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Ideological Import of Names in Lineage Panegyrics in Yoruba Films

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ABSTRACT

It is well known that language use in cultural productions is not ideologically free. This is especially true of Yoruba language usage. The Yoruba people as a group believe in encoding their experiences, values, customs and so on in their cultural productions. This is evident in their oral traditions such as chants, panegyrics; discursive events and naming culture and so on. Among the Yoruba, names are not given arbitrarily to children; they are more than a means of identifying people. This stems from the belief that the name a child bears is directly connected to his/her essence of the child. As such, names are carefully chosen to reflect specific beliefs. Although ideology has been widely investigated, this paper seeks to find out the ideologies reflected in names used in lineage panegyrics in Yoruba culture. The data for the analysis is taken from Yoruba films. The paper concludes that names are important code system in the Yoruba culture and they reflect prominent cultural and group ideologies.

INTRODUCTION

Names are important representations among the Yoruba people. They are used to portray the belief of a family about itself, the child given the name or their society. Names are not given to individuals haphazardly in the Yoruba culture; for every name or appellation given to an individual, there is a cogent reason for it. Also, names are believed to be connected to the essence of a child or a person and so they are carefully chosen to influence the child positively. In an article by Masterhand (1998), it is stated that in Yoruba society, the idea that an individual's name relates to his or her spiritual essence is reflected in the expression "One's name controls one's actions." This statement suggests that the name with which one is called determines, to a very large extent what the person turns out to be and how s/he comports himself/herself in the society. The Yoruba people use names/appellations to encode as many messages as intended. This can be regarded as one of the code systems used among them. Family beliefs and ideologies are sometimes conveyed through names given to the members of the family. These names or sometimes appellations reflect when the individual in the family is being praised. This is because the appellation or name given to the family is used to construct an identity for them. Such identities encode the family's practices, beliefs, ideologies and so on. Fashiku (2006) asserts this when he says

for the Yorùbá, names are more than identification tags; they constitute an integral part of human existence. Some names are used to accentuate and situate the significance of an experience, event or phenomenon, and like proverbs, are instruments of arousing, defining, manifesting and establishing the expectations, aspirations and consciousness of the bearers.

There are also names that are used to convey general social beliefs, like the belief in reincarnation; it is common to hear names like Babawale (father has come home), Babatunde (father has come again) and so on. It is in the light of the foregoing that names are investigated in the various lineage praises sampled in this research.

Ideology and Names in the Yoruba Culture

Ideology can be defined as the body of ideas that forms the belief system and reflect the social needs and aspirations of a group of people. It is the collection of the values that inform the world view and the way a group of people respond to the world they live in. For

Thompson 1990, “ideology refers to social forms and processes within which, and by means of which, symbolic forms circulate in the social world”. This suggests that ideology serves as the means through which beliefs systems are entrenched and circulated among a people and across the generations.

Also, ideology is believed to mediate between the human cognition and the real world i.e social reality (Eagleton 1991). It means that the ideologies of a particular set of people are a product of their thought and the realities they see around them - what they live for and what informs their behaviour. Social reality includes non discursal elements alongside discourse (Fairclough, 2005:923). Van Dijk, (2001) also asserts this when he says that ideologies are referred to as a special form of social cognition shared by a social group. In addition to this view of ideology, Eagleton makes recourse to the sociological definition of ideology (Eagleton 1991:4). He sees the belief that ideology is a schematic, inflexible way of seeing the world as sociological. This conception of ideology embodies the different rigid lenses through which social groups view the world and shape their opinions of their world. Eagleton, (1991: 29) asserts that the meaning of ideology turns on the ideas and beliefs (whether true or false) which symbolize the conditions and life experiences of a specific socially significant group or class.. This suggests that ideologies are based on experiences gathered over a period of time from values, customs and norms which have invested the member resources (Fairclough, 2001) of every individual in the group and are reproduced as beliefs of the group. Also, it is safe to say that ideology is integral to the culture of the people it belongs because ideology refers to the belief system of a people and culture refers to the total way of life of a people. Halliday and Hassan (1989) see culture as a set of semiotic systems which interrelates. They also explain that culture is synonymous to social system. If culture is the same with the social system and ideology is a special form of social cognition, there is a ‘social’ relationship between culture and ideology.

The relationship between culture and ideology can be said to be dialectical. Fairclough, (2005) explains dialectical relationship to mean that the elements in such relationship are “different elements but not discrete, fully separate, elements. There is a sense in which each internalizes the others without being reducible to them”. Culture serves as input for ideological behaviours which include language use by forming the ‘mental models’ (van Dijk, 2006) that are reproduced as ideology, belief system, while ideology shapes and express culture. The ideologies reproduced by any social group are believed to be a product of what they have believed about themselves and others over a period of time.

One of the ways to reproduce beliefs is through discourse. Van Dijk 2006 says that “ideologies form the basis for social representation and practices of group members including their discourse which at the same time serves as means of ideological production, reproduction and challenge” (Van Dijk, 2006:12) . From this assertion, it can be deduced that most discourses feature the ideologies of the group(s) of the people involved in the discourses. If discourses serve as means of ideological productions, it suggests that ideologies can be investigated in language use at various levels. Fairclough, (1992: 89) confirms this when he states that ideologies invest language in various ways and at various levels. Social actors usually embed in their choice of language the ideologies of the group they belong to at various levels: lexical, grammar, semantics, continuous speeches and so on. Some instances of language use that have ideological imports include genres like interviews, teaching, conversations, naming, and other forms of cultural productions peculiar to the group.

The Yoruba, who are the subject of this paper, have rich cultural heritage which includes the creative nature of their language use. The Yoruba language is usually put to many creative uses especially in its oral forms. Such uses are found in oral traditions such as chants, tales,

names, proverbs and panegyrics. Most of these genres are reflected in cultural productions that involves the use of the Yoruba language. Since language expresses culture and ideology invest language, most of the genres reproduce the ideology of the Yoruba people while expressing the culture.

The naming culture of the Yoruba people is such a unique one which is worth researching into. More often than not, names and appellations in the Yoruba culture are given based on beliefs. Such names usually express specific kinds of ideologies either about the group, the family of the person being named or the person. Names are seen as symbolic representations among the Yoruba people and it is believed that the name of a person has direct connection to his/her essence. Therefore, names are usually carefully chosen to reflect different beliefs. According to Fashiku (2006) “every name has its own peculiarity bestowed on it by virtue of certain circumstances, environment, the nature and the situation of the family or parent of the person being named.” This is why names are usually an integral element of panegyrics, be it personal, group, town, or lineage panegyrics. The peculiarities of these names are usually transferred into these panegyrics where they serve specific ideological functions. More often than not, the language of panegyrics is condensed, so people use names as codes to express ideological history, myth, beliefs and so on. It is in the light of this that the ideological import of names is investigated in panegyrics used in Yoruba home videos.

The home video context is selected because it is believed that cultural productions such as films are imitations of reality and in this case, Yoruba films are imitations of the Yoruba social structures. This implies that the uses of language in the Yoruba social structure can also be found in films. This is why lineage panegyrics are often used in films. Since most of these panegyrics are real panegyrics of some lineages in the Yoruba society or are formed based on the conventions of real panegyrics, it is believed that the uses of names found in them are the same with the real Yoruba context. This study is necessary to explore the richness of the Yoruba language as used in panegyrics and to unravel names as important code system not only for beliefs about a person or some persons but also for encoding history, myth, power relation and other ideologies.

Methodology

The lineage praises found in eleven randomly selected Yoruba films are used for this analysis. The names and appellations used in the lineage panegyrics are extracted for analysis. The names were translated into English almost literally to retain the meaning of the name. The ideological imports of the names were identified and discussed based on the context of the film. The conceptions of ideology used are as found in different models of Critical Discourse Analysis

Contextualisation of the Selected Films

Film 1: *Bashorun Gaa* The above is an epic film. The film tells the story of Oyo kingdom during the time of a particular head of the kingmakers. He is by name Bashorun Gaa and the film is titled after his name. From the activities of this chief, he proves to be more powerful than any Alaafin (the title for Oyo obas). In his life time, he enforces and sees to the death of three kings and enthrones the fourth one. The fourth king is king Abiodun who fears Bashorun Gaa stealthily. There is a subtle power tussle between these two important personalities in the film. However, the Yoruba culture emphasises the supremacy of a king especially the Alaafin who is believed to be the head of the Yoruba obas. King Abiodun tries to please Bashorun Gaa by paying homage to him every morning. By this he reverses the norm because homage is usually paid to the king. Bashorun Gaa’s attitude soon becomes

unbearable for the king. He declares war on Bashorun's household and he is captured by the warlord of Oyo kingdom.

Film 2: *Afonja* The title of the film is same as the name of the protagonist in the film which is Afonja. The film tells the story of a king in Oyo and his chiefs. The king is known for many excesses but the most terrible one is the fact that he curses anybody including his chiefs. He sent his warriors including the war chiefs to a battle he is sure they could not win at Iwere. This is with the intention of getting the warlord to commit suicide because he either wins a battle or kills himself for failing in his responsibility. The war chiefs sent a message to the king to commit suicide or they declare war on his household. The king refuses and instead results to cursing the Yoruba race. He did this for many days before he is killed in a war against his household. Afonja who is the warlord decides not to have anything to do with the Oyo kingdom again. He goes to Ilorin where he is ruling and reinforces his army by recruiting Fulani warriors. He disbands the Yoruba warriors and gives the Fulani people access to food, land and all they needed. They soon become too powerful for him to manage and that is the beginning of his fall. He attempts to curb the excesses of the Fulani people but they result to war. In the war, Afonja is killed and the Fulani people take over the ruling of Ilorin.

Film 3: *Arugba* *Arugba* is a historical film that tells the story of how the Osun Festival is performed. It is woven around the politics of selecting the chosen maiden to convey the sacrifice to the river. The film therefore has political messages as it exposes some of the activities of political leaders and those working with them. *Arugba* tells the story of the chosen maiden and the challenges she faces in the course of her service to her community. She is expected to remain a virgin for as long as she is the chosen one. There are several factors that are in place to make her become defiled but she is able to scale through because of herself discipline and the super-natural power she possesses as a queen of the coast. She falls in love with a man who is equally talented like herself and she is ready to marry the man after her service to her community.

Film 4: *Oleku* *Oleku* could be classified as a historical film because it is set in an ancient Yoruba community. The film reinforces the values held firmly by the Yoruba race in the olden days and partly now. It tells the story of a young man, Ajani and his love affairs. He is presented as a man who though is involved with many ladies needs a wife desperately partly because his mother wants him to get married. Unfortunately, the lady he prefers marrying has a disciplinarian as a father and he insists that his daughter goes to the university before getting married. The young man eventually gets married to another lady. This almost causes the death of Asake who wants to commit suicide when she hears the news. The adamant father, the lady and the young man learn their different lessons at the end of the film.

Film 6: *Oju aanu* (merciful)

Oju aanu is a contemporary film which tells the story of a lady and her life on campus. The lady has been under the influence of an unknown curse from her mother. This makes her promiscuous and she makes a profession out of this on campus. She is popularly called "big sister" by her subordinates. She leads a group of young ladies who are seen as "big girls" on campus. This group is usually in conflict with another group of promiscuous ladies but big sister's group always take the lead. This gives her the false impression that she could get whatever she wants. Meanwhile, she has been on campus for about nine years and she still has a course she has not yet passed. This seems not to bother her so much as she occupies herself with recruiting new intakes into her group. She comes in contact with a young lady called Iretoḷa.

Iretiola is a pretty young lady who big sister has interest in from the first day she sees her. She asks Iretiola to join her group but she declines. This makes big sister hates her and is always on the lookout to embarrass her. Iretiola falls in love with a man who has lost his wife and the man promises to marry her. Coincidentally, big sister likes the man and she tries a diabolical means to have him. This has a negative effect on her and she attempts to kill Iretiola. She eventually gets to know that Iretiola is her abandoned child who alone could help her out of her present predicament. This is with the caution that one of the duo would die. Despite all the evils that big sister has done to Iretiola, she agrees to help her and damn the consequences. They both lived at the end of the film and big sister has a breakthrough in her academics.

Film 7: *Ipenija* (challenge) This is an evangelical movie that tells the story of a man named Mr Akin. He is a teacher in a government secondary school and he has his family in the town where the school is. He is a child of God who uses the opportunity of being a teacher to bring students to the knowledge of Christ through school fellowship. The principal of the school is transferred and another principal is brought to the school. The new principal detests any religious activity in the school and he warns the student and teachers against it. Mr Akin is not willing to stop preaching in the school and so the principal had him transferred from the school to a remote village. Coincidentally, the village is in need of a stranger to sacrifice for atonement for their new king. Mr Akin reports in the school and is captured on his way back to the city. He comes face to face with the powers of darkness and exercised his authority over them as a child of God. The chief priest could not harm him because of the prayers offered on his behalf. He uses the opportunity to reach out to the king and the chiefs and the whole village comes to know Christ. He teaches in the school for a while and is eventually transferred to the city and promoted to the position of the vice principal of a large school.

Film 8: *Esin ajoji* (strange religion) *Esin Ajoji* is another evangelical movie that tells the story of a town called Agbayun over a period of a century. The beginning of the film shows how the king of Agbayun killed some Christians who tried to introduce Christianity into the town. After a hundred years, the tradition is still in place. This is because the founder of the town had a covenant with the deities of the land that no strange religion would come into the town. The king's son Olabosipo comes to the palace to pay his parent a visit with his own family after his sojourn outside the country. He is received with great joy and they slept in the palace. During his sojourn out of the country, Olabosipo has met with Christ and is now leading a new life.

While the king and his emissaries are performing some rituals to a deity in the night, the prince and his wife are praying against evil forces. This incapacitates the deities and incurs their wrath. The only way to appease the gods is to sacrifice the blood of the person that introduces the strange religion into the town or the person will follow the chief priest to the evil forest to appease the gods. The prince refuses the idea blatantly and decides to leave the palace with his family. He leaves for Lagos and the god's attempt to attack him fails. They eventually attack the king who gets better after his son has led him to Christ and prayed for him. Through the king, the land of Agbayun gets its deliverance from the shackles of ancestral covenant.

Film 9: *Apoti eri* (Ark of covenant) This is a film which tells the story of a king and his prince. The king of Irewoje is terribly sick and needs to sacrifice human blood to the gods for him to regain his health. His messengers are sent to near-by villages and towns to kidnap a

child that would be used for the ritual. The boy that is seen happens to be from a Christian family. The family members prayed that the child will be safe wherever he is while the king and his emissaries try to sacrifice the boy. The boy boldly declares that he is the ark of covenant and that he cannot be used for ritual. The chief priest soon discovers how strange the boy is and decides against using him for ritual. Meanwhile, the prince had been away for a long time because of the quarrel between him and the king. The king casts a spell on him and he becomes mad. It is eventually discovered that the boy kidnapped is the grandson of the king. This truth is revealed when the prince comes to visit the king. He discovers that his missing son has been in the custody of his father. The king reconciles with his son and Adeola, the grandson is re-united with his parents and siblings.

Film 10: *Egun aimo* (unknown curse)

This film is the story of a man who incurs the wrath of a herbalist because of their strife over land. The herbalist curses the family from the man's generation to the generation yet unborn. He pronounces that no female child of the family will be fruitful and no male child will prosper. The curse starts his ravaging effect on the family from the death of the father to the barrenness of the female children, and the problems are encountered by the male children while at the verge of success. The effect continues until it gets to the turn of the last born of the family who is not even aware of the quarrel. He is named Babarotimi because he is given birth to after the death of his father. He finishes his youth service with the aim of getting a job and settling down but he moves from one trouble to another. Eventually, he becomes paralysed and blind the day he is to resume duty in a new office as a result of the curse. He gets his deliverance from the unknown curse through a Deacon who leads him to Christ and prays for his deliverance. His sister who has been barren and his friend who has been under a curse from a woman he jilts are also delivered.

Film 11: *Nigba ti mo wo fin* (when I looked critically) The film tells the story of a Young Christian who has suffered from different types of oppression. He loses his job at the time when his wife and daughter are sick. The daughter dies because the man couldn't take her to the hospital. After the death of the daughter, the wife's sickness escalates. While battling with his troubles, the man decides to visit his friend who he believes is sacked alongside with him. He is surprised to know that the friend has been called back to work and when he asked the friend what has happened, the friend tells him that a critical look at the sack letter showed him that the letter was not his. Through this confession, the friend is able to prove to the man that there is power in what one says and believes. The man eventually confesses and believes that all the troubles on his way do not belong to him and his story changes for the better.

Names in panegyrics reflecting Social Beliefs

Names	Ideologies	Film context
Huge/stubborn pillar	Political power	Afonja
My husband (for a child)	Social power	Arugba, egun aimo
My mother's lord	Social power	Bashorun Gaa
My lord (for a child and superior)	Social power	Esin Ajoji
Anike (someone whom you have to pet)	Importance of children	Arugba
Ireti ola (hope of wealth)	Children as source of wealth	Oju Anu
Oladapo (wealth is joined together)	Royal wealth	Apoti eri

Babarotimi (father supports me)	Reincarnation	Eegun Aimo
Olabosipo(wealth is restored)	Restoration	Esin Ajoji
Ogidan (tiger)	Bravery	Apoti Eri
Ajakunmo (brave animals)	Bravery	Apoti eri

Names	Ideologies	Film context
Laderin (wealth turned to strength)	Social power	Afonja
Omo alase (son of authority)	Spiritual power	Nigba ti mo wo fin
Gbongbobiagba (as big as the elder)	Social power	Ipenija

Names in the Yoruba society are used symbolically to represent cultural or family beliefs and ideologies. In the data used for this analysis, names are symbolically used to express ideologies. The table above provides examples from different lineage praises. The use of ‘my husband and my lord’ for a child by the mother reveals the position of a child in the Yoruba society. Children are seen as the force that holds the mother in a home. It is usually expressed by women that their children are their husbands. This is a pointer to the social belief that a wife can only endear herself to her husband/in-laws when she has a child or children. A woman is not usually reckoned with without a child in the Yoruba society. So, women generally see their children as more powerful and important than they are because the presence of the child ensures their security in the home.

Apart from this, children are given recognition among the Yoruba people. It is believed that a family without children will go into extinction and this fact is dreaded by many Yoruba families. For this reason, children are given endearing names (cognomen) such as ‘Anike’ used in ‘*Arugba*’. The name is representational of the feeling of the family about the child. The mother that used the name in ‘*Arugba*’ captures the whole scenario in the film. The daughter is to be pampered because she is ‘the chosen one’ that will convey the yearly sacrifice to the Osun river. There are princesses that are not virgins in the film and they need one to convey the sacrifice. The lady called is chosen from the extended family. Since they have someone to convey the sacrifice, she must be pampered. The importance of children is further reinforced in the film titled ‘*Oju Anu*. The child in the film is named ‘Iretiola’ meaning hope of wealth. This captures the whole ideology about seeing children as source of wealth. Among the Yoruba people, children are seen as very important because it is believed that they are the parent’s pride. The more children a person has, the more s/he is considered wealthy. This is because it is expected that the children will grow up to take care of their parent. The child in the film has been abandoned by her parent; she is cared for by a relative who hopes that the child will be a source of joy when she is grown. This portrays another ideology of the Yoruba about children.

Power relations are also symbolically represented through names. ‘Huge pillar’ is used as an appellation for the warlord in *Afonja*. This establishes the importance of the warlord in the old Yoruba setting and in the context of the film. The choice of the appellation ‘pillar’ readily brings to mind the function of a pillar in a building. Since the building is supported by a pillar, the praise singer wishes to convey this attribute of support by the appellation given to the warlord and the king in the film. In the film, the king is also referred

to as a stubborn pillar. The fact that he is recognised as a pillar engrafts the importance of a king among the Yoruba in the mind of the listener. The warlord and the king are brought close in rank because of the use of pillar for the two of them.

There is the use of 'Ogidan' and 'Ajakumo' in the praise of the prince in 'Apoti Eri'. These two words which can be interpreted as tiger and brave animals respectively are terms that connote bravery. Ogidan is used for tiger while ajakunmo is used for the class of big and brave animals. The choice of these two lexical items captures the essence of the praise. The king uses the words to convey as much information as he needed to convey. He has been able to summarise in those words the power struggle between himself and his son and the result of the struggle. Here, the power relation is that of struggle. Since no brave warrior gives in easily to another warrior, the picture of a fierce battle is painted with the choice of names.

The wealth of royal families is also encoded in names given to children in the family. In Esin Ajoji and Apoti eri, the princes' names are Olabosipo and Oladapo respectively. These names are used to portray the wealth of royalty and to convey important messages in the films. In Esin Ajoji, the prince whose name is Olabosipo which means 'wealth is restored' is the one who restored the glory of the town of Agbayun. The dignity of royalty in the traditional way has been enjoyed until the prince repositions the dignity by making the family belongs to God. This is a form of restoration to the real wealth of royalty. This can only be got by having God as a father in the context of the film. This repositioning is ensured by the introduction and sustenance of Christianity which has been prevented for decades. Oladapo in Apoti Eri is also symbolic. It represents the wealth of the family, and the fact that it is said to be joined together signals the event in the film. The king who has lost contact with his son is reunited with him and there is a form of merging of the royal wealth with the wealth of belonging to God. The king gets to know that the son is a wealthy man even when he has disassociated himself from the royal family. So, the coming together of the king and his son means the joining together of the different forms of wealth. All these messages are captured in the name of the prince in the film.

The ideology about reincarnation is also expressed through names. In the film titled Egun aimo, the last child of a family is named 'Babarotimi' meaning 'father supports me'. The child named thus is given birth to after the death of the father. The fact that he is a male child presupposes that the father who is dead has decided to come back to support the family. In the Yoruba culture, such children are treated like the late father. The belief is further reinforced by the fact that the child is always willing to help the mother. Thus, names are important symbols in the Yoruba setting and they are used to convey different ideologies. This practice is transferred to the film culture since the Yoruba films mirror the Yoruba society.

The names in the second table connote strength. They describe the personality of the persons called by the names. In 'Afonja', the warlord is referred to as the child of 'Laderin' which literally means the child of the one whose 'wealth turned to elephant'. Since elephant can be used as metaphors for strength, the name suggests that wealth has turned into strength. The name implies that there is a trace of generational strength and dignity in the lineage of *Afonja*. Since this is a trait in the family, it is portrayed as a model for all the family members. They are to add strength to their wealth if they will be the true sons of their father. In the film titled *Nigba ti mo wo fin*, a man is referred to as 'the son of authority'. This connotes spiritual power. Authority bequeaths power on the bearer. Although, the person involved is not aware of this fact, he is called that name so that it will come to his consciousness that he is a powerful person. The person he is struggling with is called 'Alakoso' in the film. This means 'a manager'. The names given to these characters encode

the power relation between the two individuals. It is necessary for 'the son of authority' to understand what the appellation means before he will be able to act in that capacity.

Also in *ipenija* the name 'Gbongbobiagba' means 'stout as the elder'. The translation can also mean 'someone as strong as the elders'. This indicates that the man being described is one that is capable of fulfilling his responsibility. It is a social belief among the Yoruba that an elder is a wise and responsible person. This is the reason for attributing most noble behaviours and attributes to the elders. In addition, elders are highly respected among the Yoruba because of their wealth of experience and length of days. So, for a man to be compared with an elder, it is a way of transferring to the man all the socially attributed behaviour and appellation of the elders. In the film, the praise singer wishes to emphasise the extent of the man's responsibility and that is why that name is mentioned. It is possible that the name is just a nickname given to the chief in question because of the traits observed in him.

Names as historical indices of cultural ideologies

Names	Ideologies	Films
Jomi jomi	Female rule	Bashorun Gaa
Jepo jepo	Female rule	Bashorun Gaa
Orompoto	Power	Bashorun Gaa
Sopasan	Successful reign	Bashorun Gaa
Ogun	Power	Esin Ajoji
Laberinjo	Bravery	Oleku

In lineage praises, names are often used to represent particular events in history. The fact that some events are referred to signals their importance in the story of the lineage being praised. It is often discovered that names are not just mentioned in lineage panegyrics but are used to convey historical ideologies and sometimes, these historical ideologies have been mystified and made to feature in appropriate aspects of panegyrics as necessitated by the context of performance. In 'Bashorun Gaa', some names are mentioned in the lineage panegyric of king Abiodun. These names represent different historical events and therefore different ideologies. As seen in the table above, the mention of Queen Jomi jomi and Jepo jepo in the praise is to impress it upon the heart of the hearers that queens have reigned and so it is still possible to have a queen. This provides the ground for the wish of the king that his only daughter will reign in his stead. Orompoto and Sopasan were kings in Oyo town before king Abiodun in the real Yoruba context. The reign of king Orompoto was characterised with bravery. According to Johnson (1921:192), king Orompoto was an experienced commander, and an unrivalled statesman. Oyo is said to regain the military fame it has lost during his reign. He was a skilful and brave warrior who concealed his movements from the enemy. This suggests that he was a tactful warrior. His successor was Ajiboye nicknamed Sopasan. He was known as a successful and a brave king though a tyrant. The mentioning of these names in the praise of Abiodun is to remind him that his lineage had always been brave and successful. This is what these names symbolise in the praise of the king.

It is important to note that these names have become mystified because they are used as exemplary models which kings after them are expected to follow, thereby setting up patterns for imitation. The ideologies being portrayed are the characters for which these kings are known. The ideologies of power, wealth and successful reign are conveyed in the names mentioned in the praise of king Abiodun. The conveyance of these ideologies is to instruct the king about the patterns he could follow to make himself a success. Also, in *jenifa* the lineage of Oje is mentioned. Among the Yorubas, the mention of a lineage brings readily to mind some important ideologies valued by the lineage. The mention of Oje lineage tells the

story of the first king who forbids his lineage from eating the village weaver just because he wishes that generations after him will show gratitude to the birds that were gracious to him. The line below captures the whole story:

The lineage of Oje does not eat the weaver bird.

(*oleku*)

The history has been mystified and any time the oje lineage is mentioned, one of the ideologies that comes readily to mind is the fact that they are always grateful. 'Ogun' is mentioned in the praise of the king's lineage in *Esin Ajoji*. This reveals that there is an affiliation between the family and the ogun deity. This tells the story of how the lineage is sold out to the deity by their ancestor when he made a covenant with the deity and sacrificed a black dog to it. The story is captured by the line:

The child of one who appeases the Ogun deity with black dog.

(*Esin Ajoji*)

This single line tells the story which puts the town in the bondage they are in the film. This story too has been mystified and is made into an archetype which all the generations following must model after.

Also, in *Oleku*, the name 'Laberinjo' which means 'wealth danced with the elephant' is used in the praise of Ajani. The praise is adapted from the Olowu lineage panegyric. Laberinjo is an historical index for bravery. The story is told of the father of the first olowu that he is a brave hunter who killed a lot of big animals including elephants. The skin of elephants is used as mat on which his children are laid. This happened because he killed a lot of them and wished to display his bravery by making mats out of the skin of Elephants. So, whenever the Olowus are praised, there is usually the mention of the name 'Laberinjo' which reminds them of the brave acts of their ancestors. The reminder is to inform them that they are products of power and they are supposed to be brave themselves.

Conclusion

This analysis in this paper reinforces the fact that naming is an important code system among the Yoruba people. This is seen in the analysis of names as means of encoding ideologies in lineage panegyrics. Names are used in praises to encode history, power, and other forms of ideologies. It is discovered that particular names are mentioned in the praises of some lineages to tell the story of the bearers or to represent the ideologies these people were known for during their life time. Some names are used as symbols of power and the mention of such names remind the hearer of the position of the lineage in the society. These names are used as models or archetype for the generations after them and whenever they are used, they signal the ideologies they connote.

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