

THE FALL OF EKENE DILI CHUKWU TRANSPORT BUSINESS: PROBLEM OF OWNERSHIP TRANSFER

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Abstract

The work examines critically the causes of the rise and fall of businesses owned and operated by Igbo Entrepreneurs, with special attention to Ekene Dili Chukwu Transport Company. Every Entrepreneur has the resolve to be successful, and many actually do. The entrepreneurial spirit energizes the founder and promoter of business to give all that it takes to drive the business to success. However, at the end of the active life of the entrepreneur or even at the retirement or death of the founding person, keeping the business alive becomes a great challenge. More often, the business is transferred to some other persons. Many businesses have been known to go under on this kind of arrangement. This is not unconnected with the

nature of business and the lack of knowledge of the business by the inheritors, successors, or to those the business is transferred. Management approach and environment of business also presents a strong factor on success or failure of business. Transport business is a service business that requires its management entrusted in the hands of good managers. Where this is not the case, failure is inevitable. This work is a critical appreciation and appraisal of the reasons for the failure of most transferred businesses in general and Ekene Dili Chukwu Transport in particular. The work is carried out on secondary data basis. It is however, critical, knowledge-based, and evaluative. The work made findings that in the event that businesses are transferred to people who are not trained, knowledgeable, or experienced to carry on, the result is failure. Care must be taken not to engage in problematic and toxic business transfer. It is recommended that knowledge, experience, and skill be put into primary consideration when businesses are to be transferred to people other than the original owner(s).

Keywords: Business Failure, Business Transfer, Ekene Dili Chukwu, Transport Business

Introduction

Every business enterprise is primarily founded on the profound belief that it will be successful. The primary purpose of going into business is to succeed. This success translates into profit which in turn keeps the business going and satisfies the desire of the owner. Nickels, McHugh and McHugh (2008), define business as any activity that seeks to provide goods and services to others while operating at a profit. At the basis of every business is profit. The success and

continued existence of every business depends on profit that it makes. However, this belief becomes erroneous going by the number of failed businesses within Igbo land. Profit maximization should not overshadow service delivery. Both should go together for business to succeed. Practical experience shows that not all businesses survive. Many businesses go under and the promoters lose their investment. This experience is not peculiar to a particular business, but it is spread across businesses owned by the Igbo persons. This work is focused on the transport sub-sector with emphasis on Ekene Dili Chukwu Transport Company. The transport sub sector is growing and improving. It is a service-oriented business that requires knowledge of human beings, vehicles and roads to be successful is an uphill task. The world of business, especially transport business has gone global, demanding stiff and keen competition. This calls for know-how, competence, and civilized best practices. It is only on these aforementioned planks that a business in the service industry such as transport can survive. That brings to the fore the challenge posed by ownership transfer. Ownership transfer, ordinarily, should be the rational option. However, this is not proving to be going by failures being experienced. Most transferred businesses fail because of lack of adequate knowledge, skill, and training to carry on. When a business is transferred, it means that it is operated by new management whose vision, mission and philosophy may be different from those of the erstwhile operators. This poses a great challenge capable of running down the venture. The dream and vision of the entrepreneur may not be realized any more.

Nature of Business

Our definition and description of business here will be limited to venture business especially those operated by entrepreneurs and classified as Small and Medium Enterprises (SMEs). Hodgetts and Kuratko (2002), define SMEs as business that is independently owned and operated and not dominant in its field of operation. This is also known as entrepreneur. According to Nickels, McHugh and McHugh (2008), business is any activity that seeks to provide goods and services to others while operating at a profit. Business, however, should be taken very seriously. Any business must aim at maximizing profit. Profit is the amount of money a business earns above and beyond what it spends for salaries and other expenses. If expenditure exceeds earning or income, what we have is loss. Loss is not a friend of business. In spite of passion for venturing and for taking risk, an entrepreneur expects profit. It is profit that keeps him in business. To make profit however, business must satisfy needs. According to Gasper et. al. (2006), business creates value for customers. If a business does not create value for customers, that is, if a business does not meet customer's unsatisfied needs, it will cease to exist. However, for a business to grow and to continue as a going concern, efficient and effective management team needs to be put in place. Yalokwu (2006) defines management as a process used to accomplish organisational goals through planning, organising, leading, and controlling. For Dixon-Ogbechi (2022), management means getting things done through and with people. Accordingly, management must be effective and efficient. What managers do is to ensure that good use is made of human resources for organisation's successes. It is for this reason that management holds key to organisation's success.

However, even the best management team will require good and conducive environment for business to thrive. Here, environment will include physical, political, social, economic, and human. All must be put into consideration for the success of business. Management must understand the business environment with which it is operating. Every environment of business is always competitive. This requires that management must up their game; it must keep abreast with the trends.

The Nature of Transport Business

Motor Transportation business is a business with primary aim of moving people and goods from one location to the other. The contemporary era has developed to the extent that trekking, horse riding, donkey riding, and cat pushing has become less attractive and primitive means of moving people and goods to distances that are afar off. Motor transport has been a convenient way of travelling by the masses of people, accommodating the rich and the poor, alike. For that reason, it poses challenges managing people. For one, passengers have target to meet, so, time is always of essence. They also are conscious of their safety, so, vehicles and drivers must be fit to carry them. Of course, these days, when people are aware of their rights, good service delivery is always demanded. Therefore, transport business, like any other service business, requires high level of relationship building and relationship management. Transport managers, however, must be up and doing. They must know the intricacies of their business; they must know what to do to satisfy customers. They must know that customer satisfaction is the only secret for the growth of a business. Transport business meets the adage which says that “*ore ere bu eze, ozu azu bu eze*”, meaning: the seller is king,

the buyer is king. Without the seller, there will be no buyer, and without the buyer there will be no seller. The peace of one is the peace of the other.

This thought, unfortunately is not considered appropriate in local transportation business. The thinking that passenger and good, cargo, luggage handling is paramount in transport business is yet to be imbibed by many managers of local transport companies. This leads to their fall always. A situation where commuters and passengers are treated with disrespect and disdain irrespective of the age, status and background, is a minus to local motor transport business. This is a major cause of the collapse of transport business, especially when the founder is dead or no more directly involved in the daily operations.

Ekene Dili Chukwu Transport Company – A Brief History

In the time past, Ekene Dili Chukwu (Thanks be to God) Transport Company had no rivalry in road transport business in Nigeria. It rose as a colossus and remained to the point that like the Titanic, no one would ever imagine or dream that it would one day, be off the road. To the surprise of everyone who knew the transport company very well, the company, like a burning candle placed against the wind burned to finish. Ekene Dili Chukwu Transport Company was founded in the year 1955 by Chief Augustine Ilodibe (Ekene Ndi Uwa) by which time it commenced operations. This great Entrepreneur acted on the realization of a dream and a vision to reduce the suffering of his people. He could not stop his people who were always on the move from moving. But he could reduce their suffering and the cheating to which they were subjected

by few transport companies then. To achieve this, however, he ensured the spread of loading points which also, later served as headquarters with the main headquarters in Onitsha. The service type was Coach, Express, Haulage, and such services that enabled people to move from South to any part of Nigeria. The major destinations were, Kaduna, Yaba in Lagos, Owerri, Enugu, Aba, and Port Harcourt. The movement was to and fro; places where the Igbo travelled quite often and in their numbers. The company never disappointed any traveler. The vehicles were always available and in good conditions too. The transport company was born out of the need to satisfy the yearning of Igbo people who were traders and travelers, and who found it difficult to move due to the fact that there were few vehicles on the roads.

Chief Ilodibe was not only passionate about transport business as a venture capital provider and transport promoter, he also felt the pains of his people who suffered for the reason they needed to explore other areas within the Nigerian Nation. There is no doubt that Ekene Dili Chukwu Transport Company is a Nigerian transport and logistics group. Unarguably, the largest inter-state bus operator at the time it flourished. The transport company was a household name that brought relief to commuters even those who are not Igbo people.

However, no one lives forever; there is always the time to live and the time to die. Death, unfortunately, comes with the cessation of the individual. The dead will not be there to drive his dream any longer. Such was the case of Chief Augustine Ilodibe and his pet project Ekene Dili Chukwu Transport Company. After the death of its founder, things fell apart. The dreamer seemed to have gone with his dream. The business

seriously went into decline; and gradually it came to its cul-de-sac. This was obvious, even as it was noticeable. Of course, no one could be deceived. Infighting among heirs followed, to the detriment of the business. Children and relatives were more interested in what will benefit them immediately at the expense of the business. The golden egg was being chased after and the hen that laid the egg was neglected. For that reason, bus operations gradually went into decline. Maintenance of vehicles was neglected; increase in the number of vehicles was no longer considered. Passenger satisfaction was sacrificed. This led to the fall of the once upon the first choice of passengers and cargoes nationwide.

A further knowledge of the background and the circumstances of the birth of Ekene Dili Chukwu Transport Company may be of interest to the reader. The Company was founded by Augustine Ilodibe, who was before then, an auto spare parts dealer. Dealing in Auto spare parts contributed to his knowledge of road transport. In the mid-1950s, he ventured into transport business after procuring a lorry to carry passengers and goods. In those days, lorries served for both human beings as well as cargoes. His was the addition to his spare parts, providing another stream of income. The Nigerian/Biafran war period (1967-1970) was a big challenge to all Igbo businesses. And after the war, the Igbo were devastated, having lost to Nigeria and failing to realize Biafra, the country of their dream for which many of their sons and daughters sacrificed their lives and properties. However, after surviving the civil war, both the company and the owner, like phoenix, were revived and resuscitated. For instance, company emerged after the Nigerian Civil War to become a prominent bus operator within East Central State core-Igbo States (today's Abia, Anambra, Ebonyi, Enugu and Imo

States). It became so successful that it acquired dealership of Mercedes-Benz of Germany trucks. With his successes and knowledge of local business, Chief Ilodibe diversified into other auto and non-auto sectors of the Nigeria economy. The firm was a dominant bus operator in Nigeria in the 1980s and 1990s, with operations in all geopolitical regions of the country, that is, going beyond Igbo soil and targeting non-Igbo passengers and commuters.

Ekene Dili Chukwu's business origins can be traced to an auto parts retailer from Otolu-Nnewi but based in Onitsha, Augustine Ilodibe. Ilodibe had established a small shop in Onitsha in 1952 with funds received from a Catholic priest as payment for years working at the local church. He studied the transportation sector while trading and in 1955, he purchased an Austin lorry to begin the transport business. A few months later, he added a second lorry which was dedicated to God, and provided the setting for the name of the business, Ekene Dili Chukwu (Thanks to God). Thereafter, he diverted from the retail business to concentrate on transportation. The business expanded with the purchase of a Daimler Benz 911 truck from a Benin based Lebanese firm, Armels Transport. The trucks were then modified to carry goods and passengers and were called Bolekaja in local parlance. After independence, the firm introduced Peugeot 404 salon cars for faster transportation between the Eastern region and Lagos. The firm also began buying Benz trucks from Leventis Group, the new distributors of the brand in the country. The Nigerian/Biafran War impacted Ekene Dili Chukwu as its trucks were largely at the employ of Biafran forces, after the war, few trucks were returned. Leventis Group provided vehicles on hire-purchase contract to provide footing for the firm and make a return to transportation. In 1972, after the

regional transport company was fumbling, Ekene Dili Chukwu launched a large fleet of medium size Mercedes 608D and 508D buses for inter-city routes within the East Central State and to Lagos. During this time, the firm established its own bus terminals to differentiate it from other bus operators who operate in motor parks, settings that can sometimes be chaotic. Terminals were opened in Lagos, Onitsha, Enugu and Kaduna. As revenue grew, a large coach bus service, Mercedes buses 0-362 and 0-364 were obtained from Mercedes Do Brazil, these models were called luxurious buses. In the 1980s, the company introduced more luxurious buses from Brazil to complement a fleet that included Peugeot J5 buses and 404 salon cars. The new buses were air-conditioned and dubbed concord.

Decline and Collapse of Ekene Dili Chukwu Transport Company

Music maestro Emeka Morroco Maduka in one of his lyrics said: *e kpochie nwoke aja, ife o chelu ana*; when a man is covered in mud (buried), all his thoughts and plans go with him or cease to be. This is apposite in this discourse. One of the strong points of entrepreneurship is the spirit which drives the entrepreneur. The dream and the vision are better realizable with the dreamer and the visioner. No other person is capable of doing it exactly the way the dreamer would ordinarily do it. And gradually, in the absence of the dreamer, the venture is first threatened and then thereafter dies or collapses. At best, whatever remains may be transferred.

The decline of Ekene Dili Chukwu Transport Company started with the death of the owner, Chief Augustine Ilodibe. Both staff and family saw the vacuum created by death as an

opportunity to have their share of Ekene's cake without working to replace the cakes eaten. That informed the collapse of management, which in turn caused the collapse of the entire transport business.

Business Ownership Transfer: Meaning and Challenges

Every business is established as a going concern. Businesses are supposed to have perpetual life. They are always separated from their ownership and are therefore expected to last forever. The owner may get old, retire, feel like not continuing, or even die, yet the venture should continue to exist. Where this is the case, business needs to be taken over by another who is interested. The interested parties may be offspring or children or relations of the entrepreneur; or it may be outright handover to people other than those related in any manner. It may even be sold to interested buyers. Most businesses today were established over a hundred years ago. That means that the founding entrepreneurs are no longer alive. Guinness, for example, was established in 1759. Companies such as Nestle, Kellogg, Unilever, Evans, Toyota, Honda, were established before this millennium. Besides, they were established by entrepreneurs, that is, individuals with vision and mission. The continued existence of those companies is because they were transferred to management of those who could continue. Businesses are not designed to die with the death of the promoter or the entrepreneur. There is always succession by inheritance or by outright sale. That makes transfer of business a natural practice. It is a global practice. When the original owner and founder ceases to be, management and operation of the business fall under new hands. Business transfer means any change in ownership or transfer of all or a material portion of the business to another

entity or individual by entity merger, combination, reorganization, asset acquisition, transfer, or other similar business transaction in which an existing business is continued under new ownership or a different entity.

According to Schlepphorst (2016), Business transfers are commonly understood as the transfer of ownership of a company to one or more legal entities or natural persons. It is a means of transfer of part or all of business to any other person, firm or company. Business transfer is where a business or part of a business moves from one employer to another

Advantages of Business Ownership Transfer

Business ownership transfer, if properly carried out, has a lot of benefits. It can provide an opportunity to rethink the strategic vision and business model of the enterprise, and to introduce innovations and new management practices. It may also represent an opportunity for new entrepreneurs to take over a business (Brigham et al., 2007). Successful ownership transfer of viable SMEs at different stages of their life cycle is crucial to retain employment, preserve the value of assets and ensure continuity in production processes and business relation. Successful business transfer of economically sound SMEs is crucial to retain employment, ensure continuity in production processes and business relations, and preserve the value of tangible and intangible assets.

Challenges of Succession in Business

One of the major challenges for SME business owners is the identification of a capable and willing successor, as well as an

appropriate form of transfer, which may include mergers and acquisitions (M&As) (that is, sales to other enterprises) (2018 Mexico City SME Ministerial Conference Policy Note 2). Transferring ownership of business can be a complex task, which demands adequate planning and competencies. A significant number of economically sound SMEs disappear from the market as a result of problematic transfers, with implications for economic growth, employment, innovation and social inclusion. Some transfers can be toxic and problematic.

Conclusion

Strickland (Yalokwu, 2006) summarizes the burden on the shoulders of managers on which business success is built and sustained thus: among all the things managers do, nothing affects a company's ultimate success or failure more fundamentally than how well its management team sets the company's long-term direction, develops competitive strategic moves and business approaches, and implements what needs to be done internally to achieve excellence. One cannot rule out business failure from poor management approach. Management holds the key to business success or failure. It is therefore reiterated that businesses create value for customers. If businesses do not create value for customers, that is, if they do not meet a customer's unsatisfied need, they would cease to exist.

By their nature, entrepreneurs do not wish themselves failure in their business endeavour yet, it is not wishful thinking that sustains business. The life of every business is dependents on many factors. While the retirement of the business owner is one of the main reasons for the business transfer, other drivers

include the pursuance of other career opportunities by the entrepreneur, the sale of the business to set up a new enterprise, or unforeseen events. That makes business transfer inevitable. However, practical experience has shown that a lot of businesses fail due to transfer to other people. The reasons are not far from us. For example, the entrepreneur has a drive and passion. This makes him develop 'I Can Do' spirit. And true to the resolve, he succeeds. But when the business gets to somebody or groups who are not competent, have little or nothing at stake, failure has been booked, so to say.

Other reasons for business failure include:

1. Borrowing money without planning how and when to pay it back.
2. Going into business with little or no experience.
3. Not allowing for set back and unexpected expenses.
4. Carrying habit of personal extravagances into the business.

Recommendations

The following recommendations are proffered:

1. There is a need to improve the evidence base on business transfer trends; raise entrepreneurs' awareness of the importance of early succession planning and acquisition opportunities for new entrepreneurs.
2. Government policy on business should be such that improves the environment of business. Wrong business conditions will lead to business failure.

3. Business education should be improved so that business operators keep abreast of the modern trends and competitive environment and embrace the world-class model as against the traditional model.
4. Laws guiding transfer of business should be enacted to prevent wrong people from getting hold of businesses for which they are not qualified.
5. There is need to build trust between the business owners or their family members and their skilled workers.
6. Building reliable trust will encourage the owners of businesses selling some portions of shares to their skilled workers who will hold on to the dreams of the originators at their life expiration and keep the businesses alive instead of allowing family members' crises or neglect to send such businesses to their early graves.

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**IGBE DANCE: ADDENDUM APPROACH TO THE
ACT OF SPIRITISM AND ITS EFFECTS ON RHYTHM
AND MOVEMENT (IN SCULPTURE)**

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Abstract

The purpose of this research is to examine the hypnotic influence of the supernatural beings (gods) propelled by rhythm or sounds (various musical instruments) to body movement or dance steps and to extract the traditional symbols of the ceremonial motifs for the creation of a new generation of costumes for Igbe ceremony. It is also to

explore the possibility of interpreting or representing the dynamic bodily movement in relation with the costume in three dimensional forms or (solid) as regards sculpture and to show the relevance (or significance) of these movements in the context of hystierism but within cultural values.

Introduction

Igbe generally is a social cult. It started in eighteenth century. It originated from Delta State and other areas where the Urbobo dwell. Urhobo and Isoko, worshipers were estimated to be about one million in 1982 (Nabofa 1982:249).

Igbe has the sole aim of liaising between the spirit world and the physical, residing within the cosmological force of water, influencing material wealth, psychic abilities, dreams, meditation, mental health, water-based healing and playing a vital role in the administration of justice in society. Igbe is one of the Orise (gods) who provide women with children. It is also worshiped by those who seek political and social ascension, not to only protect them but to give them prosperity too.

Membership is voluntary. The religion is believed to serve as a sanctuary for confessed wizards and witches who (who practiced what is known as white witchcraft). It protects rather than harming them, membership also includes those who seek protection from bewitchment and anyone who submits, offers, his/her life to the god for safe keeping. Although they (members) are not Christians, they also pray to God who is known" as Orise. These sets of "believers" frown at counting their offspring, which they feel could instigate bad omen.

In terms of treatment, they make use of herbs, native chalk, water and prayers. The prescription of any of these methods is determined by divination to ascertain the involvement of super human and spiritualised forces.

Members' main precepts are purity, love and charity. Igbe is significant as an entertaining cultural entity. Its hidden meaning is the search for inner purification by purging the mind of evil deeds or thoughts. Most of their activities take place in a central hall of worship in each town known as (Ogwa) which is constructed and decorated in white apparel, with small carvings and mouldings of various sizes, native chalk (orhe), animal skin on walls which are also used to construct hand fans, mirrors of various sizes, cowries, synthetic flowers, breakable plates of various sizes and minerals mostly Fanta, Mirinda, etc. They are generally associated with yellow-coloured drinks. When it is time to offer sacrifice, worshipers carry food stuffs such as yam, goat, plantain etc. (depending on the demand and purpose) to the river. They carry these on their heads while singing along too.

Igbe is sub-divided into three individualized units such as Igbe Uvbiesha (having to do with beans) Igbe Ame (water bound) and Igbe Ohre (native chalk based). Igbe is experienced in male and female personifications, depending on which region in (West Africa) where he/she fellowship. Igbe personifies several human characteristics: patience, endurance, sternness, observation, meditation, appreciation for history, vision, and royalty. Its characteristics are found and displayed in the depths of the ocean and his name denotes unfathomable wisdom, that is, the instinct that there is more to discern than we can ever learn, especially the spiritual aspect that most people spend a lifetime pondering. Pondering. Igbe

also influences material wealth, psychic abilities, dreams, meditation, mental health and water-based healing. Igbe is one of the Ohens who provide women with children. Igbe also is worshiped by those who seek political and social ascension, she not only protects them but proffers prosperity.

Igbe is associated with various communities, apparel, chalk or white powder and small images etc. and ceremonies that have to do with births, deaths, marriages, social dances, victories, in fact, those which reflect in the entity of man endeavours as regard culture.

Obasanjo (1977, p.6) says that: People and culture are inseparable, for culture is the aggregate of concepts and values which characterize a community. It then follows that people without cultures are in themselves not fully in existence.

In the Urhobo cosmogony, they have always believed in the existence of a supernatural being and had attributed their survival on earth to the influence of this God or god. This recognition revolves around the physical and spiritual realms & although to an extent with clear boundaries. The physical tends to infuse itself into the spiritual depending on the inspirational or spiritual level of individuals or the princess. The prominent fact in Igbe worship is that one's progenitor carries a part of one's source of life whose sacredness the purity of the Igbe.

Igbe shrine is an embodiment of the spiritual abode on a physical level. She mainly manifests herself in rivers, waters, mirrors, white apparel, white powder, small images etc. As a medium of worship, she reveals herself in different names in

diverse communities; Igbe to the Urhobo and Olokun to the Edo and the Yoruba.

Igbe Ohre originated from Ukokori town Ughelli North of Delta State, and was founded by a man known as Ubiesha. He was born in Agbarha Oto. His father's name is Mr. Etakepo who is of Agbarha Oto, while his mother hailed from Ukokori town. Ubiesha had three children namely: Bogi Akpokovo, Ameganase and Onu-meyaone. He eventually settled in Ukokori and was a farmer by profession. One day, as he was working on his farm, he heard a voice called out to him three times consecutively. He turned around searchingly and he eventually answered the third time out of fear because the ordeal was quite strange. The voice which said "I have come to bless you" also commanded him to stretch forth his hands and a large native chalk of about ten inches, oval in shape which later became their symbol of worship suddenly and mysteriously appeared on his hands. There followed other spiritual rituals and further instructions for him to go home with the chalk, place it among other ones for "in it I have vested powers with which you will do wonderful things." It was at this time that he learnt the spiritual science and worship practice that is associated with Igbe.

The goddess further instructed him to marry Erhokanure, a certain woman in the town who would assist him in the course of his new adventure. Erhokanure was barren. The three children of Ubiesha were a result of his marriage to another woman known as Medemian.

Back home, his family and neighbors, assumed he had gone mad carrying white chalk in his hands. They were even more surprised when he started telling them about his encounter and

revelation. They mocked him more on his perverted nature. People refused to accept him for what he proclaimed - prophet of Ohre. Their doubt was hushed when started performing great things, such as mental and body healing and purification. He became a great priest and physician and because of his new status, people used him to settle land and community disputes.

One day, as he was working in his farm, he was attacked by a notorious warrior known as Omonedo-Orhomorher who wanted to kill him. Suddenly Ubiesha called on his god Igbe Ohre and the warrior suddenly stood still, transfixed. Ubiesha captured him and took him to his shrine and after series of purification rites he crowned him Olorin (chief) and later became Ubiesha follower. He also blessed him with a native chalk (initiation). Thereafter, he became a strong devotee of Igbe orhe and also started performing great things through the power of the orhe.

Ubiesha and Erhokainure reigned in the land as great priest and priestess of Igbe Orhe. Their fame went round the neighboring villages and towns and even beyond. Ubiesha flouted one of the laws of the gods and for this reason he was punished for twenty-seven years by some strange mental disorder. Border. He walked about like a lunatic. He was kept under surveillance day and night by his followers and family members. But one fateful Igbe day, he was discovered missing.

No one actually knew how he got out of the shrine. His disappearance was mysterious because the shrine was fully guarded day and night. He was later found after three days in the forest, dead with native chalk in his hands by group of

children on their task of wood fetching. They ran back to the town to report. His followers went and discovered that his death was at the instance of the deity, Igbe Orhe because of the presence of Orhe (native chalk) in his hands. He was later buried according to their traditional rites.

Objectives of the Study

The purpose of this research is to examine the hypnotic influence of the supernatural beings (gods) propelled by rhythm or sounds (various musical instruments) to body movement or dance steps and to extract the traditional symbols of the ceremonial motifs for the creation of a new generation of costumes for Igbe ceremony. It is also to explore the possibility of interpreting or representing the dynamic bodily movement in relation with the costume in three dimensional forms or (solid) as regard sculpture and to show the relevance (or significance) of these movements in the context of hysticism but within cultural values.

Other intents for this study

1. To identify the various costumes of Igbe
2. To describe the characteristics of the identified costumes, movements, significance, forms and colours.
3. To examine the relevance of these spiritually driven steps (movement) to contemporary dance and fashion with regards to the costumes of Igbe.
4. To analyze, interpret and synthesize the relevant data gathered in the sub-problem 1-3 and report it in both narrative and visual forms (solid) for a proper understanding of the Igbe dance.

Delimitation

The research focused on the spiritually driven dance steps to rhythm and costume of Igbe using tessoduro and gypson armed with the simplicity and flow of oil-based ament (universal Stainers), emphatic projection of a polished marble with the incorporated flow of underlayered scumble/glaze to ensure optimum transparency in sculpture of two- and three-dimensional forms. Data gathered in the course of the study shall form the basis of generalization.

The Dance

In Igbe, worship dance is very spectacular because it forms the basis of worship, sacrifice, oratory, prophesies and even entertainment. It is also one of the many ways of invoking the Igbe spirit to action and it is mostly carried out by the Ikpenes (choristers). It usually takes place on specific market days, four days in a week or every fortnight. The grand show occurs twice a year and lasts for nine days. The first Okpevbe (thanksgiving) takes place every May, while the other comes up between October and December and signifies crowning up of the year, a way of showing gratitude that the Igbe had protected one till the end of the year just like thanksgiving ceremonies in Christendom.

There are specific dance steps for each day of the ceremony and most of them are symbolic. The various dance steps with the days of the ceremony are as follows:

Day One: Egbohorho Dance this is more like a Benin traditional dance where the dancers arrange themselves in a role of three, dancing choreographically, moving their bodies to the rhythm simultaneously.

Day Two: Afaobo (clapping of hands): This is more like cultural dance with the sound of clapping dominating the ibani (drums) and Ukuse (maracas).

Day Three: Kenighomo (chanting/oratory) this is an act of singing praises to the goddess or God. Example Igbe Ovie (my king).

Day Four: Isia (story telling) This is where members learn legends, myths and various stories that could boost their faith. Day five: Ugie-uyevbi dance: This is the usual Urhobo traditional dance step which is very vigorous and requires a lot a lot of strength.

Day Five: Ugie-uyevbi dance: This is the usual Urhobo traditional step which is very vigorous and requires a lot of strength.

Day Six: Ekpe-Ene this involves every member of the concerned Igbe group. It is an aspect of singing individually, one after the other. It is also an aspect where individuals are selected into various groups, more like the contemporary orchestra, some to base, soprano, tenor etc.

Day Seven: Afao-owo (hitting of the leg with a small skin fan): This dance step is most common among the various Igbe dance (ritual dance). This is usually performed by a smaller group of about twenty members in a group of three with each role forming a small circle or fold, holding a small skin fan the right and swinging it against their right legs in accordance with the rhythm provided by the Ikpeene. They are all bare footed stamping their right leg to the group with their left hands stretched out. The dance requires energy.

Day Eight: Uvwowo (Reaching out): It's usually done twice at the end of the ceremony. On day one, members move around the village or town in groups, dancing and singing. Most times gifts like biscuits, sweets etc. are given out as they move along.

Day Nine: Achiyede (an act of matching Palm Kernel in the old): This characterizes the climax' of the ceremony. It requires no songs and a preparation of a delicious Isha meal (beans meal) which is shared among members. The dance step is different from every other one as the small skin fan is held with both hands and slightly tilted to the left like an owl while dancing as if they are paddling a canoe or boat.

The various dances required energy and other things in order to make up the dance.

Occasionally, while the dance session is on, the leader or members get possessed by a spirit. Such or spirit possession and membership provoke more drama and sensitivity. The person tends to dance vigorously as inspired by the spirit. This time, it is for entertainment only but result oriented and it depends on the level of susceptibility, revelations and prophecies which are revealed about the life of an individual or the fortunes of the group.

According to extract from the library, think-quest, or/12819/text 8/04/2008, Dance is the expression of soul through lines of the body and bur movement, it is the visceral thrill of blood pumping faster and heart thumping harder ring higher, reaching farther and by gum, it is a burned away to keep a body fit.

In addition to this ceremony, there are other meeting days (edewo) members organize yearly, like religious outing, where they dance through various streets. This usually takes place between October and December. Members carry food stuff such as plantain, yam, fowl etc. to their natal Urhobo land from several villages and “the twenty-two Urhobo political assembly” to the compound of their founders for example Omote-Uku Mami Okareje Compound.

Definition of Terms

For clarity and to help facilitate easy understanding of the research, some basic terms were defined and explained.

1. Ikwa - Bed
2. Omorho - small native mortar Olori - Chief
3. Ogbanje - somebody possessed by marine spirit
4. Ogwa - Hall
5. Orhe - Native chalk

Some chants that are associated with Igbe worship

Wah do Igbe

Igbe wa do

Ise wa do

Owokowoko

Igbe oghene

Igbe ovie

Igbe Ore

Igbe Ame

Ame! Ame! Wa do

Urhobo wa do

Isoko wa do

Egbene wa do

Avbi-ye-elu

Initiation and Ranking (Titles)

Ranking in Igbe shrine has a lot of spiritual undertones, pending on the level of spirituality of individuals or the type spirit that is at work in an individual which could be by birth (ogbanje), education/cultivation or revelation. However, it is left for Emeganase (secretary) to decipher. These are the various titles that are associated with Igbe and it is stated in descending order.

1. Okpene –(chorister)
2. Onori
3. Ochere (cook)
4. Oghara (waiter)
5. Ove-Odibo (clerk)
6. Oni-Igbe (Igbe mother)

7. Emeganase (secretary)
8. Oguiobo (overseer)
9. Aye-Oba (Queen) - sits on umorho
10. Omote-uku (Priestess) sits on Ekwa

Number one to seven is determined by Emeganase and her groups of prophetesses while Aye-Oba, which is second to the highest rank involves a lot of spiritual undertones and the person to be crowned will have to go to Okokori for coronation where the chief priest will perform all the necessary rites, and the end would pray on a chicken which will be expected to die on its own to prove that the ceremony was successful, hereafter the title will be given. But contrary to this fact, the vitiation is not complete. The case is different for Omote-uku title which is the highest rank and who is expected to sit on a bed in the shrine or *ogwa* and the chief priest and a host of others come down to the shrine of the priest or priestess in question where all the necessary rites are performed. This is characterized by the level of spiritualism or possession.

Need for the Study

Igbe ceremony has a psychological, emotional and spiritual value as the dance steps is occasionally influenced by supernatural forces which enhance these unique strides. The researchers therefore, believe that merely developing dance skills as - a result of incessant practice, or those that are imbued or propelled by the influence of some sort of drugs or the others are not enough. The dynamism of spiritually driven steps imbued within cultural values must come to play through a revolutionary and creative interventionist programme such as this study represents. This way, the

historical dance steps and custom, symbols and character of our culture as represented by the Urhobo people would be projected as an instrument of ceremonies and entertainment through the creation of awareness in the music or entertainment industries, and pictorial representation in this case plastic. These shall be promoted over a period of time for acceptance and adoption as the contemporary dance steps for music and entertainment industries.

Fortunately, Nigerian music and entertainment industry is growing rapidly with enough innovations here and there. This will be one of the many ways of showcasing this spiritually induced dance rhythm and even our traditional instruments.

The ogwa should be modernized to standard theatre halls where movies and music of related concepts would be played. Libraries and galleries should be constructed within these halls for monumental records which could be in the form of recreational centre.

The visual forms shall serve a historic function. The research shall also translate the artistic essence of the various dance steps and costumes into aesthetic forms such as statute, ornaments, relief etc. Finally, they will serve as a source of inspiration to artists of all ages.

Costumes like other cultural values are a principal index for identifying a people or an ethnic group in a polity. The Yoruba men are known for their agbada, the Hausa for their babariga and the Urhobo and Isoko for their wrappers. They are therefore, an important means for identifying groups of people or national institutions.

The Literature Review:

Igbe started long ago among the Urhobo communities more like the Olokun in Benin and Yoruba communities with same aim or purpose but with diverse ways of worship. However, white is a dominant colour among' the worshipers, though, some incorporate red and black fabric as symbols or merely for aesthetic purposes.

According to an extract from Wikipedia (2008 p.7,8), in Orise culture, it appears that some stories contradict or compete with one another. The disparity or differences that exist are well understood by indigenous practitioners. While the stories are regarded as fact, they are also understood to be indicators of historical and social factors which obviously differ from region to region.

It must be noted that Igbe is very relevant to Urhobo culture. Culture is not merely a rehash of the customs of the people, it embodies the attitude of a people to the future of their traditional values.

According to David J. Parkin (2008:118), symbolism and the politics of cultural performance are never absent from the real life of the Urhobo. The celebration also provides refreshing break and refrain from hard work because the Urbobo are very hardworking. No matter the gender, they could go to the farm as early as 7am to return at 6pm daily. And since the ration mostly take place on weekends, it affords them the opportunity to relax.

As in many Nigerian communities, Igbe is celebrated with singing, drumming, dancing and general pomp which range

from the mellow to the wild. The duration of the ceremony depends, on the nature of it because there are some that are held every weekend, and others like the Odi-ewo is celebrated twice a year while the annual thanksgiving is once a year, like the Christians' Christmas.

Culture is the totality of a people's way of life. It is societies identify, a product of man's creativity and encounters cultural products like customs, technology, entertainment, arts, science, sport and religion. These attract and bring people together for educational information.

According to Ate (2003, p.29), culture is the totality of the way of life evolved by a people in their attempts to meet the challenge of giving in their environment. This gives order and meaning to their socio-political, economic, aesthetic and religious norms and modes of organisation and thus distinguishes a people from their neighbors.

Unfortunately, dance which should play an important role in these ceremonies appears to have been given less or no attention in the past irrespective of the fact that it adds glamour. These spiritually driven dance steps also add, testimonies, revelations, prophesies and other meanings to the events. It enables the audience without much difficulty or cost to identify the highly spirited dancer and could even get revelations about themselves and their families.

These unique dance steps are indispensable to the initiated, highly spiritual or those possessed by the marine spirit popularly known and referred to as Ogbanje, which likely by birth, education or revelation, create an avenue to explore,

interpret, express and communicate Spiritualism in relation to the movements of the body.

According to Wikipedia (2008, p.12,18), in Benin and Urhobo, it is said that Igbe only chooses the most beautiful omen to be his priestesses. His children tend to be physically attractive. Even if you are not his child, you can count on special protection from Igbe if you are physically beautiful.

Igbe is the predominant Orixá in western hemisphere. She is also worshiped in Brazilian candomblé ketu with the name spelled oxum, while in Santería in Cuban, she is also worshiped with the name Ochun.

Igbe Costumes

Costumes are special clothing for certain activity or clothes worn in specific periods. Costumes are very important in identifying the root of an individual, which is why Diagbare (2006, p. 22) says, "... modern life is fast, contacts are brief, and often we get just one chance tell another human being who we are. She further stated that without the identity clue provided by clothing we'd find life more difficult and much less interesting" (ibid).

The statements above simply imply that costumes could be made not only from cloth but also from other materials, such as animal skin, raffia, cowries, horse tail, beads etc.

The New Encyclopedia Britannica (1998 p. 222) however, says, "... costume is a covering or clothing and accessories for the human body." The variety of dress is immense,

varying with different sexes, cultures, geographic area and historic eras.

According to Barbara and Anderson C. (1984, p.20)

...anything worn on stage is a costume whether it be layers of riling or nothing at all. More specifically, this definition, includes all clothing, under clothing make up, and accessories »:h as hats, scarves, fans, canes, umbrellas, and jewelry, * m or carried by each character in a production.

The Nature of Costume Design

According to Barbara and Anderson (1984, p. 377),

... in fashion design, primary attention is given to creating a striking it visual design that gives little, if any, thought to the personality or character of the person who ultimately will wear the cloths, the fashion designer may follow the fashion currently in vogue, or may look to historical antecedents, or may strike out in a new stylistic direction. In. a fashion collection, there may be little if any stylistic consistency, from one design to the next.

Contemporary Costume

The word “contemporary” has to do with styles of a particular period. Therefore, it is used to describe activities of a period. According to A.S. Hornby (1974, p.184), contemporary is defined as a “... captivating time or a period to which

reference is being made.” Igbe costumes are basically white which signifies purity.

The buildings, shrine, the interior and exterior are always painted in white colour including, the furniture. But there are no hard feeling as to the designs of the fabric. It could be a shirt and wrapper, skirt and blouse, or only wrapper which they tie or wrap around the chest depending on individual choice of design. But in all ramifications, it must be white in colour.

Methodology

The materials collected has been reduced to sketches which will form the basis for the production of mac-quite that will be further developed into statues and reliefs of various sizes, three- and two-dimensional arts. Armed with simplicity and flow of oil-based pigments (universal strainers) emphatic projection of a polished marble with the flow of underlay scumble glaze to enhance optimum transparency, medium P.O.P, tesso-duro and gysen to ensure stability, proper and smooth surfaces.

Data Source:

Oral Interviews: The researchers interviewed the priests and priestesses of Igbe, men and women, members and non-members, who have had personal experience.

Library: The researchers sourced for relevant books (published and unpublished) and information which related to this research and browsed the Internet to source for current information. Journals were also employed. These were

employed to get good theoretical framework upon which this arch would be based.

Source of Materials

For studio work, all materials were sourced from art shops that include POP scumble, tesso-duro, gypson fixatives resin, accelerator, catalyst and Acrylic paints.

Spiritually Induced Dance

The symbolic movement of the body becomes more evident within the sacred itself frisson state, and subjugating the intellect of the victims, the deity therefore, suppressant the natural body. Inspirational and trance dance have no similarity with a chorus line or ballet dance where dancers follow strictly laid down choreography and facial expression, hut in inspirational or trance dance, facial expression is characterized by the true inner experience of the dancer or the true nature of the deity itself.

Note that it's not a dramatic performance for an audience. A trance induced by an ardent religious devotion, does not show reduced bodily functions that are typical of other trances. This state can only be induced through prayer and incantations in an aura of rhythm which can happen voluntarily or involuntarily.

According to philosophical inquiry by Omofolaba Soyinka Ajayi (p.189), the semiotic of sacred dance becomes fully relevant. Within both the contextual and conceptual meaning of sacred itself, a close affinity evidently exists between the nature and concept of dance and the subjects of sacred rites.

Essentially, both are intangible and evanescent but able to reach deep down to profundity of human perceptions and emotions. In addition, both are made “real” through actual experience and or through some concrete symbolic representatives and through movements and patterns.

For sacred dance almost associated with ritual robes, special colours, regalia, music etc., the ritual colour usually expresses an aspect of the deity. No matter the decoration on the regalia, whether with cowries, feather, jewels etc; will also reveal something about the deity to the worshipers.

The conventional dance is derived from cultural ideas or by cultivation while the sacred is a conceptual thought made manifest as culture on earth. Though, at a certain degree of perception, a similarity of form which allows the dance to serve as a demarcation i.e. as a tool with which to transcend to the ethereal infinite and also to act as a sign of the devotees’ conception of the sacred, the anchor point of communication, is that area of illuminating where the ephemeral nature of dance fuses with transcendental powers which is the peak of worship. Probably, these are the means and ability to cross over to the beyond and establish a communication line between gods and men hence, most cultures regard dance as a sacred art itself.

The dancers’ own bodies establish a “communication” within him or herself or gods which can develop into unexpected insights and solutions to problems for the victim. There is a salient release of emotions and pressures through the heart which transcend the intellect. This enables - deep and valuable connections to be made at the level of mind-body and spirit. The energy of the dance must suffuse the whole of the

dancer's body. There is a perceptual feeling of being part of the cosmos and of the earth's energy.

In religious practice, dance serves as an effective pathway that bridges the improvised and trance dance and unites the physical and the earthly. This which becomes an acceptable form of worship and together with other means of sacred, i.e. prayers, incantations etc, and a means of communication that is acknowledged within the culture, is a defined pattern.

The purpose of worship is to achieve communion with a powerful but intangible force. Worship generally is a movement from the earthly and physical to the spiritual and ethereal. It is a process of comprehending the unknown primordial existence that separates man from God. The worship process is likened to van Genep's. classification of "rite to passage" or transitional rite" into three parts; (1) post liminal (2) preliminary (3) liminal. Worship is a drift from the known preliminary state of earthiness to the unknown liminal state of spiritual nonphysical and back to a spiritually enriched earthiness.

Inspirational dance may become trance dance but trance dance is definitely inspirational but not always improvisational. Therefore, improvisational dance can lead on to inspirational dance. However, inspirational dance can only occur when there is harmony among these three factors such as mind, body and soul. The attained harmony is a spiritual state which has nothing to do with established religion as such, but a state in which the victims personally experience that ultimately all paths to the divine are one and the same. One notable fact is that there could be some sort of cleansing prior the dance, such that it is a taboo to eat certain food, avoidance of sexual

contacts and almost universally in traditional societies, the non-participation of women who are under menstruation, as it is considered polluting.

Trance dance is like a vehicle or a process toward a possession which functions in manner as a tool in achieving a purpose. The first stage of transcended dance is a conscious act and part of the medium. A progression dance features and resounds specific and powerful characteristics of the deity being invoked while accompanied by specified music that is associated with that deity. While performing the progression dance the victim or medium has given him or herself to be possessed by the deity. The process may be boosted up by sacrificial (visual) words such as prayers or incantations (oral) or in most cases by the use of drugs (smell/taste). These signs have been inculcated into the semiotic system of religious drama or rites and whose magnifying powers intrigue appropriate meaning in the initiated and interested individuals. The expected and inevitable response is heightened memories of the deity in possession.

The dancer (victims) usually cannot recollect the nature of dance when he or she has regained consciousness. In the course of dance (sacred) they “vacate” their individual bodies to allow themselves to become a vehicle through which the deity can express himself and give help and guidance in terms of healing and revelations. In a state of trance, dancers often show stamina and physical strength such that a weak or frail person can suddenly become strong when the deity is in possession of his or her physical body. It could require quite a surprising number of people to restrain a person in trance.

The state of trance dance is a proof that the chasm between this world and the other has been bridged. It is an “alteration of consciousness;” state where the deity would now take control over the body of the medium for as the Urhobo will say Igbe mu-o - the deity has “mounted” (the medium).

The transition to possession dance can either be very mild, marked by slight changes in the dance pattern or it can be distinct or abrupt in which the medium may mourn or even shout or fall down or run in a brief trance before assuming the possession dance proper. There could also be certain visible changes which are characteristic of the deity which may also be observed in the dancer. Whether’ mild or not, the change is usually applauded by the other worshipers. They may start chanting praises or fall into total silence. The drummers increase their beats and change rhythm to harness the new dance steps. In most cases the rate of possession is propelled by the introduction of some other sacred paraphernalia on the victim.

In the possession state, the full personality of the deity comes to play such as habits, emotional, deposition and the social more or even symbols. These states boldly indicate that communication has been achieved with the deity. The transcendental dance can be performed by any of the devotees but the level or the rate with which the deity possesses the medium depends on individual spiritual qualities. Sometimes, religiously, a body may find it essential to have an individual or a group of people specially anointed to the dance. Those that mediate between two worlds are often given special titles and preferences such as Omote-uko in Igbe worship (daughter of the sea). They are often specially chosen by the deity

himself either from birth or later in life through frequent possession by the spirit of the deity.

Possession state seldom occurs when the medium is alone as this could be very dangerous because it requires the support of people in a non-trance state to guide the victim or medium from doing anything harmful, more so, to guide them to the state of consciousness. In fact, this dance should be taken in a controlled setting or group where you have the priest or priestesses or even the chief priest etc. Precisely, it is usually a form of worship and the mediums are believed to serve as a bridge between the earth and the spiritual world.

These forms of expression may appear frenzied as in certain African and Asian shamanic dances or very contemplative and calm as in the dances of whirling dervishes of Turkey and Middle East.

Nature of Dance

Dance is both a sign and a means of communication, being able to express an action, idea and at the same time, it is the sum total of the action and idea it expresses. For example, a person dancing can be a sign of happiness. At the same time, this sign is a medium to communicate and express a state of mind. Since a sign derives its meaning from its nature, and a tool assumes its significance from its usefulness, the use of dance in sacred rituals is both intrinsic and for worship.

Dance in African context is undoubtedly an important means of communicating with the sacred. In African religious practice, it is an expressive form fully incorporated within the worship system. Already a favoured art form among the

numerous cultures of Africa, it is not surprising that it holds a prominent position among methods of communication with the divine. No religious worship was considered complete in the past without at least one dance performance by the devotees.

The importance of dance to religious worship in Africa today and in the past cannot be over emphasized due to these factors (1) the intricate qualities of the dance (2) cultural concept of the sacred (3) and the people's attitude toward the body/movement.

Inspirational dance has much in common with sacred dance but sacred dance acknowledges a spiritual element which is not necessarily the case with inspirational dance. Trance dance in traditional societies is almost in form of sacred dance. However, all forms can be highly therapeutic.

Generic Questions

1. Is the Igbe worship still very popular among youths?
2. What are the financial implications in participating in initiation or becoming a member?
3. Why are Igbe costumes always white?
4. What does it entail to be possessed by the deity (Igbe) during dance?
5. What does it require to bring back the mediums to conscious state?
6. Does Igbe dance involve any special rituals?
7. If yes, what are they?
8. What are the relevance of these costumes/dance in this contemporary period?

9. Are the Ohre (native chalk) and water (river/sea) the only source of contacts with the deity?

Source of contacts with deity

Persons Interviewed include:

1. Okparuku - Chief Benjamin Akposheri
2. Omote-uku, Mami Ikareje (Mrs)
3. The secretary - Christiana Eboje (Mrs)
4. Chief Edore Obiuwevbi
5. Chief J.M. Edafe (The lyase of Agbarha
6. Mr. Obriki (of Awhire)

7. Mr. Tobi Akposheri

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Grounding in Igbo Grammar: A Cognitive Linguistics Approach

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Abstract

Grounding is a term used by Radden & Dirven (2007) to refer to the concept of reference. In a bid for speakers of a language to communicate effectively, we try to create the same instance we have in mind in the mind of our co-interlocutors also. This we achieve through ‘grounding’ the information we intend to pass by the means of referring expressions. This work examines the applicability of this concept to Igbo language data. The data is a radio programme recorded on the 9th of November from Bliss FM 91.5 titled “Goomenti etinyego anya n’ihe gbasara ipia umu aka utari n’ulo akwukwo.” The approach adopted is the cognitive linguistics perspective as used by Radden & Dirven (2007). The researcher’s decision to use a natural language data among speech interlocutors is in a bid to ascertain if these types of references could be seen in real conversation. The data was analyzed with the aim of discovering if the sixteen (16) types of reference identified by Radden & Dirven’s (2007) hypothetical English examples can be applicable to Igbo natural language data. This was however

achieved despite the difficulty the researcher faced in analyzing the types of reference in Igbo since there is no one to one correspondence between English and the language under study (Igbo). From the analysis, we have been able to identify the sixteen (16) different types of reference in the Igbo language. It was discovered that even though Radden & Dirven (2007) uses hypothetical data in their description of these types of reference, the types are also obtainable in natural language as can be seen in the analysis. This work therefore concludes that reference can be grounded in the Igbo language, not just by using referring expressions such as the determiners, demonstratives adjectives and numerals as the other researchers have pointed out, but also through different expressions as classified in the analysis of this work. However, we recommend that there is need for language scholars, precisely linguists to show more interest in the concept of grounding since it is an important aspect of speech communication.

Keywords: Grounding, Reference, Communication, Cognitive Linguistics

Introduction

Specification of entities is emphasized in the use of language. Different linguistic strategies apply here. Radden & Dirven (2007) refer to this specification as ‘grounding things. At the general level, they comment that speakers try to make things they have in mind accessible to hearers by relating what they say either to an ongoing speech situation or to the hearer’s state of knowledge as accessed by them (speakers). What this means is that speakers anticipate wholesome communication,

that is, communication in which there is a speaker-hearer agreement on subject matters.

Another way of describing what Radden & Dirven (2007) calls ‘grounding things’ is referencing, in other words, specification of things in the real world through the use of language is simply specifying references. Hence, we can talk about reference, referents and referring expressions. In referencing, referents are determined by linguistic elements (referring expressions).

This paper concerns itself with the concept of reference and how it is specified in Igbo. There are basically 3 types of references that have been identified: the indefinite reference, the definite reference and the generic reference. Examples of these types of reference have been given especially in English. The extent to which the examples apply to Igbo has not been given much attention. Hence this work focuses on determining the extent to which these types of references are represented in the Igbo language.

Literature Review

This section describes reference, the understanding of reference from different perspectives and the three types of reference.

According to Radden & Dirven (2007:87), A speaker “grounds” the instance of a thing in an act of reference...When we want to talk about such instances, we need to draw the hearer’s attention to them and ensure that the hearer will have the same instance in mind as we do. What this means is that, as speakers of a language, we cannot

assume that our interlocutors understand what we have in mind when we speak; it is important that we ‘ground’ the information we intend to pass on for a better communication.

The particular instance of a thing we draw attention to in speaking is known as a referent, and the communicative act of directing the hearer’s attention to a referent is known as reference. An act of reference is achieved by using a referring expression, by means of which the speaker “anchors”, or grounds, a referent in the current discourse situation.

According to the authors, successful acts of reference are performed so automatically that the complexities of referring are hardly noticed. The example below illustrates reference by considering instance of referential failure.

- (1) Gerald to Harry: “We will meet at the pub in Greek street”. (2007:88)

(Gerald goes to the ‘Coach and Horses’, while Harry is waiting in the ‘Three Greyhounds’). The information given by Gerald was obviously not precise enough for Harry to call up the same pub that Gerald had in mind. Even though the speaker provides the hearer with the name of the category, ‘pub’ so that he would not look for other things like shops, in addition to provide the location ‘in Greek street’ so that the hearer would not go to the pub in Gower Street, the speaker’s use of the definite article ‘the’ expresses his assumption that the pub he had in mind was the only pub in Greek street, and was also accessible to Harry. Meanwhile the use of the definite referring expression also confirms to Harry that the referent he is thinking of is also the one that Gerald meant.

Grounding is achieved by using grounding elements in the referring expression, which anchor the instance in the current discourse and thus make it accessible to the hearer. Reference is a cognitive phenomenon, and the entities invoked by referring expressions are conceptual in nature. This can be seen from the fact that I can say things like “I have no money”, where the referent ‘no money’ has no existence in the real world.

Referents are always part of larger knowledge structures. (cf.Radden & Dirven 2007:89).

The idea of grounding has been described in this section, specifically from the view of Radden & Dirven (2007).

Different Perspectives of analyzing Reference

The concept of reference has been described in different disciplines to mean different (even though related) things. Here, we shall look briefly at the pragmatic view, the semantic view, the cognitive linguistics / cognitive grammar view.

The Pragmatic Perspective

The pragmatic view of reference according to Yule (1996), is defined as the way certain information is identified with its real entity based on shared knowledge between speaker and hearer. It refers to an act by a speaker in using linguistic ability to enable listener to identify what the speaker is referring to. He further posits that reference is a social act in which the speaker assumes that the word or phrase chosen to

identify an object or person will be interpreted as the speaker intended. (cf. 1996:22).

Semantic Perspective

The concept of reference from the semantic perspective is seen as denotation. Thus Lyons (1995:404) posits that reference deals with the relationship which holds between words and things (their referents). What this means is that words refer to things, rather than signify or name things.

Cognitive Linguistics/Grammar Perspective

Reference in cognitive linguistics/ cognitive grammar is called ‘ground / grounding’. It involves the speaker and hearer, the speech event in which they participate, and their immediate circumstances (that is the time and place of speaking). Grounding is not a grammatical category (like noun, verb, or preposition). It is rather a semantic function, an aspect of conceptual organization by which an expression qualifies as a nominal or a finite clause. (Langacker 2008:78, 272).

This supports Langacker’s earlier claim that the figure within a scene is a substructure perceived as “standing out” from the remainder (the ground). Grounding presupposes instantiation, for it involves the relationship between an instance and the speech-act participants. Grounding predications for nominals divide into two basic sets. Those which focus on degree of definiteness take the ground (G) as their primary reference point. Relative quantifiers also serve as grounding predications and identify an instance with reference to a more inclusive class. These grounding predications however can be

achieved using the indefinite articles, the relative quantifiers and other universal quantifiers. (Langacker 1991:96). Taylor (2002:353) supports the use of determiners and quantifiers thus ‘determiners have the specific function of grounding a noun. Grounding can also be affected by the use of a quantifier’. Evans (2007:98) relates grounding in Cognitive Grammar ‘to any utterance and includes the participants, the time of speaking and the immediate physical context. Subjective construal and objective construal are understood relative to the notion of ground’.

The concept of grounding according to Radden & Dirven (2007:48) refers to the speaker’s ‘anchoring’ of a situation and its participants in the speech situation shared by speaker and hearer. The authors point out that successful communication crucially depends on the speaker’s and hearer’s tacit agreement on the instances of the thing talked about. That is to say, both speaker and hearer must have the same mental space or frame of the reference.

The particular situation described and its participant can be seen as figures and the speech situation as the all-dominating ground. In this perspective, an act of reference is achieved by using a referring expression, by means of which the speaker “anchors”, or grounds a referent in the current discourse situation. This aspect of grounding is the focus of this work.

Types of Reference

There are basically three (3) types of references as highlighted by Radden & Dirven (2007:91) and they will be briefly summarized here. They include:

- a. The Indefinite reference
- b. The Definite reference
- c. The Generic reference

Each of these types also has its sub-classifications. All the examples in the review are extracted from Radden & Dirven (2007:91-111).

Indefinite reference

Indefinite reference involves singling out a particular element from a reference mass, or a set. Here, the speaker tends to select from a collection of elements that forms a whole. Example:

- (2). A Belgian found a monkey
- (3). Can you open a window? (pg 91)

In example (2), one particular Belgian is singled out from the set of all Belgians and when we ask someone such question as we have in example (3), we have in mind that there is a set of windows in the room or the car in which we (the speaker) and the hearer(s) are and we would like to have one of the windows opened, that is one particular window is also singled out from a set of windows. We talk of a set of windows because if the room has only one window, we will not say “Can you open a window?” rather we will say, “Can you open the window?”

Indefinite reference has therefore been described as ‘exclusive’ because of its function of singling out an element for reference from a set while excluding other elements of the

set. Here, the speaker understands that the instance he is using in the conversation is not accessible to the hearer, therefore he tries to create a mental space for the instance in the hearer's mind and he does this through the use of the indefinite article 'a'. The choice of the indefinite determiner to be used depends on the type of noun (whether singular or plural count noun or mass noun), on the context (whether affirmative or non-affirmative) and on the speaker's expectation (whether positive or negative).

Indefiniteness is marked by the indefinite article a(n) or the determiner *some*.

There are two subtypes of indefinite reference: the specific reference and the non-specific reference.

(i) Specific reference: We talk of specific reference when the instance the speaker is referring to is in the speaker's mind. Example:

(4) a. I want to marry an American. He lives in Kalamazoo.
(pg 94)

b. There is an American who lives in Kalamazoo and who I want to marry.

The American talked about in (4a) & (4b) is a factually existing person in the speakers, though not in the hearer's mind. This illustrates the indefinite specific reference. The speaker uses a specific reference to signal to the hearer of the referent he (the speaker) has in mind and instructs the hearer to create a mental space for that referent. The specific reference is used in introducing a new information that the

hearer is not aware of or it can be a referent that the hearer can infer to from the elements of a given cultural frame. The referring expressions play the important role here. They are used to make the reference specific or non-specific.

(ii) Non-specific reference: referents of this type belong to imaginary, or virtual reality. Here, the referents in the mind of the speaker do not have any factual existence or reality. Eg;

(5) I want to marry an American. He should be rich. (pg 94)

Unlike the American talked about in (5) where the referent exists in the speaker's mind, here the American is no specific real person.

Non-specific reference can also be achieved through the use of such non-affirmative constructions as the yes-no questions, negations, imperatives, conditionals, and constructions involving modal verbs or verbs of want, need or desire. Using these constructions, the speaker signals that he does not make any claims about the factual existence of a referent rather he sees it as having a virtual existence.

(6)a. Would you like a cup of tea?

b. No, thank you. I don't fancy tea so early in the morning.
(pg 96)

Just like the American in (5) is only a dreamed-of husband, the drink talked about in (6) is only a virtual entity.

Definite reference

Definite reference does not single out a member of a set, rather it includes all elements that form the set. It does not exclude any of them, therefore it is said to be inclusive. Here, the speaker assumes that the hearer has successfully created a mental space for the instance (a prior knowledge) therefore both of them share the same instances. Example:

(7) Can you open the window? (pg 96)

Here, the speaker refers to a window that is the only one of its kind or draws our attention to a given pragmatic situation. Maybe in a room that has only one window, or that has several windows but of which only one can be opened without having to remove piles of paper or plants.

In definite reference, in order for the speaker to include and refer to all the elements in a set, the set has to be mentally shared by both the speaker and the hearer- hence making the referent definite. The referent may be found in the present speech situation, it may be evoked in the current discourse, or it may be part of the social and cultural world shared by speaker and hearer.

There are three subtypes of definite reference: the deictic reference, the discourse reference and the unique reference.

(i)Deictic reference:_This is the type of reference that is accessible in the environment of the speech situation and can be pointed to. Here, the speaker tends to reveal the deictic centre of the speech situation. It will be difficult to understand

them if the speaker, hearer, place of utterance and time of utterance is unknown. Example:

(8) I thought I told you to take the monkey to the zoo. (pg 96)

The deictic centre in the speech situation of (8) is the speaker, who refers to himself as *I*; the secondary deictic centre is the hearer, who is referred to as *you*. The deictic information is important because in a situation where its vital elements are missing, the message cannot be understood.

ii) Discourse reference: Trask (1999) defines discourse as any connected piece of speech or writing and may be produced by a single speaker or writer, or two or more persons engaging in a conversation or (rarely) in a written exchange.

During discourse, we create mental spaces for new referents using indefinite referents. When a mental space for a referent has been successfully opened in the discourse, it becomes part of the set referents shared by speaker and hearer. The speaker may now refer to them at any time by means of definite reference. This type of reference is dependent on the ongoing discourse and can also be called discourse deixis. The discourse reference is further sub-divided into the anaphoric reference and the cataphoric reference. In anaphoric reference, the speaker refers back to entities introduced in the preceding discourse. Example;

(9) a. A Belgian found a monkey and asked a gendarme what he should do with it.

b. The gendarme told him to take the animal to the zoo. (pg 98)

In the zoo story, the referents “the gendarme”, “him” and “the animal” in (9b) illustrate anaphoric reference: they refer back to the same referents introduced earlier in the discourse. An anaphoric referent is already known, therefore mentioning it the second time carries no new information and they are typically expressed by the third person pronouns. The main function of the third person pronoun is to refer back to an antecedent referent.

The cataphoric reference involves the speaker referring to a referent which is to be introduced as indefinite referents in the following discourse. Example;

(10) “Do you know the joke about the police officer and the driver?”

“No.”

“Well. A police officer pulls a man over for speeding...”
(pg 99)

Here, the police officer and the driver are cataphorically referred to as definite referents before they are introduced as indefinite referents in the following discourse.

(iii) Unique reference: This type of reference is referred to as ‘unique’ because they are shared within the socio-cultural world of knowledge of speaker and hearer. Speaker and hearer of the same speech community share the knowledge of their immediate environment, their culture, and the world at large. There are three subtypes of unique reference: inherent uniqueness, qualified uniqueness and framed uniqueness. The inherent uniqueness can be illustrated using a proper noun, a

mass noun or an abstract noun; the qualified uniqueness can be illustrated using noun phrases with possessive nouns; and the framed uniqueness which can be demonstrated using the definite noun phrase.

Generic reference

This type of reference is used in generalizing about a class. A class is a collection of similar individual elements that are understood as forming a type and having a name. Eg: a class of tigers. Here, a category is used within the discourse, and the instance of a given category is equivalent to the whole class.

(11) a. The tiger has stripes.

b. Americans are rich.

c. A tiger has a life-span of about 11 years.
[indefinite generic]

d. The tiger hunts by night.
[definite generic] (pg 107)

The tiger here is a generic referent referring to the class of tigers. Languages use the definite and indefinite determiners for generic reference as seen in the example (11c) & (11d) above. There are subsequently four types of generic reference and they are exemplified below:

(12) a. A tiger hunts by night.
[indefinite singular generic]

b.) An Italian is fond of children.

(13) a. Tigers hunt by night.
[indefinite plural generic]

b. Italians are fond of children

(14) a. The tiger hunts by night.
[definite singular generic]

b.) The Italian is fond of children.

(15) a. The tigers hunt by night.
[definite plural generic] (pg 107)

b. The Italians are fond of children.

Reference and Referencing in Igbo (Data presentation and analysis).

The data here are from a radio programme in Igbo aired on 9th November 2016 in Bliss fm 91.5 on the topic “Gọmentị etinyego anya n’ihe gbasara ipịa ụmụ aka ụtari n’ụlọ akwụkwọ.” The researcher’s decision to use a natural language data among speech interlocutors is in a bid to ascertain if these types of references could be seen in real conversation. The programme consists of 6 speakers designated A-F. While speaker A is the anchor of the programme, speakers B-F are the different callers that participated in the conversation. The raw data used for this work is found in the appendix. However, only the clauses or

phrases that are used for the analysis will be displayed in section 3.2 accordingly.

Data Analysis

Here, we shall list the different types of references and possibly find their equivalents from the data.

Types of references:

- (16). Indefinite: Ó wee wéré ógù wee nyé m...
Pro then take hoe then give-pst me
“Then, she gave me a hoe...”

Example (16) by speaker C illustrates the indefinite reference in the use of “ógù” – “a hoe”. The hoe mentioned by the speaker here is not specific to any particular hoe. It can be any hoe.

- (17) Specific: ùtari áhù...
Cane that
“That cane...”

Example (17) by speaker C illustrates the specific reference using “Ùtari áhù” – “that cane” which specifies or points to a particular cane from a set of canes.

- (18). Non-specific: Ó búghì só ùtari ...
Pro is-neg only cane
“It is not only a cane...”

(18) exemplifies the non-specific reference with “Ọ bughị sọ utari” – “It’s not only a cane”. The cane referred to by the speaker C is no specific cane. The indefinite reference can also exemplify the non-specific reference.

(19). Definite: ùtàrì nkè ná-áká ñjō bú... Cane that worse is
“The flogging that is worse is...”

The definite reference is illustrated in (19) “Ụtari nke na-aka ñjō bú...” – “The cane that is worse is...” Speaker B is pointing to a particular type of cane (which is worse). The sentence also occurs with the English definite determiner “the” which is implied or inherent in the Igbo example.

(20) Deictic: m̄ wēe gbánwēe...

Me then change

“I changed...”

(21) Kémgè ùbòchì áhù...

Since day that

“Since that day...”

(22) m̄a n̄’ùlò, m̄a n̄’ùlò ákwúkwo...

Both at house, both at house school

“Both at home and in school...”

Examples (20) to (22) illustrates the three (3) basic types of deictic reference. While the pronoun “M” in (20) by speaker C refers to person, “ùbochì ahù...” in (21) by speaker C refers to time deixis and “n̄’ùlò, m̄a n̄’ùlò ákwúkwo” in (22) by speaker E refers to place deixis respectively. They illustrate grounding by giving the particular person, time and place involved in a contest.

(23). Discourse: Anaphoric and Cataphoric

Anaphoric: *Ńwá gí mee íhé nā-ádīghí mīmā, taa yà_áhúhú.*

Child your do what not good, eat pro suffer

“If your child misbehaves, punish him”

Speaker D in (23) illustrates the first type of discourse reference; the anaphoric reference using the utterance “Nwa gi mee ihe n’adighi mma, taa ya ahuhu.” – “If your child misbehaves, punish him.” The pronoun “ya” in the utterance is referring back to a subject that has already been mentioned to the hearer before, “Nwa gi”.

(24). Cataphoric: *Ō bughí nńwá m mńaná é jíghí ùtári azù nwátàkírí...*

It is-neg child me but hold-neg cane train
child

“It’s not my child but a child is not trained
with cane.”

(25) *íhé í kwùrù àmáká...*

What pro speak-pst very good

“What you have said is very good...”

The cataphoric reference is exemplified in (24) “O bughí nńwá m mńaná é jíghí ùtári azù nwátàkírí...” – “It’s not my child but a child is not trained with cane” and (25) “The I kwuru amaka...” – “What you said is good...”. Here, the speaker refers to a referent that is to be introduced in the following discourse (sentence). In (24), the listeners may not understand the child speaker E is referring to since he has not created that mental space before but with the following sentence, “*The o mere nwata ya na ya bi mepuru m anya mmiri*” (appendix speaker E), the speaker understands fully which child is being

referred to. In (25), the hearer cannot understand ‘which’ of what he has said speaker A is referring to as being good (probably because he has said a lot of things) but the following sentence, “anyị ga na-apịachalu apịachalu”, clearly points to the referent.

- (26). Unique: Óḍímmá ótú gòomèntì...
It is good way government
“It is good the way the government...”

Speaker E by the use of “Gòomèntì” in (26) specifies the unique reference because both the speaker and listeners have a common knowledge of who it refers to by virtue of their common culture and environment.

- (27). Inherent: Ó bụ Chídì...
pro is Chidi
“It is Chidi...”

“Chidi” in (27) by speaker C exemplifies the inherent unique reference which is usually identified using a proper or mass noun.

- (28). Qualified: Nwá gị mée íhé nā-ádīghí mmā,...
Child pro do what is-neg good
“If your child misbehaves...”

- (29) Ndí ógò gị èméká gị árù Pro in-law you do-very your
body
“Your in-laws really dealt with you...”

- (30) ...Nwúnyè yá...Wife pro
“...His wife”

Examples (28) to (30) illustrate the qualified unique reference where the speakers use the properties of the referent to describe it in order to differentiate it from other possible referents. It could be in terms of possession, colour, or position of the referent. However, we were able to discover only the qualification of possession from our data. Thus, “Nwa gi, Ndi ogo gi and Nwunye ya” by speakers D, A, C respectively.

(31). Framed: Mgbè ónyè_ńkúzí ànyí hùrù ná...

When who teacher us see-pst that
“When our teacher saw that...”

The framed unique reference is exemplified in (31) by the use of “onye nkuzi” by speaker C which creates the mental space (frame) of school in the minds of the listeners.

(32). Generic: Úmù_ńtākírí nà-emé ísí ikē.

Children small always do head strong “Children are stubborn.”

The last type of reference, the generic reference, is illustrated in (32) “Umu ntakiri na-eme isi ike.” – “children are stubborn”. Here, speaker F generalizes about a class of people in the society, “the children” without exempting any member of the class.

(33). Indefinite singular: ...Wēe zùlító nwátà...

To grow child “To train a child...”

Speaker B (33) exemplifies the indefinite singular generic reference using “...Wee zulite nwata” – “to train a child”. The singular noun “nwata” – “a child” here is indefinite because apart from the fact that it carries an inherent indefinite marker “a” in English, it also doesn’t refer to a particular child the hearers know.

(34). Indefinite plural: Ókwú ókènyè...
Talk adult “Adult talk...”

(34) illustrates the indefinite plural generic with “Okwu okenye...” because even though ‘adult’ as used by speaker A refers to a class of people who are grown up or matured, it is indefinite because the referring expression does not indicate which of them is referred to in this context.

(35).Definite singular: ...Nwátá ahụ...
Child that
“That child/ the child...”

The definite singular generic is exemplified in (35) “Nwata ahụ”- “that child” which speaker B uses to point definitely to a particular child.

(36). Definite plural: Ndị ọmá ná-égèntì...
Pro good that listen
“Good listeners...”

(37) Ndị ọrà ná-éze... Pro crowd and king “The public...”

Finally, from examples (36) and (37), speaker A illustrates the definite plural generic as in “Ndi ọma na-egenti” and “Ndi ọra

na-eze” referring to a particular group of people that constitutes a class of its own.

Findings, Summary and Conclusion

This work has described the concept of “grounding things” or reference. Section 2 outlines the different views on reference from authors and the different types of reference. Section 3 summarizes a few literatures on reference even though none has taken the same approach as in the analysis of this study. Section 4 presents the data for this work, a recorded Igbo programme in Bliss fm 91.5 on the 9th of November titled, “Gòọmentị etinyego anya n’ihe gbasara ipia umu aka ụtari n’ulo akwukwo.” The data was analyzed with the aim of discovering if the sixteen (16) types of reference identified by Radden & Dirven’s (2007) hypothetical English examples can be applicable to Igbo natural language data. This was however achieved despite the difficulty the researcher faced in analyzing the types of reference in Igbo since there is no one to one correspondence between English and the language under study (Igbo). From the analysis, we have been able to identify the sixteen (16) different types of reference in the Igbo language. It was discovered that even though Radden & Dirven (2007) used hypothetical data in their description of these types of reference, the types are also obtainable in natural language as can be seen in the analysis.

This work therefore concludes that reference can be grounded in the Igbo language, not just by using referring expressions such as the determiners, demonstratives adjectives and numerals as the other researchers have pointed out, but also through different expressions as classified in the analysis of this work. However, we recommend that there is

need for language scholars, precisely linguists to show more interest in the concept of grounding since it is an important aspect of speech communication.

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European Influences On Polygamy In Marriage Culture In Africa, 1900-1970: The Igbo Example

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Abstract

Polygamy is an acceptable institution in African culture and Igbo land in particular. Its practice remained relatively composed until the early 20th century when Christian missionaries with the support of the British colonial rule, ignorantly, raised hammer against it in the area. This study investigated and observed that both polygamy and monogamy in the area were respectively, associated with economic and social values that were accentuated by the tradition and culture of the people. These values were what the Europeans and Christian missionaries of different denominations and appellations failed to venerate in their various encounter with the Igbo, for instance. They attempted to eliminate polygamy through altering marriage rules and giving preferential and fondness treatments to monogamous men. It was equally, discovered that in doing so, numerous negative effects, namely; increasing rate of infidelity in marriage, such as adultery, and death, increase in number of illegitimate children, excessive concubinage game among men, increasing spread of sexually related diseases, among others, were left on the people. This study as well, observed that there is nothing wrong with polygamy. It is a matter of understanding the tenet,

its practice and the parties involved. Either monogamy or polygamy is not relevant to Christian salvation. Of course, the bible did not recognize any of them as being sinful. The work relied on both primary and secondary sources. Its data were analyzed qualitatively according to contents.

Keywords: European, Influences, Polygamy, Marriage and Culture

Introduction

Polygamy is a traditional practice that made provision for a man to marry more than one wife. It (polygamy) is as old as marriage culture in Igbo land. Certain issues were meant to be solved by the practice. Yet, there was no evidence that it gave below expectations before the arrival of the Europeans with their Christianity. However, various influences from the Westerners and their Christian missionaries led to the development of suspicion, mistrust, skepticism and hatred for polygamy in Igbo land. It is therefore, intended here to present premises for dispelling certain wrong notions about polygamy in marriage culture in Igbo land.

The practice has been perceived differently by different contributors, especially with its exposure to the Western Culture. Some have seen it as an application to address social, political and economic issues in Igbo. While others have either seen it as being against God (Christianity), an offender of women's rights¹ and a means of buttressing that there is joy in sharing. Be that as it may, this study shows concern on the values of and gaps filled in Igbo culture and tradition by polygamy. This is done to justify why the practice should receive no condemnation in any religion in Igbo land.

Since its contact with Christianity, the practice has received numerous arguments for or against. Some have conceptualized it as an embodiment of Old Testament practices. Therefore, it could have a place in traditional society, but not in modern one.² This work could be of help in reconciling the rising positions of people and theological thinking of various Christian denominations on polygamy in Igbo land. It consciously, established premises reflecting and strong essence of polygamy in both the traditional and modern societies. In other words, the positive sides of polygamy and why it should be sustained capture the pursuit of this work.

Polygamy and the Traditional Society of Igbo land

The Igbo were involved in the reality of polygamy in marriage culture. Its practice in marriage culture of Igbo land was soaring enthusiastically until the Western education and Christian activities fashioned reasons for giving bad names to the practice. In the past, numerous Igbo men engaged in polygamy. The polygamous home consisted a man, his wives and children. Men sometimes engaged in polygamy for economic, social and political reasons. These reasons formed the background, aura and vitality for engagement of the Igbo in polygamy.

Economically, polygamy was regarded in Igbo societies of Abakaliki, Awka, Nkanu, Nsukka, Arochukwu, Uturu, Orlu, Nnewi, among others, as a source of labour.³ The practice enabled them to have more people in the family to help in farming activities, for instance. Men were mainly and wholly known as the breadwinners of every household in Igbo land, with women as the supporters, *odozi akụ*. Doubtlessly, farming was the famous means of livelihood. It therefore,

required labour. The quest for labour made some writers to see polygamy as the original means through which men acquired status and labour.⁴ It indicated that the more wives a man had, the more children he could have and the greater would be his labour force. To this effect, livestock management, preparation of fields, planting of crops, controlling of weeds, harvesting and transportation of inputs and outputs would be easier and time saving. This generally, resulted in increasing productivity, harvest and wealth of a household. Just as a wealthy man saw polygamy as a way to show his wealth and ego, it equally, remained a means to facilitate acquisition of wealth in the traditional societies of the Igbo.

Politically, the number of children that a man had, made his value appreciated by the society, and it gave him high status. His need of recognition was as well, met by his many wives. Thereby, when considerations for leadership position arose, he was usually considered above others, due to his ability to rule a large number of people.⁵ It is evident that numerous rulers in the Igbo traditional societies, such as David Ogwale of Ezzama and Agom Eze of Onicha Igbeze kingdoms, were polygamists. They were however, considered for the position due to their fame in catering for and managing their expanded homes. In terms of election in the Igbo traditional societies, a polygamist gained significant influence from his large family. The already recorded supports from the members of his family implied that he had numerous people in the society canvassing for his support and emergence as a ruler.⁶

The practice was still, maintained in Igbo land to enable immortality of a man's family and the desire for a male

heir.⁷ The Igbo held much to patriarchy. So, it is common among the people in their traditional societies that anyone that lived without a male child was considered to be either under curse or be facing any other devastating social problem. In most Igbo traditional societies, a marriage without male child stood on weak and trembling ground. Such circumstance usually presented room for polygamy as the most viable alternative in Igbo marriage culture. Female children were considered as appendages in an Igbo home. They seemed not being serious factor for marriage stability. For Kimathi, "... a marriage into which only girls were born is pitied."⁸ By implication, all marriages in Igbo land that were graced by female children were threatened and opened to polygamy. Thus the saying, girls are chickens for visitors in Igbo land, *umụ agboghọ bụ anụ okuko e ji ele ọbịa n'ala Igbo*. On the other hand, boys were likened to cola nut that welcomes and attends to all visitors, *umụ okorobia bụ oji nke na-anabata ndị ọbịa niile*.⁹ This submission depicted that girls are not to stay in their parents' home forever. They were expected by the tradition and practice to get married, but male children stayed, married and had children to sustain the positions, lineage and continuity of the family in the area.

Ill-health and or other inabilities of one's wife were alternatively handled by polygamy rather than divorce, in the Igbo marriage culture.¹⁰ For instance, a wife's ill-health or infertility was neither seen as a reason for her husband to abstain from sex nor remain son-less. If a man's wife was ill or barren for a long period, his family members, sometimes, his wife encouraged him to think of and go for a second marriage. This implies that in any case, everybody was involved in contributing to the sustenance and continuity of a

family in Igbo. This was the similar case that made Sarah to encourage Abraham to have and go in with Hagar.¹¹

It might contradict one's imagination that one's husband who could be closely around his wife in times of all odds, devoted his times and resources in bringing, settling and entertaining his new wife or wives. Yet, it became the unthinkable-thinkable because in most cases, the woman with the inabilities initiated or consented to polygamy wholeheartedly. This is one of the few circumstances that necessitated the need for modification of marriage terms and values, but not total elimination of polygamy in the marriage culture. By so doing, the means to handle such condition if either a woman or man is involved would be spelt out, and accommodated in the marriage culture. As Mbiti asserts "Marriage and childbearing are the medicines against death. While death continues to demolish life, marriage and childbearing keep ahead of it all the time."¹² In line with that Maillu postulates "... polygamy is the kindest solution in the case of a wife who is infertile, because this is preferable to being expelled from the household, and having to look for another husband."¹³ In Igbo traditional societies, man needed many children (especially sons) to ensure the survival of the lineage. It equally increased the man's power within the clan.

Polygamy in Igbo land sometimes was considered as a way of handling the case of menopause among the ageing women. It is believed in Igbo land that women might no longer engage in sexual activities once they have entered menopause. The position was that women with married daughter(s) and son(s) was regarded as someone who had finished her sexual role in marriage.¹⁴ She was considered too old for sexual encounters. Another and younger wives were

taken to fill the gap. In most cases, an older woman encouraged her husband to get a new wife. Such was an indication that she had fulfilled her sexual obligation and was ready for exemption. This provision gave men opportunities to continue to have sexual relations after his aged wife must have stopped. It therefore, tended to confirm the view that women were mainly for procreation in Igbo land.

The practice of polygamy in Igbo was equally, seen as a preventive measure against unfaithfulness in marriage. It paved way for a man in a long distance or mobile jobs to make a wife for himself according to his different places of work or as the case may be.¹⁵ To this effect, a man that worked far from home was permitted by the tradition to have another wife with him as other wives could be at home taking care of children and household. This situation tried to regulate a man from concubinage relationship and having affairs with commercial sex workers in different places. It was equally, believed that if a wife was less interested in sex than her husband a reason for polygamy was undoubtedly, established. This implies that it regulated a man's vulnerability to the temptation to commit adultery in Igbo land.

Again, polygamy in the traditional Igbo society was engaged in to save people especially women from cases of social valueless and outcast. Unmarried women that had come of age were considered to be socially valueless and outcasts.¹⁶ This traumatized, dehumanized and caused mental and psychological depression on them (unmarried women). Worse still, any grown up man and woman in some Igbo communities that died childless was seen to have died shamefully and ingloriously. Relatives were forbidden from mourning such victim openly. They believed that mourning

the deceased openly would attract him or her back into the family through re-incarnation. So, the deceased was either thrown into evil forest or buried in children cemetery without burial rites. The only burial rite that was done in the wilderness, was meant to ward off such curse on the family. To save the Igbo from such infamous case, polygamy was encouraged to enable the numerous unmarried women in a society of limited men to have access to husbands. For many ladies, it was better to marry a polygamist than to remain unmarried. This therefore, promoted childbearing among the people of Igbo, and made them both socially valuable and free from being outcasts.

Igbo Polygamy and the European Culture up to 1970

The Europeans and Christian missionaries came to Igbo land before the end of 19th century, with monogamy as a norm. They insisted on and advocated for monogamy as the only acceptable form of marriage. This revealed their determination to confront and oppose polygamy at the point of conversion of any indigenous person of Igbo. By their standard, a man who wanted to be accepted as a baptized Christian and church member was required to bring one wife into the Church (for Church marriage/ wedding). While the unmarried converts were charged to embrace monogamy.

Debates commenced on the positions of Christian polygamists and Christian anti-polygamists. Some scholars and church leaders were involved in heated and unresolved argument on whether God is really against polygamy or it is against God. These commentators questioned the stand of the Bible on the issue as converted polygamists abandoned their divorced families. In other words, they promoted divorce

without responsibility being taken for the children and women victims. Investigation unveiled that it was an attempt to please the Church, rather than God. People as Solomon, David, Abraham, Jacob,¹⁷ among others, were polygamist, and were never blamed by God. God further, blessed them richly. This revealed that the Church, not God, is against polygamy.¹⁸ Of course, God condemned divorce except in severe case of infidelity. In contradiction, the same people secretly subscribed to concubinage attitude and commercial sex workers to regularly satisfy their human sexuality. This circumstance revealed the element of idealism rather than realism in Christianity and European culture.

This time, the character of church members and exponents of monogamy was not far from pretence. The said-concubinage and increasing patronage to prostitutes instead of polygamy, made families be highly vulnerable to several Sexually Transmitted Diseases (STDs). The confrontation against the practice made those converted to the new faith to begin to develop largely, prudish attributes and hypocritical attitude toward human sexuality. They pretended to be erotophobia and anti-sexual, but in their real character, sexual promiscuity and sex addiction lifestyles captivated them to prostitution, and its increasing patronage in Igbo land.¹⁹ That the Igbo allowed for polygamy in their marriage culture as one of the ways to protect one's image and maintain morality, even as he/ she was not forced to suffer unwarranted and unsatisfied sexual urge, could be stating the fact. Therefore, the need for regulating the demands of inherent human sexuality partly, justified polygamy in Igbo marriage culture.

As the campaign against polygamy continued to gain grounds in Igbo land, a wife in monogamous family gradually,

developed more hardworking character and commitment for work to discourage his husband from going for more wives. This is because it was believed that polygamy was a source of labour for family enterprises. The woman equally, tried to convince her husband on the needs to support the family with hired labour instead of engaging in polygamy as a sole source of labour. Their mission of discouraging polygamy, sometimes, made them to accept Christianity and lured their husbands into the church as one of the means to distract them from the thoughts of polygamy, in any case. To further deter polygamy, most married women became more jealous of their husbands and aggressive against any detected relationship between other ladies and their husbands.²⁰ All these were not the real character of the traditional Igbo women that saw polygamy as a norm and system, whose practice should be regulated and sustained.

At independence of Nigeria in 1960, numerous people of Igbo were already brainwashed to be strongly, desirous of European way of life. For example, in some cases of childlessness or son-less marriage, the people of Igbo that earlier frowned at accepting and introducing a strange blood into their families, were encouraged by the Christian missionaries to embrace adoption of baby(ies) instead of polygamy. The teachings of the Church on the panaceas to such cases in families of the Igbo equally, sustained either adoption of babies or having faith in God and remaining childless or son-less till death; instead of engaging in polygamy. The Church therefore, established their commitment to and involvement in all that concerns their members.²¹

For instance, childlessness was not considered as a punishment or curse on the Igbo Christians. Those that died childless were celebrated, buried ceremoniously, and sometimes, prestigiously by their church members. That opposed the tradition and custom of different parts of Igbo land that believed, celebrating such circumstance would attract it back to the family.²² It is evident that polygamy was mainly, introduced to families to solve one problem and another in the area. As a solution to a challenge, it should be given way in the area, provided that its seeming side effects could be regulated and values of the society sustained. The practice saved numerous families of the Igbo from a lot of mental, psychological, social and economic trauma caused by childless or son-less marriage and human sexuality and desire. Most importantly, the side effects of polygamy, just as monogamy, could be regulated and managed. So, its total elimination as advocated by the Church and proponents of European culture should not be considered as a viable option in Igbo societies.

Again, the Nigerian civil war of 1967-1970 resulted in the death of numerous Igbo men. This however, affected the population of the men of Igbo origin, adversely. It implied the availability of numerous unmarried ladies in relation to the limited and few unmarried men. A situation as this, worsened the question of overstay of ladies without marriage. Before the war, the issue of one man for one woman marriage (monogamy), was already occupying much space in the life and character of numerous Igbo Christians, educated and enlightened ones. Yet, the aftermath of the war necessitated them to re-consider polygamy as one of the ways forward.²³ By implication, the desire for men and marriage was intensified among ladies. In spite of their religion and level of

exposure, they did not mind whether a man, was a polygamist or not. What was important to them was a declaration of interest in marriage by any man. While some churches resorted to modification of their doctrines to accommodate both the polygamists and monogamist, others still, maintained preferential treatments to the monogamist.

Conclusion

It is discovered here, that both the monogamy and polygamy were acceptable institutions in the Igbo marriage culture. Engagement in each in the area had social, economic and political reasons and implications. The practice of polygamy, in particular, remained justifiable in marriage culture of the people until the early 20th century when Christian missionaries with the support of the British colonial rule, confronted it with the aim of eliminating it in favour of monogamy. The Europeans and Christian missionaries of different appellations did not revere the values of polygamy in the marriage culture of the Igbo, in their various rendezvous.

Their efforts to eliminate it resulted in development of new character trend in the life of the people. They developed concubinage attitude and saw reasons to encourage institutionalization of prostitution in the area. This doubtlessly, made numerous families to be unguarded from some Sexually Transmitted Diseases (STDs), and aided moral decadence, such as fornication, adultery, prostitution, among others, in Igbo land. It is therefore, established here, that there is nothing wrong with polygamy. What matters most, is how, it is managed by each family in Igbo. Either monogamy or polygamy is not relevant to Christian salvation. They filled gaps in the lives of the people, and should be allowed to exist

in all religions in Igbo land. Of course, the bible did not recognize any of them as being sinful. So, the Church, not God, is against polygamy.

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PAINTING: PROVIDING VOCATIONAL AND TECHNICAL MANPOWER NEEDS FOR RELIANCE

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Abstract

This paper will assess the relevance of painting as an aspect of Fine Art on the issues bordering on the national emancipation of self-reliance through the practice of painting as a vocational and technical manpower needs, in aid reducing the level of unemployment and poverty in the

Country. In this perspective, Honby (2000:841) defines painting as "... the act of putting paints or colours together onto the surface of an object or wall in terms of creating an aesthetic and utilitarian end product." In this view, Nigeria has gained prominent qualitative and quantitative development in visual art in the area of painting since the inception of self-government. Little has been known, explained and brought to the door step of many Nigerians in providing small and large scale of livelihood trade as an access to the promotion of people's sociocultural and economic civilization in aid of meeting certain daily business activities in order to eliminate the devilish hand of poverty in our Country. In order to display the relevance of painting to the development of self-reliance in eradicating poverty in our Country, it is necessary to state the various types of painting and the materials needed, in which many Nigerians can engage in order to earn their living; life painting, still life painting, mural painting, collage painting and mixed media painting to mention but a few. These listed types of painting can be executed with the following materials; oil paints, acrylic, pastel, water colours, crayons unwanted materials like used papers, oil paints, acrylic, off cut cloth materials, clay, beads, glue or gum, match sticks and sand. This paper will highlight the nature of painting; explain the concept of vocational and technical man power needs. It will conclude with the benefits of painting as the needs for reliance that Nigerians could organize poverty alleviation programs within and outside the Country.

Key words: self reliance, manpower needs, poverty emancipation, ends, painters, quantitative aesthetic, utilitarian, sociocultural, alleviation, trade and colours.

Introduction

The essence of this paper is to discuss the contributions of painting to the development of vocational and technical manpower needs for the eradication of poverty in terms of self-reliance among many Nigerians. Little has been known about this aspect of fine art that has presented many great people in terms of eradicating poverty in their own era; Pablo Picasso, Aina Onabolu, M. Monent, Paul, Z. Yusuf Grillo, Abiodun Olaku among others. They were mentioned in order to discuss painting, painters and what they provide for the promotion of vocational and technical manpower needs in our Country.

According to Mainold, (2006:50)

The idea of painting and its practices normally give ways and divine opportunities for many people for the means of providing vocational and technical awareness in terms of engaging the citizens with certain trade of empowerment to avoid the trace of idle hands in aid of self-reliance for national emancipation.

During the period of many trade-fairs, the display of visual arts products in all ramifications of specialization portrayed an event of major significant in art. It supplies answers to the aspiring nature of many Nigerians for an avenue for exhibition for sponsorship and recognition of planning for national emancipation in getting rid of poverty in our Country. But reverse is the case for many Nigerians to engage themselves in practicing one of the aspects of visual arts. Painting takes the heading focus due to its usefulness,

simplicity and marketability. Many Nigerians have forgotten the act that, trade is part of man.

Adeyemi, (2005) proclaims that,

Nobody can truly progress spiritually, socially, culturally and economically without the corresponding manipulation and the development of his hand and brain. This concept of self-development in terms of vocational and technical manpower in the area of engaging in certain trade will enhance progressive achievement in life activities.

The fact stated by Adeyemi signifies that many people are purposely denying themselves the opportunity of giving visual training to their hands and brains instead, they are waiting for government employment and total empowerment. Following the attitude and the policies of the government of this era of our time, which do not pay considerable attention to the welfare of the citizens of the country, which broadly calls for all round vocational and technical training possible in all aspects of hands and brains' training and manipulation.

Therefore, this paper out-lines the significance that many Nigerians could have been deriving from engaging in painting as a vocational and technical training in terms of national emancipation for self-reliance in honor of the entire citizens of our Country and world at large.

Data for this paper were collected through library sources, interviews were conducted with forty people besides five artists precisely painters from Auchi Polytechnic, Nnamdi Azikiwe University and Federal University of Benin,

respectively. Twenty respondents were of the view that all the tiers of government have the best intention to emancipate the people of the country to have the divine concept of self-reliance in aid of eliminating poverty.

Twenty besides the five painters were of the opinion that government and the citizens do not know the actual way or step to take in emancipating the people from poverty. It was added that the government and the people have sidetracked the visual art forms from the means of emancipation. As result of this, the level of poverty is increasing day by day in Nigeria and the world at large.

The result shows that 40% of the respondents affirmed that, government has a good plan to eradicate poverty out of Nigerians while the remaining 60% of both the citizens and the artists interviewed, blamed the eradicating poverty. It is believed that this paper will define the right chances and ways in which poverty can be eradicated in order to arise the interest of the government and the citizens for purpose of knowing and understanding the significance of painting as an aspect of visual arts in providing vocational and technical manpower needs for self-reliance.

The Nature of Painting

Painting is the technique of applying colours or paintings in terms of pigment on a flat surface, either paper, canvas, board, wall or object. Painting is highly important in the life of man because it records and keeps events and statements in visual forms irrespective of the materials and style used.

According to Gregg (1997: 99)

It is not a gift from the gods neither men, what complicates the concept is the ability to display inner feeling which does not involve the idea of memorizing almighty theory in terms of a lot of rules and techniques before painting what will pull the interest of the art lover.

Painting as a multifunctional phenomenon of movement relates to the people the processes of manipulating the community from idle hand of joblessness to self-reliance of vocational visual engagement.

Newman Thelma,)1974:65;

The term painting as an aspect of Fine is a divine means of expressing the sociocultural and economic tendencies of the people's commercial situation in order to meet their yearning aspirations. Painting is expensive because it is capable of evoking response of its viewers or individual expensive works and ideas are ternary, amazing and wished irrespective of their types, styles and the media used.

The visual painters can express their ideology and reliefs in good governance, optical economic perspective and commercial emancipation in terms of social development through vocational and technical manpower needs for self-reliance. This task can be accomplished through the use of medium like; waste materials like broken bottles, match-sticks, off cut cloth and paper materials, water colours, glue, oil paints, emotion paints, pastel different kinds and types, pen and ink, canvas, wall and other objects forms to mention but few. The mentioned media can be used to create the following

aspects of painting; mixed media painting, still life painting, life painting, and scape and sea scape painting, advance painting, mural painting and pictorial composition either in realism, abstract or semi-abstract. The given plates a-i shows the list of different types of painting and materials with a divine style.

Source: Department of Fine and Applied Arts, University of Benin,

Style: Squiggle-ism

Key:

a: still life painting (Acrylic on paper) Poly-chrome

b: Life painting (Oil paint on paper) Monochrome

c: Compositional painting (Acrylic on paper) Abstract (poly-chrome)

d/e: Land scape painting (Acrylic on canvas) Polychromies

f: Imaginative compositional painting (Acrylic on canvas) Polychromies

g: Pictorial compositional painting (Oil pastel on paper board) Polychromies

h: Seascape painting (Acrylic on paper) outdoor

i: Landscape painting (Pastel on paper) Polychromies

The multifunctional painting as an aspect of Fine Art is a means of expression in social, culture and economic in term of commercial situation in order to meet the yearning aspiration of the populace.

Painting is expressive and expensive in nature. As said by Adeyemi (2005:45) he stresses further that;

It is capable of evoking response of its viewers or the individual expressive paintings are ternary, dramatic, amazing and wished irrespective of their types, styles and the media used

This is possible, if given the attention and cognizance to take part in poverty elimination. The visual painters can express their ideologies and beliefs in good governance, optical economic and commercial emancipation in terms of social development through vocational and technical manpower needs for self-reliance. This new task can be accomplished through the used medium like waste materials (broken) bottles, match-sticks, off cut paper and cloth, water colours, oil paints. Emotion points, paste of different kinds and types, pen and ink papers canvas, wall and other object to mention but few.

It will be highly advisable for the Nigerian government to follow the legacy land by some developed countries like Japan and United State of America (U.S.A) that have established different commissions for the three major aspects of fine art painting, sculpture and architecture for the emancipation of poverty among the youths and the citizens at large.

The concept of Vocational and Technical Manpower Need for Self-Reliance

In the concept of human terminology, vocation and technical have different meanings with the goal of planting selves' development among people as said by Maminold (2005:80)

Vocational and technical manpower is two in one body skill Acquisition and program which is essential for the development of common values, attitudes, understanding and goal in terms of skill and re-skill needed by everyone to live in order to emancipate poverty as a way of self-reliance.

Going by maminold's statement, it is pediment to define vocation "as divine qualities which give one a particular lawful job or work in order to be self-dependent in the other hand technical is an aspect of" vocation which leads to the acquisition of practical and applied kills as well as basic scientific knowledge in becoming master in the choice of job work taken in earning one's livelihood.

According to Hornby (2001: 1230:1335).

Vocation a as concept, connects with the skills and knowledge that you need to have in order to do a particular job or work and technical is a concept that connects with the skill needed for a particular job especially in sport and Art.

Most importantly vocational and technical man power can be acquired or imparted in two way Inductive and Deductive ways as said by Maminold (2005:20).

Inductive way is a means of reasoning which centers on induction that is designed to provide skillful knowledge of future behaviors activities which are the elements of reassuring that deal with general law of a thing to a divine concept in order to make good use of mind and hands (from known to unknown). Besides, deductive of vocational and technical is a means of acquiring skills that is now basically involved the act of using reasoning by deducing conclusion reached from general laws to a particular case of a given idea. As a result of this, the nature of human behavior can respond to the concept of vocational and technical manpower need's if is properly measured. This means that "people cannot do without certain trades as an element of VOTECH or change an act of it suit own idiosyncratic nature.

In respect of this, in achieving the prospects of painting as a means of providing vocation and technical manpower needs for national emancipation for self-reliance, the following types of vocational and technical training in painting programs should be considered in Nigeria and the world at large.

1. **Apprenticeship:** This falls under one of the popular method of vocation and technical education in Nigeria and the world at large, which deals with the procedure by which people acquire the basic skills and training needed for advancement in occupation. "Mater painters who serve as the instructors are needed to monitor such people in order to propagate effective and meaningful training." (Maminold Harround, 2005:

20). Such an apprentice can be seen or assigned to different painters (Artists) in our popular places of poverty alleviation program by government. (Federal, State and Local).

2. **On the Job Training:** This is another method of vocation and technical education training popularly used by various industries and business centers. It is normally carried out by the employer in order to equip the (workers) trainers on how to go about the working system.

The contemporary art work in the aspect of paintings have both utilitarian (commercial) and aesthetic concept of vocational and technical manpower needs irrespective of the types of the painting such as land scale painting, sea scale painting figure painting, mixed media painting, pictorial painting either in realistic or abstract forms.

Painting as the Means of Providing Man Power needs for Self-Reliance

The society of Nigeria Artists (S.N.A), and visual artists especially the Association of Nigerian Painters (A.N,P) if given the opportunity to partner with all zonal poverty alleviation programs centers in the Federal, State and the Local Levels both in the private organization and with the government owned body, would have in action the means of new tactics of re-awaken the people and the government, the painters in strengthening the mind and spiritual well-being of many Nigerians against poverty through the works of painting. Their inclusion in the programs would have assisted in making the entire population feel proof of themselves through

mind and hands manipulation in the areas of displaying colours, concept and materials on a given surface most importantly, the act of painting and the painters would have provided visual abilities to promote the well-being of the nations. For as well as creating social and economic forces, which Nigeria's rich assets can set in motion through vocational and technical man power needs of self-reliance. If given the opportunity of being included in the poverty alleviation programs.

The Nigeria painters would have been ensuring the propagation of resurgence and promotion of Nigeria economic growth and as well, participating in the development of national economic re-circling through painting as a means of vocation and technically, emancipating poverty if painting can be given the opportunity to partner with the poverty alleviation programs.

The participation of painting as an aspect of visual representation of fine art will provide means for vocation and technical manpower needs, as a way of assisting to the present nation's economic values as it affects people in the widest concept.

Moreover, it would have aided the growth awareness for poverty alleviation in terms of economic heritage. This will inform and give many Nigerians the opportunity in creating and maintaining jobs for the unemployed Nigerians both graduates and the illiterates. In the widest focus, it will prove the reality of the adage which says "an idle hand is the devil's workshop"

Conclusion and Recommendation

This paper states firmly that the involvement of painting and the painters in programs relating to poverty alleviation for the sake of manpower needs to national importance, will go a long ways in alleviating poverty in the midst of many Nigerians and the world at large.

This is said to be so, because being part of national poverty alleviation programs, will allow government to know what is going on; the latest innovation and developments in painting as an art form new ideas in nation's poverty alleviation programs as it affects the common people of Nigeria and the world at large. Besides, many trends that are going on continuously in Nigeria as a developing nation will be affirmed and practically made used.

This paper finds that the involvement of painting and the painters in poverty alleviation programs management is highly important. This informs that if painting is basically involved in all national programs; Federal, State, Local Level of poverty alleviation programs, it will be of high meaningful level of development in terms of emancipating poverty. At this junction, one can recommend that the involvement of painting as a booster for national emancipation in the area of poverty alleviation be accorded priority attention in line with national developmental programs at all levels of government. Formation of strength for socioeconomic and poverty alleviation programs will go a long ways in propagating the members and the ability of visual painters who are to be parties to the successful implementation of the government policy on Arts and poverty alleviation programs.

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**THE CONTEMPORARY TREND OF DRUG ABUSE
AND ITS EFFECTS AMONG YOUTH IN AWKA
SOUTH LOCAL GOVERNMENT AREA OF
ANAMBRA STATE**

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Abstract

Drug abuse has become a societal problem, with its prevalence being found among youths. The study investigated the contemporary trend of drug abuse and its effects among youth in Awka South Local Government Area of Anambra State. Identifying the factors influencing the prevalence of the contemporary trend of drug abuse among youths, and the effects were among the objectives of the study. Differential association theory was employed as the theoretical framework. A total of 208 respondents were used. Multistage and

purposive sampling techniques were used to select the respondents. The collected data were analyzed using simple frequency distribution tables and simple percentages. Findings from the study showed that drug abuse is a prevalent issue among the youth in Awka South Local Government Area, and that it has significant effects on their physical and mental health, financial, social well-being and academic performance. It also showed that morphine is the leading contemporary trend in drugs being abused by youths, followed by cannabis, tramadol and rophypnol amongst others. It was also found that there are various factors influencing the prevalence of the contemporary trend of drug abuse among youth, such as frustration, peer influence, sensation, and a lack of parental control. However, the study found that psychological disorders, social isolation, poor academic performance, and low self-esteem are the effects of drug abuse among youths. Based on the findings, it was recommended that the government, through its agencies such as the National Drug Law Enforcement Agency (NDLEA), should partner with academic institutions, community stakeholders, and religious leaders to create awareness about the dangers of drug abuse, especially among youths, provide treatment for the affected individuals and implement better policies and regulations to reduce the prevalence of drug abuse among youth in Awka South Local Government Area. Achieving this, would go a long way towards reducing the alarming rate of illicit drugs being abused by youth.

Keywords: Contemporary trend, drugs, drug abuse, prevalence, youths

Introduction

Drugs are commonly used by everybody whether young or old. Drug is an effective substance in the life of any living thing to cure sickness and to make life healthy. In itself, the use of drugs does not constitute an evil rather when properly administered. However, over the past few decades, drug abuse which is the abuse of psychoactive materials that exert their major effects on the brain resulting in sedation, stimulation or change in mood of an individual has spread at an alarming rate and has reached every part of the world and prevalent among the youths. (Gunjan, Tomar & Singh, 2020). According to the UN office on Drugs and Crime (2022), around 270 million people (or about 5.5% of global population aged 15-64) abused drugs in 2021 and about 35 million people were estimated to have been affected by drug use disorders (harmful pattern of drug use or drug dependence).

Sub-Saharan Africa has a long history of substance abuse, but it was mostly limited to alcohol, tobacco, cannabis and khat (Kamninga et al 2021). A recent systematic review in Sub-Saharan Africa estimated the prevalence of substance use among adolescents to be 41.6%, with alcohol being the most prevalent (40.8%) compared to other substances (Kamninga et al 2021).

In Nigeria, the burden of drug abuse is on the rise and fast becoming a public health concern. Nigeria, which is the most populous country in Africa, has developed a reputation for drug trafficking and usage mostly among the youth population (Jatau et al, 2021). According to the 2018 UNODC report, "Drug use in Nigeria", one in five individuals who had used drug in the past year are suffering from drug-related disorders

(United Nations Office on Drugs and Crime, 2018). According to the reports of The National Drug Law Enforcement Agency (NDLEA), statistics have revealed that 40% of Nigerian Youth between 18 and 35 years are deeply involved in the abuse of drugs (Premium Times, 2021). To Yunusa (2022), the current health situation of Nigerian youths is disheartening and worrisome considering their engagement into hard drug abuses. Over 11 per cent of youth's populations in Nigeria take illicit drugs like syrup, tramadol, diazepam, cocaine, shisha mix among others (Yunusa, 2022).

It is true that drugs are used for beneficent therapeutic purposes, effective substance for good health but regrettably, they are being abused by Nigerian Youths. They use it illegally and unlawfully, thus it becomes harmful to the body (Adepeju & Osunwoye, 2022). According to Oliha (2014), many of Nigerian youths ignorantly or knowingly depend on one drug or the other for their daily activities including social, educational, political, moral etc. In many psychiatric hospitals in Nigeria, many youths are undergoing drug treatment while a significant number of them are also homeless, wanderers, and derelicts, unemployed, rapist, thugs and armed robbers as a result of drug abuse (Adepeju et al, 2022).

Regrettably, despite the numerous studies, efforts of many concerned individuals and groups, such as scholars, law enforcement agencies including NDLEA to stem the tide of illegal drug abuse among youths in Nigeria (Awka South LGA inclusive); the menace is still on the increase with new trends emerging on daily basis. In concert with the above background, this study is designed to investigate the contemporary trend of drug abuse and its effects among youth in Awka South Local Government Area of Anambra State. Specifically, the study will focus on the dominant

contemporary trend of drugs being abused among youths, factors influencing the prevalence of contemporary trend of drug abuse and effects of drug abuse among the youths.

Literature Review

Issues arising or related to the study are discussed below.

Dominant Contemporary Trend of Drug abuse among youths

According to Awoyemi (2009), it is interesting to note that even though, drug abuse has become prevalent among adolescents, the trend of drug use keeps changing. In the past, addicts used fermented liquor such as ogogoro, burukutu and palm wine. Awoyemi (2009) indicated that smoking diverse stimulating plants and the chewing of some local products such as kola had been used for centuries. The trend of substance use changed drastically in Nigeria between 1970 and 1980 when cannabis seed was imported from India by war veterans after the Second World War. Substances such as heroin, cocaine, opioids, amphetamines and Khat leaves, and morphine became common among the youths (Vanguard, 2016).

According to Adepeju et al (2022) the common drugs that are being abused by the youths are;

- Alcohol: Alcohol is the most commonly abuse substance. It is most often viewed as depressant, although it can be a stimulant and for some it is a hallucinogen. Alcohol includes the following; ethyl, methyl, propyl, butyl and amyl.
- Cannabis (Marijuana): According to Danjuma et al (2015), "Marijuana" is the common name for the

plant cannabis sativa. The plant has been used for centuries, primarily for its euphoric (mood altering) effects and is one of the leading drugs of abuse particularly among the youths.

- Cocaine: This is a stimulant. It is a white powder that is typically sniffed. In its original form, it is chewed as a leaf from the cocoa plant. The mixture is done by mixing the raw cocaine powder with sodium bicarbonate (Na_2CO_3) in a particular proportion. The mixture is poured into a conical flask with distilled water and heated over an unseen burner and the rock it will form is what the addicts use.
- Morphine: Morphine is a powerful drug made from opium that is used to reduce pain. It is being prescribed by doctors for its effectiveness in reducing pains in patients who are suffering from chronic illness like cancer. It is abused when it is being used habitually and recreationally without the prescription of the doctor.

Other drugs being abused by the youths includes; Percocet, Amphetamines, tramadol, vicodin, pemline, sedatives, hallucinogen amongst others.

Concluding, Danjuma et al (2015) averred that in a strong quest to "get high", Nigerian youths make use pit toilet/soak away fumes (biometric gas), gun powder, lizard dung especially the whitish part, goskolo (a concoction of unimaginable harm), gadagi (a substance resembling tea leaves), robin blue powder cocktails, and pharmaceutical products such as Rohypnol, Codeine, Tramadol, Tranquilizers, and cough syrup mixed with soft drinks. These products are steadily increasing and becoming more popular among the youth as compared to using alcohol (Vanguard, 2016).

Factors influencing the prevalence of contemporary trend of Drug abuse among the Youths.

Drug abuse among the youths is now a common phenomenon and regrettably, it has contributed in the set back of the society. According to Adepeju et al (2022), there are lots of factors influencing the prevalence of drug abuse among the youths, they are:

- **Frustration:** This is another fast and commonest factor that leads to drug abuse. In Nigeria today, many youths are frustrated due to unfulfilled dreams, lack of employment, death of loved one, conspiracy, dismissal from jobs etc. All these contribute to drug addiction and abuse.
- **Imitation:** Children easily imitate things whether good or bad especially from someone they see as a model. For fathers that are cigarette smokers or drug addicts, children can easily imitate them unless they have not seen them in the act.
- **Brain Charge/Sensation:** Some youths are drug addicts today, abusing drugs because they are seeking for sensation. This is habitually done by criminals for carrying out their criminal acts like robbery, raping, thuggery etc.

To Adeniyi (2022), there are some contributory factors to the influence of drug abuse among the Nigerian youth and they are: lack of parental supervision, experimental curiosity, peer group influence, social pathologies, emotional and psychological stress.

Effects of Contemporary Trend of Drug Abuse among the Youths

Generally, the youth seem to be target of this drug menace and its abuse. Young people who persistently abuse substances often experience an array of problems, including academic difficulties, health related problems (including mental health), and poor peer relationships. According to Okafor (2020), drug abuse is a major threat not only to the youths but also to national development, and family stability. To Okafor (2020), the consequences of drug abuse includes low self-esteem, destabilized future ambition, psychological disorder and social isolation.

According to Adeniyi (2022), young people who tirelessly abuse drugs often experience problems like academic difficulties, health related problems (including mental health), poor peer relationships, and involvement with the juvenile system. In addition, there are consequences for family members, the community, and the entire society.

Concluding, Haruna et al (2022) averred that drug abuse has enormous effects on individuals, groups or society. As individuals or group, drug abuse results to low working capacity, increase in diseases, mental disability or disorder and accident which lead to injuries or death, thus hampering the overall development of the society.

Theoretical Framework

There are many theories that can be used to explain the contemporary trend of drug use and abuse in Nigerian society, as it has no single cause. However, the differential Association theory was adopted for the study, as it best

explains the global phenomenon. The theory developed by Edwin Sutherland in the year 1939 proposed that through interaction with others, individuals learn values, attitudes, techniques and motives for criminal behavior. The theory predicts that an individual will choose the criminal or deviant paths when the balance of definitions for law-breaking exceeds those for law abiding. According to Sutherland, the amount of time that a person is exposed to a particular definition and at what point the interaction began, are both crucial for explaining criminal activity.

Following the postulation of this theory, it is established that many youths are exposed to drugs as a result of influence of those they associate with. Often times, they tend to copy the act from their parents, peers and numerous impersonal agencies of communication such as movies, televisions, cinemas amongst others. Therefore, for drug abuse among the youths to be a story of the past, the parents, care givers and other key agents of socialization, should promote activities that would enhance the positive development of the children and youths and at the same time, expose the youths to societal approved behaviours.

Research Methodology

The study design for this work was cross sectional survey design. The area of the study was Awka South Local Government Area located in Anambra state with its headquarters at Awka. Awka South has a land mark of 164.2 km² and Nine (9) towns namely Awka, Nibo, Nise, Isiagu, Mbaukwu, Okpuno, Ezinato, Umuawulu and Amawbia. According to the National Population Commission (NPC), the projected population for Awka South L.GA in 2022 is 270,300. A Sample size of 200 respondents aged 18-35 years

was adopted for the quantitative component of this study while 8 Youths (two community youth leaders, two religious leaders and four Students) were purposely selected for the qualitative component of this study.

The multi-stage sampling procedure comprising of simple random sampling technique and systematic sampling technique were adopted for this study. Using the balloting method of simple random sampling technique, two towns namely Awka and Okpuno were selected as they were used as representative case studies for Awka South L.G.A.

The questionnaire and In-depth Interview (IDI) guide were the instruments used for data collection. Section A of the questionnaire comprised the socio demographic characteristics of respondents: such as age, gender, religious affiliation, educational attainment. The In-depth interview guide was designed to gather relevant qualitative data from respondents and also elucidate and support the quantitative data. The In-depth interview guide was divided into the consent section and the section that deals with the substantive issues of the research as drawn from the study objectives.

Concluding, the quantitative data from the questionnaire was analyzed using Statistical Package for Social Sciences (SPSS) software. The researchers made use of frequency distribution tables and percentages to present the data for easy understanding and clarity. Qualitative data was analyzed using content analysis. The qualitative data was used to complement the quantitative data.

Table 1: Respondents’ views on dominant contemporary trend of drug being abuse among youths

| Responses | Frequency | Percentage |
|------------------|-----------|------------|
| Morphine | 80 | 40 |
| Cannabis | 40 | 20 |
| Tramadol | 45 | 22.5 |
| Rophypnol | 32 | 16 |
| Others | 3 | 1.5 |
| Total | 200 | 100 |

Field Survey, 2023

Table 1 shows the result of the respondents’ views on contemporary trend drugs being abused among youths in Awka South L.G.A, Anambra State. Majority 80 (40%) of the respondents identified morphine, 40(20%) identified cannabis, 45(22.5%) said it was tramadol, 32(16%) said it was rophypnol and 3 (1.5%) posited others as the dominant contemporary trend drugs abuse among youths. One of the interviewee stated thus *"Morphine is now the other of the day among our teeming youths. Just the way they abused tramadol in recent past, they have started abusing morphine"* (Awka Youth Leader, 35years). Another interviewee stated thus; *"I heard a new "sheriff" is in town and it is reigning among the youth. The name is Morphine"* (300 level, 25 years NAU Awka).

Table 2: Respondents’ view on the leading Factor influencing the prevalence of Contemporary trend of Drug abuse among the Youths

Responses Frequency Percentage

| | | |
|-----------------------|------------|------------|
| Frustration | 74 | 37 |
| Peer influence | 65 | 32.5 |
| Sensation | 22 | 11 |
| Lack of parental care | 39 | 19.5 |
| Total | 200 | 100 |

Field Survey, 2023

Table 2 presents respondents' views on the factors influencing the prevalence of contemporary trend of drug abuse among the youths. The results indicate that 74 (37%) of the respondents identified frustration, 65 (32.5%) said it was peer influence, 22 (11%) agreed that it was sensation while 39 (19.5%) identified lack of parental care as the leading factor influencing the prevalence of contemporary trend of drug abuse among the youths in Awka South Local Government Area of Anambra State. One of the interviewees said;

To me, I think frustration is the leading factor influencing the abuse of drugs among our youths. In Nigeria today, the youths are frustrated as a result of the numerous challenges affecting their self-development. Unfortunately, those who do not have the fear of God in them tend to resort to drugs in an effort to be happy (Pastor, 33 years, Okpuno).

Another interviewee also posited that; *"I have couple of times abused tramadol but in all sincerity, I learnt taking it from my friends back then in school"* (24 years, Ward Youth Leader, Okpuno).

Table 3: Respondents' views on what they think is the major effect of drug abuse among youths

| Responses | Frequency | Percentage |
|-------------------------------|------------|------------|
| Psychological disorder | 57 | 28.5 |
| Low self-esteem | 55 | 27.5 |
| Poor performance in Academics | 37 | 18.5 |
| Social Isolation | 51 | 25.5 |
| Total | 200 | 100 |

Field Survey, 2023

Table 3 shows the results of the major effect of drug abuse among youths in Awka South Local Government Area of Anambra State. According to the results, Majority of the respondents were of the view that psychological disorder 57 (28%) is the major effect of drug abuse among youths, while others adopted Low self-esteem 55 (27.5%), Poor Performance in academics 37 (18.5%) and Social Isolation 51 (25.5%) as the respective major effects of drug abuse among youths.

Discussion of findings

Drug abuse is a social canker-worm that has eaten deep into the fabrics of our society, with our teeming youths being the most affected. Observations from the study revealed that the youths of Awka South Local Government Area are aware of the threats and dangers associated with drug abuse. Findings

also showed that morphine is the leading contemporary trend of drugs being abused by the youths, followed by cannabis, tramadol, rophypnol amongst others. Also, the qualitative data through the in depth interview equally highlighted morphine as the leading contemporary trend of drug that is being abused by the youths. However, this observation was in corroboration with the view of Adepeju etal (2022) who described morphine as the "new bride" among the litany of drugs being abused by the youths.

Furthermore, it was observed that there are various factors influencing the prevalence of contemporary trend drug use and abuse among the youths which are frustration, peer influence, sensation and lack of parental control. Also, the qualitative data through the in-depth interview captured that all the above listed factors as well as broken homes and decay in moral decadence are the factors influencing the prevalence of recent drug use and abuse among the youths. This observation is in agreement with Adepeju etal (2022) and Adeniyi (2022) who respectively noted that there are various factors influencing the abuse of drugs among youths and they include; frustration, sensation, peer influence and imitation.

Observations from the study revealed that there are various effects of drug abuse among youths. The effects are psychological disorder, low self-esteem, poor performance in academics, and social isolation. These findings are in concord with the opinion of Okafor (2020) who highlighted low self-esteem, destabilized future ambition, psychological disorder and social isolation as the effects of drug abuse among youths.

Conclusion

Youths are the brain box and future of any nation. The way they appear, reflects the future and development of our society. Therefore, the fight against the menace of drug abuse should be taken serious and all hands must be on deck to sufficiently address this canker-worm that has eaten deep into the fabrics of our society.

Recommendations

The following are the recommendations of the study;

1. Government through its agencies, such as the National Drug Law Enforcement Agency (NDLEA), should partner with academic institutions, community stakeholders and religious leaders to create awareness on the further dangers of drug abuse, especially among youths. Achieving this, would go a long way to reduce the alarming rate of hard drugs being abused by the youths
2. The National Drug Law Enforcement Agency (NDLEA) should intensify efforts towards providing treatment for the affected individuals and consistently advocate for the implementation of better policies and regulations to reduce the prevalence of drug abuse among youths.
3. Parents and teachers should effectively help the children and youths to deal with peer pressure. Part of the biggest reasons why many youths start using illicit drugs is due to peer pressure. Therefore, parents should monitor the kind of friends their children interact with and guide them properly.

4. Stiffer penalties should be spelt out for anyone found dealing in illicit drugs in order to serve as deterrent to others.
5. There is need to integrate good values and customs in the current curricular at primary, secondary, and tertiary education levels. This will help the children, adolescents and youths to learn the right societal values and norms that will guide their activity all through in life.
6. Government should intensify efforts towards tackling the issue of unemployment among the youths. Lack of jobs from numerous findings has birthed numerous social vices (drug abuse inclusive) among the youths and addressing the issue would help make our society better, prosperous and habitable.

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**PARADIGM SHIFT IN SCIENCE EDUCATION
TEACHING AND LEARNING IN NIGERIAN SENIOR
SECONDARY SCHOOL IN THE 21ST CENTURY: A
PRAGMATIC APPROACH.**

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Abstract

This paper focuses on the importance of paradigm shift in science education teaching and learning in Nigerian senior secondary schools. The areas of science education and the intended policy as contained in the national policy on science and technology education as it contributes to the development of the society were highlighted. The paper made plea that, for adequate teaching and learning of science education, policy, curricula content would have to be amended to reduce dependence on text books and include the doctrine of an ethno-science. Traditional teaching format in classrooms which focuses on passing examinations, should be discouraged and assessment which, covers higher levels of cognitive, affective and psycho-motor ability be encouraged. Above all, funding should be adequately and promptly provided for the effective teaching and learning to be carried out.

Introduction

Science is a body of knowledge and process studied for the possibilities it offers for the development and advancement of technology. It is a way of providing explanation for certain events, occurrences and phenomena in nature using acceptable laws, principles and practices. Science education was introduced into our school curriculum by the colonial administrators whose interest and objectives were not necessarily the same as those needed for development of the nation. As Bajah (1982) cited in Sekegor (2010) claimed that the rudiment of science at that time was nature study that involved the teacher and pupils learning about the environment in form of observation of plants, animals and non-living things. In this way, the teaching of science was not

coordinated, neither was it focused. The present teaching and learning of science education in Nigeria senior secondary school science, advocate for a paradigm shift in the way science is taught in schools for the citizenry to acquire a knowledge-based economy and innovative skills for productive venture.

Concepts Classification

Science education

Science education can be seen as a systematic way of acquiring knowledge about natural world. Accordingly, Ennosho (2009) defines science as an organized body of knowledge about the world, a set of logical and empirical methods for the investigation and understanding of natural phenomena and an enterprise for the application of scientific knowledge. Science has been, and would continue to be of tremendous importance because of its ability to explain many natural occurrences and the central role it plays in the world's current technology development.

Science education is a field of study concerned with producing a scientifically literate society. Ezeh (2005) cited in Sekegor et' al (2010) defined science education as the process of utilization of both pedagogic principles and content knowledge in science to impart scientific facts, theories and laws of nature. It is one of the indispensable tools for national development. It has been employed by various countries of the world to solve their various national problems such as discrimination, social justice, poverty, diseases, breakthrough in science and technology, economic stability and so on. Science education involves the study of some science and in addition, educational disciplines that relate specially to how scientific knowledge and concept are learned and verified;

how scientific concepts are programmed for understanding and how science curricula can be meaningfully evaluated.

There is symbolic relationship between science and technology.... Science and technology hold the key to the progress and development of any nation. Technology which is the product of science plays a fundamental role in wealth creation, improvement of the quality of life and real economic growth and development transformation in any society. The ability of a country or countries to improve the social welfare of the people is known as national development. The national policy on science education as contained in the national policy on education (FRN, 2014:29) States that: science education shall emphasis the teaching and learning of science processes and principles. This will lead to fundamental and applied research in the sciences at all levels of education. The goals of science education shall be to:

1. Cultivate inquiring, knowing and rational mind for the conduct of good life and democracy
2. Produce scientist for national development
3. Services studies in technological development, and
4. Provide knowledge and understanding of the complexity of the physical world, the forms and conduct of life.

A critical assessment of the present teaching and learning of science education in Nigeria senior secondary science curriculum, advocate for a strong science and technology education (S&TE) System for the citizenry as a prerequisite for a knowledge-based economy and innovation. This is because almost all facts of the society are technology driven; commerce, manufacturing, industrial and provision of goods and services to industry. By this token according to the national policy on science and technology education (S&TE), is argued to be central to the industrial development of any

country, therefore, there is need for paradigm shift in the delivery of science and technology education in Nigeria to meet the current global technological explosion through an all-inclusive functional science policy.

Science education curriculum is expected to equip learners with skills that will make them self reliant, prepare them to enter into jobs and this means that the curriculum should prepare the learner for entrepreneurship. The big snag here is that the curriculum operated in Nigerian senior secondary schools is based on European culture which significantly differs from the culture where it is executed. As a result, students find it difficult to relate what they already know to what they are to learn due to cultural setting or environmental factors. Most practicing science teachers do not possess adequate training for the job. Since the science world is continuously changing, teachers require to be constantly training and retraining to update and upgrade their knowledge in the job and in the teaching and learning of the content to be facilitated. It is common adage that no education system can raise above the level of its teachers.

Science education has made significant progress in agriculture, health, energy, water, and environment to alleviate poverty. Advance in scientific knowledge and its application have helped in solving the trends of high infertility, high morality, and greater efficiency in agriculture to increasingly better health. Science teaching has both content aims and process aim. The guiding principle should be; connecting knowledge to life outside the school; ensuring that learning shift away from rote learning method; and enriching the curriculum so that it goes beyond textbooks. This indeed is the crux of this paper, as has been argued that the Nigerian concept of scientific knowledge is bits of information which students increasingly acquire from the teachers' notes and textbooks, and religiously return to sender at examinations,

thereby obtaining one certificate or the other for white collar job.

This is no longer tenable at this very level of our scientific awareness; ways and means in which science education is taught at senior secondary school should therefore, involve a radical change in the teaching and learning of science. Thus, it means a significant change in theory or practice when the usual way of thinking about doing something is replaced by a new and different way. There are various factors that can lead to paradigm shift in teaching and learning such as globalization, industrialization, labor market demands, population explosion and social changes. The challenges of science education are to bring the range of young people a comprehensive of the nature of science as a humanistic enterprise. This is in line with the intended goals of F.M.E (2019) as cited in Nwachukwu stated thus,

.....If children are to learn sciencewe must give them respect for observation rather than the pronouncements of the textbooks and teacher prophetswe must see to it that children understand experimentation as a means of compelling nature to answer their questionschildren must know that no one really knows. If we can give children this insight, they will have learnt science, no matter what content they have covered”.

In senior secondary school, students are introduced to basic scientific skills of observation, classification, recording, measurement, interpreting data, analyzing and hypothesizing. These skills are assumed, would possibly prepare learners to

take part in classroom activities that can enable them develop value-laden science attitudes to achieving life-long careers. If learners are effectively engaged with scientific skills in the school, they are likely to develop their areas of interests early and improve upon what they already know. When this happens, learners are then able to engage in classroom and out-of-school activities. This facilitates and broadens learning experiences and builds capacities for scientific literacy, self-reliance and community sustenance. Promoting the use of scientific literacy skills in the school curriculum, will promote the development of intellectual and practical skills needed for survival.

Nigerian school system does not give priority to scientific knowledge, understanding and application of science in relation to the immediate environment. For instance, what is being taught in senior secondary school is continued to be taught in Western science without reconnect to Nigerian peculiar environmental conditions, aspiration, ambition and so on. Many developed countries of the world (For example, Malaysia, China, Japan, Brazil, and Russia) are argued to be great scientists and their scientific horizon of literacy skills. These scientists developed their level of development through the adaptation of technology and development of an efficient Science and Technology Education (S&TE) capacity. Science education in other climates is said to be practically oriented than theoretical. The development of critical thinking, practical and communication skills is an important aim of science. These processes are vital to science teachers and learners. Science students should be able to use certain tools, make and record accurate observation inform of hand-on-method of teaching and learning. Hand-on-activities are very rare in the Nigerian senior secondary schools. This is because of the following reasons: Non availability of materials, lack of

funds for procurement of scientific equipment for practical, in-adequate preparation of teachers in science subjects.

Teaching and learning of science

Teaching of science is crucial for developing scientifically literate citizens and improving the economic productivity for sustainable development. The teaching and learning of science education in Nigerian secondary school depends on the quality of teaching by the science teachers. Darling-Hammond (1999) cited in Ogunmade (2005) notes, quality teaching is crucial in enhancing students' achievement and strengthening public confidence in schools. Adegbamigbe (2002) defines quality teaching as a series of dynamic processes and activities of teachers' actions within the educational context with a view to enhancing quality of students' learning and promoting job satisfaction. Ogunmade (2005) argues that quality teaching involves teachers who are competent with adequate knowledge and skills needed for effective classroom management, pupil assessment, subject teaching, and those who engage in regular professional learning. The quality teaching encompasses prior knowledge activation, hands-on learning, and continuous reflection.

The National Commission on teaching and America's future (NCTAF, 1997) also corroborates that high quality teaching involves teachers that: have better and sound knowledge of the subject matter content and pedagogical strategies; have adequate understanding of what the learners know and need to learn; create a challenging and supportive classroom learning environment; and regular reflection on their teaching and student's learning. Quality teaching basically, is a process that helps teachers to focus on the educational improvement of learners through the integration

of adequate knowledge of the curriculum content areas, functional pedagogic skills, critical reflective teaching empathy and commitment to the educational process, and the acquisition of managerial competencies within and outside the school context.

From the above, therefore, it is clear that quality teaching fundamentally involves teachers' knowledge of content and pedagogical skills, knowledge of the curriculum and effective supervision and classroom management as well as reflection to improve the learning outcomes of the learners. These assertions in the National Science Education Standards indicate a paradigm shift from the behaviorist approach to teaching where students remain passive recipients of teacher-generated knowledge followed by drill and practice, to constructivist approaches wherein students engage in constructing knowledge of science from their prior experience and the teacher acts as a facilitator, scaffolding students' learning.

Qualities of science teachers therefore are knowledgeable about science, learning and science teaching and they create an environment where students are regarded and treated as active learners. Quality teaching and learning in science thus involves teachers' knowledge of subject matter and teaching pedagogy. However, as already stated, the greatest weakness of our educational system throughout the intervening generation lies in its implementation weakness, over dependence and inadequate philosophical principles, especially constructivism epistemological orientation. Constructivism is an epistemology, a theory of knowledge from their heads to the learner and that knowledge is constructed by the learner. Constructivist theory claims that understanding comes from a person's effortful activity to

integrate newly communicated claims and ideas with his own prior belief and understanding.

The effective learning occurs only when the learner develops, constructs and accommodates meaning in a context that builds on their prior knowledge. Tytler (2002) argues that to develop a new understanding, there is a need for learners to be encouraged to extend their prior knowledge to a new situation. In that view, understanding cannot be transmitted nor does skills practice result in understanding which can be automatically applied as needed. Instead, effective teaching and learning involves creating environments in which students take mindful efforts towards developing their understanding and have opportunities to learn how to apply their knowledge and when to do so.

Paradigms shift in Science Education teaching and learning in Nigeria.

Science education is the process of teaching and learning. It is the most powerful tool to change behaviour, impact or acquire knowledge and develop intellectually for life with the current standard of science education. What learners achieve and how effective and functional science education is, there is no doubt that there are better and effective ways to educate learners than the current school model. The current science education curriculum basically involves teaching mostly theoretical content assumed to be worthwhile knowledge like mathematics, science and language Arts while ignoring knowledge that can adequately equip learners with skills useful for future. However, science education is no longer defined in terms of what a teacher will teach but rather in terms of what student will be able to demonstrate.

There is therefore a set of scheme of work, syllabus, course content and a time table. Inevitably, slower learners are forced to move on before they have mastered the content, and they accumulate deficits in their learning that it is more difficult for them to learn related content in the future. In spite of great technological breakthroughs, most of secondary education in Nigeria continues to embrace traditional education model as the right way of teaching and learning of science education. It takes a long time for institution such as senior secondary schools to change from the status quo but then, this change seems to be imperative. Although originally limited to science education, the idea of a paradigm shift has been applied to other areas of understanding. Thus, it is a significant change in theory and practice when the usual ways of thinking about science are replaced with a new scientific method of teaching and learning. There are various factors that can lead to paradigm shift in teaching and learning of science in the 21st century based on globalization, industrialization, labour market demands and social changes.

The 21st century teaching and learning has teachers and students who are changing rapidly. It is a common saying that the only thing that is permanent is change. In this new paradigm, the secondary schools authorities must create enabling environments and experiences that bring students to discover and construct knowledge for them instead of one that merely transfers knowledge from faculty to students. Therefore, it is argued that senior secondary schools must undergo a paradigm shift from instruction paradigm to learning paradigm, from being an institution that provided instruction to students to an institution that produced learning in students for productive skills, which covers higher levels of cognitive, affective and psycho-motor ability. While the instructional paradigm often focuses on increasing the quantity of information, the learning paradigm focuses on the

efficiency and effectiveness of the learning process regarding what does the students know and what can they do with the new information learned.

However, given the nature of secondary schools in Nigeria, the impediments to this paradigm shift are formidable. Some of the challenges facing the implementation of this shift are that many of the traditional administrative and instructional structures are steadfast and deeply entrenched and the fact that teachers and administrators have been trained and students have been schooled within the old paradigm. Paradigm can be described as a model or pattern for teaching and learning that may be copied; a theory or a group of ideas about how teaching should be done, made or thought.

According to Huitt (2011) cited in Adeyemi et'al (2019) a paradigm may be thought of as pattern or model of how something is structured (the parts and their interrelationships) and how the parts function (behaviour within specific context or time dimension). Adeyemi further defined paradigm as a constellation of concepts, values, perceptions and practices shared by a community, which forms a particular vision of reality that is the basis of the way a community organizes itself. New roles for teachers for the new paradigm of instruction, the teachers' role has changed drastically in the new paradigm of instruction. Schleckty (2002) cited in Adeyemi et' al (2019) identified three major roles of the teacher as designer, facilitator and mentor. Different kinds of teachers with different kinds and levels of training and experience may focus on one or two of these roles.

- i. The teacher is a designer of student work which includes that which is done in both the task space and the instructional space
- ii. The teacher is a facilitator of the learning process which includes helping to develop a personal learning plan, coaching or scaffolding the student's learning when appropriate, facilitating discussion and reflection, and arranging availability of various human and material resources.
- iii. Perhaps the most important in the public education sector is that the teacher is a caring mentor, a person who is concerned with full, well-rounded development of student.

New roles for students for the new paradigm shift of instruction, the students' role has also changed in the new paradigm of instruction. The role of the teacher is therefore not instruction but rather that of producing learning with every student by whatever means work best. Teachers are to be guided on the side instead of a sage on the stage. According to Schlechty (2002) cited in Adeyemi et al (2019), new students' roles include student as worker, self-directed learner, and teacher.

- i. First, learning is an active process. The student must exert effort to learn. The teacher cannot do it for the student. This is why the student is the worker, not the teacher, and that the teacher is the designer of student's work.
- ii. Second, to prepare the student for life-long learning, the teacher helps each student to become a self-directed and self-motivated learner. The old paradigm systematically destroys self-motivation by removing all self-direction and given students boring work that is not relevant to their lives while the new paradigm

nurtures self-motivation through self-direction and active learning in the context of relevant and interesting tasks in learner.

- iii. Third, it is often said that the best way to learn something is to teach it. Students are perhaps the most under-utilized resources in our secondary school systems.

The need for paradigm shift in science education in Nigeria which covers higher levels of cognitive, affective and psycho-motor domain in students' ability to learn and understand the scientific skills. Thus, information technology is not widely accepted in the senior secondary schools in Nigeria for various reasons in spite of the numerous advantages. Therefore, there is a need for paradigm shift model of innovation, invention and creative skills in learner by incorporation of information and technology skills into teaching, learning and Research & Development (R&D). It is important to state here that all traditional methods do not need to shift but the valuable methods can still be practiced in the modern classroom to sustain humanity. So any paradigm shift should not make distance between the teacher and the students, no paradigm shift should replace a teacher in teaching and learning process.

Using Pragmatism approach as Synergy for way forward

In spite of the enormous challenges confronting science education in Nigeria, there are great prospects for science and technology education in advancing scientific literate nation. Development of an effective science education framework should be based on the following context; the nature of the learners, the environmental factors influencing the learner, the nature of the society, the nature of accumulated knowledge available, information about the teachers and the nature of the school system.

To the pragmatist, science curriculum should be planned in such a manner that it teaches the learner how to think critically instead of what to think. Teaching in this sense should be more exploratory in nature than it being explanatory. Here, learning takes place in an active way since learners solve problem that helps them broaden their epistemological horizons and accordingly reconstruct their experiences in consonance with the dynamic or changing world. From this therefore, the question becomes, what then will be the role of the teacher for effective teaching and learning? The role of the teacher will not just be to disseminate information but to construct situations that involve both direct experience with the world of the learner and opportunities provided to comprehend these experiences. Pragmatism therefore emphasizes experiences, consequences, verification, and workability as terms that portray its major concepts. All these and only those things that possess the above terms are things that science students can know.

Recommendations

Adequate Funding of science education policy: Government should equip the schools with adequate information and communication technologies gadgets including computers and Internet access so that teachers and learners would be able to find information beyond the resources of the school. Funding should be made a top priority of government. This will ensure necessary infrastructure; classrooms, materials and other necessities can be procured for students and be made available with little or no cost.

Improvisation of instructional materials: In view of the persistent limited allocation to the education sector in Nigeria, government should increase the allocation to the sector so as to give room for increase in the running grant for science education and ensure the provision of more instructional materials and facilities for effective teaching and learning of sciences. Improvisation of instructional materials is inevitable in teaching and learning of sciences in Nigeria schools. Teacher of science is therefore responsible for some materials that are not available. Improvisation is an attempt to make a replica of real things in the process of providing for unavailable material. Locally made materials may be used if commercial materials are not available because of financial implications to perform all functions of the original materials. Government should equip the schools with adequate supplies of equipment and reagents in the laboratories for practical work in science. Also, there should be laboratory assistants in all schools to help with the proper maintenance of laboratory facilities and equipment and also to assist in the preparation for practical experiments so that teachers include more inquiry-based practical work for students in science.

Consistency of Government policy towards curriculum planning and implementation: Governments at all levels must review their policies on science education and put in place appropriate policies on science and technology with appropriate policy implementation and monitoring frameworks. Government, therefore, has to increase on science education for quality assurance, and give science teachers motivations that would make them to be responsive to changes in their classroom practices and enhance science learning in the secondary school. The content of senior secondary school science curriculum should be reduced as they contain more concept and fact whose examples are foreign. Doctrine of ethno-science should be included. In the

school, most of the things the learners are exposed to, are contained in the curriculum and they should be organized, controlled and supervised by the teacher.

Conclusion

The 21st century teaching and learning demand that qualified trained teachers effectively manage the core areas of the required competencies. Science education programmes in Nigeria classroom has gone through paradigm shifts, many of which were as a result of the evolvement of new learning process. There is the clarion call to shift from instructional paradigm to learning paradigm as a result of which new roles have emerged for the teachers and students. Some paradigm shifts have taken place in secondary education in form of innovative process. In view of the special needs to learners in the 21st century and other important factors, there are more calls for paradigm shift globally and Nigeria in particular. It can be concluded that paradigm shift in the 21st century classroom is imperative and must be functional not theoretical.

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AKWAMOZU N'OGE AGBA QHỤ A N'OBELEAGU UMANNA

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Ebumunuche nchọcha a bụ ịtule akwamozu onye nwurụ anwu n'oge agba qhụ a, ụka, mmụta na nsaanya b́ara n'Obeleagu Umana (OU). Nchọcha a gosiputara adimkpa akwamozu onye nwurụ anwu nakwa ihe ndi na-adaputa mgbe a kwaghị ozu di ka o kwesiri. E lebakwara anya n'ihe ga-abu onodu akwamozu n'Obeleagu Umana nakwa n'ala Igbo niile. E jiri atutu Smith, Burner na White nke ha weputara n'afọ 1956, nke ha kpọrọ Fọnkshonalizm mee nchọcha a. Njiatule e jiri mee nchọcha a bụ nke e nwetara na ntanet na ihe odee matara nakwa nke o gọtara n'akwukwọ. Nchoputa gosiri na o bughị etu ndi Obeleagu Umana si akwa ozu na mgbe ochie ụka, mmuta na nsaanya abjabeghi ka ha si akwa ozu ugbo a ha b́ara nwere onodu. Nchọcha a choputakwara na a na-enwe ihe ndakwasị nye onye akwaghị onye nke ya nke oma na onye akwaghị onye nke ya chaa chaa. A choputakwara na a ka nwekwara ndi nwere mmasi ime akwamozu onye nke ha n'agbanyeghi mmetuta ụka, mmuta na nsaanya n'ebe akwamozu nọ n'odinihu n'Obeleagu Umana nakwa n'ala Igbo niile gbaa gburu gburu.

Mkpolate

Na nkwenye nakwa omenaala ndi Igbo, akwamozu abughi ihe a na-eleghara anya. Omenaala bu ka ndi si ebi ndu a huru anya, ebe nkwenye bu ihe ndi mmadu kwenyere na ha matara ma o bu ihe oha obodo nwere nkwekorita na ha na-eme ma nabatakwa ka ezi okwu. Nkwenye na-agbado ukwu n'okpukpere odinaala ha nke onwu na akwamozu so na ya. Onwu bu ihe mmadu di ndu apughi igbalari n'ih na ihe o bula di ndu ga-anwuriri. Mgbe mmadu nwuru, o na-aburu ndi nke ya ihe iru uju na iti aka n'obi, n'agbanyeghi ma onye ahụ a kara nka ma o bu na o kaghi. A ga-eberiri ariri n'ih onwu onye ahụ. Mgbe o bula mmadu nwuru, o ga-enweriri ihe a ga-ejide aka beere onye ahụ akwa. A maaara ndi Igbo ka ndi na-akwanyere ozu oke ugwu ma nyekwa ya ezi okwukwa kwesiri ya ma chuo kwa aja niile a na-achuru onye nwuru anwu. Okeke (2015) kwara onwu di ka ihe Eke kere nke o dighi onye ga-agbalari ya. O nwere ihe na-ebute onwu. A nagh anogide anwu. O bu ya ka ndi mgbe ochie ji agbaga na nke onye dibia afa ngwa ngwa mmadu kubiri ume iji mata udi onwu gburu onye ahụ na etu a ga-esi lie ya ma kwaa ya.

N'okpukpere odinaala ndi Igbo, achumaja di oke mkpa n'olili na akwamozu maka onye nwuru anwu. Achumaja bu uzọ e ji achupu ihe na-ebutere mmadu nsogbu tumadi onwu. Di ka Ezema (2000) siri kwaputa na ndi Igbo kwenyere na achumaja bu ikwapuru ndi mmuo ngwo ngwo ha iji tikapu ha aka n'ahu mmadu. Ya bu na, a na-achu aja iji gbalari nsogbu ma o bu odachi dakwasara mmadu nakwa nke ka so uzọ abia idakwasị mmadu ma o bu ezinaulo.

Onwu na nghota ndi Igbo bu mgbe onye di ndu kubiri ghara idi na-eku ume, emeghari ahụ, togboro ebilighi, naani ma a bira bupu ya ebupu n'ebe o togboro n'ih na ndu

adighizi ya n'ime. Onye nwuru anwu amaghizi onwe ya, nwunye ya, umu ya, ikwu na ibe ya n'ihu na o nweghizi ako na uche. Ya na onye di ndu enweghizi mmeko, nkwo, mkpako, njeko na nriko n'udi o bula. Ebe o bula a huziri ya, buzi mmuo ya na-agaghari. Ngwa ngwa mmadu nwuru, mkpuru obi ya amalite njem gawa n'awa ozo o ga-ano zuo ike n'ihu na ndi Igbo kwenyere na onwu abughi isi njedebe ndu. Mmadu nwucha, ya alakwuru ndi nna nna ochie ya ebe a ga-enye ya onodu di ka o siri bie ndu ya n'awa mgbe o ka di ndu. Ndi Igbo bukwa ndi a ma ama ejighi omenaala ha egwu egwu tumadi nke gbasara omumu, alumu, onwu na akwamozu. Mgbe mmadu nwuru, o di usoro a na-agbaso ezisa ozi onwu tumadi o buru onwu onye welitere isi n' obodo, di ka onye nze ma o bu ozo. Onye mbu na-amata maka onwu mmadu o bula bu okpara n' ezinaulo ahụ ebe mmadu nwuru. Ya onwe ya ga-agazi metuwere ndi ozo ga-aga meturu onye isi umunna tupu ha aga mezie ka onye isi obodo mata, tupu oha obodo amatazie. Mgbe e zisachara oha obodo ozi, a malite ikpa etu a ga-esi eli ya ma kwaa ya. akwamozu di ka Ossai na Anoruo (2013) kowara bu uzo e si akwanyere mmadu ugwu na nsopuru mgbe o nwuru iji si ya gaa njem ya nke oma n'ala ndi mmuo ebe o ga-amalite ebimndu ohu maka na ndi Igbo kwenyere na onwu abughi isi njedebe ndu. N'ala Igbo elim ozu na mmemme akwamozu na-ebute ezigbo nsogbu. Ihe kpata ya bu na uka, nsanya na mmuta abiala were onodu. Ma tupu oge a, ndi Igbo kwenyere na tupu e lie onye nwuru anwu, nwoke ma o bu nwaanyi, o di otutu afa a ga-agba nakwa aja a ga-achu di ka e si gbata n'afa. Ufodu aja ka a kporo iwa nkita anya, ikputa ebule, ehi, inyinya, ezi di ka omenaala siri di nakwa nke a gbata n'afa. Ha ga-edozi ozu ahụ ma chekwa ya nke oma ka o ghara isi isi tutu e lie ya. Ndi mmadu ma nwoke ma nwaanyi ga-amuru ya anya abali iji chekwa ozu ya nchekwe ka ihe o bula di ka aruru ma o bu oke ghara iga taa ya. Ndi Igbo kwenyere na ezigbo olili na okwukwa bu ihe na-enye onye nwuru anwu ezigbo onodu

n'ala ndiichie. Ufodu kwenyekwara na o buru na e nyeghi ya ezigbo okwukwa, na mkpuru obi ya agaghi ezu ike, na o ga na-agagharị na-emenye ndi ezinaulo ya egwu ma na-emebikwa ihe na ngwuru ahụ ruo na ha emee ihe ha kwesiri ime. N'ih i ya ka Nwoye (2011) jiri kwuo na, n'okpukpere ndi Igbo nakwa omenaala ha, na akwaghi onye nwuru anwu na-eme ka njem ya n'ofe ndiichie anaghi aga nke oma kama, o na-aloghachiazu dika mmuo ojoo na-akpasu ndi di ndu ruo mgbe ha mezuru ihe iji si ya gaa ije ya nke oma. 'Nke a mere ufodu ji ako mmadu onu tumadi o buru onye na-adighi ano otu ebe. Ha na-asi na onye ahụ na-agagharị ka ozu akwaghi akwa. N'ih i ya ka Ossai na Anoruo (2013) jiri kwaa na ikwa ozu nke oma bu oke nkwanye ugwu nye onye nwuru anwu. Ha siri na nkwanye ugwu a ga-egbochiri ya nsogbu ga-esite n'akwaghi nke oma daputa n'ih i na ndi nwuru anwu agaghi anabata ya. Ndi Igbo kwenyere na nke a mgbe o bula a kwanyeghiri onye nwuru anwu ugwu site n'ikwa ya nke oma, njem ya n'ofe ozo anaghi agacha zii. Ha kwenyekwara na o bu udi ndi di otu a na-aloghachiazu di ka ilo uwa. E leghi anya, o buru n'ih i ya ka ndi Igbo ejighi ahụ onwu di ka njedebe ndu. O bugh i ila mmadu n'iyi kpam kpam kama, ha na-ahuta onwu ka ngafe n'ofe ozo nke mmadu imalitekwa ibi ndu ohu n'ala mmuo. Ya bu na onwu bu nkewapu zuru oke nke mmadu na ibe ya naani na-ahụ, na mmalite ibi ndu ozo n'ili. Site n'ih e nke anu ahụ, nakwa ihe anya na-ahụ, onye nwuru anwu na-abanye n'uwa nke anya anaghi ahụ nakwa n'uwa mmuo nke ndiichie. Nke a putara na o bu anu ahụ na-aba n'ili ebe o ga-ere ure ma mkpuru obi ya agawakwa n'ihu idi ndu n'uzo omimi n'uwa anya na-ahụ nakwa nke anya anaghi ahụ. N'aka nke ha, Odo, Mbah na Okey-Agbo (2021) kwakwara na o buru na e rurughi onye nwuru anwu uju kwesiri ekwes i na o gaghi esonyere ndi nna nna ya ha ma o bu nwee ezumike nke mmuo n'ala mmuo.

Akwamozu bụ nke ya na ntọaja pụrụ iche na-eso, nke a na-emerụ oruru uju ya n'uju di ka aka na onodu onye ahụ si di n'obodo. A na-eme akwamozu a maka ndi nwuru onwu chi ha, kara ezigbo nka ma nwuo ezigbo onwu nke ga-edubanye ha n'ala ndiichie nke a na-emere ouu ntọaja. Ya ka Lorna (1978) jiri kowaa akwamozu ka ihe nke mmuo nke a na-atoro otutu aja e ji anumanu ato. O sikwara na a na-ewebata mbem, egwu omenaala di ka igede na egwu ogbugba di iche iche e ji akpa obi oma; na o bu oke na oru diiri di okpara ihu na a kwara nna ya nke oma iji kwanyere ya ugwu ikpeazu, isi ya gaa njem ya n'udo. A naghị akwa ndi anwughị ezigbo onwu akwa di ka Okafo (1996) di n'Ebubechineke (2021) siri kwuputa. O kowara na e nwere udi onwu ato nke gunyere ezigbo onwu, ajo onwu na onwu akamere. Ndi anwughị ezigbo onwu di ka onwu afo otuto, ikwu udo, ekpenta, nchiche ma o bu kitikpa, a na-eburu onye di etu ahụ atufu n'ajo ohia. A naghị eli ha eli ma ya fodu ikwa ha akwa. Okafo (1996) di n'Ebubechineke (2021) mere ka a mata na onwu aka mere bu onwu ibe mmadu buteere mmadu ibe ya di ka inye nsi, mmadu ikwu udo, onwu ihe mberede, iko ogwu na ita amosu. Ha niile bu ajo onwu nke nwere ike ibutere ezinaulo ndi nwuru udi onwu a ime mkpocha na nzacha maka ala e meruru. N' Obeleagu Umana nakwa n'ala Igbo niile, na mgbe ochie, ndi nwuru udi onwu akamere a a naghị akwa ha akwa ma elichagodu ha. E leghi anya, o buru ha bu ndi a na-ewere, na-agaghari maka na ndiichie anabataghị mmuo ha n'ala mmuo ha gawara. Ya bu, o buru na mmadu anwu, o zuchaghị oke na e liri ya ma a kwaghị ya tumadi onye kara nka. Nwoke di etu a agaghị ekwe ka ndi be ya zuo ike ruo na ha akwaa ya ka njem ya n'ala ndiichie gazie. ndiichie di ka Nwala (1985) siri kowaputa bu ndi biri ezigbo ndu, kaa nka ma nwuo onwu chi ha, ndi umu ha kwakwara nke oma. O bu ha bu njikota ndi di ndu na ndi nwuru anwu. O bu ndi a ka onye o bula bu onye nwuru anwu ga-agakwuru ma ndi nwuru ezigbo onwu ma ndi nwuru ajo onwu nakwa ndi nwuru onwu akamere. Ihechu, Uchekukwu

na Ralph-Nwachukwu (2021) kwuputara na ndi nwuru anwu ka na-adikwa ka ndi di ndu, ndi e kwesiri imere ntoaja kwesiri iji mee ka ha gaa njem ha n'ala mmuo nke oma n' enweghi ihe mgbochi. Ha kwuru na mkpuru obi onye ahụ na-anoro n'ozu ya echere olili ya. O bu n'oge di ka oge ahụ ka ndi obodo ya ga na-agbaghari na-akwadebe olili ya nakwa ime ntoaja niile e kwesiri ime di mkpa okwukwa ya ga-enyere mkpuru obi ya aka igazi njem ya nke oma. Ndi Igbo kwenyere na o buru na e meghe ihe ndi ahụ na mkpuru obi ya ga na-erughari na ngwuru be ya achọ okwu, aghasa akaoru umu ya; emenye ha egwu. Oge ufodu o kpochie uzọ, ego si abata ndi ulọ ya aka. Nke a bucha ihe ndi ga-eme ka ha mee ihe ndi kwesiri ha ime iji mee ka mkpuru obi ya zuo ike ma dere duu ma kwusi inye nsogbu. N'aka nke ya, Isichei, mere ka a mata na akwaghi ozu nke oma bu otu ihe ndi Igbo turu ujo ya. Na mmadu nwuru akwaghi ya ma o bu a tufuo ya n'ajo ohia bu inwe akpamoke ha na ndiichie ha. O siru na ha na-adi ka osu n'ebe ahụ, nke putara ndi a juruaju, ndi a kpachapuru, ndi enweghi mmekorita ha na ndi ibe ha di ndu nakwa ndi nwuru anwu.

Na mgbe ochie n'ala Igbo niile, mmemme akwamozu bu ihe na-ekpo oku ma juputakwa n'otutu nchujaja di iche iche nakwa otutu ihe nsọ nke na-emetuta onye o bula ma ndi mmadu nwunarihi nakwa ndi na-abia mgbaru isonyere ndi na-eru uju ma tie ha aka n'obi. Akwamozu mgbe ochie malitere igbanwe kemgbe ndi uka na nsaanya biara. Nsaanya na obibia ndi uka webatara otutu ihe mgbanwe ma o bu agba ohu n'omenaala Igbo nke metutakwara otutu ihe di iche iche di ka ikpere arusi, ichu aja, ntoaja, igba mkpe, nkwenye di iche iche di ka ilo uwa, ogbanje, eshishi, alum di na nwunye, ofufe chi di iche iche imeri nsọ ala ufodu nke butere aru di iche iche nke ndi mmadu na-akpa. Nsaanya na uka metutakwara ebimndu ndi Igbo n'uzo di iche iche. N'ezie obibia uka,

mmụta na nsaanya ghasara omenaala ndị Igbo nke ka na-emekwa ruo ugbo a.

Ndị Igbo bụ ndị nwere nkwenye n'omenaala dī iche iche tūmadi n'ihe gbasara akwamozu. Ọ bụ otu ụzọ e si enwe mmekorita na mmetuta n'etiti mmadu na ibe ya nke ụzọ ndị Igbo si ebi ndụ ha, ha na-eziputakwa ụzọ igosiputa ikwanyere onye nwurū anwū ugwu na nsopurū nke na-amalite ozugbu onye ahū mechiri anya. Ndị nwee onye ahū ga-ebu ụzọ gaa n'afa iju ese ka a mata ụdị onwū o nwurū. Ọ bụ ya ga-enye ha ike ima etu ha ga-esi aga n'ihu ikwadebe maka olili na okwukwa ya.

Umana bụ otu n'ime ụmụ iri Naa (Umana) mụrū dī n'okpuru ochichi Ezeagu, Steeti Enugwu. Obodo mejuputara Obeleagu Umana bụ Ụmụagbọ, Agulū, Evuazu, Amaji, Okpudo, Osonu, Aguoba, Omughu, Umueze na Ugwuakulu. Akaoru ha bụ ikpu uzu, izu ahia na oru ugbo. Ha nwere dibia afa, dibia aja, dibia ohu ma o bụ Eze mmuo na-ago arusi ma na-achukwa aja dī ka e siri gbata n'afa. Obodo a nwekwara ndi okenye ihe gbasara elimozu na akwamozu doro anya.

Akwamozu bụ otu n'ime usoro obibi ndu n'omenaala ndi Obeleagu Umana, nke na-eziputakwa mmekorita na mmetuta n'etiti mmadu na ibe ya, iji gosiputa ihinanya ha nwere n'ebe onye nke ha nwurū no, bụ nke obibia ndi uka, mmuta na nsaanya ghasara. Ọ bụ ya bụ ebumnuche nchocha a.

Nsogbu Nchocha

Agba ohuru n'otutu ụzọ nwetara oke mgbanwe n'omenaala (ebimndu) ndi Igbo nke Obeleagu Umana bụ otu n'ime ya, tumadi etu o siri gbasata okwukwa ozu. Ndị Obeleagu Umana bụ ndi matara maka uju ihe nketa nke omenaala tinyere

mmemme achumaja na ntọaja akwamozu. akwamozu n'Obeleagu Umana nakwa n'ala Igbo niile anaghi abucha otu usoro ka o na-agbaso n'agbanyeghi onye o bu ya nwuru (nwoke ma o bu nwaanyi). O buru onwu onye kara nka, olili na akwamozu ya na-adị ebube, juputa n'ihe onu, ihe nkiri, otutu achumaja di ka igbu ehi na ntọaja niile a na-eme tupu egbuo ehi nke o bu okpara na ada onye nwuru ga-anọ n'isi ya. Ihe ndi ahụ niile bu iji mee ka akwamozu ahụ daa ụda. Mgbe a na-akwa ozu, a na egburu onye ahụ ehi. Ya bu na igbu ehi e ji akwa ozu bu odiwara gboo gboo kama o bukwa ka ụka bjara ka a malitere iji ehi akwa ozu. O bu ngwa ngwa ụka bjara ka ndi igbo malitere iji ehi akwa ozu. Nke a bu ka ha jiri ya nochie anya mmadu ha jibu achu aja, lie ma jirikwa mmadu kwaa ozu. Ma kemgbe ụka, mmuta na nsaanya bjara, ihe ndi a kwusi. O bu etu a ka e si malite iji ehi akwa ozu. O bu otu ihe ụka wetara. A na-aka akwanyere ndi kara nka, ndi luru nwunye ma o bu di ugwu mgbe a na-eli ha ma o bu akwa ha kara ndi ntorobia ma o bu nwatakiri ndi nke a na-ahuta onwu ha di ka ajo onwu. A na-enye ndi kara nka na ndi luru di ma o bu nwunye ezigbo okwukwa ka e gbochie mmuo onye nwuru, idi na-abia enye ndi ezinaulo ya nsogbu maka na ha kwenyere na o buru na ha akwaghi ozu ahụ nke oma, mkpuru obi ya agaghi alaru ma zuokwa ike n'ala ndichie. Ozo, ha kwenyere na ntaramahuhu ekpemekpe kecha na-adaputara ndi ezinaulo akwaghi onye nke ha nwuru anwu nke oma. N'ihia ya, nchocha a gbadoro ukwu n'itule ka ụka, mmuta na nsaanya si metuta akwamozu n'oge agba ohu a n'Obeleagu Umana.

Mbunuche Ndocha

Mbunuche izugbe nchocha a bu ichoputa ka agba ohu si metuta akwamozu n'Obeleagu Umana. Mbunuche nchocha a kpom kwem bu

- 1) Itụle ka agba ọhụ si metụta akwamozu
- 2) Imata ntaramahụhụ ekpemekpe keọha na-adaputa maka akwaghị onye nwurụ anwụ nke oma.
- 3) Ichoputa ihe ga-abụ ọ̀nọ̀du akwamozu n'Obeleagu Umana n'odinihu.

Ntulegharị Agumagu

Na ntulegharị agumagu, e lebara anya na ntulegharị ederede, ntulegharị nchọcha n'isi okwu na ntulegharị atụtụ nchọcha.

Nkọwaputa ọkpurukpu okwu njimarụ n'edemede

Omenaala bụ ka ndị si ebi ndụ ha. N'omenaala ndị Obeleagu Umana, e nwere nkwenye na ọnwụ abughị isi njedebe ndụ. Ha kwenyere na mgbe mmadụ nwụchara, e lie ya na ndụ ya na-amalitekwa n'ụwa ndị mmụọ ọzọ. Omenaala gunyere ọtụtụ ihe ndị na-eme dika ekike, asụsụ, erimeri, egwu, ọnwụ na akwamozu ha nakwa ihe ndị ọzọ. Ọ bụ ya ka Mbah, Mbah, Ikeokwu, Okeke, Nweze, Ugwuona, Akaeze, Ọnụ, Eze, Prezi na Odii (2013) jiri kọwaa na amụmamụ asụsụ omenaala bụ ụzọ amụmamụ asụsụ na-amụ maka ụzọ niile gbasara etu mba ma ọ bụ obodo si ebi ndụ. Asụsụ dī oke mkpa n'ebe ndị nwe omenaala nọ. Ọ bụ site n'asụsụ ka e ji emekọrịta ihe gbasara omenaala. Ọnwụ bụ mgbe onye dī ndụ kubiri, ghara idị na-eku ume, emegharighi ahụ, togboro, ebilighi naani ma apafuru ya ebe ọ togboro n'ihī na ndụ adighizi ya n'ime. Onye nwuru anwụ na onye dī ndụ enweghizi mmekọ, nkwurọ, mkpakọ, nkekọ na nriko n'udī ọ bula. Onye nwuo, mkpuru obi ya amalite njem, gafee n'ụwa ọzọ ebe ọ ga-ezu ike ma malitekwa ndụ. Ya ka Quacoopome (1982) jiri kwuo na ọnwụ dī ka ugwo mmadụ jiri ya.

Akwamozu bụ emume n'ih i na ndi Igbo kwenyere na onye nwuo, a kwaa ya maka onye a kwaghi anaghi enwe ezumike n'ala mmuo o gawara. Ndiichie no ebe ahụ tupu o bia agaghi anabata ya. O bu usoro imezuru na ikwanyere onye nwuru ugwu maka mb o gbara n'ua. N'akwamozu, ndi mmadu na-abjara onye mmadu nwunahuru mgbaru iji tie onye ahụ aka n'obi. Ha na-eji ihe ndi di ka mmanya, akwa, ewu, ehi, ji, akpu ego, nakwa ihe onyinye ndi oz o iji kwado ha maka akwamozu. Ndi Obeleagu Umana kwenyere na o bu ubochi a kwara ozu ka ozu ahụ ga-alaru nke oma na be mmuo. Akwamozu bu uzo e ji asi onye nwuru gaa njem ya nke oma nakwa ka mmuo ya zuru ike. A na-ako onye akwaghi ndi muru ya onu n'ala Igbo niile. N'ih i ya, onye o bula na-agba mb o akwa onye nke ya nwuru anwu iji mee ka ihe gaziere ya nke oma. O buru na mmadu akwaghi onye nke ya nke oma, o na-ebutere onye ahụ nakwa ezinaulo ya otutu nsogbu di iche iche.

O bugh i mmadu niile nwuru anwu ka a na-emere mmemme akwamozu ya. A nagh i akwa ndi nwuru ajo onwu na ndi nwuru onwu akamere. N'Obeleagu Umana, usoro akwamozu bu e licha onye nwuru anwu, a kaa ubochi akwamozu ya ga-abu. Ubochi ruo, a gba mkponani igwa ohanaeze di ka onodu onye di n'ohanaeze. Ha ga-egbu ehi nke ada na okpara ga-an o n'isi ya. Mmemme oriri na onunu na egwu odinaala na ntoaja di ichie ga na-ari ibe ya elu. Usoro akwamozu n'ezie, abughi otu n'ala Igbo n'ih i ya, ndi o bula na-akwa ozu di ka omenaala ha siri di mana agba ohu b jara weta mgbanwe na a na-akwazi ozu ubochi ah u e liri ya. Ntoaja niile ndi ah u a na-eme iji mee ka ndi mmadu na-enwe onu ka a katoro ka ihe ruru aru. Otutu ihe ndi a na-emegasi mgbe a na-akwa ozu agba ohu bu uka, mmuta na nsaanya agbanwechala otutu ihe. Akwamozu ugbu a bu akwamozu a na-agbaso usoro uka eme. Usoro nke mgbe ochie bu nke ohanaeze matara onye ah u di ka onye ogo mmuo tupu a gbasoro usoro ah u kwaa ya nakwa na

ọ bụrụ na o kwuru ka a kwaa ya n'ụzọ omenaala. E wepu ya, ọ bụ n'usoro ụka ka a na-agbasozi akwa onye nwurụ anwụ. Nke a bụrụ ụzọ agba ọhụ siri weta mgbanwe n'akwamozi n'Obeleagu Umana.

Ntọaja gbadoro ụkwụ n'ofufe. Ezeuko (199) kọwara ya dị ka ụzọ dibia aja ji achọputa ma chụpụ ihe na-ebutere mmadụ nsogbu dịka e siri gbata n'afa. A na-atọ aja iji gbalari nsogbu ma ọ bụ tịdaa ike nsogbu ka ọ ghara idị oke ike n'idakwasị mmadụ, ezinaulọ, ụmụna ma ọ bụ ọha obodo. E ji ihe di iche iche atọ aja di ka ehi, inyinya, ebule, ji, akwa, oji, ewu, okuko nakwa otutu ihe ndi ozo.

Ọbibia Ndi Ọcha

Ụka, mmụta na nsaanya metụtara omenaala na nkwenye ndi Igbo niile nke Obeleagu Umana bu otu n'ime ha. Ọ bụ ndi ụka dike Wesley Metodis, ndi CMS, na ndi RCM nakwa ndi otu ụka ndi ozo n'ala Igbo. Ndi ụka ji ka ha guzowe ulo akwukwo na Naijiria gbaa mgborogwu. Nwankwo na Anoruo (2021) mere ka a ghota na ngwa ngwa ha guzochara ulo akwukwo nke oma, ndi ụka ndi a ebughi oge ikwusi ajo akparamaagwa ndi mgbe ochie banyere omenaala na nkwenye ndi ha jogburu onwe ha. Agha (2012) mere ka amata na ndi ụka ndi a kwugidere ajo agwa ndi dike ntọaja, n'udi o bula, igbu mmadu, iji mmadu lie ma o bu kwaa ozu, ita amosu, igbu umu ejima na nne ha nakwa otutu ajo agwa ndi ozo. Ihe ndi a ka ha gbalisiri ike kwusi. Ọ bukwu mmuta ndi a e webatara, nyere aka saa ndi Igbo anya, nke nyere ha aka ighota ihe ndi ụka ndi a na-akowa. Mmuta mere ka e nwee oke mgbanwe n'omenaala na nkwenye n'ebe o di ukwu. Ụka mmuta na nsaanya metụtara omenaala nke hienne. O mere ka ndi Igbo hapu omenaala nke ha mewe nke ndi ọcha. Ọ bụ ihe ọbibia ndi ọcha butere n'ihi na ha furu ụzọ n'oge kari ndi Igbo, ndi

ha hụgara ka ndị nọ n'isi. Ha manyere ndị Igbo ka ha kwenye n'omenaala nke ha ma hapụ ha onwe ha (cultural imperialism), n'ihì nkari ha kariri ndị Igbo. Kemgbe ahụ, ka ndị Igbo malitere biwe ndụ ma kpawa agwa ka ndị ọcha, ya bụ ejije ndị ọcha nke metụtara ebimndụ ha ruo n'akwamozu ha.

Nchọcha e merela n'isi okwu

Onwụ bụ ugbo ga-ebula onye ọ bụla dị ndụ n'ala mmuo. Ndi nna anyi ochie hutara ya ka ihe di nnukwu mkpa, ikwanyere onye nwuru anwu ugwu site n'ikwa ya. Ha na-eme nke a site n' izukota na ngwuru onye ahụ nwuru anwu. Ngwa ngwa onye ahụ nwuru, ndi ya na-agba afa iji mata etu onye ahụ siri nwuo. O bu ya ga-eziputa etu a ga-esi eli ma kwakwaa ya. O bu site na mmekorita na mmeghari ahụ na agbam mbọ ndi nọ ebe ahụ ka a ga-eji amata onye akwamozu ahụ dara n'isi. Ufodu ndi nchọcha emeela nchọcha di iche iche n'ihe gbasara omenaala akwamozu mmadu n'ala Igbo mana o dighi ndi nchọcha merela nchoputa maka akwamozu n' Obeleagu Umana.

Okpoku (1978) lebara anya n'akwamozu na ugwu a na-akwanyere onye nwuru anwu. Ebumnuche ya bu ichoputa mkpa o di na uru o bara bu ikwanyere onye nwuru anwu ugwu. O choputara na o kwesiri ekwesị na ndi di ndu ga-akwanyere onye nwuru anwu ugwu site n'ikwa ya. Nke a bu iji choro ya aja nri na ihe onunu ndi na-egosi ihe ncheta na nsopuru nyee onye ahụ nwuru anwu. Nchọcha abuo ndi a yitere kama na ndi iche ya bu na nke a a na-eme ugwu a na-arutu aka n'akwamozu nke agba ohu. Ha abuo eyiteghi.

Ossai na Anoruo (2013) kwuru na akwamozu bu ikwanyere onye nwuru anwu ugwu site n'ikwa ya nke oma. Nchoputa

gosiri na ọ bụ iji gbochibido nsogbu ga-esite n'akwaghị nke ọma pụta. O yitere nke a kama ebe nchọcha abụghị otu.

Iwuagu (1979) hụtarā akwamozu dī ka ofufe. Ọ sirī na akwamozu dī ka ndī Igbo sirī hūta ya bụ ofufe, mmeda chi obi, na mmadū na onye nwurū anwū inwe mmekọrīta, aja na ụzọ iji nyocha onye nwurū anwū n'ebe o mere nke ọma na ebe ọ meteghi nke ọma mgbe ọ nọ n'ụwa. Nchọcha abụọ ndī a abụghị otu.

Ekeokpara (1994) mere nchọcha n'ihe gbasara ekpemekpe na ọnwū n'ala Igbo. Ya bụ ichọpụta na inwe nghota gbasara okpukpere chi. Ọ chọputara na onye ọ bụla nwere chi aka ya na etu o si ekpere ya. Ọ chọputara na ọnwū bụ mbibi kpam kpam nakwa ihe mgbanwe ndū site n'ụwa mmadū nọ fee n'ụwa ọzọ. Nchọcha abụọ eyiteghi.

Odo, Mbah na Okey Agbo (2021) lebara anya n'iti akwa n'ukwu n'ọnwū mmadū iji gosiputa ndī na-eru uju nakwa iziputa ndimiche na ndī bīara mgbarū. Mana nchọcha a na-eme ugbo a na-arutū aka n'ikwa onye nwurū anwū n'oge agba ọhụụ ejī ezila ya ka ọ gaa nke ọma. Nchọcha abụọ ndī a abụghị otu.

Nchịkọta ntulegharị agumagu

Na nchịkọta, ndī nchọcha dī ichē ichē emeela nchọcha dī ichē ichē gbasara isi okwu nchọcha a. Ma nchọcha ndī ahụ niile emerela eyiteghi nchọcha nke a. Nchọcha a lebara anya etu e si eme akwamozu n'agba ọhụụ a n'Obeleagu Umana.

Atụtụ nchọcha

Atụtụ a gbasoro mee nchọcha a bụ atụtụ nke fonkshonalizm. Ndi guzowere ya bụ Smith, Burner na White n'afo, 1956. Atụtụ a na-arụtụ aka na ntọaja na-eziputa akparamagwa nke na-elegara anya n'ihe nsọ, idi nsọ na adimasọ. Ya bụ na ntọaja bụ ihe nnọchite anya ihe di nsọ n'ohanaeze. Atụtụ fonkshonalizm na-akowa ụdidi ntọaja onatarachi dika ihe o na-arụ n'ohanaeze. Ebumnuche atụtụ a bụ ikowaputa uru ntọaja baara mmadu n'oge akwamozu nakwa onodu ya n'ohanaeze. Salami (2016) kwadoro atụtụ a site n'ikowa mmetuta o nwere na nkwanye ugwu, nsopuru, ito uto nakwa atumegwu nyee ihe nsọ nke dabeere na nkwenye ndi nke a na-esite n' asusu nkokirikọ ndi na ihe nziputa ha amata. Atụtụ a dabara na nchọcha a n'ih i na akwamozu onye nwuru bụ uto nsopuru, ntọaja, nkwanye ugwu na ofufe na itu chi egwu e ji enye mmadu ezigbo okwukwa ka o laruo ebe o na-aga ghara inye ndi ya nsogbu nakwa ka ihe diiri ndi o hapuru mma.

Ntucha Njatule

Nchọcha a gbadoro ukwu n'ikowa etu agba ohu si nweta mgbanwe n'uzo e si akwa ozu. O buchaghizi etu e si akwa ozu na mgbe ochie ka e si akwa ya ugbo a n'ih i na uka, mmuta na nsaanya bjara.

Nkwa agba ohu na mgbanwe o nwetara.

Agba ohu bụ oge ugbo a. O bụ oge e ji ahụ omume nke adibughi. Nke a putara na o bụ oge e ji eme omenaala na nkwenye nke adighi na mbu, nke o bụ uka. mmuta na nsaanya webatara. Oge a na-eweta mgbagwojuanya nye ohanaeze nke mere na a na-enwezi nnupuisi nyee omenaala na nkwenye maka mmuta, nsaanya na uka batara nwere onodu nke mere

na echiche ndi mmadu gbanwere banyere ihe omenaala ufodu ha kwenyere na mbu. Agba ohu metutara otutu ihe n'omenaala ndi Igbo nakwa nke Obeleagu Umana nke metutara etu e si akwa ozu ugbo a. Otutu mgbanwe ka agba ohu wetara n'omenaala akwamozu kemgbe ndi ocha batara n'ala Igbo. Tupu oge agba ohu a, mmadu nwuo tumadi o buru onye welitere isi n'obodo (nze na ozu) ma o bu onye nwere ego, a ga-echekwa ozu ya, tee ya mgborogwu e ji eli akukuta, ma jiri oku chekwa ahụ ya ka o ghara isi isi ebe ulo ndebeozu adighi mgbe ahụ. E mesia nke a, e lie ya tupu a kwawa ya mgbe ndi be ya kwadoro. O buru nwaanyi nwuru, umu ya na-eburu uzọ gaa gwaa ndi be nne ha na ahụ adighi nwanne ha nwaanyi. Ha ala, loghachi gwazie ha na o nwuola. Ha kwenyere na o buru na umuaka ahụ emeghi etu ahụ, a daa ha nra n'ihia na ha ga-achọ imata ihe gburu ada ha nwaanyi. Mgbe a natachara ozi, ha ebee akwa juo ha ihe ha choro ime. Ha kwuo na ha ga-eli ya ozugbo ma o bu kwaa ya ozugbo, ha aga buru ozu ya lota na be nna ya, mana agba ohu emela ka nke a nwuo pii. Ozu kwa, ulo ndebe ozu dizi, a naghizi echekwa ozu ma o bu tee ya elu aku na mgborogwu. O nwere ihe ndi be nwaanyi ga-asị ka e nye ha, ihe ndi di ka akwa ekpe, ite mmiri onunu ya, oku nri ya, mma ekwu, oche etukwu ya, azu, anu okpo na ngwa ofe ndi ozu o rifo. Ihe ndi ozu ha gasi ka e nye ha, a ga-enyecha ha ya. Ozugbo ha natachara ihe ndi a, ha gaa buru ozu ya. Ma agba ohu nakwa n'ihia na ufodu mmadu agawala uka ma guokwa akwukwo, a naghizi eme ihe ndi ahụ ugbo a. Ha anaghizi agbaso usoro mgbe ochie a akwa ozu ma o bu meso nwaanyi di ya nwuru, ajo mmeso a na-emeso ha mgbe ha na-agba mkpe di ha. Agba ohu emebiela ha, ha nwuo kpam kpam.

Ntaramahụhụ ekpemekpe keọha na-adaputa mka akwaghị ozu nke oma

Nchọputa gosiri na e nwere ntaramahụhụ ekpemekpe keọha na-adaputara ndị ezinaulọ akwaghị onye nke ha nwurụ nke oma. Okeke (2015) kowara na e nwere nkọkiri banyere umu mmadu ndi tufuru ndu ha maka akwaghị ndi ha nke oma, kpasuo ndiichie iwe. O kowara na ebe mmadu akwaghị nna ya etu o kwesiri site n'inweta na ime ntọaja ndi di mkpa di ka ewu, ma o bu ehi, ya aga n'akwamozu onye ozo nwere anumanu ndi ahụ o jighi kwaa nna ya kpunye onye ozo ahụ na-akwa ozu, ha gbuo ya ozugbo. O bu ihe agba ohu butere. Ha chere na agba ohu ruru n'ihe niile. Ihe gbasara akwamozu bu ihe a na-akpachapuru anya . Onye ahụ e kwesikwaghi iri nri e ji anu ahụ sie. Ma o buru na o rie ya, mmuo ndi ahụ nwuru anwu ga-amalite ichuso ya. O burukwanu na o meghe ngwa banyere ya, ha egbuo ya. Okafo (1996) n'aka nke ya kwadoro na udi onwu a, daputara n'ebe o gara akwamozu, nke dakwasirila otutu mmadu na-emejuputaghi ntọaja a choro ka e mee n'isi nna ha nwuru anwu mana gaa taa anu ehi e gbuuru nna onye ozo, ha anwu. Ya bu na ntaramahụhụ ekpemekpe keọha na-adaputa ma dakwasị otutu mmadu n'ih na ha akwaghị onye nke ha nwuru anwu ofuma. O bukwa agba ohu kpatara ya n'ih na ha ejizighi ihe ndi ahụ kporo ihe maka na nsaanya, mmuta, uka na omenaala ndi ocha biara nwere onodu n'ala Igbo, ndi Igbo gbakuta omenaala ha azu mewe nke ndi ocha nsogbu daa. Ozo kwa, Okafo (1996) kwukwara na o buru na nwoke nwuo, nwunye ya no na mkpe gaa dina ya na nwoke ozo, na nwaanyi ahụ ga-anata ntaramahụhụ di ka mmapu n'obodo, obodo ufodu na-edughari nwaanyi di etu ahụ n'obodo niile ma gbawa ya oto, o na-agaghari. N'ebe ufodu kwa, a na-erefu ya di ka ohu. Okafo sikwa na o buru na nwaanyi tuuru ime n'oge ahụ, o rue oge o ga-amu nwa ya, na o nwere ike nwuo n'omumu nwa ahụ, nke a mere na udi onwu a bu onwu ojoo.

Nke a mee, a na-etufu ya, a naghị eli ya eli nke e ji akwa ya. O bụrụkwanụ na o nwughị a na-atufukwa nwata ahụ n'ajọ ọhịa ebe nne ya ga-eje chụọ aja dị ka a gbatarara n'afa. Eze mmụọ ga-agwa ezinaulọ nwaanyị dị etu a ihe ha ga-eme iji kpuo arụ rịọ mmụọ o mejoro ka ala dikwa aso ozo. Ya bu, n'Obeleagu Umana, emezughi ihe ndi di mkpa e kwesiri ime maka akwamozu na-ebute ntaramahuhu kecha nke nwere ike ibu nri nri amataghi ebe o sitere, mmebi ihe n' ezinaulo ahụ, nghasa akunuba ezinaulo ahụ, agaghi n'ihu, onwu elulu, onwu mberede nakwa nsogbu ndi ozo gasi. Ha bucha ihe ndi agba ohu na-ebute mgbe e leghara omenaala di mkpa anya. Agha (2012) kwadoro nke a, ya ka o ji kwuo na iji gbochie ihe ntaramahuhu ndi a idakwasị mmadu, nakwa nkwenyesị ike ndi Igbo banyere akwamozu, o bu ya ka ha ji ebulata onye nke ha noro n'ofesi nwuo ka ha lie ya n'ala ya ka o sonye ndi nna nna ya n'ihia na a ga-akwanyere ya ugwu nke ya tumadi ma o buru na o ruola ihe e ji mmadu eme. A na-emere akwamozu di etu ahụ otutu mmemme nakwa oke oriri na onunu. Ndi Obeleagu Umana dika Okeke (2015) kwadokwara na o bu ndi a kwara nke oma na-aloro ndi ya uwa. Ya mere, udi ntaramahuhu ndi di ndu na-anata n'aka ndi ha lara mmuo, ndi Igbo kwenyesiri ike na o di oke mkpa ka ndi mmadu nwuru igbasi mbọ ike ihu na ha kwanyeere onye ha nwuru anwu ugwu ruu ya ka udo di n'ala ndi di ndu ma dikwa n'ala ndi nwuru anwu ghara ikwe ka uka ma o bu nsanya, mmuta na omenaala ndi ocha tigherie ha echiche ka ha hapu ime ihe kwesiri ha ime, mewe ihe ozo iji gbochie ihe otiti udi akparamagwa di etu a na-ebute.

Onodu akwamozu N' Odinihu

Nchoputa gosiri na n'onodu akwamozu na a ka nwere olileanya. Ndi Igbo bu ndi okomoko di n'ahu. Ndi na-azo oge niile ka ha mekaria nwanne ha n'ihe ufodu tumadu mmemme onwu, alom di na nwunye ma o bu oriri na onunu o bua. A

bịa n'akwamozu, ha ga na-eme ka obodo niile nụ ụda ihe ha mere. Ha na-anọ n'akwamozu agba ọhụụ a gosi na ego na-agara ha ozi. Ọ bụrụ na onye a na-akwa bụ onye welitere isi, ụmụ ya ga-enwekwa ndị oyị nwere ego, nke mere na n'ụbọchị ahụ, ego ana-eke n'elu ka o nwere nkụ. A na-amanye ọtụtụ ehi, ewu, inyinya, ebule, ọkụkụ nakwa esipụ ụdị erimeri dī iche iche na mm̄anya dī iche iche nke ga-eme ka ndī mm̄adū jiri isi aja ije na-eri na-anū kama ọ ga-adọrọ n'ite, ka ọ dọrọ n'afọ. N' ihi oke mkpa akwamozu dī, ụfọdụ na-ahapụ nke ha ọtụtụ afọ iji nweta ego e ji eme ya maka na ọ na-eri ọtụtụ ego.

Ọzọ, ndī ụka ụfọdụ na-eji maka ọtụtụ ntọaja dī n'ikwa ozu chọọ iji ego mee nke ha maka ọtụtụ ihe ndī okwukwe ha achoghī a ga-asī ha nweta. Ha achoghī isonye na mm̄emme izuta titi na riri a ga-achọ. Nke a gosiri na ọ bụrụ na ihe gawa etu ahụ, agba ọhụụ ga-emetuta akwamozu n' ọdinihu n'ebe ọ dī ukwu.

Ma ka o sila dī, olileanya ka dī n'uzọ ọ bula e jiri mee ya. Akwamozu bụ akwamozu. N'agbanyeghi na ọ dighi mpaghara nsaanya, mm̄uta, ụka na ọbibi ndī ọcha na-emetutaghī, a ka nwekwara olileanya na ọ gaghi ekwe ka e chefu o ihe ọ bula banyere akwamozu kama ọ na-eriwanyesi ego ike.

Nchịkọta nchọcha

Nchọputara lebara anya n'akwamozu n'oge agba ọhụụ a n'Obeleagu Umana. Akwamozu n'oge agba ọhụụ bụ otu ụzọ iziputa etu ụka, nsaanya na mm̄uta si metuta omenaala na nkwenye ndī Igbo n'ihī na ha nabatara agwa ndī ọcha n'ala ha. Onye nchọcha rụturu aka n'etu e si akwa nwoke ma ọ bụ nwaanyị ndī lūgoro di ma ọ bụ nwunye. O mere ka a mata na ọ bughī mm̄adū niile nwuru ka a na-akwa na mgbe ochie n'Obeleagu Umana. Nchọputa mekwara ka a mata na

omenaala ndi ọcha emebichala nkwenye na usoro akwamozu niile di ka o si gbasa ndi Igbo niile nakwa ndi Obeleagu Umana. Nchoputa e mere gosiri na o buru na a kwaghi mmadu na mkpuru obi onye ahụ anaghi ezu ike ruo na a kwaa ya nke oma. Ozo kwa na a na-enwe ihe ndakwasa maka ndi akwaghi onye ha nke oma ma o bu akwaghi chaa chaa. Mana, n'ime ihe niile, nchoputa gosiri na a ka nwere olileanya na akwamozu agaghi anwunyụ anya n'ala Igbo n'agbanyeghi nnukwu mmetuta agba ohu nwere na ya. Nchocha mekwara ka a mata mkpa o di ikwa onye nwuru anwu mgbe o bua a di njikere ma o bu nweta ego, iji gbalari iwe onye nwuru anwu nakwa ime ka ndi di biri n'udo n'enweghi mmekpa ahụ o bua nke sitere n'akwaghi mmadu di ka nkwenye na omenaala siri kaa maka agba ohu.

Mmechi

Agba ohu n'otutu uzọ metutara akwamozu na ntoaja ndi Igbo mana o di mkpa imata na n' agbanyeghi etu o siri metuta akwamozu ndi Igbo nakwa nke Obeleagu Umana, e nwekwara ntaramahuhu nke ekpemekpe kegha maka ndi na-emejuputaghi ntoaja akwamozu a etu o kwesiri maka onye nke ha. Ha gunyere onwu mberede, oria ekwe ngwota, mmuo na-agaghari emebe ihe onwu elulu, mfu na onwu nke e nweghi ike ikowata ihe kpatara ya.

Aro

Ochocha tunyere aro ka ndi Igbo ma o bu ndi Obeleagu Umana mee ihe ndi ha kwesiri ime maka akwamozu onye nke ha nwuru anwu iji hu na o laruru ala mmuo n'udo. Nke a bu ka o nweta ezi onodu ebe ahụ n'ihia na ha kwenyere na onye nwuru anwu na-amalitekwa ndu ohu n'ala mmuo.

Ọzọ, e kwesiri ime ka ndi Igbo mata mkpa o di bu ime ezi akwamozu na ntọaja ndi so ya iji gbochie ntaramahuhu na-adaputa site n'akwaghi ozu nke oma

Ọzọ kwa mmemme akwamozu di nnukwu mkpa maka na o na-ahazido mmekorita di n'etiti mmadu na ibe ya nakwa mmadu na ihe a naghị ahụ anya n'ụwa mmuo na ike di iche iche. Ime mmemme a n'oge o bula, kwesiri iwulite idinotu, iganihu, idi ndu n'etiti ihe a na-ahụ anya na nke a naghị ahụ anya. O bu ezie na agba ohu, uka, mmuta na nsanya metutara akwamozu n' ala Igbo dum nke Obeleagu Umana so na ya, ma a ka nwere olileanya na e nwere ndi ka na-akwa ndi nke ha nwuru anwu etu o kwesiri iji si ya gaa nke oma n'ụwa ọzọ nke ndiichie ndi na-elekota ezinaulo ha nke ha hapuru anya no.

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