

TRACE ELEMENTS IN *ORÍKÌ ÀBÍSỌ* AND *ÌBEJÌ* RELATED NAMES AMONG THE YORÙBÁ

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Abstract

Oríkì, as a class of names among the Yoruba, is an oral form of historical document for tracing relationships among individuals, groups, families, towns, lineages or clans. However, despite strong similarities, the trace relationship between *oríkì àbísọ* (praise names) and *Ìbejì* (twins) related names have not been addressed by previous scholars and authors. This study attempts to fill this gap. Employing cultural, religious and linguistic approaches for its analysis, the study observes that the prominent use of the low (̀), low (ˋ), high (ˊ) (LLH) tone pattern in *oríkì àbísọ* in Yorùbá communities has congruence with the LLH pattern of *Ìbejì* (twins) related names. In pursuing this investigation, unisex *oríkì àbísọ* with LLH tone pattern were collected across Yorùbá communities, along with varying forms of use of *oríkì àbísọ* with LLH tones in some discourse texts, as sources of data. The study found out that the Yorùbá *oríkì àbísọ* and the *Ìbejì* related names have, not only related tones, but also some cultural, religious and linguistic features in common. The study concludes that these- features, along with LLH tone pattern, serve as necessary trace elements between the two forms of names among the Yorùbá.

Keywords: Yoruba, *oríkì àbísọ*, *Ìbejì* names, trace elements, language and culture.

0. Introduction

Oríkì is a class of names given to Yorùbá children. *Oríkì* is “a way of integrating him into a closely-knit web of family relationship and thus rescuing him from marginality” (Odùyoyè 1972: 64). In some contexts, *oríkì* is realised as a deeper form of *orúko*. This is because, information that cannot be harvested in names are evinced in *oríkì*. Both *oríkì* and *orúko* transcend individual’s identity but encapsulate the origin, family and the behaviors of a child. As a result, *oríkì* is a way of tracing an individual into his or her origin, and a means of integrating an individual into his or her past family relationships (Oduyoye 1972).

Oríkì àbísọ: This is a nominalised tri-syllabic praise name given to a child on the naming day alongside the other names in the Yorùbá community. Ládélé, Mustapha, Awórindé, Oyèrindé and Oládàpò (1986: 169) refer to “*oríkì sókí*” (brief praise name) as: *oríkì àbísọ*. The works of Oyètádé (1991) and Àlàbá (2007) examined twenty-seven (27) tone possibilities. Three forms of tones are associated with *oríkì àbísọ*: LLH (low-low-high), LHH (low-high-high) and LMH (low-mid-high). Of these three forms, only the LLH is unisex. Few females *oríkì àbísọ* with LHH tone pattern are: *àbíké*, *àpínké*, *àtóké*, *àjìké*, *àjíní*, *àríké*, *àtólé*, *àgbéké*, *àjilé*, *àjìhún*, *àniké*. The only female *oríkì àbísọ* with LMH tone pattern is “*àjoké*” (Oyètádé 1991: 59). Only LLH (low-low-high) tone possibility is identified to be peculiar and dominant with *oríkì àbísọ* and the only tone pattern shared by male and female. The LLH form is considered in this study, because, it is the form that has the perceived connections or links between *oríkì àbísọ* and *Ìbejì* related names. Despite the prominence of *oríkì àbísọ* over other categories of names among the Yorùbá, its relationship with *Ìbejì* related names has not been described; therefore, the challenge of *oríkì àbísọ* with LLH (low-low-high) tone pattern in relation with *Ìbejì* related names is open to scholarship. The data for this study are sourced from literature texts and *oríkì àbísọ* collected from the field. That is, the communities where this category of names is commonly used.

1. Aim and Objectives of the Study

The aim of the study is to account for the relationships of LLH tones on the *oriki àbísọ* with LLH tones on *Ìbejì* related names. The objectives of the study are to establish that linguistic knowledge is relevant to explain the links between LLH tones on the *oriki àbísọ* with LLH tones on *Ìbejì* related names; there is a nexus between *oriki àbísọ* and the religion of the Yoruba and it is by cultural knowledge that the affinities between tones on the *oriki àbísọ* with LLH tones on *Ìbejì* related names can be understood.

2. Presentation

Name, or naming is one of the means of establishing an individual's history in relation to family, religion, work or profession, chieftaincy or royalty among others. As put: *Orúkọ a máa fi Orisà (ẹ̀sìn) ìran tàbí ẹbí ẹ̀nìyàn hàn, bẹ̀ẹ̀ a sì máa fi isẹ̀ idílẹ̀ hàn pẹ̀lú. Eléyù ló mú kí orúkọ jíjẹ̀ nílẹ̀ káàárò Oòòjìrẹ̀ yàtò gedegbe sí orúkọ ti àwọn ẹ̀yà m̀ìrà̀n, pàápàá àwọn ẹ̀yà aláwò funfun* (Mustapha, Ajayi and Amọ 1986: 68). This quote simply means that a name shows the religion of a family or lineage.

Name, as an identity has been observed to be greatly influenced by religion. In Africa,

naming a child is taken very seriously because it is believed that a name can make

or mar a person. Thus, a name that conveys no concrete meaning, no links to a spiritual source, and evokes neither narrative nor historical events and landmarks is perceived as meaningless. To most Africans, a name represents an essential component of human spiritual anatomy and could serve as an indicator of destiny. Names are often circumstantial, and historical narratives are woven around them. In Africa and the diaspora, names not only give meaning but also serve as an identity marker in a new multicultural context. Further, they connote personality and build ties to culture and ancestry (Adogame 2009: 88).

That is, "if you leave out the religion, you are left with deformed culture" (Ìşòlá 2010: 36). This means that religion plays a vital role in culture.

An analysis of the linguistic components of a name is very crucial in arriving at a comprehensive and acceptable proposal on relationships of *oriki àbísọ* with *Ìbejì* related names among the Yoruba. That is, by using different approaches of analysis on these classes of names will avail the opportunity to obtain an adequate or comprehensive cultural accounts of the names. It has been found out that,

the domains of name-words, its utility and function cannot be solely located within a specific level of analysis... name-words have implications for arrays of related academic disciplines. It depends on the focus of the researcher and the purpose for which the analysis is being proposed. As a result, research on Yorùbá names has a lot to offer to the stock of sociolinguistic knowledge and research. The acceptance or rejection of claims, however, can be gainful or unprofitable depending on the inclination of the individual (Ogúnwálé 2016: 43).

In an attempt to establish the links between *oriki àbísọ* with LLH tone pattern *Ìbejì* names- **ẹ̀jìrẹ̀, idòwú, àlàbá and idògbé**, are contrasted with *oriki àbísọ* with LLH tone pattern in Yorùbá. The methods of pairing symbols, including names as symbols serve as media of contrast on which the basis of relationship can be established. It is important to note that words, symbols, including names in contrast should not be borrowed or alien to the culture within which the comparison is made. The contrastive method will establish a basis for

relatedness such as similarities in basic vocabulary and regular sound resemblance (Martins 2007).

3 Discussion

Yorùbá is a tone language and one of the peculiar and unique features of *oríkì àbísọ* is the use of tones. That is, tones on words perform different functions, including influencing the meaning of words. “Basically, readers need to understand the Yorùbá language as a tone language; that is, tones are appropriately put on the language vowels to reflect lexical distinctions” (Ògúnwálé 2016: 54). In this study, I have restricted the association of tone patterns in Yorùbá *oríkì àbísọ* with *Ibejì* related names to LLH, because,

The use of these names is so common that many children are better known by these names than by their real names...This category of names is now common as surnames as most of them later turned to be as personal names. Except for a few *oríkì*, a large number of them follow the rhythmic patterns of Low-Low-High tone-patterns (d: d: m:) ...The few exceptions that follow the pattern Low-High-High tone-pattern are: àbíkẹ́, àníkẹ́ àrìkẹ́, etc. Most of the *oríkì* in the latter category are feminine *oríkì* (Ògúnwálé 2016: 37 – 8).

The opinion of Ogunwale above is that the Yorùbá *oríkì* with LLH tone pattern is commonly used. On the one hand, the LLH tone pattern is mostly used for the male and female children among the Yorùbá. On the other hand, the LLH tone pattern of *oríkì àbísọ*, including the use as unisex name, is realised to be absolutely associated with the tone pattern on the children born after *Ibejì*- **Idòwú, Alàbá, Idògbé** on which the basis of relationships perceived in this study is established.

Like the *oríkì* with LLH tone pattern, the *Ibejì* related names earlier listed are unisex names among the Yorùbá. The LLH tone pattern of *oríkì àbísọ* is, in addition, discovered to be the dominant form of *oríkì àbísọ* which seems to be the commonest for both male and female (Oyètádé 1991). The male-female tone resemblance is addressed in this study because; the male-female non-identical twinning (dizygotic twins) is mostly associated with the Yorùbá people globally. “The Yorùbá are an important ethnic group occupying Southwestern Nigeria. Mainly for genetic reasons, this very large tribe happens to present the highest dizygotic twinning rate in the world (4.4% of all maternities)” (Leroy, Oṣálẹ̀yẹ-Oruene, Gesina, Koeppen-Schomerus and Bryan 2004: 11).

In the Yorùbá language, there are two explanations by some scholars on the use of only three tones (L, H and M). The first is the Two Tones Hypothesis (TTH), and the second is the Guided Accident Hypothesis (GAH). The TTH supports that the existence of only two tones L and H need be seen as the underlying tones in Yorùbá. Scholars like Stahlke (1974), Courtanay (1969) and Akinlabí (1985) note that, there is a kind of asymmetry in the distribution of the three tones in Yorùbá. Akinlabí is only disposed to two tones: High and Low. He recognises the M as having no underlying status, not because of historical postulation, but based on the principles of tonal underspecification. In the opinion of Stahlke, the three-tone contrast in Yorùbá today may be accounted for by the two-tone language, if it is assumed that the M (mid-tone) originates from the L (low-tone). Likewise, Courtenay notes that, “the distribution of the object pronoun clitics in relation to the verbs in Yorùbá points in the direction of high tone versus low tone if we explain M of the clitics as a case of tonal assimilation” (Oyètádé 1991: 59).

Some examples of collected *oríkì àbísọ* exhibit the two-tone form: low and high - as shown below:

3.1 LLH Tone pattern

S/N	LLH pattern (male)	LLH pattern (female)
(i)	àlàgbé	àwẹ̀kẹ̀
(ii)	àdió	àdùbí
(iii)	àjàmú	àmòdó
(iv)	àlàdé	àbẹ̀ní
(v)	àkànbí	àbẹ̀fẹ̀
(vi)	àkànní	àbẹ̀bí
(vii)	àdigún	àkànkẹ̀
(viii)	àlàó	àmọ̀rí
(ix)	àmọ̀ó	àlàkẹ̀
(x)	àjàó	àdùkẹ̀
(xi)	àyìndé	àmọ̀pẹ̀
(xii)	àyìnlá	àrìnpẹ̀
(xiii)	àtándá	àbẹ̀kẹ̀
(xiv)	àjàgbé	àpẹ̀kẹ̀
(xv)	àlà mú	àwẹ̀ní
(xvi)	àjàní	àwẹ̀ró
(xvii)	àlàbí	àmọ̀kẹ̀
(xviii)	àdisá	àlàrí
(xix)	àkàngbé	àṣàkẹ̀
(xx)	àkànjí	àbẹ̀mú
(xxi)	àjàdí	àṣàkún
(xxii)	iyàndá	àbẹ̀jẹ̀
(xxiii)	àlàní	àdùnní
(xxiv)	àkàndé	àṣàbí
(xxv)	àkànmú	àbẹ̀ó
(xxvi)	àjàsá	àmọ̀sá
(xxvii)	àmọ̀lé	àwẹ̀lé
(xxviii)	àdèyí	àyìnkẹ̀
(xxix)	àlẹ̀jí	àwẹ̀mọ̀
(xxx)	àjàpẹ̀	àsùnmọ̀
(xxxi)	àrìndé	àyọ̀ní
(xxxii)	àṣàmú	àsùnlé
(xxxiii)	àjàbí	àjàfẹ̀
(xxxiv)	ìlọ̀kọ̀	àbẹ̀gbé
(xxxv)	àjàyí	àyòkà
(xxxvi)	ìjẹ̀ní	ànkẹ̀
(xxxvii)	àbàrí	àsùnkẹ̀
(xxxviii)	ìkọ̀tún	àpẹ̀mọ̀
(xxxix)	àjàlá	àpẹ̀ká
(xl)	àjàkà	àpẹ̀kẹ̀
(xli)	ìnàyí	àṣàmú
(xlii)	ìpẹ̀sán	àyọ̀lé

(xliii)	àyàndá	àkànmó
(xliv)	ìpàyé	àyòkún
(xlv)	ìṣòlá	àṣàlé
(xlvi)	àkàno	àdùfẹ
(xlvii)	àgàgú	àyòmó
(xlviii)	àwẹ́dà	àsàdẹ
(xlix)	ìrèsẹ	àràkà
(l)	àwẹ́dẹ	
(li)	àpàdó	
(lii)	àjàpẹ	
(liii)	àdùfẹ	

I need to also add that, some of the *oriki àbísọ* are difficult to analyse with meaning. The same is observed in the *Ibeji* related names- **Ìdòwú**, **Ìdògbé** and **Àlàbá**. It becomes difficult to associate a clear meaning to them, even though the words/names are analysable phonologically and morphologically. Their semantics becomes obscure, thereby defying the principle that most Yorùbá names are semantically analysable. However, their cultural import cannot be overemphasised. The strangeness in meaning in such *oriki àbísọ* should not prevent us from looking at their linguistic components. The opinion of Aronoff is relevant, when he observes that, "Because words, though, may be formed by regular rules, persist and change once they are in the lexicon, the morphemes out of which the words seem to have been formed, and into which they seem analysable, do not have constant meanings and in some cases have no meaning at all" (1976: 18).

Sometimes, in some of the *oriki àbísọ* with LLH tone pattern above, deletion of the second consonant may occur in some of the names in order to ensure their fluency in pronunciations. Oyétádẹ (1991) is of the opinion that, it is the consonant /w/ that is deleted in such a situation. Deletion is mostly applied on the third syllable. In his view, the deep structure of *oriki àbísọ* such as *àmò* is *àmòwó* and *àlào* is *àlàwó*. However, many of the interviewees during the field research conducted, as well as textbooks reviewed on *oriki àbísọ* with LLH tone pattern, revealed that it is a case of consonant /r/ elision in this situation and not /w/. Examples include: *àlà(r)ó*: *àlàó*, *àmò(r)ó*: *àmòó*, *àdì(r)ó*: *àdìó*, *àjà(r)ó*: *àjàó*, *àyàn(r)ó*: *àyànó*, *àkàn(r)ó*: *àkànó*, *àbẹ(r)ó*: *àbẹó*. This is supported with the use of these *oriki* in discourse as used in some texts. *Adéyẹmọ ọmọ iyá àlàró*. That is, "Adéyẹmọ the son of *àlào*'s mother", *Àdíró ọmọ Ọba* "Àdíró the Prince" (Babalọlá 1981: 23). However, religious, cultural and linguistic features or elements in those *oriki àbísọ* with LLH tone pattern remain the same with the popular ones. For example, *Ìjẹní* is *oriki àbísọ* of Akíntólá as in *ìjẹní àgbé* (Ọmọlọlá 1987: 110). *Àbàrí* Olú Ọyọ Oyèdòkun is *oriki àbísọ* of Tóyẹjẹ Àkànní (Ọmọlọlá 1989: 99), which sounds archaic among *oriki àbísọ* in the recent time. *Àbàrí* refers to an individual in another context. Generally speaking, *Àbàrí* is culturally associated with *móinmóin* made from maize in some Yorùbá dialects. Also, *Ìnàyí* as *Ìnàyí ará Ìkalẹkú*, that is, "Ìnàyí the native of Ìkalẹkú" (Babalọlá 1981: 34). *Ìpèsán ọkọ mi Ìpèsán ànú eji àárọ*. That is, "my husband of Ìpèsán ànú the morning dew." *Ìrèsẹ ọmọ ewà tó òdìran* (Ládélẹ et al 1986: 184). That is, "beauty becomes a heritage of the son of *Ìrèsẹ*."

It is observed in this study that, some *oriki àbísọ* of LLH tone pattern are more associated with one community than the other. For example, a child's *oriki àbísọ* will hardly occur among the Yorùbá Ọyọ as *Àgàgú*, but is common among Onđó people. Furthermore, we have some variants of *oriki àbísọ* that are associated with some Yorùbá heroes and warriors that founded some Yorùbá cities. In this context, the concerned cities bear and conform to the form of *oriki àbísọ* identified with the features of LLH tone pattern

of *oriki àbísò* generally. Some examples of this LLH tone pattern associated with some individuals and cities probably associated with the *oriki àbísò*'s name of the founders of these cities as discovered by this study:

3. 2 LLH Tone pattern

S/N	Name of Yorùbá city	Associated LLH tone pattern
i	Ìlòrin	Afònjá
ii	Ọyó	Ajàká
iii	Ìkirun	Agùnbé
iv	Ijàbẹ	Ijàbẹ
v	Ìkòyí	Ìkòyí
vi	Ìkòtún	Ìkòtún
vii	Ìkòlé	Ìkòlé
viii	Ajàşẹ	Ajàşẹ
ix	Ede (Timi)	Agbàlé
x	Ijẹbú	Ijẹbú
xi	Ọfà	Iyèrú
xii	Èkó	Adèlé
xiii	Ìkàré	Ìkàré
xiv	Amòdó	Amòdó
xv	Ìtìrẹ	Ìtìrẹ
xvi	Akùngbá	Akùngbá

The cities above are Yorùbá ancient cities with the names of the founders following the LLH tone patterns. It is observed that these sets of data contain three syllables, the first syllable is usually low tone “i” or “à” and is of the LLH tone pattern. It is observed that the LLH tone pattern of names or *oriki* cuts across the Yorùbá geographical areas. Some of the founders of these cities might have hailed from Ọyó or Ọşun States. For instance, *Afònjá* is associated with Ìlòrin. The *oriki*-praise poetry of Ìlòrin - till date is associated with *Afònjá*: Ìlòrin *Afònjá*. *Afònjá* was a Yorùbá Commander-in-chief, known as Ààrẹ-Ọnà-Kakanfò of the ancient Ọyó empire. Omololá describes *Afònjá* as *Ọkan lára àwon Ààrẹ-Ọnà-Kakanfò tí ó lórúko ni Afònjá. Odún 1817 ni Afònjá je Ààrẹ-ònà-kakanfò* (1987: 63). That is, “*Afònjá* was one of the Commander-in-Chiefs of the Yorùbá warriors with the chieftaincy title known as Ààrẹ-Ọnà-Kakanfò. He became the Commander-in-Chief in 1817.”

Likewise, the Ọyó *Ajàkàin* Òkè-Ògùn area of Ọyó state, Nigeria; was founded by *Ajàká* that now differentiates *oriki* of this Ọyó from other Ọyó cities. For example, *Ajàká* (as *oriki*) differentiates this Ọyó city: Ọyó *Ajàká* from Ọyó (presently known as Ọyó Aláàfin) or Ọyó ilé near Ọfà in Kwara state of Nigeria. In a related context, *àjàká* is a founder of Ajerò *àjàká* as in *Ajerò àjàká ló bú o lẹkẹ* (Babalolá 1981: 78); that is, “it is Ajerò *àjàká* that, abused you of lying.” The *oriki* of Timi (Ede) is *Agbàlé* (Babalolá 1981: 43). Furthermore, *Agùnbé* is associated with the person who founded Ìkirun, Ọşun state of Nigeria; hence, the use of the individual: *Agùnbé* always accompanies Ìkirun as *oriki*. It is constant in *oriki* Ìkirun that, *Ìkirun agùnbé onilẹ obì*. That is, “Ìkirun of *Agùnbé* the owner of cola nut plantation.” This gives a vivid historical account of the roles of individual in the founding of a city. *Ijẹbú* is most of the time used to refer to an individual rather than a town. For instance, *A-pe-Ijẹbú-wá-jó pèsè...Ijẹbú Olóòrùn* (Babalolá 1981: 48). That is,

"*Ìjèbù* was invited to come and dance...the *Ìjèbù* of the sun. *Oríkì* of *Òfà* is associated with *ìyèrú òkín olófà mọ̀jò*."

Also, *Ajàṣẹ* can culturally be associated with a name of an individual or a town. *Ajàṣẹ* is realised as a town in instances such as *Ajàṣẹ Jàbàtá*. *Ajàṣẹ* is also known as *Ajàṣẹ Ípò* (a town in Kwara state of Nigeria). *Ajàṣẹ* can equally be a name of an object in this case, the object is associated with *Ajàṣẹ* as the owner or maker of such an object. For example, we have a set of plates popularly known to as *abó Ajàṣẹ* "Ajàṣẹ's plates." The historical link of *Ajàṣẹ* (as a person) with a town or object cannot be underrated. One can as well account for the influence of the Yorùbá tradition in the Diaspora. For example, an *Ajàṣẹ* town that is not presently within the Yorùbá geographical areas is *Ajàṣẹ* (in Porto Novo); but the cultural influence of the Yorùbá is felt on the history this town, as explained above. Beyond this, one can also account for the Yorùbá religion in *Ajàṣẹ* through *oríkì*. For instance, *eni Ṣànpònná ṣe lẹwà ní Ajàṣẹ...Eégún Ajàṣẹ n gbẹbọ̀ tònà*. That is, "the one that was beautified by *Ṣànpònná* in *Ajàṣẹ*...*Ajàṣẹ*'s masquerades are coming on the way with sacrifice" (Ọmọlọlá 1987: 98). This *oríkì àbísọ* reveals that, both *Ṣànpònná* and *Egúngún* are popular in Porto Novo as Yorùbá divinities. *Ìlòkó* is known as an individual in his *oríkì àbísọ*. For example, *Ìlòkó ọmọ orí-n-ó-fẹ-n-ò-fówó*. That is, "*Ìlòkó*, the son of I prefer luck or fortunes to money." We are able to associate *Èkó* (Lagos) with *àdèlé* through *oríkì àbísọ*. For example, *Èkó àdèlé arómisá lẹgbelẹgbẹ*. That is, "*Èkó àdèlé*, the one that is scared by the river." Also, *Àkùngbá Àkókó* is a town in Ondó State of Nigeria. The deployment of this LLH tone pattern of *oríkì àbísọ* serves as trace element of Yorùbá history.

From the sampled lists of *oríkì àbísọ* above, one can observe these common features among or within the male and female names of *oríkì àbísọ*:

- (i) they are tri-syllabic in structure,
- (ii) "à" and "í" are used as prefixes for male and female in names formation,
- (iii) "à" is only used as prefix for female in name formation,
- (iv) their tone patterns are exclusively LLH for male and female,
- (v) they are of two verbs combinations- the first verb with low tone while the second verb has a high tone.

The word formation by prefixation is unique because, "prefix {à} is about the most productive among the prefixes that could be used for *oríkì* names. However, a few others that employ prefix {i} are *Iyàndá*, *Ìṣòlá*, etc-" (Ọgúnwálé 2016: 58). In addition, we still have some *oríkì àbísọ* with (i) as prefix as used in *ìjèní*, *ìkòtún*. As noted earlier, the prefix (i) is only used with the male *oríkì àbísọ* which has an LLH tone pattern.

3.3 LLH Tone Pattern in *Ìbejì* Related Names

As earlier explained, the *Ìbejì* related names in connection with *oríkì àbísọ* are *Èjìrẹ* "twins", *Ìdòwú*, *Àlàbá*, and *Ìdògbé*. The children born after the twins, are named and described as: *Eni tí a bí lé àwọn Ìbejì, ibàà ṣe ọkúnrin tàbí ọbìnrin, ní a n pẹ orúko àmútòrunwá rẹ ní ÌDÒWÚ, eni tí iyá wọn bí tẹlẹ Ìdòwú ní ÀLÁBÁ, eni tí ó tẹlẹ Àlàbá ní ÌDÒGBÉ* (Ládélé, et al 1986: 155). This means that, "a child born after the twins either a male or a female is referred to by celestial name as *ÌDÒWÚ*. A child born after *Ìdòwú* is *ÀLÁBÁ*. The child that follows *Àlàbá* is named *ÌDÒGBÉ*." These names have psychological effects on individuals, *orúko ọmọ ní í romọ*. That is, "name influences the behavior of a child." This is also noticed with *oríkì àbísọ*, because, the Yorùbá believe that, *ọmọ tí yòò bá jẹ àṣàmú kékeré ló ti máa n ṣenu ṣámúṣámú*. That is, "a child that will be named *àṣàmú* will be sharp from infancy."

It is observed from the descriptions above that, *oríkì àbísọ* belongs to a separate class because, those names come into being in connection with their birth circumstances, that is, the birth of *Ìbejì*. The *Ìbejì* names are therefore, celestial names- *orúko*

àmúntòrunwá. Looking at the morphological structures of these names with the earlier sets listed above, one can equally say that:

- (i) they are tri-syllabic in structure,
- (ii) “à” and “ì” are used as their prefixes,
- (iii) their tone patterns are exclusively LLH for male and female,
- (iv) they are of two verbs combinations. The first verb with the low tone while the second verb contains a high tone.

Looking at the examples given in this study, one will note that, the examples conform to the above linguistic features of *Ìbejì* related names, in tones, prefixations, and morpheme or syllable in noun/name formation. It is observed that, no Yorùbá female *oríkì àbísọ* with LLH, LHH or LMH tone pattern with prefix (i) has been discovered. However, the female in *Ìbejì* related names bears names with (i) prefix as in *Ìdòwú* or *Ìdògbé*. The compound name, *Ìbejì*, which gives birth to these names that produce *Ìdòwú* and *Ìdògbé* might have influenced this occurrence. This development shows that, it seems as if there is no restriction or limitation in the selection of the prefixes (à and ì) in *Ìbejì* related names for both male and female, but the prefix (i) is only limited to the male *oríkì àbísọ* in Yorùbá.

Through the historical development of the present LLH tone forms on *oríkì àbísọ*, one is able to account for the fixed or constant LLH tones on *oríkì àbísọ*. These names are as old as Yorùbá history and religion because, *Ìbejì* (twins) that serves as the foundation for *Ìdòwú*, *Alàbá* and *Ìdògbé*- is one of the Yorùbá earliest deities (Adéoyè 1985). Through these historical and genealogical events, this study is able to relate the *oríkì àbísọ* with LLH tone pattern in Yorùbá to the *Ìbejì* tone patterns. Furthermore, one notes that, the *Ìbejì* related names- *Ìdòwú*, *Alàbá* and *Ìdògbé* are unisex, as the *oríkì àbísọ* with LLH tone pattern. Without the *Ìbejì*, the existence of these names becomes doubtful. This study suggests that, the LLH tone pattern on *Èjìrẹ* is a super-ordinate tone, because, without the *Ìbejì*, the existence of the three children after them is in doubt. That is, the birth of *Ìbejì* influences the three children after them. Each of the three children is described in relation to *Ìbejì*. For example, *Ìdòwú* is culturally regarded as *èṣù léyìn Ìbejì*, that is, the devil behind the twins. The behavioural code of *Èṣù* in *Ifá* divination can be related to the code of *Ìdòwú*'s behaviour in *Ìbejì* myth. *Èṣù* is described as a trickster, just like *Ìdòwú*, *omọ tí a bí lẹhin ìbejì a máa ya bóóran, ìdí yí ní a sì ṣe máa níki Ìdòwú ní 'Èṣù léyìn Ìbejì* (Adéoye 1982: 10). That is, "a child born after the twins is always troublesome, this is why *Ìdòwú* is regarded as the devil behind the twins."

It is observed that, all the *oríkì àbísọ* (which I have earlier described to be connected with the three names after *Ìbejì*) with LLH tone pattern have religious and cultural affinities with their birth situations. That is, “it is traditionally believed that, the correct performance of *oríkì* in honour of a progenitor gladdens that *progenitor in the world of the spirit* and induces him to shower blessings on his offspring on earth” (Odúyoyè 1972: 64) (italics mine). This means that, *oríkì* (of any form) is a ‘cord’ or ‘glue’ that binds the present (bearer of *oríkì*) with the past (the progenitor of the *oríkì*). For example, *oríkì àbísọ* with LLH tone pattern of *Ọya*, a female Yorùbá river goddess, the wife of *Ẹ̀sàngó* (the divinity of thunder and lightning) is *àràkà*. *Àràkà ní orúkọ tí Ọya n jẹ ní àlàdẹ̀ ọrun* (Adéoyè 1985: 286). That is, “*Àràkà* is the name of *Ọya* in heaven.” In addition, *Ẹ̀sàngó’s oríkì àbísọ* is *Alàdó* (Ọlábímtán 1974: 43). Therefore, “*Oríkì* invokes a host of ancestry, and the child is made to experience the communion of saints” (Odúyoyè 1972: 64). The Yorùbá believe that the “concept of existence transcends the time when the individual is on earth” (Abímbólá 1975: 417). The cultural and religious affinities of the Yorùbá *oríkì àbísọ* with LLH tone pattern, from the forgone, are not in doubt.

4. Summary and Conclusion

It is found out from this study that, *oríkì àbísò* (praise name given to a child on the eighth day) is a means of identity that links individuals and families with their origins. It is further found out by this study that, these names (guided by their tones) are unisex (non-gender in nature). The study establishes that, the origins of *oríkì àbísò* with LLH have religious connections with *Ìbejì* related names among the Yorùbá. This is why there are no exceptions in the use of the LLH tones for *oríkì àbísò*.

This study concludes that, *oríkì àbísò* with LLH tone pattern evolved from *Ìbejì* related names -*Ìdòwú*: a male or female child after the twins, *Àlàbá*: a male or female child after *Ìdòwú* and *Ìdògbé*: a male or female child after *Àlàbá*. That is, tone patterns on *oríkì àbísò* with LLH originate from these names. This study suggests that, the LLH tones on *Ìdòwú*, *Àlàbá*, *Ìdògbé* and *èjìré* are proto or super-ordinate tones for all the LLH tone patterns on *oríkì àbísò* in Yorùbá.

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