river that is brought back home
 by trucks packing stone
 Come back home
 Now, it is time to come back home.....

.....
 You ordered me to bring Olayiotan back home
 To come and face the consequences of his evil actions
 I have made all the sacrifices to the gods
 Olayiotan will come back home and face the consequences
 He is coming back to break his hands
 He is coming back to break his legs
 He is coming back to face the music of all his troubles
 When an insect uses its legs to draw sand, it will fall upon its head
 When an insect that cuts every stick it sees cuts a stick, i
 It will carry the stick on its head

Awónbíwonnínú: The name means that the priest is annoying them. He is seen as the chief priest or warlord of the Obaòjebòlò royal family. He fought Olayiòtán Àbèjoyè with his blood when others wanted to retreat, he did not surrender. He goes as far as consulting several priests to attack Olayiòtán. He proves his name as the warlord and priest of the family. He fights with his tooth and nails. He loses his life when he attacked Àbèjoyè in his dream and got burnt. His name symbolizes a hell-bent and stiff-necked person whose power is pushing to commit atrocities that would make others angry.

Sìgìdì Adáná –igún: The vulture (igún) is a special breed of a bird which is weird in nature. It feeds on dead human body. A Yorubá proverb says “ A kíí pagún, a kíí jegún, a kíí figúnborí” (No one kill the vulture, no one eats the vulture, no one use the vulture to appease) which it is such a sacred and useless bird that cannot be used anyhow like other birds. Sìgìdì Adáná-igún – a gnome travels like the vulture from Ajíbogun in Oşun State, Nigeria to Dallas, Texas in America. This connotes that the gnome is on a suicide mission. The praise poem of the gnome goes thus:

Adáná-igún
 Eḃoṛa tí na omo dákú
 We mo lojú tete

Adáná-igún
 A gnome that beat to faint
 And bathe with eyes wide-opened

Bamiloye deliberately chooses this name to incorporate the vulture’s features and characteristics into the gnome. The gnome’s duty is to kill its prey with fury. It is sent to kill Àbèjoyè but is resisted by a powerful force which sends it back to Ajíbogun where it starts killing the senders of the message one by one.

OlúwoÁfòpíná: is a high ranking officer of the African Traditionalist in the United States of America. He leads his entourage to visit Àbèjòyè in his son's home in Texas. The name 'Áfòpíná' in Yorubá means an insect that always fly to quench fire but at the end, will kill itself. A Yorubá proverb says: "Áfòpíná tí ó ní òun yóò pa fitilá, ara rẹ̀ ni yóò pa" "Moth that says it wants to quench the lamp, it is itself it will kill". The African traditionalist group in the USA after trying to lure Àbèjòyè to join their cult but he refuses, now try to kill him through traditional means. The excerpt below supports our claim:

Bòwòkòbátẹ̀ baba, ọ̀wọ̀ átẹ̀omọ̀
 Bòwòkòbátẹ̀màriwo, ọ̀wọ̀ átẹ̀ ọ̀gómọ̀
 Let the hornets stings he who comes to her net
 Let the scorpion stings he who digs fingers into his hole
 Ènì tóbátọ̀wọ̀bọ̀nà lówọ̀ nǹọ̀
 Ènìtí ọ̀bámutilọ̀tí n pa

After attempting to use the ring on Àbèjòyè and it does not have much effects him as he is miraculously healed. OlúwoLágbayé is accused of deception by his colleagues. TólúwoÁfòpíná boasts and insults Dr Edmund Lágbayé who collects the offensive ring from the occultic power to afflict Àbèjòyè. Áfòpíná insults him because the ring fails to work on Àbèjòyè. He says:

What you have tested before taking it to the man.
 You insulted us. He blasted us and mashed us on
 The floor and all that we stood for. And we left you to
 Clear all the rubbish and you have restore our honour
 and integrity. Now he has escaped to Nigeria.....

 It shows you did not prepare well
 You took a wrong ring to that house
 That was stupid and unthinkable, Dr Edmund.

This statement infuriates Dr. Edmund, he apologises but uses the ring on OlúwoÁfòpíná and this leads to his death.

Earlier on, he has insults Àbèjòyè when he visits him in his son's home in the Texas. He says:

Chief, we are surprised that you are just a fake kingmaker
 Without the knowledge of the tradition riddle you should
 Know. You are not a true traditionalist and herbalist.
 You are fraud and a cheat.

Àbèjòyè responds that:

Áfòpíná ta bikini lo pera re ?
 Látojọ̀ tí mo tí gbórukọ̀ rẹ̀ ni mo tí mò pé ò ní pé para rẹ̀
 Nìtòrí Áfòpíná tó lounyoò pa fitilá, ara rẹ̀ ni yóò pa

Áfòpíná or whatever you call yourself?
 Since the day I heard your name, I knew you will kill
 yourself soon. Because the firefly that intend to quench the
 fire and kill itself.

Àfòpiná is a fearless insect who does not fear fire. It is a risk-bearing insect which tries to quench fire but will get killed on the long run by the fire. OlúwoÀfòpiná is uncomely in nature and it is this nature that kills him at last

IV. Conclusion

It is evident in this article that Bamiloye depicts his character's name and place in accordance with the innate qualities they possess which boil down to the fact that the main goal of Bamiloye in assigning names to characters, objects and places in his film is to convey messages and teach moral lessons. We discovered that the significant roles played by name in the Yoruba world view are largely based on events, attitudes, appearances and behavioral traits. We observed that most of the names are appellations or aliases. It is always good for writers to incorporate Yoruba cultural view into their script writing and other areas.

References

- Abiodun, M. A. 1997. Names Avoidance among Yoruba. *Olot Journal of African Studies* 3(1).70-79.
- Adeoye, C. L. 1972. *Oruko Yoruba*. Ibadan: Oxford University Press.
- Afolayan, O.T.2016. *Cultural Signs as Thematic Media in Selected Contemporary Yoruba Novels*. Ph.D Thesis.University of Ibadan.
- Ajiboye, O. 2009. *New Trends in Yoruba Personal Names: Sociological, Religious and Linguistic Implications*” Lagos: Manuscript Pp 1-8.
- Ajileye, M.K. &Ajileye, S.S.1997.*Pragma-Sociolinguistic Features of Yoruba Nicknames in Lawal, A. (Ed) Stylistics in Theory and Practice*.Paragon Books.
- Akinnaso, F.N. 1980, *The Spociolinguistics Basis of Yoruba Personal Names*. *Anthropological Linguistics*. Vol. (22): 275-304.
- Akinyemi, A. (1992) “IloInagije bi IfiwawedaninuawonIweItan-arosoOkediji”,ninu OPANBATA Jonaimo Yoruba. LASU 66-79.
- Daramola, O atiJeje, A. 1976. *Awon Asa ati Orisa Ile Yoruba*. Ibadan: Onibonoje Press
- Elam, K. 1980. *The Semiotics of Theatre and Drama*. New York: Methuen.
- Fasiku, G. 2006. “Yoruba Proverbs, Names and Consciousness” *Journal of Pan African Studies* 1(4).50-63.
- Ikotun, R.O.&Aladesanmi, O.A. 2012. “Surname Change Among Some Yoruba Christians” In *Journal of Emerging Trends in Educational and Policy Studies (JETERAPS)* 3(6): 903-908
- Ladele, A. et al. 1986. *Akojo poIwadii Ijinle Asa Yoruba*. Lagos: Macmillan Nigeria Publishers Limited.
- Watt, I. 1957. *The Rise of the Novel*. Berkeley: University of Carlifornia.
- Chandler, D. 2006.*Semiotics: the Basics*. New York: Routledge.
- Harris H.S. 2006. *Socio-semiotics Approach in Translation: Two models Revisited*. Retrieved from: <http://uscd.sc.id/06/publdosen/phenoma.feb06/harris.pdf>.
- Isola, A. 2010. *Making culture memorable*. Ibadan: D, B, Martoy Books
- Olaiya, O & Taiwo, A. 2016. “IloOruko bi IfiwawedaNinuAdiituOlodumare”in OluwayemisiAdebowale (eds) *New Findings in the Novels of D.O. Fagunwa*.Lagos: The Capstone Publications
- Olutunde.O.C. 2014. *A Semiotic Investigation of Proselytisation in Yoruba Christian Video Films*.Ph.D Thesis.University of Ibadan.
- Thibault, R. 1991. *Approaches to Discourse*. Oxford: Basil Blackwell.
- Van Leeuwen, T. 2005. *Introducing Social-semiotics*. New York: Routledge.