SYMBOLIC TRANSITIVITY OF THE MAJI CLANS IN TOMI ADEYEMI'S CHILDREN OF BLOOD AND BONE

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DECLARATION

I hereby declare that this project written under the supervision of Mr Olatunbosun Taofeek, is a product of my own research work. Information derived from various sources have been duly acknowledged and a list of works cited is provided. This research has not been previously presented anywhere before the award of any degree or certificate.

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CERTIFICATION

This is to certify that this research titled SYMBOLIC TRANSITIVITY OF THE MAJI CLANS IN TOMI ADEYEMI'S *CHILDREN OF BLOOD AND BONE* was carried out by AKPAN, Enwongobong Enefiok with Matriculation number 16020401003. This project meets the requirements concerning the award of the Bachelor of Arts (B.A) Degree in English, Department of Languages of the Mountain Top University, Ogun State, Nigeria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

First to God Almighty, and then to my parents, Mrs. Ememobong Enefiok Akpan, and Dr Enefiok Akpan whose love and support urged me on.

ACKNOWLEDGMENTS

In the words of Eckhart Tolle, "Acknowledging the good that you already have in your life is the foundation for all abundance". In light of this, I express my utmost gratitude to God Almighty for giving me the grace and strength to successfully complete this work.

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ABSTRACT

A symbol, in its barest sense, is a representation of a phenomenon with a unique conventionality associated with such phenomenology. In this regard, all words are symbols of encoding entities spoken or written. Thus such applications, words, are employed by humans to convey information of specific kinds to represent their thoughts, feelings, warnings, emotions, and above it all their cultural ethos and pathos. In this study, what we refer to as a symbol is a name, term or graphics that are accessible and relatable as a constancy in anthropoids. However, in literary space, a symbol operates as a nuance of imagery, possessing a heightened technicality of effect—a word or phrase used to refer to an object, action, or phenomenon, which possesses a greater significance in advanced attachment/interpretation. Hence, through the architecture of symbolic theory, we shall examine inherent symbolic deities and their manifestations in contemporary Yoruba worldview in Tomi Adeyemi's *Children of Blood and Bone*.

Keywords: Symbols, Yoruba, Phenomenon & Worldview

CHAPTER ONE

GENERAL INTRODUCTION

1.1 BACKGROUND TO THE STUDY

The conventionality of a symbol is a core element in the establishment of meaning, as it is the level of acceptability by the people whose ideologies determine its significance. This accounts why M.H. Abrams opines that in literature, "symbol is applied only to a word or phrase that signifies and object or event which in turn signifies something..." (94) Furthermore, the use of symbolism in literature is mostly prevalent in the area of poetry, as poets make significant use of symbols to depict their inexplicable feelings which may not be easily expressed in words. This is why William Wordsworth suggests that, "Poetry is the imaginative expression of strong feeling, usually rhythmical, the spontaneous overflow of powerful feelings recollected in tranquility" (8) In similar note, Edwin Arlington Robinson defines poetry in the light of symbolism as: "...a language that tells us through a more or less emotional reaction, something that cannot be said. (9) In this regard all poetry irrespective of how great or small they may be capture emotions that may not be explicable due to the employed symbolic interfusions.

Bodkin in 1958 argues similarly that:

When a great poet uses the stories that have taken shape in the fantasy of the community, it is not his individual sensibility alone that he objectifies. Responding with unusual sensitiveness to the words and images which already express the emotional experience of the community, the poet arranges this so as to utilize to the full, their evocative power. Thus he attains for himself vision and possession of the experience engendered between his own soul and the life around him and communicates that experience at once individual and collective, to others so far as they can respond adequately to the words and images he uses. (55)

In doing so, the poet makes use of the shared relationships between an entity, occurrence or action and an abstract phenomenon, which any of the aforementioned stands to represent. It is commonplace therefore to see the association of a dove with peace, a fox with slyness or cunning, a valley as a place of suffering or hardship, and an eagle as a symbol of strength and vision. All these are symbolic efforts to explicate inaccessible phenomena.

To symbolize is to evoke a meaning that transcends tangibility. It is the manipulation of words to portray an idea that rests within the realm of the abstract. The inculcation and manipulation of symbols in both the mundane and literary manifestations of reality has proven to be increasingly dominant. Symbols pervade every aspect of our beings, for the very words we speak are symbols in themselves.

We are indivisible from our history. Our daily activities, beliefs, and ideologies are based partly or wholly, on the events of the past. In present times, the ancient tales of man which have been expertly tucked into the realm of symbolic imagery and myths are once again being re-echoed. As time passes, the modern man seeks to become more and more in touch with their roots and cultural heritage, seeking out artifacts, monuments, and folktales that serve as the life source of these histories.

The essentiality of symbols is not an obscure fact to the place of human dignity and futurism. It is glaring that no matter who we are, and regardless of our professional specialization, the pervasive nature of these historic symbols is one that cannot be denied. In the parlance of Yoruba cosmology, there is an overflowing abundance of irrepressible cultural symbols with a vibrant socio-cultural significance. The Yoruba are no strangers to symbols and their significance, as they are highly intentional in all of their endeavors: from their concept of naming known as *Oriki*, to their faith in the existence of various deities (Orisa). The Yoruba cosmological pantheons are the most profound symbols that the Yoruba culture possesses. Epistemologically, these deities are being rationalized in systemic logic of existence through the medium of ancient symbols.

In furtherance to this study, it is relevant to provide a description of the identity of the Yoruba people, and what geographical landscape can be referred to as the Yorubaland.

Let us first examine the position of Adegbola on the geography of the Yoruba nation:

The Yorùbá are one of the major and most prominent races in West Africa. The Yorùbá nation lies [sic] 20 30, and 6 30" East. Its area is about 181,300 sq kilometers. This area spread from the present Edo and Delta State of Nigeria, across the Republic of Benin and Togo. Large concentrations of the Yoruba are found in such places as Sierra Leone, Gambia and across the Atlantic, as far as Caribbean, West Indies and the Americas especially Orixa people in Brazil and Cuba. Worldwide, they are estimated to be about 184 million in population. (61)

Olatunbosun (2016) states that:

Yorùbá are a collection of diverse people with a common history, language and culture. Geographically, the bulk of them inhabit the Southwestern part of Nigeria with some of their kinsmen and kinswomen spread across the globe. The reason for their wide spread is because their former native land was a Slave Coast from where Slaves were taken to the new world while some remained in other parts of Africa till date. The entire Yoruba race is united under the pantheon primordial divinity called Odùduwà who is believed to have been the ancestor of the Yoruba crowns. For this reason, all Yoruba are regarded as the children of Odùduwà. (61)

Furthermore, A.O. Adesoji; The Farce of African Unity

The Yorùbá people, with a population of about twenty-five million, constitute one of the largest single ethnic groups in sub-Saharan Africa. They are spread across four West African countries, Nigeria, Benin Republic, Togo and Sierra Leone, the largest concentration being in Nigeria. The Yorùbá people in Nigeria, the focus of this study, are the dominant group in south-western Nigeria. With the carving of the Nigerian Federation into smaller states, the Yorùbá came fully to occupy six states, namely Lagos, Ògùn, Òyó, Òsun, Ondó, and Èkìtì. Kwara and Kogi, which were carved out of the former Northern Region, are partly Yorùbá states. The Yorùbá, though culturally homogenous, were differentiated into regional sub-groups, like the Òyó, Ìjèbú, Ifè, Èkìtì, Ègbá, Ìjèsà, Ondó, Ìkálè, Ìlàje, Àkókó and others, obviously from very early times. (1)

The Yoruba people are a deeply cultural group of people. Their reverence and respect for the

spiritual and metaphysical is one of the features that makes them the focus of both local, and international studies across the globe. They believe strongly in the existence of spiritual realities, and the power that the intangible realm possesses over the tangible. It is this belief that fuels the existence of *juju* (a spiritual belief of tapping into the spiritual with the use of incantations, amulets, and charms to exert influence on the physical.)

Every deity, god, or spiritual being in the Yoruba culture is believed to possess power which gives them manipulative abilities. *Sango*, for instance is the Yoruba god of thunder and lightning, who has the capacity to command the elements for whatever purpose he wills. He is believed to be the most powerful of all the gods, and is revered as a fearsome symbol of strength, valor, and ferociousness. His axe equally is a notable symbol of his power, with the potent ability to command lightning and thunder to suit *Sango*'s demands.

The place of *Sango* and other deities in Yoruba cosmology and mythology is highly symbolic and significant. Having highlighted the importance of symbols in human life, and in the Yoruba tradition specifically, this paper goes further to study the Yoruba Maji clans as well as their various symbols and identities as depicted in Tomi Adeyemi's *Children of Blood and Bone*.

According to Dopamu (1999), Olodumare or Olorun is the Yoruba name of the supreme being. The name Olorun when translated into the English language means 'The owner of heaven" or "The Lord of Heaven". The regality and power of his being is highly embedded within his name. The sovereignty and magnificence of Olodumare puts him on a pedestal, far above all other beings. He is creator of the entire world and all that abides within it, whether tangible or intangible. Olodumare is the omnipotent, omnipresent, and omniscient being who controls every occurrence, being, and event that takes place within the universe. He is a divine entity that symbolizes sovereignty, dominance, leadership and absolute power.

Dopamu further elaborates on the position of the Orisa who are the divinities created and put in place by Olodumare (the supreme being). It is a common belief that Olodumare birthed them himself, and by reason of this, they are seen as his children. They are believed to have been sent to the earth with certain designations and roles to play in the guidance of the creation, and especially the assistance of mankind. They are the tutors of mankind, leading them in various ways on how to live right to fulfill their days on Aye in health and wealth. According to Yoruba

cosmology they are an essential part of the governing body of the universe, playing the roles of regulation, coordination, retribution, and even population control through mortality.

This study finds its roots majorly in Yoruba mythology and cosmology; the symbolic worldview of the Yoruba people as determined from the area of their cosmological pantheons. A myth projects and reflects the individuality of a society's beliefs. Myths are thought to be in categories; animal tales, tales proper, and anecdotes (Okpewho 31). The focal point of a myth is the supernatural power of gods, deities, demons, animate and inanimate objects. Each of the Maji clans whose symbols are to be examined within this study is represented by a deity, whose existence is enshrined within certain myths that are told within the Yorubaland.

Each of the said Maji clans possess a symbol as portrayed in the text. They are each represented by a deity who sits as the head of these clans:

The Iku Clan who are the Maji of Life and Death (Reaper) represented by the deity Oya. The Emi Clan are the Maji of the Mind, Spirit, and Dreams (Connector) and are represented by the deity Ori. The Omi Clan are the Maji of Water (Tider), represented by the deity Yemoja. The Ina Clan are the Maji of fire (Burner), and are represented by the deity Sango. The Afefe Clan are the Maji of Air (Winder) represented by the deity Ayao. The Aiye clan are the Maji of Iron and Earth (Grounder+ Welder) represented by the deity Ogun. The Imole clan are the Maji of Darkness and Light (Lighter) represented by the deity Ochumare. The Iwosan clan are the Maji of Health and Disease (Healer+ Cancer) and are represented by the deity Babaluaye. The Ariran Clan are the Maji of Time (Seer), represented by the deity Orunmila and the Eranko Clan are the Maji of Animals (Tamer) represented by the deity Oxosi.

In the course of this study, the symbolic nature of each of these clans will be identified as well as the contemporary realities which they all represent.

1.2 STATEMENT OF RESEARCH PROBLEM

This research sets to investigate the use of symbols in Yoruba worldview as creatively conceived by Tomi Adeyemi in her *Children of Blood and Bone*. This would be further explored through the symbolic deities and their manifestation in the creative piece.

1.3 AIMS & RESEARCH OBJECTIVES

This research aims to provide the inherent symbolic roles played by the Yoruba ancestry of the Maji clans. It seeks to provide the symbolic transitivity, and individual complexities of each of the ancient Yoruba clans. Deductively, there are four objectives to the aim of this research:

- i. To examine the symbols of the Maji clans, defining their core elements and components in the novel;
- ii. To investigate the application and interpretation of selected symbols in the text;
- iii. To analyze the Yoruba cosmological symbols in relation to the text; and
- iv. To examine the realities that symbols represent, as well as the contemporary representation in the text.

1.4 RESEARCH QUESTIONS

- i. What are the symbols of the Maji clans as a core element and component of the text?
- ii. What are the applications and interpretations of the selected symbols?
- iii. How are the Yoruba cosmological symbols related in the text?
- iv. How are symbolic realities represented in the text?

1.5 SIGNIFICANCE OF THE STUDY

This study is significant to literature, humanity, and life. In the parlance of literature, this study is likely to help in symbolic interpretations of worldview, as well as cultural and anthropological research. To humanity, this study is significant in helping to decode images and effigies that are directly and indirectly connected to our consciousness or unconsciousness. This study is significant to life, as it demystifies how transition has revolved with time and the various shapes they took over years of our existence, which has helped to give more meaning to life.

1.6 CONCEPTUAL FRAMEWORK

Symbol: A symbol is a sign or character that is conventionally accepted and used as a representation of an object, function, or process.

Symbolism: This is the application of symbols to signify ideas, events, qualities, or occurrences by giving them meanings that vary from their literal sense.

Myth: A myth is a traditional story that gives details about the early history of a people by explaining events and occurrences, usually with creatures or beings that possess supernatural powers.

Mythology: Mythology is a collection of myths, especially one belonging to a particular culture of people that practice a certain tradition.

Cosmology: This is the study of the science and origin of the development of the universe as well as its constituent elements.

Metaphysics: This is a branch of philosophy that concerns itself with the study of things that are fundamental and abstract such as: being, identity, time, etc.

Metaphor: A metaphor is a figure of speech in which a word or phrase is used in reference to an object or phenomena to which it is not literally applicable.

Image: An image is a representation of the external form or appearance of a person or thing in art.

Imagery: this is the use and application of visually descriptive language, especially in a literary work.

1.7 SCOPE AND DELIMITATION OF STUDY

The scope of this study is within the genre of the novel, and the views are within the Yoruba worldview but linked to other worldviews. This study will not focus on the history of the Yoruba cosmological pantheons, but on what they embody in the present, as well as the future within the creative piece of *Children of Blood and Bone*.

CHAPTER TWO

2.0 LITERATURE REVIEW

This chapter contains a survey of relevant literature by other scholars. This chapter is divided into three parts. Reviews on *Children of Blood and Bone*, Symbolism, and transitivity

2.1 CHILDREN OF BLOOD AND BONE

The novel, according to the author Tomi Adeyemi, in an interview with *The Guardian* is a representation of marginalized and oppressed African Americans living in the United States. She carefully crafts each of the characters and scenes in the novel in such a way that they strongly depict a real life occurrence and symbolize the oppression that the blacks in a dominantly white America have had to face for years. She describes the story as:

"an allegory for the modern black experience. It draws inspiration from both West African mythology and the Black Lives Matter movement. Every moment of violence in the book is based on real footage. An early scene in which Zélie is attacked by a guard was inspired by the notorious video of a police officer pushing a teenage girl to the ground at a pool party in Texas. It's not my intention to be gratuitous but I want people to be aware that these things are happening..." (online)

Adeyemi's personal description of the novel goes a long way to express the fact that the story within the novel itself is a strong symbol of untold oppression in a world that is far from fictional. It is the perfect use of the intangible to depict a very present and pressing reality, which ultimately is the overall essence of the symbolistic movement in both the written and visual arts. Adeyemi perfectly portrays this picture using the maligned and oppressed maji as a symbol of the African American, whose life following the recent trends of police brutality means little to nothing. One would not be wrong to compare King Saran of Orisha to those who have so needlessly taken black lives. The Kosidan can rightly, in the sense of the author's description, be said to represent the privileged whites in America, who are deemed more worthy of existence

simply because of the color of their skin; a factor which both parties symbolized in the novel have no sort of control over.

Swan (2018) gives an opinion of the novel, saying:

Full of cinematic action sequences (the most memorable of them set almost entirely underwater and employing an army of the dead) and creatures worthy of Star Wars (horse-size "lionaires" have saber teeth *and* horns), it storms the boundaries of the imagination. Yet it also confronts the conscience. Adeyemi's brutally depicted war between the noble, lighter-skinned kosidans and the enslaved, darkerskinned majis poses thought-provoking questions about race, class and authority that hold up a warning mirror to our sharply divided society. (online)

Paxson (2018) in her review of the novel praises the artist and the art, saying:

As a white reviewer, I can't have a full understanding of what this kind of representation means for black readers or totally comprehend the nuances of that representation, but I can appreciate that Adeyemi has created a powerful metaphor for the cruelty of racism and the way that it weakens and divides a country. Fantasy novels are so often about a quest to overthrow evil — in *Children of Blood and Bone*, that evil is the oppression of a people based on the fear of their differences. Adeyemi doesn't shy away from the violence that oppression creates. We see the maji enslaved, tortured, and beaten down, and like Zélie, we want them to have the power to rise up and shake off their oppressors. The narrative empowers without preaching, weaving its message deftly into a rip-roaring tale. (online)

The message of the novel is preached loud and clear by Adeyemi's novel and the Maji's and Kosidans of the actual world are very welcoming of the truths that she has so expertly woven into every scene within the novel.

Cheeran (2018) adopts a feminist view to the novel. Praising the feminine power of Adeyemi's heroine while providing her own view of what she deems magic to be, she says:

"...and advertently, Adeyemi has succeeded in underlining the idea of female power through Zelie and Amari. They are the saviors. They make for a better world. Magic is a gift from the gods, a spiritual connection between them and mankind. Magic shatters through every heart, every soul, every being. It connects us all, threading through the shell of humanity, as Zelie discovers. Different people may name it differently—science, belief, literature and art but the power lies solely with you to recreate it within yourself as Children of Blood and Bone reminds us." (online)

Lawrence (2018) argues that:

Ultimately, the resilience and dedication of activists on the frontlines empowered Tomi to channel her frustration with the current political climate in her writing. And Tomi knows the power of being able to tackle these themes and ideas, but in a fantasy land. For some, they might have preconceived notions of how the world already works and be unwilling to accept how privilege or certain systems keep other people disenfranchised. They're unable to take a step back and explore things from another perspective. But when she's the one who expertly crafted the universe brought alive through the book's pages, readers have to pay attention. (online)

2.2 SYMBOLISM

Symbolism is the application of symbols to signify ideas, qualities, emotions and thoughts by giving them meanings that vary from their literal manifestation. It is the employment of figures, or objects to serve as a representative, used to portray a meaning that is beyond the denotative or ordinary sense of the symbol used. A symbol therefore can be defined as a mark or character used as a representation of an object, function, or process.

In a bid to trace the origin of symbolism, Arthur Symons opines that:

"Symbolism began with the first words uttered by the first man, as he named every living thing; or before them, in heaven, when God named the world into being. And we see, in these beginnings, precisely that symbolism in literature really is a form of expression, at the best but approximate, essentially but arbitrary, until it has obtained the force of a convention, for an unseen reality apprehended by the consciousness"(72) By this, it can be obtained that symbolism is as old as mankind itself, dating far back to the beginning of creation itself. The very genesis of mankind has symbolism in its roots in the form of names given to living creatures by Adam (the first man). Symons also implies that the force of convention is what makes a symbol, that is, its acceptability by all. The society within which a symbol is used as a form of representation must have a general acceptance of this symbol for it to gain a certain status.

Language itself is highly symbolic, as it is an arbitrary system of sounds and letters, used to covey meaning whether in oral, or in written form. The innate nature of language (symbols) goes a long way to demonstrate how inextricably linked humanity is with symbols. Symons (1971) elaborates further saying:

like a child reaching, his maturity, man too had reached a level where he could not only think, reason, and form concepts, but was able to devise the pattern of language, which is the highest form of symbolic mode for the expression of the insensible world of his mind and thought. Whereas fetishes and totems were the concrete forms which had been accepted as symbols because they suggested some idea to man, language was evolved as an abstract symbol representing another abstract world, i.e, of our experiences and ideas. Its words are our concepts and when we speak we are simply identifying those with our experiences...The aim of language is thus not elaboration of signals or symptoms or even acting as names or substitutes but representation. (74)

Petocsz (2004) opines that:

Secondly, symbolism becomes an essential part of the 'language of the unconscious' – an inherited, archaic, primitive, regressive mode of expression (and thus a 'primary process' phenomenon), in which the constancy of the relation can be traced back to an original identity between word and thing: (9)

This definition implies that symbolism as a crucial part of language is a pre-existing feature of society, and that by virtue of symbolism being invariably linked to language, it is an innate mode of expression that provides a relationship between a word and the object which it signifies.

Taofeek (2019) posits that:

Symbolization is the process of searching for the practical meaning of a concept by consulting the abstract, impracticable, to give better luminosity to the practical. Symbolism also stands as the conceptualization of the imaginable for a contextual representation. The reason for this is that one of the necessary factors for interpretation is symbols, and time can, as a result, produce change in symbols. (243)

Taofeek (2019) also argues that what is regarded as this in the past may have very little relationship with the meaning that same object has in the present, and that subsequently, the object which serves as a referent to one meaning may change in another. In this regard, it is relevant to note that the constituent members of the symbolist movement are self-conscious writers who belong to the same school as those who employ words in search of abstract ideas.

Taofeek (2019) also posits that:

However, it should be noted that the search for meaning in ideas and by extension obscurity have made living better as things visible are interpreted from things invisible and this is the foundation of creativity. This is fundamental because one of our problems is how to separate "this" from "that" through the available arithmetic replications where lives in the form of characters are like indices and algebra for possible interpretations. Hence, without knowing that mathematics, indices or algebra, understanding such abstract world would be impossible. (244)

He further elaborates that texts can be seen as an expansion of symbols, and the symbols are "fragments called sentences and the sentences are what the author puts together to express himself/herself". By implication, literature can be seen as a symbolic action and the purpose of reading a text is to decode those symbolic actions. For this process of decoding to take place, "there must be the employment of symbols to search for the abstract as conceived by the author to make the symbolic practical, thereby establishing the relevance of symbol in literature." (245)

2.3 MYTHS

The concept of myth serves as a rich source of details and content for the novel *Children of Blood and Bone*.

The Cambridge Dictionary defines a myth as an ancient story or set of stories, especially explaining the early history of a group of people. A myth from this definition, therefore is a collective property of a group of people, that captures the history of their existence and is a vehicle by which cultural norms, ideas, and values are transmitted.

Raymond Van Over (1980) argues that:

One interpretation of myths and their meaning argues that. myths were invented by wise men to clarify and. point toward a truth, but after a time they were taken literally. For example, this interpretation of myth would use the Greek god of time, Cronus, allegorically, because he devoured his children and time also devours that which it brings into existence. Such parallels. can. of course, be easily made with many myths and mythic personalities (6)

This goes to prove that human beings are the only source of stories that eventually become myths. They tell tales of gods and goddesses that existed at certain times in history, possessed magical or supernatural powers and often had recorded encounters with men. These myths are told in the form of stories, which are told by the older and more experienced members of a community to the younger generation. A typical example of this is the very African "Tales by Moonlight" which is usually depicted as a time late or early in the evening, when young ones gather around the elders who tell these tales. Various techniques are employed in the telling of myth such as exaggeration, personification, etc. Such stories are usually ridden with lessons that aim to help the listeners live life right by teaching the value of virtues such as patience, kindness, humility, etc.

On this, Akporobaro posits:

Myth is a traditional story or rudimentary narrative sequence, normally traditional and anonymous, through which a given culture ratifies its social customs or accounts for the origins of human and natural phenomena, usually in supernatural or boldly imaginative terms. The term has a wide range of meanings, which can be divided roughly into 'rationalist' and 'romantic' versions. In the first, a myth is a false or unreliable story or belief (adjective: mythical), while in the second, 'myth' is a superior intuitive mode of cosmic understanding (adjective mythic). In most literary contents, the second kind of usage prevails, and myths are regarded as fictional stories containing deeper truths, expressing collective attitudes to fundamental matters of life, death, divinity and existence (sometimes deemed to be 'universal'). Myths are usually distinguished from legends in that they have less of an historical basis, although they seem to have a similar mode of existence in oral transmission, retelling, literary adaptation, and allusion. A mythology is a body of related myths shared by members of a given people or religion, or sometimes a system of myths evolved by an individual writer or group of writers. Why stories about tortoise abound in Africa, why the tortoise has shells, why women have no beards, why there is day and night are examples of aetiological myths. (54/55)

From this definition it can be identified that myths attempt to explore the human identity, personality, and environment, with a noteworthy employment of the imagination and a supernatural overtone.

On the position of myths in Yoruba culture, Soyinka in his *Myth*, *Literature*, *and the African World* (1976) argues that:

Yoruba myth is a recurrent exercise in the experience of disintegration, and this is significant for the seeming distancing of will among a people whose mores, cultures and metaphysics are based on apparent resignation and acceptance but which are, experienced in depth, a statement of man's penetrating insight into the final resolution of things and the constant evidence of harmony. (151)

In reference to the Yoruba deities, Soyinka also posits that:

...gods they are unquestionably, but their symbolic roles are identified by man as the role of an intermediary quester, an explorer into territories of 'essence ideal' around whose edges man fearfully skirts. Finally, as a prefiguration of conscious being which is nevertheless a product of the conscious creativity of man, they enhance man's existence within the cyclic consciousness of time. These emerge as the principal features of the drama of the gods; it is within their framework that traditional society poses its social questions or formulates its moralities. (2)

Simpson Jacqueline and Roud Steve, express their view on myth and describe it as:

Stories about divine beings, generally arranged in a coherent system; they are revered as true and sacred; they are endorsed by rulers and priest; and closely linked to religion. However, once this link is broken, and the actors in the story are not regarded as gods but as human heroes, giants or fairies, it is no longer a myth but a folktale. Where the actor is divine but the story is trivial, the result is religious legend, not myth. (254)

Bascom (2012) suggests that myths are "prose narratives which, in the society in which they are told, are considered to be truthful accounts of what happened in the remote past... they may recount the activities of deities, their love of affairs, their family relationship, their friendships and enmities, their victories and defeats." (2012)

Bolton et.al (2002) in Ali's *Meaning, Origin and Function of myth: a brief survey,* presents the functions of myths thus:

Myth serve various purposes for the old people, of which one of the most important purposes is religion. They explain further by the ancient Greek and Roman are the religious people. The people believe that the gods and goddesses have great powers. Hence, the myths give definition to many gods and goddesses and they show the function each possesses. These makes the people to pray and channel their needs and request to the appropriate god or goddess in question. More so, each religion has its rituals to be performed by the worshippers. They add that myth also offer the rituals of religion of ancient people along with an explanation and justification to these rituals. An instance is when people offer up a sacrifice to gods, they slaughter an animal, burn its bone and save the meat for themselves. They do not save the bones themselves but in the first sacrifice, Prometheus offer bones and fat for Zeus and save the meat for humans. (5)

Frazer George (94), defines myths as "misinterpretation of magical rituals, which were themselves based on a mistaken idea of a natural law: this idea was central to the 'myth and ritual' school of thought." (Frazer, 94). He further elaborates that:

Humans begin with an unfounded belief in impersonal magical laws. When they realize applications of these laws do not work, they give up their belief in natural law in favor of a belief in personal gods controlling nature, thus giving rise to religious myths. Meanwhile, humans continue practicing formerly magical rituals through force of habit, reinterpreting them as reenactments of mythical events. Finally, humans come to realize nature follows natural laws, and they discover their true nature through science. Here again, science makes myth obsolete as humans' progress from magic through religion to science. (80)

Iwuchukwu Onyeka (2009) defines myths as "ancient story or body of stories that attempt to explicate the history or origin of a people." (20) He believes that no tribe or culture can be said to have sprung up out of a void, and because man is a reasoning being, he constantly searches for explanations for occurrences within and around him. Knowledge of history helps people have a better understanding of their ancestry and lineage. He also adds that:

Myths are set in primordial times. It is presented as incidents or events that happened 'in those days', so, it is difficult to situate myths in a particular period hence, there is no date for the origin of myths. It is assumed that they exist in each community. Myths also help to explain the process, the whys and wherefores of certain natural events, which are usually viewed or sound mysterious. Myths essentially fuse the physical with the metaphysical and the natural with the supernatural. Hence, they cannot be subjected to the rules of logic, rationalism and empiricism. (20)

Felicia Ohwovoriole and Joy Omoru (2014) define a myth as "a story (muthos), of which the meaning centers on the kind of story it tells and as well as the function attached to it." "It is also a traditional story which contains legendary and or supernatural characters." (540). They are of the opinion that literarily:

The story is mythic rather than being mythical. That is, it is a story that relates the collective attitude and understanding of the thoughts and characters of a group of people. Embedded in this thought are the deep issues of life and death, fears, human and divine communication. (540)

Humans are inquisitive by nature. It is therefore normal for them to ask questions and go further to seek out answers and explanations for the occurrences around them. It is the curiosity of the early men that fueled their search for answers and led to the creation of various myths about the beginning of the universe. Ali Alhaidari (2012) adds by saying:

Myths provide reasons for the happenings of small things as well as the changing of seasons and also how fire came to man. This is because whereas, the modern man depends on technological advancement to know about the world around, the primitive man depends on myths to know everything, not only the universe. (5)

Schrempp Gregory (2002) defines myths as "colorful stories that is told about the origins of humans and the cosmos. This is in light of the fact that perspectives about myths vary". Some people view myths as a path to self-discovery, while others view it as falsehood. While some see the distinct character of a particular culture, others view it as universal patterns. Some view myth as 'contemporary' and 'alive', others view it as 'ancient' or 'dead'.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

The method employed in this study is textual analysis, which involves the meticulous examination of the novel *Children of Blood and Bone* authored by Tomi Adeyemi. The 550-page fantasy fiction is the primary source of data, while information retrieved from journals, articles, related books, as well as the internet form the secondary sources of data. These secondary sources serve as subordinates, providing the necessary fuel of information required to buttress, and substantiate previous arguments, thereby helping to identify and consequently fill the gaps present in this area of research.

3.0.1 Primary Data

Owing to the nature of this research, the primary data required was obtained solely from the novel *Children of Blood and Bone*, which is an African based novel ridden with an abundance of Yoruba concepts and beliefs of the Maji Clans as well their symbols which serve as the focal point of this study.

3.0.2 Secondary Data

The secondary data as the name implies is auxiliary, and for the purpose of this research refers to materials derived from the published works of several authors whose scope is relevant to the topic of this paper. The materials in question include; books, journals, publications, and online information.

3.1 METHOD OF DATA ANALYSIS

The analysis of data within this study will be carried out based on each of the aforementioned objectives of this research. This will be done to ensure an accurate examination and elaborate expansion of the data used in the fulfillment of this study. The first and second objectives are treated first, followed duly by the third and fourth.

3.2 THEORETICAL FRAMEWORK

The framework for this study is the theory of Symbolism. The idea of symbolism is one which has proven exceedingly pervasive, as it is applicable to the mundane, as well as the artistic endeavors of mankind. Symbolism has been defined in various ways by different scholars, and a good number of these definitions will be presented in this chapter. It is however pertinent to define the symbol before proceeding further. Baldick (2008) says that a symbol "in the simplest sense, is anything that stands for or represents something else beyond it." (223) This implies that a symbol stands as a representative of an object, action or phenomena that cannot be found within the symbol itself. A symbol is therefore only related to the idea which it conveys through conventionality, which is a general acceptance by the society or group of people to which the symbol means something.

According to J. A Cuddon (1998), the word symbol is derived from the Greek verb *Symballein* 'to throw together', and its noun *Symbolon* which means 'mark', 'emblem', 'token', or 'sign'. He goes further to define a symbol as "an object, animate, or inanimate which represents or stands for something else." (939)

Petocz, A. (2004) posits that:

Still further along the definitional continuum we ssxfind treatments of the symbol as a vehicle of indirect expression. Here, typically, the symbol is taken to be something which does have some qualities analogous to, or some natural association with, what is symbolized. (12) Whoever the scholar defining a symbol may be, one of the core components of such a definition is the word 'represent', which may be used in the forms of synonyms. The message however remains clear that the main function or job of a symbol is to stand for a certain idea, and evoke an immediate picture of a certain action, phenomena or event. It presents some form of mental imagery.

It is from the existence and identification of the nature and meaning of a symbol that the nature of symbolism can be traced and equally identified. Having determined what a symbol is, let us look further at the larger picture in respect to this study; symbolism.

Symbolism is the representation of the abstract (ideas, qualities, personas) using symbols which are distinct in nature, to portray a meaning that deviates from the familiar realm of corporality. Simply put, it is the abandonment of all which can be deemed literal for the purpose of creating a work of art. Symbolism elevates the belief that the discordant tangibility which we perceive to be reality is but a reflection of an imperceptible totality. The realm of symbolism is one where reality is altered through the implementation of words, to suit the desire of the symbolist

The history of symbolism can be traced to France in the 1880's. The movement was popularized by the publication of a work of Jean Moreas in 1886 titled Le Figaro, which was a refutation of some of the then popular movements which had gained dominance in West Europe. The foremost symbolists according to Myers (2007) had a groundbreaking impact on the birth and development of what would later be known as one of the world's most popular artistic movements. These proponents include artists such as Gustave Moreau (1826-1898), Puvis de Chavannes (1824-1898), Odilon Redon (1840-1916), Eugene Carriere (1849-1906), Arnold Bocklin (1827-1901) and Edward Burne-Jones (1833-1898).

Myers (2007) explains further that these early artists were inspired by their irritation with the woes that plagued their immediate society, and sought escape through the channeling of their emotions into art. They employed form, strokes and color to create art that was particularly distinct from what was previously obtainable in their world.

To further elaborate this Myers (2007), establishes that the artistic forerunners of the symbolist movement relished the spiritual and implied meaning of art, and used the physical as a proposed representation. They did so by producing art that was ridden with imagined mysterious creatures

and figures which had their origins traced to biblical and Grecian mythologies. These works fascinated the consumers of the art, and were captivating because of their otherworldly attributes. Their implicative use of imagery set the tone for themes that would become the backdrop for the symbolist artistic movement. These themes include: love, war, passion, death, sexual hunger, and unreturned desire.

Furthermore, she suggests that perhaps the most widely appreciated of these symbols was the woman, who was used for the embodiment of all the themes which the symbolist movement was known to present. The naïve virgin was perhaps the most rampantly depicted, as well as powerful femmes fatales who had brought powerful men to their knees.

She posits that the "Symbolists' rejection of naturalism and narrative in favor of the subjective representation of an idea or emotion" was a major influence in the birth of the expressionist and abstract movements that followed later in the 20th century. (14)

Symbolism in literature came much after its existence in the world of visual art. The movement began in the 19th century. The symbolist writers and poets applied the use of highly stylized language to see to the representation of their individual thoughts, ideas and emotions. The primary symbolist poets according to Britannica include the "Frenchmen Stephane Mallarme, Paul Verlaine, Arthur Rimbaud, Jules Laforgue, Henri de Regnier, Rene Ghil, and Gustave Kahn". One of the figureheads of symbolist criticism at the time according to the Britannica was Remy de Gourmont, and the first novelist to distinctively follow the guidelines of the symbolist requirements was Joris- Karl Huysmans.

According to Britannica, the symbolist movement was birthed from rebellion. A group of French poets became increasingly irritated with the rigidity of the rules guiding the presentation of poems in the French court. The technique and theme in the poetry of their time was simply unappealing to them and they went around this difficulty by creating their own kind of poetry which deviated completely from that which was obtainable. The movement aimed to free poetry from the rigid and formalized oratory which had become the standard. Poetry meant so much more to them, and they sought to rebrand it in such a way that it would portray the intricacies of man's daily life, while unravelling the mysteries behind man's existence.

This would be achieved through the application of heightened and relatable metaphors, as well as mindboggling imagery, which despite lacking a precise meaning and singular interpretation, would do justice in rendering the thoughts, ideas, and feelings of the poet conveyed within the poem. Charles Baudelaire was a notable source of inspiration to the figureheads of symbolism such as Verlaine and Rimbaud. They found worthy of emulation, Baudelaire's ability to engage all of the senses in a given poem to give rise to specialized musical poems.

Symons (1971) opines that:

'symbolism' is used to denote an indirect method of expression employing the mechanism of symbols of any type in any field viz., mathematics, art, psychology, or religion. In literature, however in nineteenth century, the term came to be used to convey a special sense. (28)

The above definition simply reiterates the fact that symbolism exists in different spheres of life as a denotation or connotation of what is obtainable in reality. Every sphere of human life is ridden with symbols, from numbers to letters, which have gained an identity through conventionality and acceptance.

Furthermore, Arthur Symons (1971) speaks of symbolism thus:

Symbolism in literature really is a form of expression, at best but approximate, essential but arbitrary, until it has obtained the force of a convention, for an unseen reality apprehended by the consciousness. (37)

This definition further buttresses the point that for a symbol to become a representative of an emotion, thought or idea, it must boast of recognition and acceptance by members of the community within which it is intended for use. The meaning conveyed by a symbol transcends tangibility, that is, it portrays a deeper meaning than what is physically obtainable. It presents much deeper ideologies that may be confusing to a person who does not possess enough knowledge to adequately decipher this meaning.

Edmund Wilson (1932) observes that:

Symbolism may be defined as an attempt by carefully studied means ~ a complicated association of ideal represented by a medley of metaphors - to communicate unique personal feelings. (25)

Comparatively analyzing the definitions of both Symons and Wilson, we can see that Symons' definition underscores the idea of the transcendental nature of symbols along with the notion of its representative function. While the concept of the transcendental is absent in Wilson's definition, it effectively highlights the metaphorical nature of symbols, as well as their emotive function as part of their identity. Both definitions however, are similar in the regard that they give reference to the symbol as an important vehicle through which the expression of thoughts, ideas, and emotions is made possible. Therefore, without the application of symbolism, the expression of certain things would be a near impossible feat.

In light of the aforementioned definitions, let us analyze the opinion of Chadwick (1971) whose definition is an astute embodiment of the ideas of both Symons and Wilson. He provides a clear cut definition, stating that:

Symbolism can therefore be defined as the art of expressing ideas and emotions not by describing them directly, nor by defining them through overt comparisons with concrete images, but by suggesting what these ideas and emotions are, by recreating them in the mind of the reader through the use of unexplained symbols. This, however, is only one aspect what may be called the personal aspect that remains on the human plane. There is a second sometimes described as 'transcendental Symbolism, in which concrete images are used as symbols, not of particular thoughts and feelings within the poet, but of a vast and general ideal world of which the real world is merely an imperfect representation. (39)

Symbols have come be known as an inextricable part of both written and visual art. Certain colors for instance, have now become attributed to emotions or ideas, and messages are successfully conveyed simply by the employment of these colors. The color red can easily now stand as a symbol for danger, passion and affection, bloodshed, etc. The color green is used as a symbol of fertility or reproduction. This is attributed to the fact that a green color is a common characteristic of anything that grows from the earth. Blue is easily associated with a sense of

calm and coolness because the sea appears to present a blue hue which is known to have a soothing effect.

Certain images such as a skull for instance symbolizes death and danger. Putting up the middle and index finger simultaneously is the globally recognized peace sign. The eagle symbolizes vision and precision while the lion symbolizes power and an unmistakable sense of strength.

In astrology, the Zodiac signs are each represented by symbols which convey a meaning that is easily interpretable by one who is well versed in the study. Two parallel zig-zag lines that easily indicate the flowing nature of water represent the sign Aquarius, and a symbol of a virgin girl represents Virgo.

Taofeek (2019) posits that a popular symbolist poet, Yeast was greatly influenced by French poets who instated his dependence on symbols. Yeast finds and employs a number of symbols from Irish mythology, drawing heavily on magical or mysterious creatures which are "beyond practical interpretation". According to Taofeek, this is portrayed greatly in "The Wind among the Reeds". Later on, Yeast tries to move on from symbolism as a sign of disillusionment by dwelling more on a magical fairyland which is portrayed by his heroes "Oisin", and "Red Haranhan" who boycott the real world for the fairyland, which embodies symbolism and present the characters with infinite peace, joy and fulfillment. The real world however acts as the opposite of the fairyland and is chaotic for the characters. In the fairyworld, laws are nonexistent, and any that exists can easily be broken, created or recreated to meet target goals. To buttress this, he quotes Wilson E. in "The Man Who Dreamed of Fairyland":

He wondered by the sands of Lisadill: His mind ran all on money cares and fears, And he had known at last some prudent years Before they heaped his grave under the hill: But while he passed before a plashy place, A lug-worm with its gray and nuddy mouth Sang how somewhere to north or west or south, There dwelt a gay, exulting, gentle race: And how beneath those three times blessed skies A Danaan fruitage makes a shower of moons, And as it falls awakens leafy tunes: And at that singing he was no more wise." (Qtd. In Taofeek, 245) The line above, Taofeek (2019) sums up how Yeast is connected to his poems; how he tries to stand apart and lives in the world of symbols by playing a role similar to that of Mallarme in France.

Paul Valery is another symbolist poet who was of the opinion that emotions can be explained from what we see. He argues that whatever man comes in contact with through matching can be assimilated to writing. This is inherently responsible for the creation of complex symbols which are not easily decipherable. This style and form was copied greatly from Mallarme in 1982. The influence of Mallarme on Valery's notions of symbolism were palpable, and led to concept that presented ideas and explanations as constantly figurative. Taofeek presents Valery's poem "Introduction to the Method of Leonardo Da Vinci", pointing out that M. Teste "is a symbol of intuition, and Leonardo, an adoptee of realism." (245) He notes that knowledge of Leonardo and his contributions to the human spheres of writing, painting and engineering could present him as an explicable symbol. He argues however, that for M. Teste in the poem, only Leonardo's "actions and inactions as seen in the lines can be used to explain him." (245)

Further into the trail of symbolism, Taofeek presents T.S Eliot as a canonical symbolist who drew influence from the works of other symbolist figureheads. He argues that:

T.S Eliot was highly influenced by the French symbolists such as Laforge's "Complaintes" and Corbiere's "RapsodicForaine". With such influence, Eliot wrote "Mr Eliot's Sunday Morning Service" as a search for self in a symbolic manner. We have also in "The Love Song of J. Alfred Prufock" and "Portrait of a Lady" all by T. S Eliot. The end part of Eliot's "Mr Prufrock" shows an imitation from LaForgue's "Legende" who was an earlier symbolist. Eliot was accused of even reproducing LaForgue's irregular metrical scheme almost line by line...The above shows Eliot's sources of lines and poetic compositions, where he got them from, and how his poetic reflection can be accounted for in the school of symbolism". (246)

It may prove difficult to properly analyze the works of Eliot without paying attention to his source of influence and the school of thought to which he belongs. With due knowledge of the rudimentary tools employed within the school of symbolism, one can proceed to demystify the poems of Eliot.

Another symbolist presented by Taofeek is Marcel Proust, a novelist born in 1871 and the first novelist to embrace the nature and intricacies of symbolism. He is identified as the first novelist to apply the principles of symbolism such as "multiplied association" and "shift images" as a standard pattern of narration. This notion was found quite strange owing to the fact that symbolism works better in poetry because "in poetry, the employment of symbolism is skeptically accepted because of its complex images and inaccessibility." (247). The employment of symbolism in fiction may prove difficult because the characters, settings and themes are shrouded in abstractness which might pose a restriction to readers and becloud their interpretation. To buttress this argument, Taofeek quotes Wilson who cites this complexity in Proust's novel:

A la Recherche du Temps Perdu". We are in the vague world of sleep: the narrator, shut away in his darkened room, has lost all sense of external reality, all consciousness even of the room itself. He fancies himself in all other places where in the course of his life, he has slept: a child and his grand-father in the country: a visitor in a country house; at a seaside hotel in the summer; in winter in a military town where the young French men serve their term in barracks; in the midst of Paris; in Venice. "Ah! I've fallen asleep at last, even though Mother never came to say good-night! (133)

To the above, the following explanation was given by Wilson:

This is the first theme to be developed; we find ourselves in the grandfather's house. M. Swann is coming to dinner, and the boy's father sends him to bed without his mother's goodnight kiss. The child is sensitive and nervous; he cannot sleep till he has seen his mother. He sends her a note by the maid but she refuses to answer it...she reads him to sleep with a novel of George Sand's and spends the night in his room. Thereafter, we are introduced to a variety of personages associated with cowboy, the small provincial town. (133)

In relation to the above, Taofeek explicates that the essence of Wilson's explanation is not necessarily an interest in the story, but a search for the explanation of symbols which are enshrined in the employment of abstractness.

Conclusively, Taofeek submits that:

Symbols, much as it is artistic in creativity, it is also scientific in interpretation. Hence, making the study of symbols and its usage a higher examination of meanings that can only be appealing and conceivable to noble writers as an applied science to creativity where the text is first regarded as a symbol- an attempt to write a text that suggest an action or an idea about a society or the people therein. (253)

CHAPTER FOUR

DATA ANALYSES & INTEREPRETATIONS

Introduction

In previous chapters, a careful analysis of symbolism has been carried out using materials from various sources. Summarily, symbolism is the representation of phenomena, objects or ideas using significant markers that are conventional and widespread within a community. The importance of symbols as earlier stated cannot be overemphasized, as their usage and implication cuts across various spheres of human endeavor.

The Yoruba culture is a rich and vibrant African culture ridden with myth and laudable cosmological symbols that form the bedrock of the Yoruba culture itself and serves as an indication of their heritage. Amongst other tribes in Nigeria and within Africa, the Yoruba tribe as well as their culture has been the basis of several cultural studies within and outside the continent. This is no doubt owing to the fact that the Yoruba is a very robust culture which boasts of a solid identity from its language, to apparel, to myths, and even to their cosmological pantheons. The solidity and holistic identity that many Nigerian cultures are seemingly deficient in is well articulated within the Yoruba tribe.

Tomi Adeyemi in the novel that forms the central focus of this work, *Children of Blood and Bone* explores the different colors of the Yoruba heritage to spin a tale that goes a long way to serve the purpose of symbolizing in various parts and in whole, a non-fictional and very real world. The novel is centered around ten maji clans, although only one is vividly represented within the novel through the protagonist Zelie. Each of these maji clans is represented by a cosmological figure, otherwise known as gods and goddesses who have certain identities within which their individual abilities are embedded. Using one of the most popular Yoruba gods for instance, Sango is given the identity of thunder, a loud and boisterous phenomenon, which in turn reflects strength, virility, and in this case, a ranging temper. Each of these gods and goddesses that represent the maji clans are instrumental parts of the Yoruba culture, as they are believed in Yoruba mythology to be the founding powers behind the world as we know it today. It is their roles and distinct identities in the past and present that this chapter seeks to analyze.

CHILDREN OF BLOOD AND BONE

Children of Blood and Bone is a fantasy novel written by a young and budding Nigerian-American novelist, Tomi Adeyemi. Published on the 6th of March, 2018 the book stands as her debut work, and the first release of a projected trilogy. The novel heavily employs a thrilling use of magical realism to create a picture of a fictional and magical land called Orisha. The book follows the activities of Zelie Adebola, a young heroine and protagonist who is on a quest to restore magic to the once peaceful kingdom of Orisha.

Orïsha is a fictional kingdom that comprises two groups of people: the diviners, who are imbued with the power of magic. The book refers to them as maji and their distinguishing feature is their bright white hair, and the non-magical kosidán. Eleven years before the commencement of activities recorded in the novel, King Saran orchestrated a mass slaughter of all the diviners within the kingdom after finding a way to eliminate magic from the land. Among the slain maji is the the mother of Zélie Adebola. Following the killing of the maji and the disappearance of magic, the diviners become victims of horrible treatment and mass oppression.

Due to the increased taxes on diviners, Zelie is forced to visit the capital city of Lagos in order to make enough money to pay off the family's debt. In a strange twist of events, Zélie and her brother Tzain aid a noble girl escape after a hot chase with the city guards. In due time, they find out that the girl is Princess Amari, the daughter of King Saran. Amari has stolen a magical scroll from the palace which possesses the power to restore the magic of any diviner who even so much as touches it. Zélie who takes after her mother, is able to awaken her magical powers as a Reaper, which means that she possesses the power to sense and command "undead" spirits.

Chased after by a contingent of guards led by Amari's brother Prince Inan and Admiral Kaea, the trio embark on a journey to the temple of the maji, Chândomblé. The only surviving priest in the temple, Lekan, tells them that they must, with the aid of the scroll, the blood dagger (which he gives them), and an artifact called the sunstone, perform a ritual which would revive the long lost relationship between the maji and the gods, from whose existence magic flows. Lekan performs a rite on Zélie that gives her the strength necessary to perform the ritual, after which he sacrifices himself to hold off the guards as the trio escapes. Unbeknownst to anyone else, due to his contact with the scroll, Prince Inan now possesses magical abilities gives him access to the feelings and memories of others. Kaea walks in on Inan using these abilities to track his sister and her new found friends. As a result, Inan accidentally kills he with his magic.

The trio end up in Ibeji, where the precious sunstone is a price in vicious aquatic arena games. They sign up for the competition and are able to win using Zelie's powers. Currently in possession of the three artifacts, the trio continue their journey until Inan catches up with them. In the chaos that follows, Tzain and Amari are captured by a group of diviners who had their powers awakened by contact with the scroll before the king's forces got away with it. Zelie and Inan soon find their settlement and are forced to disclose their mission.

Upon hearing of the group's mission, the divîners organize a festival in reverence to the sky mother where other diviners will be able to awaken their powers with the use of the scroll. By this time, Inan, has developed romantic feelings for Zélie, and has agreed to help in her quest to restore magic. Sadly, King Saran and his men find and destroy the camp, capturing Zélie. In the course of the fight between the guards and diviners, Kwame, a maji of fire, uses his magic to self-destruct, killing tens of guards along with himself. This powerful act of magic leaves Inan utterly shocked. He changes his mind again and tries to repress his innate magic, knowing that his death is certain should his father ever discover his secret. Saran tortures Zélie in a bid to have her tell him how to destroy the scroll and her magic is lost in the process.

Tzain and Amari assemble a team and break Zélie out of prison. Zélie however, keeps the loss of her power a secret, and they proceed to employ a group of mercenaries who aid them steal their way into a secret island and temple to perform the restoration ritual. On arrival, they are ambused by a now evil Inan and Saran who hold Zélie and Tzain's father captive. Resigned to the sad fate, Zélie agrees to give the artifacts up in exchange for her and her father's life, but he is killed anyway. The spirit of her father as well as blood magic bring about a reawakening of Zélie's magic and she uses her restored powers to attack the kosidán. Inan baits Zelie knowing her anger and rage, and taking the bait, she mistakenly destroys the scroll in the process. Instinctively, Inan employs his magic to foil an attack on Saran, saving his life and exposing his secret. Saran is angered by the fact that his son is secretly a maji and wastes no time killing him. Furious, Amari kills her father.

With the loss of the scroll, Zélie uses blood magic and devises an incantation in a bid to complete the ritual, which apparently takes her life. In an alternate reality, Zélie meets with her mother, who is a representative of the gods. Her mother praises her and returns her to the land of the living. The novel ends ass Zélie learns that Amari has now become a maji.

4.1 THE INSTRUMENTALITY OF THE MAJI ORISHAS AS YORUBA COSMOLOGICAL SYMBOLS

The Yoruba culture is highly extensive. Cosmological identities known as Orisha form the crux of Yoruba mythology as stories about gods and goddesses who once walked the earth relating with and guiding mankind are still told even today. In regards to the Yoruba culture, Robert Farris Thompson opines that:

The Yoruba are black Africa's largest population and are creators of one of the premier cultures of the world. The Yoruba believe themselves descended from goddesses and gods, from an ancient spiritual capital, Ile Ife. They show their special concern for the proprieties of right living through their worship of major goddesses and gods, each essentially a unique manifestation of ...only the most widely and important (deities) survived the vicissitudes of the Atlantic Trade. (9)

The Yorubas believe in the existence of a single divine entity, from whose existence the entirety of the world came to be. This entity is believed to be the creator of the heavens and the earth, of humans, plants, and animals, as well as everything outside the world as we know it. Every reality and universe is believed to be a brainchild of Olorun or Olodumare.

Karade(1994) states that:

Olodumare, or Edumare, is in all things as the ase is the primal essence of all things. It's not the tree, the rock, the statue that African ancestors revere and worship, but the deep energy that brought about its being and what that object specifically refers to on a cultural-historical belief reality. In maintaining this nature religion that is both polytheistic and animistic, the ancestors were able to keep and also strengthen the very real connection between all things and human beings as a part of all things.

He is also believed to be the creator of divinities and lesser spiritual entities who form an essential part of the theocracy of the spirit realm. They serve as intermediaries between Olodumare and human beings, possessing power to affect the said humans either positively (Benevolent spirits) or negatively (malevolent spirits. These divinities are called Orisha.

These Orisha are seen as extensions or lesser manifestations of Olodumare who embody some of his divine abilities according to their jurisdiction. This implies that Olodumare created each of the divinites to be an embodiment of powers which he himself possesses. The Orishas were created by Olodumare with the intent to guide humans and aid in their uplifingt and see to their wellbeing. Karade (1994) states that;

The Orishas aren't simply mythological constructs designed to satisfy the lower mind and intent of humans. As divinities and angels in religious context they, the Orishas, were created and sent by Olodumare to assist in the spiritual and physical evolution and upliftment of humankind. It's our recognition and our reliance on these elemental beings that have brought about the necessity to make ebo and adimu: sacrifices and offerings; (12)

This further buttresses the point that Olodumare did not create the Orishas simply to serve him or to enlist them as another flex of his creative abilities, but as superior guiding spirits to control the affairs of man within the world. In Western culture, they are comparable to angels who are a little higher up in the hierarchy than man. It is these Orishas who serve as middle men between Olodumare and mankind that are portrayed within the novel as the deities representing each of the Maji clans:

IKU CLAN; Maji of Life and Death (Reaper) represented by the deity Oya

EMI CLAN; Maji of the Mind, Spirit, and Dreams (Connector) represented by the deity Ori

OMI CLAN; Maji of Water (Tider) represented by the deity Yemoja

INA CLAN; Maji of fire (Burner) represented by the deity Sango

AFEFE CLAN; Maji of Air (Winder) represented by the deity Ayao

AIYE CLAN: Maji of Iron and Earth (Grounder+ Welder) represented by the deity Ogun

IMOLE CLAN: Maji of Darkness and Light (Lighter) represented by the deity Ochumare

IWOSAN CLAN; Maji of Health and Disease (Healer+ Cancer) represented by the deity Babaluaye.

ARIRAN CLAN: Maji of Time (Seer) represented by the deity Orunmila

ERANKO CLAN; Maji of Animals (Tamer) represented by the deity Oxosi

The term Maji as used within the novel refers to people who possess the powers of the Orisha. They are capable of performing magic in accordance with the characteristic abilities of the clan to which they belong. Their silvery white hair is their distinct feature and is a symbol of their special relationship with the gods (orisha). Each of the Orisha representing a maji clan is a yoruba cosmological symbol. The Iku clan; The maji of life and death, also called the reaper is represented by Oya. Oya is the Yoruba mythological pantheon, popularly known for her relationship as the wife of one of the most popular Yoruba gods; Sango. Her popularity in this regard stems from the belief that she is his favorite out of three wives. Her husband aside, Oya is known as the Orisha of death, and on the other hand the orisha of life, as the two factors are inextricable from one another and death must occur for a life to begin again. Oya is a symbol of strength and feminine virility and is known and admired for her feisty and belligerent nature. She is believed to be an essential part of Sango's battle, as her arrival usually precedes his in the battle ground as she opens the way after which Sango follows. In the heat of battle or when angered Oya usually transforms herself to take on a masculine personality, has her skirt transformed into a pair of trousers, mounts a horse and takes off into the wind to mete out punishment to her offenders.

Lindsay (1996) states that "Afro-cuban priests sometimes affectionately call her *Obini toto*, *Olo Shokoto Mesan* meaning The fearful woman, and owner of nine trousers. (67) Oya is believed to possess the power of the buffalo, and she is believed to use its hide when transporting herself between the physical realm of the living and the spiritual realm of the dead. Oya is a very important part of the life and death cycle, as she was bestowed with power by Olodumare to guide the souls of those who have died across the borders between the realms. She is instrumental in providing guidance to the good souls who have passed away on their travel to *Orun* (heaven). Oya clears the way for them, frees the path of all obstacles and guides them back to the safety of Olodumare's bossom. It is by reason of this pertinent role that she plays within the Yoruba cosmological plane that the novelist casts employ her personality as the guiding figure for the Iku clan.

The Omi clan maji of water represented by Yemoja. Yemoja is the divinity that controls the water. She is in charge of every fluid within the world and possesses the power to wield bodies of water in whatever manner she may choose, from the rives, to lakes to seas, to oceans, Yemoja controls them all. She is believed to be the matriarch of the universe and everything within it including the Orishas. There is a myth responsible for the belief that she birthed seventeen of the Orishas, some of whom include Sango, Oshosi, Oya, Ogun, and Osun. She symbolizes the maternal instincts of the mother to birth, protect, nurture and groom. She is made manifest in the parts of the body that serve as a source of life in the reproductive cycle of humans such as the

womb of a mother, the amniotic fluid, and the breasts of a woman. She projects the effeminate force of a woman and is known to be very protective of the female gender. In the Yoruba culture, the Ogun river is the principal embodiment of Yemoja, in the New World religions, which are simply an extension of the original Yoruba culture and the worship of their deities as a result of the spread of Africans through slavery, she is seen in a more general light as the controller of all water bodies.

Every treasure within the seas belongs entirely to her. She guides sea travelers through the waters and grants them journeys that are free from tempest when the vessel is filled with good and kind hearted people, and may take out her anger on unkind people who journey by sea through a storm and possible shipwreck. She blesses her people when she feels that they are deserving of it, lavishing upon them, immense wealth and joy as a benefit of trusting or believing in her power. Owing to the maternal role than she plays within the setup of the world, Yemoja is believed to be very affectionate, kind, and understanding, always being present in times of trouble to offer solace and consolation to her children who have been troubled in any form. Yemoja's personality is usally seen as a likeness of the dual nature of the ocean. While she is a perfect representation of a loving and kind mother, calm and smooth as the gentle waves, who shows a remarkable level of patience with her children, she can easily be angered into showing her flip side that is merciless and quite ruthless in her affairs which can be likened to a tempest.

Lindsay (1996) expounds this duality by acclaiming that there are varying manifestations of Yemoja, referring to these manifestations as "roads":

Yemoja Asesu is very relaxed and carefree. Asesu spends her time counting the feathers of her mascot the duck. If she loses count of the feathers she starts all over again. Her children are taught the virtue of patience. Yemoja Ogunte or Okunte is as fierce as the Oya, she is the wife of Ogun and brandishes the cutlass as well as, if not better than her husband. Mojelewu, the Yemoja whose breasts are so big that she can nurture the whole world is represented by the Eddy who can be just as revolutionary. Yemoja as a Yoruba cosmological symbol plays an important part as one of the guardian Orisha for the Maji clan of the tiders, who are her children and are blessed with the ability to bend water in whatever way they will.

Ina clan, Maji of fire represented by an Orisha who is undoubtedly the most popular of the Yoruba cosmological pantheons, Sango. Sango is believed to have been a human being who lived such an awe inspiring life that he earned the status of a legend, and was later immortalized as a deity and cosmological pantheon. In his lifetime, Sango was the third Alaafin of Oyo after Ajaka who was himself, the son of Oranmiyan. As a result of his remarkable lifestyle and incredible achievements, his staunch followers led to his elevation from the realm of a mere man, to that of an Orisha. His identity was submerged in that of the deity of lightening and justice: Jakuta. Sango is the god of lightening (the music of the heavens) and thunder, fire, and war. He is also the god of music and dance. His ferocious and temperamental nature makes him a source of fear and terror to his enemies and even to his own people.

He is symbolized by a double headed axe called *Ose Sango* mounted on revered statues or on dance wands, his axe represents quick and uninhibited justice that is meted out swiftly and without pity for the convicted offender. He serves vengeance for callousness, punishes trickery and unfaithfulness and has no mercy for people who live unjust lives or stray away from the guiding principles for mankind's existence as laid down by the creator of the universe, Olodumare. According to an abundance of myths, Sango is believed to possess a highly romantic, seductive and virile personality, fueled by his abundant strength and machismo, the most popular of which is the tale of his encounter with Oya and how he was able to woo her into becoming his wife. According to one account, he is believed to have seen Oya who is the Orisha of life and death, during one of her transmogrification processes from the realm of the spirit to the physical and vice versa. Her instrument of transportation was a piece of cow hide which she hid in the bushes during one of her visits to the markets in the physical realm.

Sango who was besotted and enchanted by her beauty was immediately interested in her and devised a means to get her to stay by hiding her cow skin. On returning to where she had left it, Oya was distraught to find that it was missing and after a long search, Sango finally revealed himself and made his intention towards her known. After a lot of convincing on his part, Oya

finally agreed to be his wife on the condition that he would keep the circumstances under which they had met, a secret, Sango agreed, and thus won himself a wife by way of his smarts and witty personality. It is for this reason that many of Sango worshippers in contemporary times and in the New Religion tend to give off a pompous and overconfident air by way of imitating their patron Orisha.

Ogun is the deity who represents iron and everything that it is casted or moulded to become iron. He serves as a father figure for all ironsmiths, hunters, and warriors. However, in modern times his guidance has been stretched to include pilots, policemen, astronauts, drivers and all those who have contact with iron by reason of their profession. He is seen as the god of craftsmanship and everything that is made possible through the employment of iron in whatever form. In Yoruba mythology, when the Orishas were sent to the earth by Olodumare, Ogun was present and with the help of his ax and the assistance of a dog, he was able to clear a path through the thick forest for other Orisha to pass through. For this reason, he is believed to be the bedrock of civilization and a way maker for industrialization and mechanization. He is believed to be the very manifestation of supernatural justice and truth upon the earth.

While on earth Ogun is said to have been the premier ruler of Ife. He killed himself after enacting justice on some of his rebellious subjects who faced the wrath of his sword. After promising to al be an eternal aid to any who would seek his assistance, he vanished into a place called Ire-Ekiti. His followers hold fast to the belief that such a magnificent being could not possibly have died, but simply disappeared into the surface of the earth. It is believed that he was always valiant in warfare, and stood strong through battles for the honor of the people of Ire, and for this reason, he is also known as Onire. Ogun is symbolized primarily by iron and secondarily by the dog as well as the palm frond.

Ochumare is the representative deity of the Imole Clan who are the Maji of Darkness and light. In Yoruba mythology Ochumare is referred to as the "serpent rainbow". He possesses numerous functions. He is believed to have been one of Sango's servant whose job specification was to collect droplets of rain and returning them to the clouds from whence they had come in order to complete the cycle. He is the background force behind locomotion, as well as change. Ochumare symbolizes the continuity of the circle of life and all that takes place within it. A long serpent that twists round just in the right angle to bite its own tail is usually used as a representative of Ochumare and his job which is to maintain the balance of the earth and keep it from falling apart. The erasure or absence of Ochumare from his point of duty would lead to utter chaos and the end of the order of the world as mankind has come to know it.

He is also male and female, and is an embodiment of all the duality that exists within the world; darkness and light, rain and sunshine, good and evil. His dual nature is conveyed by the red and blue colors that serve as an encasement for the other colors of the rainbow. He also symbolizes wealth and affluence which is a well sought after benefit of the Yoruba worldview. Ochumare's personality is symbolized in Yoruba mythology by the rainbow.

The Iwosan clan, also called the Maji of Health and disease is represented by the deity Babaluaye. Babaluaye is also called the wrath of Olodumare. He possesses control over small pox and all diseases that manifest in the form of sores on the skin, as well as airborne diseases which later spread to become epidemics. He is held in high esteem and revered among his devotees. At the slightest tease of infirmity, his devotees call upon him to rescue them with his healing power, especially in times of epidemics.

Popularly called Sopona, Babaluaye is dreaded for his fearsome temper and his devotees go to extreme lengths to placate his wrath whenever it has been incurred. Owing to the fact that he is the Orisha in charge of healing and infirmity, his area of jurisdiction is quite close to that of Iku, who is the Orisha responsible for death and the dead. He decides at his will to either heal those who have been afflicted by disease, or let them pass into the hands of death (Iku). With his powers he can heal those who suffer from seizures of whatever kind. Babaluaye is also the characterized by heat of every kind. In the human body, he is made manifest in fever, which is the increase in body temperature due to invasion by foreign bodies. Babaluaye induces this fever in order to rid the body of a disease. The heat that emanates from the core of the earth is also a property of Babaluaye. It is for this reason that sacrifices offered in reverence to him must be carried out when the temperature of the earth is at a high degree and never the opposite.

Babaluaye requires reverence and praise even after he decides to let an illness lay claim to the life of a victim. Regardless of however aggrieved the family of the victim may be, *Babaluaye*

must be praised and it is for this reason that his devotees bestowed the name *Alapa-dupe* upon him which translates to"One who kills and is thanked for it".

Ariran Clan also called the Maji of time is represented by the deity Orunmila. Orunmila is the Orisha of knowledge, wisdom, and divination. He is the master of the Ifa oracle, and is believed to possess infinitesimal knowledge on the path, destiny, and orientation of human beings. He possesses foresight and hindsight and provides guidance to those who seek his knowledge, and bestows wisdom upon whom he pleases. Orunmila's name means "only heaven knows those who will be saved", and it is for this reason that he is the one stop source of information on how to reroute a destiny that has gone off track. This information is made known to the person through the oracle.

Orunmila is seen as a primordial Orisha. This implies that he was present at the creation of the Universe and everything within it. He is also believed to have manifested on earth amongst humans in human form or through one of his disciples, to bestow the gift of wisdom, advanced thinking and formulation of solid ideas amongst men. He is the sole determinant of fate and the destiny of every individual and makes this knowledge available through prophecy. He is seen as the second in command to Olodumare and is responsible for making Ifa (the knowledge of Olodumare) available to mankind. The priests of Ifa are known as Babalawos, and the priestesses are known as iyanifas. Orunmila does not possess his priests, but simply conveys necessary information to them.

Eranko clan also called Maji of Animals is represented by the deity Oxosi. Oxosi in Yoruba mythology is the god of the forest and the hunt and the patriarch of all hunters. Oxosi possesses the ability to easily hunt and kill any animal, or even an enemy without much difficulty and irrespective of distance and time. Despite his prowess however, he depends largely on Ogun to clear a path for him through the bushes and aid his visibility during the hunt. Oxosi also manifests himself as an avenger of injustice, ensuring that the scale of balance is never tipped in favor of the guilty. He punishes the guilty for his offense and gives retribution as well as acquittal to the innocent. Owing to this, Oxosi is sought after by innocent people who have been accused unjustly.

4.2 THE MAJI CLANS IN MODERN REALITY

Time is a constant that changes everything in its path. Everything that we know of now, has been subject to change. Change has spread with time through different facets of human existence; from architecture to fashion, and most especially technology. Oaklander (1998) opines that:

The problem of change, like all metaphysical problems, arises out of a conflict of intuitions. On the one hand, change requires sameness. A thing that changes must be one and the same both before and after the change, otherwise we have two things with different properties rather than one thing that changes. Surely, there is a difference between one apple that is first green and then red, and two apples one being green, the other being red. In the first case we have change whereas in the second we do not. On the other hand, change requires difference. (7)

This elucidates the fact that for one thing to change, it must be the same for the most part, but also possess a decipherable difference that can be recognized as the change.

The Maji clans in Tomi Adeyemi's Children of Blood and Bone do not exist solely as part of a fictional world, but possess life and representation outside the confines of the novel. These Maji clans draw worth and life from the Yoruba culture and its Orisha who are spiritual beings with controlling capacities over the world and its affairs. Each of the Maji clans serve as symbols of phenomena, and are symbolized by certain objects, animals, or places. This section of this paper explores how these clans set in a historical Yorubaland still thrive in their relevance to modern societies today through transitivity.

The Iku clan who are the Maji of Life and death (Reaper) in modern times and contemporary art are symbolized by an array of symbols. The Grim Reaper in contemporary times is a commonly used representative of death. First used in ancient art and later on in popular culture; movies, tattoos and literature, this image has long since taken root in the minds of people as the standard representative of the cold clutches of death. The grim reaper is widely known as the "harvester of souls". It is an image of a skeleton covered in a long black cloak, wielding a scythe with which he cuts separates the body and the soul as though he were harvesting grain. He holds his scythe with skeleton hands and has a skull for a face. The grim reaper mainly represents death, but in tattooing, it could also represent courage and bravery to face that death. Feldman (1992) opines that:

In art and mythology, the most compelling image of death is provided by the reaper- the hooded skeleton with the huge curved scythe. The reaper is ugly and menacing. Two aspects of the reaper are noteworthy. He is mysterious. This is illustrated by the fact that the reaper's face is often hidden in the shadows of his hood. Death is taken to be weird and uncanny. Death is also taken to be evil. This is illustrated by the reapers malevolent glare. A visit from the reaper is to be feared beyond comparison (3, Feldman's emphasis)

Oya of the Iku Clan is symbolized by lightning, as well as the machete. Drawing from Feldman's analysis of the grim reaper, the machete and the scythe despite possessing varied functions in terms of use, but by reason of symbolization, they can be seen as one and the same; blades. Also, Oya is called *Obini Toto* meaning The fearful woman, which can be reconciled with the grim reaper's malevolent and fearful nature. It is therefore safe to say that the Grim Reaper is Oya's modern day counterpart, and the death she symbolizes has somehow transitioned and is now embedded in the grim reaper.

The Omi Clan Maji of water (tider) represented by Yemoja. The Maji of water find varying symbols in modern reality. Generally, water symbolizes purity, rebirth, life, cleansing, renewal, transformation. Water is distinctly symbolic, this is owing to the fact that it is essential for existence and maintenance of atmospheric balance within the earth as well as for cleansing and purification. Secondly, its ability to transition between the states: solid, liquid, and gas strengthens its position as a symbol of metamorphosis and recycling.

The symbolic representations of the Omi clan in modern reality will be discussed in the area of Astrology which is an increasingly popular aspect of contemporary life among millennials and the Generation Z. Astrology is the closest thing to modern day Maji clan divisions. With the 12 signs of the zodiac, we see the most contemporary manifestation of the Maji clans, and the compartmentalization into earth, air, fire, and water signs. From this angle, we see the Aquarius, as the most modern representation of the Omi clan.

The Ina clan Maji of Fire represented by the deity Sango will be presented as a contemporary counterpart of electricity, which is the most profound representation of the energy that Sango is believed to possess. Sango is believed to be a temperamental God, feared for his raging temper and virility. He is often called "The God of Thunder and lightning." Lightning is one of the most reputed sources of great magnitudes of energy which can be likened to that of Sango.

CHAPTER FIVE

Conclusion

5.0 Introduction

This study has shown the transition of the symbols of the Maji clans from historical Yoruba period to the modern or contemporary period. Chapter one provides a backdrop for the research, giving purpose and meaning to all other factors elucidated within the paper. An overview of Yoruba cosmology is provided and the Orisha are introduced clearly. The background to the

study reveals the importance of the Orisha as Yoruba cosmological pantheons and amplifies their importance within the novel as deities heading the Maji clans around which the research is centered.

The research problem is centered on finding out the relationship between the Maji clans and the modern world as we see it now, as well as exploring their importance in modern reality today. The objectives serve as guidelines for the effective execution of the project and, and the research questions were inclined to them. The significance of the study elucidates on the importance of this study and how useful it will be in both local and international academic spheres and also as an aid in further research endeavors that may be aimed at unravelling the relationship between the past and the present of the Yoruba people.

The method for this study was textual analysis using the novel Children of Blood and Bone, a fantasy fiction novel by Tomi Adeyemi. Secondary data sources included books, journals, and internet sources. The theory that forms the framework of this research is the theory of symbolism, which is the use of symbols to represent certain ideas, occurrences and phenomena. This also entails that symbols are irrevocably a part of individual and communal existence as they form the crux of communication.

The crucial concepts in the study are also explained and defined according to their contextual relationship to the study. The study is also delimited and does not include all of the Yoruba mythological deities or figures, but only those representing the Maji clans as matriarchs or patriarchs.

Chapter two is divided into four parts, consisting related works of other scholars on the novel *Children of Blood and Bone*, Symbolism, and Myths as it relates to the topic of this research. Every concept was reviewed along with other publications of other researchers.

Chapter three carefully analyzes the theoretical framework of the research and answer some of the research questions. Chapter four answers the rest of the research questions and forms the bulk of the research work.

Therefore, we can see the ever evolving nature of symbols to suit the times that we live in. Using the theory of symbolism, we draw relation from the Maji clans formed from the Yoruba culture

and mythological sphere, while relating it with the elements that they have morphed to become in the modern world.

5.1 LIMITATIONS OF STUDY

The following serve as the limitations to this study:

- Owing to the fact that this study was carried out during a pandemic, access to resources was limited as the internet does not provide an array of related resources like a physical library would have done.
- 2. Not much research has been done into the novel used as the primary source of data, and the area of symbolism has also not been deeply researched, this contributed to an absence of secondary materials which would be instrumental in buttressing points within the study.
- 3. Variation in the names of the representative deities of the Maji clans posed a challenge as some of the materials available did not relate solely to the Yoruba culture and integrated Candomble and other religious stances into them.

5.2 RECOMMENDATIONS

Over time, many descendants of the Yoruba culture have discarded the integral parts of their culture, accepting and fully imbibing the ideas and cultures of the westerners and colonial masters. The youth of the present generation no longer see the relevance of history and the relics associated with it, in light of this, this study recommends the following:

- 1. That the study of the history and heritage of the Yoruba people be given relevance and taught in institutions to ensure that students be in touch with their roots. The Yoruba myths and legends should be studied ardently.
- 2. That more writers and researchers of Nigerian origin should take up studies into Yoruba mythology and everything that it entails so as to avoid losing the culture through undocumented means of expression.
- 3. More articles should be made available on the internet in order to showcase the beauty and culture of the African people, both for those in the diaspora as well as for westerners and non-Africans.

4. Bedevilment of African culture should be discouraged, as westernization has influenced the perception of African Traditional religion and somehow reduced it to the use of diabolical means to perpetrate evil.

5.3 CONTRIBUTION TO KNOWLEDGE

This research has contributed to the area of mythology. A large percent of this study rests on the existence of Yoruba deities who form an integral part of the Yoruba cosmology. This study presents fractions of the stories of the Orisha.

This study presents the areas and transitions of the Yoruba Orisha into forms that can be presented in contemporary times, as well as their modern day representatives. This study also contributes to the area of symbolism as it highlights the relevance of symbols which are the Maji clans to present times and post-historic climes.

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