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**Functions of Artifactual Code as Non-Verbal Communication in
Yoruba Novels**

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Abstract

Non-verbal communication is a wordless form of communication whereby a message is initiated from a source and channeled through a medium to a receiver who receives processes and decodes the information. Artifactual code is a form of non-verbal communication used in body adornment which has received less attention by scholars especially in Yorùbá novels. This paper filled the gap as it examined the functions of artifactual code as a form of non-verbal communication in Yorùbá novels, the contexts in which it operates with a view to establishing its communicative value. This study is grounded on the theory of semiotics. The major elements of semiotics applied are symbol and index. However, eight Yorùbá novels were purposively selected as sample and classified into three categories by this researcher for the purpose of this study. Also, the form of non-verbal code identified in the novels which is artifactual code is situated in four contexts, namely, social, religious, political and cultural contexts. This enhanced the semiotic functions performed by the novels.

Key words: Artifactual code; Yorùbá novels; Symbol; Index; Semiotics

Introduction

According to Wilson (2006) communication is a form of expression of human behaviour with clearly defined purposes. It begins from the source whereby a message is packaged, channeled

and conveyed through a sender to a receiver by some medium. The receiver then decodes the message and gives the sender a feedback. All forms of communication require a sender (where the message originates), a message and an intended recipient. However, the receiver need not be present or aware of the sender's intent to communicate at the time of communication for the act of communication to occur. Communication is further subdivided into verbal and non-verbal. Verbal communication is the communication that is expressed through ordinary speech or words. It is oral or spoken communication. On the other hand, non-verbal communication is usually understood as the process of communication through sending and receiving wordless messages. Examples are gestures, touch, proxemics, facial expression and a host of others. The objective of this paper is to examine a form of non-verbal communication known as artifactual codes, its contexts and functions in Yorùbá novels with a view to establishing its communicative values in the texts. Artifactual codes have to do with the messages sent by objects that are made by human hands (De Vito, 1992). Such objects include clothing, colour, jewelry among others. They are used primarily to adorn the body.

Research Methodology

Textual and semiotic analyses are adopted as research methodology in this study. The reason for their adoption is that both methods are not only relevant to qualitative data analysis but also to non-verbal communication which is pertinent to this study.

Textual analysis can be stated as the scrutiny of a text with a view to finding the most likely interpretations from that text. It is where the analyst must decentre the text to reconstruct it, working back through the narrative's mediations of form, appearance, rhetoric and style to uncover the underlying social and historical processes that guided the production. McKee (2003) stated:

Textual analysis is a way for researchers to gather information about how other human beings make sense of the world. It is a methodology – a data gathering process – for those researchers who want to understand the ways in which members of various cultures and subcultures make sense of who they are and of how they fit into the world in which they live. Textual analysis is good for researchers working in cultural studies, in mass communication, and perhaps even in sociology and philosophy (p. 1).

According to Halliday (1978 p.136), inside the text is a semantic unit containing specific textual components which makes it 'internally cohesive' and functioning 'as a whole as the relevant environment for the operation of the theme and information system'. The idea that Halliday is trying to convey is that the textual analyst is guided by the textual component of the text in his/her analysis. This idea is buttressed by Hall (1980) who, applying the theory of encoding and decoding, maintains that an ideology is encoded into the text which the textual analyst decodes but warns that the autonomy of the analyst must not be abused due to the polysemic nature of the text.

Some elements of semiotics are also used in the analysis of data in this study. Semiotic concepts like the sign, signification (symbolic and indexical) and code are employed in the analysis. Semiotic elements are adopted to interpret data beyond the text. In other words, all the data which textual analysis cannot account for are interpreted by semiotic analysis.

The population in this study represents all the Yorùbá novels published since the publication of the first Yorùbá novel *Ìtàn Ìgbésí Ayé Èmi Sègìlólá* in July 1930 (Ògúnshínà 1992, p. 15) up to the present time. However, ten Yorùbá novels were purposively selected as samples. These novels were classified into three categories by this researcher for the purpose of this study, namely, mythological novels, novels of realism and crime novels. Equally, only one form of non-verbal code is identified in the novels, viz artifactual code and situated in four contexts, namely, social, religious, political and cultural contexts. This is to enhance the semiotic functions performed by the novels.

In this study, samples are taken from all the selected texts. The samples taken are the ones that serve the objective of the study. It is termed purposive sample (Wimmer & Dominick, 1987).

Literature Review

One of the aspects of body adornment mentioned in this study is clothing. Apart from the primary purpose of the cloth in covering the nakedness of the body, clothing is used in cultural expression. According to Turner (1980):

In many African cultures, clothing is seen as a very significant factor in cultural expression. The naked body is seen as a symbol of nature, an uncivilized being, while a clothed body is viewed as a product of culture. The body is used as a canvas to cloak oneself in cultural meaning. It is a form of non-verbal communication, a means to impart information about identity, especially in terms of social status, religion and politics (p. 13)

The views of Turner above were ably buttressed by Cordwell (1980p. 56) who submitted that cloth is used to signify wealth, status and highly respected qualities. He maintains that “the Yorùbá people often times cover themselves in beautiful, colourful garments that drape and fold over the body, giving the impression of a high status. According to Picton (1979, p.16), the indigenous textiles remain extremely valuable in the Yorùbá culture because of its artistry, the deep sense of respect for tradition, and the meaning these textiles impart about the Yorùbá people’s social and ethnic identity. Adéoyè (1979 pp. 192–217) lent credence to Picton above by expressing that the Yorùbá have different clothes for different occasions and that the cloth for playing is different from the one for work; likewise, the cloth for work is different from those of the one used for the celebration of one form of event or the other. For instance, Adéoyè (1979) mentioned *gbéris àgbè* as the cloth used for farming, *gbéris odè* as the one used for hunting. In other words, hunters and farmers have their different attires for their jobs and what this means is that as soon as anyone who is in the know of the Yorùbá culture sees them, the person immediately recognizes the profession in question. Also, there are cloths used to celebrate various events include *dàndóógó*, *gbárisyè*, *agbádá*, *şapará*, *oyàlà ẹlẹrì*, *dàńşiki*, *bùbá*,

kafutáàni, *jáláàbù* among others. According to Adéoyè (1979 p.215), caps also communicate about the wearers, e.g. *àdíro* belongs to the *Olúṣoḍe* (chief hunter), *ìkòrì* is the ancient traditional cap, *abetí- ajá* is a cap for the celebration of one form of event or other while *filà oníde* is exclusively meant for the kings, chiefs and the wealthy men in the society.

Writers have also given attention to beads, bangles and rings as means of body adornment in non-verbal communication. Both male and female wear beads in Yorùbá society but it is more common with women. According to Ládélé et al (1986, p. 210):

... àwọn obinrin nílátí to ọ̀pọ̀ ilẹ̀kẹ̀ sí idí nítórí pé ‘idí tí kò bá ní ilẹ̀kẹ̀, bí i orógùn ọ̀kà ní rí... Bí ilẹ̀kẹ̀ bá se pọ̀ ní idí obinrin tó sí ni yóò se máa wu èniyàn tó. Obinrin nílátí so ilẹ̀kẹ̀ mọ̀ ọ̀rùn. Ilẹ̀kẹ̀ yìi a máa fún wọn lórùn tóbẹ̀ẹ̀ tí ó fí máa ǹ bú wọn lórùn, a sì di egbò. Itijú ni fún obinrin tí kò so ilẹ̀kẹ̀ mọ̀ ọ̀rùn, àfi tí ọ̀fọ̀ bá yà sẹ̀ ẹ̀ ló kù. Nítórí náà, tí ilẹ̀kẹ̀ bá já, obinrin nílátí so okùn mọ̀ ọ̀rùn láti fí ‘dá ọ̀rùn dúró’ tí tí yóò fí sin ilẹ̀kẹ̀ ọ̀rùn rẹ̀ tán.

... women must thread so many beads on their waists because a ‘waist without beads is like a wooden stick for stirring food’ ... A woman’s buttock’s attraction depends on the large number of beads on her waist. A woman must tie beads on her neck. The beads tighten their necks to the extent that they cut them and become sore. It is a thing of shame for a woman not to tie beads on her neck except she is mourning. Because of this, if a woman’s beads snap, she must tie rope on her neck to ‘hold the neck’ until she threads the snapped beads.

Adéoyè (1979) identified different types of beads and the purposes to which they are used in Yorùbá society. The first types of beads are the one used by religious adherents for aesthetics. Examples are *kele* (used by Šàngó adherents), *ilẹ̀kẹ̀ Ọ̀bà* (used by Ọ̀bà worshippers), *òtùtù-ọ̀pọ̀n* (used by *Ifá* priests or *Babaláwo*), *ebòlò* (used by Ọ̀ṣun worshippers) while *şéşé ẹ̀fun* is used by the adherents of *Ọ̀gìyán*, *Ọ̀rìşàálá*, *Ọ̀rìşà Ijehun*, *Ọ̀rìşà Àdàátán*, *Ọ̀balùfọ̀n*, *Ọ̀rìşà Ifẹ̀* and *Ọ̀rìşà Írówú*. The various religious cohorts mentioned above adorn themselves with the beads known to represent their religions. This is a form of non-verbal communication which sets them apart from other members of different sects. For the adornment of children, Adéoyè (1979) recognized *jojo*, *erogan* which are of two sizes: the smaller ones and the bigger ones. The smaller ones are tied on the neck of children while the bigger ones are put on their waists. Also, *ilẹ̀kẹ̀ okùn* are tied on children’s neck while *ilẹ̀kẹ̀ şipẹ̀fórí* and *gbínjinni* are tied on their waists. A bride is not left out in the usage of beads. A bride from a rich home or a bride who is married to a rich husband uses *iyùn* on her neck and wrist. Adéoyè (1979, p.189) averred that “*ilẹ̀kẹ̀ tí ó ní iye lórí ni iyùn, àwọn ọ̀mọ̀ olówó ní sì sáábà lò ó*’ ‘*iyùn* is a very expensive bead, those whose parents are wealthy are the ones that use it’. Other types of beads identified with brides are *şẹ̀hindeyùn*, *sẹ̀gi*, *lápàdé*, *butubutu*, *lágídígba* and *enlá*. They are put on the wrist, neck and waist of new brides. The author also identifies *ọ̀pọ̀tọ̀*, *ọ̀yádòkun*, *kagi*, *kùndi*, *dángbóngbón*, *kòkòrò*, *kòkò aró*, *lakuta*, *ojú àgùtàn*, *mọ̀nì-mọ̀nì*, *enu ẹ̀ye*, *eégún òyìnbó* and *ọ̀pá aró* as beads

worn by elderly women while the chiefs put on *iyùn*, *şègi*, *àkún* and *ànkàrá*. Various cult members and their officers put on different beads that identify them in Yorùbá society.

Theoretical Framework

The theory of semiotics as postulated by Ferdinand de-Saussure and Charles Sanders Peirce is adopted for this study while the germane concept is signification. Signification according to Saussure (1974, p.114) is the relationship between the two parts of the sign, which is the signifier and the signified. Barthes (1964, p. 33) also agreed with Saussure that signification is not the ‘thing’, but the mental representation of the ‘thing’, which is the concept. He maintained that signification is the association of the signifier with the signified but pointed that the association is arbitrary. Eco (1976, p. 8) explained that “a signification system is an autonomous semiotic construct that has an abstract mode of existence independent of any possible communicative act it makes possible”. A synthesis of the authors’ views above on signification shows that it is the outcome of the relationship between the signifier and the signified but it will be too hasty to jump to a conclusion that such a relationship is arbitrary as noted by Barthes. An examination of modes of the signification as postulated by Peirce and most commonly employed within a broadly Saussurean framework will shed more light on the relationship. They are symbol/symbolic and index/indexical.

Symbolic Signification

According to Chandler (2006, p. 49), symbolic signification is a mode in which the signifier does not have any resemblance with the signified which is fundamentally arbitrary or purely conventional – that the relationship must be studied. Examples are language (alphabetical letters, punctuation marks, words, phrases and sentences), numbers, Morse code, traffic lights, national flags, etc. The symbolic signification does not have a natural link between the form and the thing represented, but only has a conventional link. The traffic sign of an inverted triangle is such symbol, as a matter of fact; it shares no natural link between its form and its meaning, ‘give right of way’. The link between its form and meaning is purely conventional. The same may be said of military emblems, the naira sign ₦, almost all flags and all languages. Thus, there is no natural connection between the Yorùbá word *sá lẹ* (run away) and its meaning. According to William et. al. (2004, p. 90), the term *symbolic* as used in linguistics is understood in the sense that, by general consent, people have “agreed” upon the pairing of a particular form with a particular meaning. This sense of *symbolic* goes back to the original meaning of the Greek word *symbolon* ‘a token of recognition’ used between two guests or friends, e.g. a ring broken into two halves, which allowed them to identify each other after a long time by matching the two parts and checking whether they fit together. The two halves of the ring are inseparable, just like the form of a word and its meaning.

William et al. (2004, p.91) further argued that symbolic signs are the exclusive prerogative of humans. In other words, other lower animals cannot make use of symbolic signs. The authors maintained that human beings have more communicative needs than pointing to things and replicating things. Also, man wants to talk about things which are more abstract in nature such

as events in the past or future, objects which are distant from him, hopes about peace and a host of others. They believe that all these can only be achieved by means of symbols which humans all over the world have created for the purpose of communicating all possible thoughts.

According to Danesi (2004, pp. 31–33), a symbol stands for its referent in a conventional way. A cross figure can stand for the concept “Christianity”; white can stand for “cleanliness”, “purity”, “innocence”, and dark for “uncleanness”, “impurity” and “corruption”. The author expresses that symbolism is more prevalent in mathematics and science than any other area of human endeavour pointing out that the science of geometry, as an example, has helped human beings solve engineering dilemmas since ancient times. Symbol equally plays a role in religious life – the Cross symbolizes Christ’s death and all Christian beliefs. The Star of David represents Jewish teachings. People throughout the world have agreed on certain symbols to serve as a shorthand system for recording and recalling information. Every branch of science has its own information system – astronomy uses a set of ancient symbols to identify the sun, the moon, the planets and the stars; in mathematics, Greek letters and other symbols make up an abbreviated language. Specific kinds of symbols appear in such fields as commerce, engineering, medicine, packaging and transportation. All the countries of the world have official or unofficial national symbols. A flag or an anthem may symbolize a nation. In Nigeria, for example, two horses facing each other and raising their forearms to carry an eagle is the symbol for the country. The United States is symbolized by Uncle Sam and the statue of Liberty. Canada is symbolized by the maple leaf while John Bull stands for England.

Commenting on the arbitrariness of symbolic signification, Johansen and Larsen (2002) declared:

Negatively symbolic signs are characterized by being arbitrary, unmotivated, i.e. neither connected to the object nor similar to it. In other words, it is not their own characteristics that make them signs, as with iconic signs; nor is there a natural bond between sign and object, as with indexical signs. Instead, symbolic signs are constructed or agreed upon to be used as signs for given purposes in the internal or external world, i.e. as conventional designations with a referentiality and a meaning that are determined by conventional usage (p. 43).

The authors above pinpointed that there is no relationship whatsoever between the symbolic sign and what it stands for. Language is a good example of symbolic sign. If we take the word *ewé* which translates to ‘leaf’ in English, we see that there is no bond or association in any form between the word and the object it represents. We may decide to give the same name to *igi* (tree). However, there must be a communal consensus.

Indexical Signification

Chandler (2006, p. 49) described indexical sign as a mode in which the signifier is *not arbitrary but directly connected* in some way (physically or causally) to the signified – this link can be observed or inferred: e.g. ‘natural signs’ (smoke, thunder, footprints, echoes, non-synthetic

odours and flavours), medical symptoms (pain, a rash, pulse rate), measuring instruments (weatherclock, thermometer, clock, spirit-level), 'signals' (a knock on a door, a phone ringing), pointers (a pointing 'index' finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio-recorded voice), personal 'trademarks' (handwriting, catchphrase) and indexical words ('that', 'this', 'here', 'there').

In his own view of indexical sign, Danesi (2004, p. 31) stated:

Indexicality manifests itself in all kinds of representational behaviours. Its most typical manifestation can be seen in the pointing index finger, which humans over the world use instinctively to point out and locate things, people, and events in the world... Indexicality is evidence that human consciousness is not only attentive to patterns of colour, shape, etc., resulting in iconic signs, but also to the recurrent relational and cause and effect patterns that are contingent on time and space. Flush to the right

Expressing their own viewpoint, William et. al (2004, p. 93) maintained that index fulfils its function by 'pointing out' its referent, typically by being a partial or representative sample of it. According to the scholars, indexes are not arbitrary, since their presence has in some sense been caused by their referent. For this reason, it is sometimes said that there is a causal link between an indexical sign and its referent. The track of an animal, for example, points to the existence of the animal by representing part of it. The presence of smoke is an index of fire. A very important kind of indexical sign, referred to as symptomatic sign is mentioned by Lyons (1977, p. 108) and William et. al (2004, pp. 93-94). According to William et. al (2004), symptomatic signs spontaneously convey the internal state or emotions of the sender and thus represent the sender in an indexical manner. For example, the fact that our body temperature rises when we are ill is a spontaneous reflection of our internal state. Equally, when someone steps on our foot and we cry out, the cry is a spontaneous reflection of our internal state (surprise and pain) and thus constitutes a symptomatic sign. The authors express that since symptomatic signs are spontaneous, they may be considered to be deliberately selected by the sender for purposes of communication. They noted that people do not choose to cry out in pain in the same way as they might, for example, decide to name their dwelling place a house, home, dwelling, or residence in the appropriate circumstances (William, et.al 2004).

In their exploration of indexical sign, Johansen and Larsen (2002, p. 32) provided a vivid example that since the wind affects the trees by bending them in the same direction, the slant of the trees can function as a sign of the dominant wind direction. This is regarded as a causal relationship whereby the dynamical object influences the sign; and without the bending force of the wind, functioning as the dynamical object, the trees would not function as a sign.

Johansen and Larsen identified two kinds of indexical signs as "reagents" and "designations". Reagents are further classified into *tracks* and *symptoms*. Both types of the indexical signs – "reagents as well as designations – represent an object through *connection* and or *contiguity*.

Reagents are directly determined by their object, while “designations” merely serve to point towards their object” (p 36)

Analysis

Artifactual codes have to do with the messages sent by objects that are made by human hands (De Vito, 1992). Such objects include clothing, colour, jewelry among others. They are used primarily to adorn the body.

Clothing

Clothing is a very important form of artifactual non-verbal communication. Nudity is regarded as an antisocial behaviour in African societies. Strip teasing is not acceptable in Yorùbá and by extension in African societies as a nude person is regarded as insane. Some of the functions of clothing are enumerated by Knapp and Hall (2002, p. 208). Consider them:

...decoration, protection (both physical and psychological); sexual attraction, self-assertion, self denial, concealment, group identification, persuasion and display of status or role. Because there are some widely accepted cultural rules for combining certain colours and style of dress, clothes also may function to inform the observer of one’s knowledge of such rules.

Clothing communicates the display of status or role as revealed in this study.

In *Àdìtú Olódùmarè*, in the Ifèhinti community, the judge was identified by his artifactual code:

Ìgbàtí Adájó olè máa jáde, ó wọ ẹwù oyè rẹ. Kíjípá funfun ni wón fi rán ẹwù náà ní gbáriyẹ. Nwón so ẹyọ owó mó ara rẹ kanlẹ. Lẹyin ẹyí, wón rán ọpọlọpọ àdó àti atọ mó ọ, nwón sì tún wá so iyẹ ẹiyẹ, orí ẹiyẹ àti egungun ejò mó ọ lára dígbondìgbon, nwón se iwònyí ní ọ̀nà tí ó jẹ pé gbogbo àláfó ara aṣọ náà dí pátápátá. (p. 19)

When the Judge of the thief comes out, he puts on his toga of office. White *kíjípá* is used to sow the dress in *gbáriyẹ* style. Cowries are tied all over it. After this, several small gourd-like calabashes used for storing charms and long, thin calabashes used as receptacle for charms are sown to it. They then tie feathers and heads of birds with bones of snake to it. This is done in such a way that all the space on the dress is covered up totally.

The artifactual code is a symbolic signification of a judge in the community in question. However, culture is very important in the identification of the wearer of such an outfit. The decoder must share the same culture with the encoder to be able to decode the message. The novelist’s imagination is praise-worthy, here.

In *Şaworoide*, status is also communicated by the artifactual code worn by the chiefs:

Gbogbo baálè ti jí dé ààfin láti wá jé ipè ọba. *Agbádá ñlánílá ọ̀pọ̀lopọ̀ ni wọn fọ̀ sọ̀rùn.* Ìta ní gbàgede àárín àfin kan ni ọbá ní kí àwọn baálè nàá dúró sí. (p. 75)

All the chiefs have arrived early at the palace to heed the king's call. *Most of them put on their toga of office.* The king asked the chiefs to stand in an open place in the middle of the palace.

The artifactual code put on by the chiefs – *agbádá ñlánílá* (their toga of office) is a symbolic signification of their role as rulers in their respective domains.

Artifactual code also performs the function of identification which may relate to a particular cult group, political party, religions denomination or social group. In *Owó Èjẹ̀*, the artifactual code which Ìyá Şàngó puts on identified her as a Şàngó priestess:

Ìyá arúgbó kan dé, ó ní mi àjà pẹ̀kẹ̀- pẹ̀kẹ̀, ó ní şádúrà fún àwọn èniyàn, wọn sì ní fún un lówó... ó tó eni àádórin ọ̀dún. *Ó wọ aşọ pupa, iró àti èwù, ó wé gèlè, ó sì fì aşọ kan lé èjiká.* Ìyá Şàngó fì ilẹ̀kẹ̀ gídìgbà sọ̀rùn, ó sì so ilẹ̀kẹ̀ tẹ́rẹ́ mó ọ̀rùn ọwó rẹ̀ méjèè (p. 48)

An elderly woman comes in, shaking a rattle gently. She is praying for the people who are also giving her money... She is about seventy years old. *She puts on red clothes, wrapper and blouse. She ties a headgear and puts a shawl upon her shoulder.* Ìyá Şàngó wears big beads on her neck and ties thin beads on her two wrists.

Among the signifying features of Şàngó, according to Adéoyè (1979, p. 293), is *aşọ osùn* (a reddish-brown clothes) as seen on the elderly woman. Also, the big beads on her neck and the thin beads on her two wrists are part of her adornment and identification with Şàngó. This is symbolic signification.

In *Bòbọ̀ Àlútà*, artifactual code was used to identify a particular political party:

Láti enu ibodè ilú ni àwọn ọ̀dọ̀ àti àwọn obìnrin tí gbogbo wọn wọşọ egbéjọ́dà tí wọn yàwòrán *Ààrẹ̀ ilẹ̀ nàá sí lára* ti lọ fi tilùtifon jó pàdé rẹ̀. Èşin funfun báláú ló gùn wọ̀lú (p. 78).

The youth and the women in *a uniform dress which has the portrait of the country's president*, go to meet him with pomp and pageantry from the entrance of the town. He rides on a white horse into the town.

Members of the Kájọ̀là political group appears in artifactual code to symbolically signify solidarity for their gubernatorial flag bearer. This identifies them.

According to Knapp and Hall (2002, pp. 208 – 209), “when romantic couples wear similar or matching clothing, the clothing serves as a visible bonding agent for the relationship”.

In *Àgékù Ejò*, the wearing of the same cloth by Àkàngbé and Kẹ̀mì, manifested such a bond:

Aṣọ òkè epínrin tí wón rán ní tòkè tilẹ̀ ni Àkàngbé àti Kẹ̀mí wò (p. 20)

Traditional Yorùbá cloth, *epínrin* which is sewn in an up and down style is what Àkàngbé and Kẹ̀mí wear.

Artifactual code of the same type put on by Àkàngbé and Kẹ̀mí is a symbolic signification of closeness, oneness and expression of love for each other.

Artifactual code also symbolically signifies sexual attraction especially by the female gender. This manifested in *Ó le kú* between Àṣàkẹ̀ and Àjàní:

Àṣàkẹ̀ nà pònpon, ó wo Àjàní tífétifé... ó sáré lọ wẹ̀, ó sì sáré múra. *Àṣàkẹ̀ wọ aṣọ yélò kan tí kò lápá tó sì fi ẹ̀hìn ọ̀rùn silẹ̀ diẹ̀, kaba bóńfò ni* (p. 45)

Àṣàkẹ̀ stretches herself; she looks at Àjàní lustfully... She quickly goes to take her bath and dresses up. *Àṣàkẹ̀ puts on a yellow clothe which is armless and uncovers the back of her neck. It is a short gown.*

Àṣàkẹ̀ deliberately dressed to 'seduce' Àjàní, her lover. This sexual attraction was reflected in Àjàní's comments to Àṣàkẹ̀' s artifactual code:

Jòwó, aṣọ yíi bá ọ̀ lára mu púpò. Ó yẹ ọ̀ o, ó ti lọ wà jù. Bí ẹ̀ni pé kí n máa gbé ọ̀ sáló sí ibìkan sáá ló rí (p. 45)

Wow, this dress fits you so much. It is very suitable for you as it makes you glamorous. It seems as if I should elope with you to a particular place.

In this subsection, clothing has been employed as artifactual code to symbolically and indexically signify the status or role of characters, their religious denomination, political party group, bonding agent for couples in a relationship and sexual attraction between lovers.

Jewellery

Jewellery is another element, apart from clothing used in body adornment as artifactual codes. These include beads, bracelets, rings, necklaces etc. According to Knapp and Hall (2002, p. 213) jewelry is a potential communicative stimulus which may unfold something about the nature of one's relationship or self-image. Jewellery is indexically represented in the characters showcased in Yorùbá novels. Some of the communicative functions it performs include decoration, expression of beauty and identification of status or role.

In *Owó Èjẹ̀*, Akérékorò was identified as a herbalist:

Láìpé Akérékorò wọlé, pẹ̀lú ilẹ̀kẹ̀ lórùn rẹ̀ jìngbinnin àti àwọn oògùn aláwọ̀-ẹ̀kùn àti oríṣíríṣi gbogbo àdó tó so mọ̀rùn (p. 89)

Shortly, Akérékorò enters, with gorgeous beads on his neck including various charms of tiger's skin and many small, gourd-like calabashes, used for storing charms, tied on his neck.

The gorgeous jewellery coupled with the small gourd-like calabashes used for storing charms identified Akérékorò as a herbalist in the excerpt above. The artifactual codes indexically and symbolically signified an herbalist. The humour intended is also significant. This is in consonance with a Yorùbá proverb which says: *Káṣe-á-mòmí, obìnrin àgbè, tó ru odó iyán wòlú!* (The overzealous wife of a farmer who, in a bid to attract attention, mounts a mortal on her head while entering the town).

In *Akèngbè Èmu*, the beads worn by Chief Dágbólu identified him as a Chief:

Olóyè Dágbólu tún ara rẹ̀ ẹ̀ ẹ̀ dáadáa, ó tún ilẹ̀kẹ̀ oyè ọ̀rùn rẹ̀, ati tọ̀wọ̀ rẹ̀ ẹ̀ ẹ̀ bí igbà tí ó fẹ̀ fi hàn pé olóyè lááárín ilú yì lòn jẹ̀. Ó sọ̀rò pẹ̀lú ohùn jẹ́jẹ́ pé, “ògá ọ̀lópáá, ẹ̀ wón ti ń dárúkọ̀ àwọn agbódegbà wón ni?” (p. 39)

Chief Dágbólu adjusts his posture, *he puts the chieftaincy beads on his neck and wrists properly* as if to express that he is a chief in the community. He speaks slowly in a signifying voice saying: “Police officer, have they been mentioning their sponsors?”

Even before Chief Dágbólu spoke, he has deliberately put on the artifactual codes properly so as to earn the respect of the police officer. The artifactual codes indexically signified him as a chief, who, by implication, should be treated with respect in the particular social context.

Artifactual code may also be used to connote beauty. In *Ọ̀lórúnṣògo*, Rónké’s beauty was connoted:

Rónké múra dáadáa, aṣo léèsì tòkèrèrè ni ó wò. Aláwọ̀ búlùù ni. Ó ẹ̀ irun rẹ̀ ní yòyò. Ó wá kó ọ̀rùn para... Bí èyàn ò wo Rónké dáadáa, yòò ẹ̀ í mò... ó fì góòlù sẹ̀tí, ó fì sọ̀rùn, ó tún fì òrùka tó jùre sọ̀wọ̀. Ó wo ara rẹ̀ nínú díngí. (pp. 94-95)

Rónké dresses well. She wears imported lace materials of blue colour. She perms her hair and perfumes her body... if one does not look at Rónké carefully, one may not know that she is the one... *she wears gold earrings and necklace and puts a beautiful ring on her finger*. She inspects her appearance in the mirror.

Artifactual code was properly used here to indexically and symbolically signify the role or status of characters, profession and expression of beauty of characters in the texts.

Conclusion

An analysis of artifactual codes has been carried out in this paper. Artifactual codes are objects made by human hands. Two of such objects are analyzed in this study. They are clothing and jewelry. Clothing communicated the display of status or role of characters; identified a particular political party; connoted a bond in a couple’s relationship and sexual attraction while jewelry identified role and status; decorates and expresses the beauty of characters.

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