

Language, Socio-cultural Symbolisms and Implications in Yoruba Hieroglyphics

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Abstract

Hieroglyphics, as non-verbal system of communication, is a phenomenon which retains its communicative values among the Yorubas of Nigeria. Various studies have focused on different aspects of Yoruba hieroglyphics touching largely on physical descriptions with little attention paid to the denotative and connotative meanings with links to the explanations of the underpinning ideology behind their uses in traditional communicative contexts. Descriptive research design was adopted. The purposively sampled data sourced from fourteen aged men and one aged woman were analysed. The locations were villages of Atiba Local Government Area, Oyo town, Oyo State Nigeria. The findings reveal that the Yoruba hieroglyphic objects are numerous and with traditional names, as informed by their uses and functions. A few of these Yoruba communicative objects have multiple connotative meanings distinguishable from their denotative meanings. Finally, it is discovered that Yoruba world view and traditional beliefs have considerable influence, in terms of the ideology behind the nomenclatures, meanings, interpretations and functions of the hieroglyphic objects. The communicative values of the overt and covert semantic implications of hieroglyphic objects establish semiotics as means of reality representation through meaning of signs and significations. This, thus fixes the fact that usage of hieroglyphics and meaning production bear social relevance. Language analysts and users are guided beyond verbal description in communication context and into sociological import which become part of the communal effects that hieroglyphics have at physical, metaphysical and spiritual levels.

Keywords: Hieroglyphics, non-verbal system of communication, Yoruba of Nigeria, symbolisms, significations

Introduction

A society that must continue to exist must not stop communicating. There is no major meaning to life without communication. The human and the animal worlds do inter and intra communication. According to Samovar *et al* (2009), communication is a dynamic process in which people attempt to share their internal states with other people through the use of symbols. It is pertinent that the interlocutors have common grounds in sharing their internal state for communication to take place otherwise one can conclude that only mere noise is taking place. Communication can, therefore, be considered as an act of conveying meanings from a person or group of persons to another by the parties involved (Ayodabo 2013). The Yorubas of Nigeria communicate and pass on messages from one person to another or from one community to another through the use of coded objects referred to traditionally as *Aroko*. According to Olowookere and Fagboru (1998), hieroglyphics is a diplomatic system of communication which involves the transmission of physical objects from one person or group of persons to the other with embedded meanings. The objects utilised have symbolic meanings within the cultural unit (Solanke, 2013). Outside of the cultural unit, they (objects) may have no meaning.

The Yoruba hieroglyphic system of communication is symbolic and coded objects (animate or inanimate) are put together and used to pass message(s) or for communication. According to Ashafa (136), “The purpose of any communication in traditional African society especially, the Yoruba people, is to pass on message and information with the intention that the receiver of such coded objects will understand and possibly react to it”. Three levels or units are important when using hieroglyphics. They are the sender, the object(s) and the receiver. The cultural value attached to Yoruba hieroglyphics makes it necessary for the sender and receiver to understand what the object(s) stands for. Hieroglyphics are used when secrets or important issues are involved. They can be sent through messengers, animals or friends. Most time, the hieroglyphics are not understood by the messenger and it is inappropriate for the messenger to pry into the objects of communication. Common hieroglyphic objects are leaves, fire, sponge, kolanut, calabash, a bunch/stick of broom, locally manufactured gun, chewing stick, gong, drum, palm oil, palm wine, pepper, flywhisk, feather, cowry shell, parrots, fruits, stones, etc. (Abdulahi, 2009).

Yoruba hieroglyphics was quite effective in among the Yoruba decades ago (Adeagbo, 1998). It is a symbol whose meanings and interpretations are shared in the process of social interactions. It is a product from the sociological interaction process from over time, which takes place within the society. *Aroko* is a social construct of reality because it is a by-product of social experiences and communications with other people in the society. It reflects what the people consider

to be true and important in their daily interactions and communication. Communication is the verbal, non-verbal and visual language that allows the members of a culture to convey meanings or thoughts from one person to another (Brandshaw *et al* 2001). Communication helps a group of people develop a shared understanding of reality, co-ordinate activities, and transmit accumulated information and knowledge to old and new members of the culture. To communicate, people must share sets of symbols: socially defined and learned representations of meaning (Brandshaw *et al* 2011). A great deal of human communication is conducted with symbols. Symbols can be used to communicate because they have socially determined meanings, which means, a culture comes to associate a particular symbol with some particular aspect of reality and meaning(s) (Brandshaw *et al* 2011). *Aroko*, according to Afolabi (2004), is the use of material objects (social objects) packaged together in specific ways. It was a traditional system of sending messages to people among the Yorubas then and even now.

Aroko, as a non-verbal traditional system of communication and as a social symbol, was used by the Yorubas before Europeans came to Nigeria (Opadotun 1986, Ashafa, 138, Afolabi 2004, 2012,). This, however, does not mean that it is no longer in use at present though it has lost a bit of its relevance. It involves sending an item or a combinable number of items to a person from which the receiver or the decoder is expected to infer or decode a piece of meaning or information (Abdullahi-Idiagbon 2010). The use of objects in communication, among the Yorubas, is similar to the current use of codes and symbols in human interaction. This also helps reduce the use of words as objects are conveniently used to pass information across. Deceits, forgetfulness and denial of words said are reduced because the objects used to convey such messages are tangible and can be kept for purpose of references. Sometimes, they are used to keep and send secrets.

It is important in the hieroglyphic system of communication to ensure that the purpose of the communication is achieved. Today, this purpose is mostly defeated because of the gap in communication between those involved. At times, the senders might use wrong objects that give wrong messages or signals or meanings. It is also common that the receivers misinterpret the messages even when the right objects have been used in communication. In another instance, the interlocutors may be lost entirely because of their level of knowledge of meanings of the objects of communication. Semiotics is about meaning processing. It is an attempt to capture the dynamics of analysing man's meaning system. It is a field dedicated to the study of signs and their meanings in the society. Every work is a piece of signification that carries peculiar meaning. Likewise, every expression either of symbols, signs, or patterns in accordance with the context in which they appear relate certain meaning(s). These meaning(s) could be as a result of conventions, cultural perspectives, and or individual or group interpretations.

Opadotun (1986) states that for expediency rather than of general views, *Aroko* could be classified into six. The classification is based on the discourse functions they each perform. This classification includes the hieroglyphics of: warning, announcement, directive, intention/feelings, punishment and pleading. Ashafa does another classification along the following forms: landed property, social interaction, beads, beating of drums and death. *Aroko* can also be classified based on the discourse functions they perform: warning, admonition, punishment, conflict, announcement/marketing strategy, indicator/directive, expression of affection and pleading (Abudullahi-Idiagbon, 2010). This shows the versatility and expansiveness of the *Aroko* system.

According to Ashafa (140), *Aroko* could be sent by a ruler, chief, Priest, hunter, artisan, warrior, cult member or an ordinary person to counterparts, other person(s), or group. Three factors are vital and expedient to an effective *Aroko*: the sender, the receiver and the transmitter. The sender and receiver need to be skilful in the art of interpretation of an *Aroko* sign (Abdullahi-Idiagbon, 2010). Both the sender and the receiver have to operate within the encompassing elements and the context to make an *Aroko* meaningful.

Sources of Yoruba Hieroglyphics

The origin of this knowledge referred to as Traditional Information Technology (TIT) is unknown. Traditions relate that the use of Yoruba hieroglyphics developed as a result of intra and inter economic, religious and socio-political interactions, which were necessitated by the sociological search for a new method of communicating official and personal secrets and messages. Since its use is peculiar to the royal and spiritually inclined class of the society (Ashafa 19), it must have developed with the political centralization of the Yoruba in pre-colonial times. Yoruba hieroglyphics developed also as a form of traditional Yoruba diplomatic communication (Adeagbo, 1998). Today, the relevance of Yoruba hieroglyphics, as a means of political communication and social engineering, is seen in its use within the clergy and the royal classes. The use of Yoruba hieroglyphics among the Yoruba touches nearly every aspect of human relations depending on the social class, purpose and how secured other media of communication are. Yoruba hieroglyphics is widely used in the economic, social, political, religious, intellectual and other activities (Adeagbo, 1998).

Most, if not all the *aroko* items used by the Yoruba, are made by them. *Aroko* include single or combined, edible or non-edible, and animate or inanimate items. Some are delivered to their destinations by either humans or animals like dogs. The choice of a particular item will strictly depend on the intent of the sender as well as his/her relationship with the receiver. According to Opadotun (1986), objects or items used for *aroko* include: a bunch of banana, the skin of a monkey, comb, cap, ring (known with a person), whisker, fruits (like pineapples, oranges, etc.), *esuru* (a specie of potato), leftover of un-hatched incubated eggs of a fowl, kolanut, a feather, stone, a

stick of broom, camwood, bitter kola, pepper, arrow and bow, gun, an image made of mud (which needs not be sent to anybody; it is stationed at a spot to be observed by people for possible interpretation), sounds of a flute, whistle, horn, trumpet, drum, etc.

Apart from the above, *aroko* can also be extended to the use of encoding and decoding of numbers especially within the single digits (the larger numbers are not excluded but are not usually used especially when they get into the thousands) (Fagboru, 233). These are derivable from the tradition and culture of the people over time, especially in their understanding and usages across the gamut of the Yoruba different sub-ethnic groups which is as diverse as shown in the following sub-group names like Egba, Ijesha, Ijebu, Ekiti, Yewa, Oyo, Ibadan, Awori, etc. Number usage in the *Aroko* system is corroborated by Ashafa who posits that:

Numbering is another form of Aroko which is of semiotic significance, for instance, one (1) symbolises completeness, fullness and wholeness. For example, a full keg of wine sent to a bridal in-law in Yoruba land is an indication that their newly-wedded daughter is complete and met virgin by her husband. A half means that she has been defiled before marriage. Odd numbers like three and five are exclusive to ifa and ogboni cult members, only the initiates could interpret the content. Five is used for summon. Seven and ten are also to summon, though, restricted to the cult members or ifa members only. Six symbolises affection and love. Eight indicates peace, good health and security. It is used to allay the fear of and guarantee the receiver that all is well. Nine is a symbol of a looming danger (139).

Theoretical Framework

The framework presents the analytical procedure for Yoruba hieroglyphic objects or items. Signifiers in Yoruba hieroglyphics are identified as objects, which can be in form of signs, objects (metal, wood, cotton of any material), image, etc. All these are semiotic resources. The objects are first identified and categorized into types. Everything can be a sign, in other words, anything that is perceptible or knowable can be referred to as a sign (Pierce 1938). Yoruba people communicate non-verbally through the use of objects, signs, symbols or images. This framework explains the objects used by Yoruba people in their hieroglyphic form of communication.

In line with Barthe's (1957) semiotic theory of denotation and connotation, the meaning processing of the identified objects at the levels of denotation and connotation is considered to give a general basic consideration of interpretation. The denotative meaning is the 'literal' meaning of the hieroglyphic objects; it is the meaning, which is broadly agreed upon by members of the Yoruba culture. For example, a local comb is believed to be *Ilarun* throughout the Yoruba community and it is commonly found with hairdressers. Connotative meaning is the extended

meaning. It is not the purely 'personal' meaning; it is determined by the code to which the interpreter has access. *Ilarun* becomes a symbol or sign for separation or departure or even in the extreme, invitation. Both denotative and connotative meanings are routes to the background of the objects and the intended message(s). Denotative meaning which can be referred to as 'historical' meaning of an object is used to explain the background of the object. On the other hand, connotative meaning which is the intended meaning(s) of an object is used to further explain the intended message(s) of a Yoruba hieroglyphic object. Finally, the ideological perception of the Yoruba people who are users of hieroglyphic objects is explained. The belief system and the worldview of the Yoruba people have a great influence on the choice of these hieroglyphic objects in sending and receiving messages.

Justification

While Abdulahi (2009) has carried out research on semiotic interpretations of some selected Yoruba *Aroko*, Ajetunmobi (2011) has worked on indigenous knowledge and communication systems in which Yoruba *Aroko* was the case study. On the other hand, this study tries to work on semiotic analysis of selected Yoruba objects of communication such as Yoruba objects of warning, intention, announcement, and directive.

The values and meanings of Yoruba hieroglyphics are fast disappearing in the face of modern technological ways of communication. If Yoruba hieroglyphics, as a means of communication, will be reawakened, there is need for understanding what the objects used in the system stand for. This work, therefore, focuses on the explanation of denotative and connotative meanings of some of the Yoruba objects of communication. As an extension of the above, the other focus of this work is to examine the usefulness and the effects of hieroglyphics on the general life of the Yoruba. This should reflect from not only on their daily lives, but on all aspects of their lives bearing in mind that this type of communication is fast fading.

Methodology

A descriptive cross-sectional survey was employed in the work. A cross sectional survey design helps to collect data in order to make inference about the population for this study at one point in time. This design was chosen to allow the researcher sample the opinions of aged men and women on Yoruba hieroglyphics in Atiba Local Government, Oyo State, Nigeria. The population for this study consists of aged men and women in Atiba Local Government Area, Oyo State, Nigeria. Purposive Sampling technique was used to select all the aged men and women. This category of people was chosen because they are the set that understands the concept of hieroglyphics most and are possibly involved in using it. An interview guide was used for data gathering from the selected respondents. The interview elicited information from the respondents as regard age, gender, location and occupation. The respondents were asked specific questions to elicit information based on the stated objective of this work. A tape recorder was used for this purpose.

Results

Table 1: Distribution of Hieroglyphic Objects according to Respondents interviewed from different villages in Atiba Local Government Area of Oyo, Oyo State, Nigeria.

Respondents	Locations	Mentioned Objects	Number of Objects
1	Ekefa	<i>Ida</i> (sword), <i>Itufu</i> (flammable objects), <i>ewe iya</i> (leaves), <i>imo</i> (palm fronds).	4
2	Olokun	<i>Imo ope</i> (Palm fronds), <i>etu</i> (gunpowder), <i>ewe iya</i> (a type of leaf), <i>owo</i> (amount of money), <i>Ileke</i> (traditional beads), <i>aso pupa</i> , <i>dudu ati funfun</i> (white, black or red cloth), <i>ajaku apere</i> (old basket), <i>opa</i> (stalk).	8
3	Ilowagbade	<i>ebe</i> (ridge), <i>opa</i> (stalk), <i>amure</i> (girdle)	3
4	Igbonla	<i>itufu</i> (flammable objects), <i>opa</i> (stalk), <i>ebe</i> (ridge), <i>eepe</i> (sand), <i>ewe</i> (leaves).	5
5	Ikolaba	<i>etuibon</i> (gunpowder), <i>irukere</i> (flywhisk), <i>edun</i> (skin), <i>ikaraun igbin</i> (snail shell), <i>osun</i> (cam wood), <i>aso pupa</i> , <i>dudu ati funfun</i> (white, black or red cloth), <i>ododo</i> (flower), <i>eweodan</i> (a type of leaf).	8
6	Ekefa	<i>kankain</i> (sponge), <i>osun</i> (cam wood), <i>awo</i> (hide), <i>ewe</i> (leaves), <i>esuru</i> (yellow yam), <i>edun</i> (skin).	6
7	Taku	<i>ilarun</i> (local comb), <i>eepoigi</i> (bark of a tree), <i>eweegbinrin</i> (a type of leaf) <i>kankain</i> (sponge), <i>osun</i> (cam wood), <i>esuru</i> (yellow yam)	6
8	Latula	<i>owo eyo</i> (cowries), <i>osesango</i> (sango's double-edged axe), <i>opa</i> (stalk), <i>imoope</i> (palm fronds), <i>itufu</i> (flammable objects), <i>bataajaku</i> (worn-out footwear).	6
9	Oja Taye	<i>Imo ope</i> (palm fronds), <i>ilarun</i> (local comb), <i>kankain</i> (sponge), <i>ibonetu</i>	5

		(gun powder), <i>bataajaku</i> (worn-out footwear).	
10	Mogaji	<i>aso pupa</i> , <i>dudu ati funfun</i> (white, black or red cloth), <i>iye</i> (feather), <i>orin</i> (chewing stick), <i>ewe</i> (leaves), <i>bataajakujaku</i> (worn out footwear).	5
11	Otefon	<i>eweodan</i> (a type of leaf), <i>opa ati aso pupa</i> (a stalk with red handkerchief, <i>aso funfun ati pupa</i> (white handkerchief with a touch of red)	3
12	Eleke	<i>ewe</i> (leaves), <i>iye</i> (feather), <i>irukere</i> (flywhisk), <i>ida</i> (sword), <i>igbale</i> (broom).	5
13	Baba Ibeji	<i>igbale</i> (broom), <i>iye</i> (feather), <i>osun</i> (cam wood), <i>kankain</i> (sponge), <i>koriko</i> (grasses), <i>ewe</i> (leaves).	6
14	Ijawaya	<i>owo eyo</i> (cowries), <i>owu</i> (cotton wool), <i>okuta</i> (stone), <i>ilarun</i> (local comb), <i>efun</i> (chalk).	5
15	Baale Agbe	<i>opa</i> (stalk), <i>ebe</i> (ridges), <i>iye</i> (feather)	3
		TOTAL	78

Discussion

The different objects mentioned in the data collected were 36. The numbers of the interviewees were fifteen from different villages in Atiba Local Government Area of Oyo State, Nigeria.

Meanings of Some Hieroglyphs

Here, we shall analyse 10 objects in all: two of them have multiple meanings, while the rest have single meanings. The examination will be along denotative and connotative lines. Denotation tends to be described as the definitional, literal, obvious or common sense meaning of a sign, while connotation refers to the socio-cultural, communal and group meaning(s) given a sign.

Objects with Multiple Meanings

The objects analysed here are those that have been identified to have some form of multiplicity of meanings.

Object 1- *Esuru* (Yellow Yam)

1. Denotative meaning- The basic meaning of this object is that of an edible type of yam. It is meant to be cooked, fried or smoked for feeding purposes.

2. Connotative meaning- It is interesting to report that three different meanings are ascribed to this object by two different interviewees. Firstly, Respondent 1 from Ekefa village stated that *esuru* (yellow yam) connotes stinginess. He explained that there is no way you peel a cooked 'esuru' that the yam will peel with it. It does not share itself with its skin. Respondent 2 of Olokun village stated that *esuru* connotes patience because it takes a long time to cook before it is ready for eating. Anybody that wants to eat yellow yam must not be in haste. S/he needs to be patient. Apart from these meanings, Respondent 2 also stated that *esuru* still connotes 'being fed up'.

Object 2- *Ilarun* (Local Comb)

1. Denotative meaning-*Ilarun* is an object that can be found with hairdressers. It is used to style hair into different shapes.
2. Connotative meaning- This object stands for separation or departure as it was explained by Respondent 9. Interestingly, Respondent 9 also explained that a local comb can connote invitation, if sent by people of similar trades, such as hairdressers who use it most.

Objects with Single Meanings

The objects here are those that do not have more than a meaning.

Object 3- *Itufu* (Flammable Objects)

1. Denotative meaning- According to Respondent 1, *Itufu* are objects that can easily be consumed by fire e.g. dry grass, dry palm fronds, cotton wool, oil, etc. Some of these will be combined and tied with a twine or rope to turn them into an *aroko*.
2. Connotative meaning-*Itufu*, according to Respondent 4, connotes evil, danger, chaos, trouble and destruction.

Object 4- *Odan* leaves (from the *Odan* tree)

1. Denotative meaning- Respondent 5 explained that the *Odan* is a big and tall tree that cannot easily be plucked by anybody because of its height.
2. Connotative meaning- The object connotes 'relegation or humiliation' according to Respondent 5.

Object 5 – *Osun* (Cam-wood)

1. Denotative meaning- This object is used for babies as powder to beautify them according to Respondents 5 and 13.
2. Connotative meaning-The interviewees stated that cam-wood connotes the birth of a new baby.

Object 6 – *Edun* skin (The skin of a type of monkey)

1. Denotative meaning-*edun* is a type of monkey. Respondents 5 and 6 explained that it is a type of animal that gives birth to two kids at a time. It usually lives on trees.
2. Connotative meaning-The interviewees stated that *edun* stands for the birth of twin babies.

Object 7 – *Aso funfun, dudu, tabi pupa* (white, black or red cloths)

1. Denotative meaning- They may be cotton or wool materials with white, black or red colour. They can be handkerchiefs or clothing materials.
2. Connotative meaning- According to Respondents 2 and 5, black cloth signifies mourning, red cloth connotes danger while white cloth signifies purity, peace, unity or harmony.

Object 8 – *imo ope* (palm fronds)

1. Denotative meaning- Respondents 1, 2, 8 and 9 described palm fronds as leaves produced by palm trees.
2. Connotative meaning- According to the respondents, the object connotes direction, embargo or caution in movement.

Object 9 – *igbale* (broom)

1. Denotative Meaning- It is an object used for sweeping in Yoruba land
2. Connotative Meaning- Respondent 12 explained that broom stands for ‘sending someone packing’.

Object 10 – *bata ajaku* (worn-out footwear)

1. Denotative meaning- It is used to protect one’s feet against injury while walking. Yoruba called it *Bata*. But this is *bata ajaku* - worn-out footwear. It means footwear that has seen its days.
2. Connotative meaning- According to Respondents 8, 9 and 10, *bata ajaku* (worn-out footwear) connotes poverty or affliction.

The above analysis reveals that apart from the basic meanings of these objects, there are also the connotative meanings, which are the intended meanings that can be derived from using the objects as hieroglyphic means of communication. Signs are more open to interpretations in their connotative state than in their denotative state. Hieroglyphs, as revealed in the analysis, are encoded with different meanings at the connotative level. Objects like *esuru* (yellow yam) and *Ilarun* (local comb) have multiple meanings. Each of these multiple meanings is derived from the context of social interaction in which the objects are used.

Also from our research, it was discovered that some hieroglyphic objects e.g. camwood and *edun* skin with single possible meanings can still be combined to give other coded and connotative meanings. *Itufu* (flammable objects), for instance, would comprise of two or more flammable objects before the appropriate encoded meaning can be derived or decoded. In line with the above discussion, Ashafa (140) discusses more on the codifications of *Aroko* in the following examples depicting the vastness of *Aroko*. The discussion is as provided under ‘*Aroko* of Social Interaction’:

- i. Sending of a cowry shell with a string is to show unfavourable situation or unpleasant situation. Six cowry shells tied together indicate a message that the sender is longing to see the receiver or saying ‘I am hoping to see you’. When six cowry shells are tied in three opposing number with a protruding long string, it indicates that

the distance between the two might be long, yet the encoder wants to see the decoder face to face...

ii. Sending of an empty calabash, a parrot's egg or skull to a king signifies that the king must commit suicide...

iii. Sending of an orange indicates that the sender is pleased with the receiver.... It could also indicate, 'I love you'.

Others include the encoding and decoding of *ilarun* or *ooya* (traditional comb) meaning - departed relationship, *irukere* (flywhisk) -appeal for agreement, a parcel of three cowry shells-rejection, piece of mat raffia -someone sick, shred of *oja* (cloth used in tying the baby to the back of the mother) -someone has given birth in the absence of the decoder and chewing stick- 'I love you'.

Conclusion

The use of semiotic analysis on Yoruba hieroglyphics has revealed that hieroglyphs are numerous and but this has not stopped them from having connotative meanings ascribed to each of them. There are also different categories of intended encoded messages of hieroglyphics. This work has clearly revealed that these encoded messages of warning, intension, punishment, announcement and others can be sent through the objects of hieroglyphics. This work discovered that the choice of sending an object as an encoded message is influenced by the ideological and socio-cultural world-views of the Yoruba people. The choices of the hieroglyphic objects are not just made by the sender. There are observable peculiarities which are major determinants in making those choices. In addition, Yoruba worldview and traditional beliefs have considerable influence, in terms of the ideology behind the designation, encoding, meanings, interpretations, decoding and functions of the hieroglyphic objects.

It was revealed that Yoruba hieroglyphs are inexhaustible. Therefore, more researches need to be done in identifying other Yoruba hieroglyphic objects. Such identification will give deeper knowledge of Yoruba hieroglyphics along with the socio-cultural beliefs backing them, their codifications, their symbolic meanings and utilizations. Language and literary analysts should endeavour to further investigate into the encoded and connotative meanings of some other hieroglyphs. The categories of the intended or coded messages of hieroglyphics were not exhausted in this work. There are still other categories of intended or coded messages apart from those mentioned in this paper. Finally, it should be mentioned that this traditional Yoruba hieroglyphic means of communication is gradually going into extinction: it looks as if it is becoming irrelevant in this contemporary time. According to Popoola (2004: 105);

As a matter of fact, the new information technologies have grounded some of the ways by which the Yoruba race in Nigeria communicated with each other before the advent of print and electronic media i.e. newspapers, magazines, radio and television. Apart, the phenomenon of

growth both in terms of size and population of various African communities has equally aided the massive erosion of some of the hitherto cherished indigenous means of communication.

It is, therefore, recommended to researchers in the fields of semiotics and oral literature to pay much attention to this transitional process of the traditional Yoruba hieroglyphics into the modern but still indigenous Yoruba hieroglyphics.

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