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FROM EDITORIAL DESK

Ideal International Journal is one of the brainchildren of Igbo Scholars Forum born out of the zeal to get the young Igbo scholars together to start thinking like Igbo sons and daughters through paper publications, meetings and symposia. In fact, Igbo Scholars Forum was founded by Professor Onukwube Alexander Alfred Anedo and born at the launching of a festschrift in honour of their life patron, Professor Obed Muojekwu Anizoba (Ozonwa) of the Department of African & Asian Studies, Nnamdi Azikiwe University, Awka, Nigeria on the 15th day of December 2012. In his kind gesture, Prof O. M. Anizoba established a website <http://www.igboscholarsforum.com.ng> (which they later upgraded to <https://www.biafuluigboscholarsforum.com>) for them to use in telling the world who the Igbo people are, about their life, what they believe in and their relationship with people and other cultures of the world outside theirs. Other journal outlets through which this Forum wants to let Igbo people and their culture out to the world are IgboScholars International Journal and Ekwe Jonal

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nke si n'aka

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Umiedemede

O bu ihe doro anya na ndi ochichi ala Naijiria n'oge ugbo a abughizi ihe a turu anya n'aka ha ka ha na-eme. Otutu ndi ochichi obodo buzi ndi na-eji ohere e nyere ha were emegide ndi ha na-achi n'uzo di iche iche. Nke a mere ka mpu na aghughu juputa n'etiti ndi ochichi ma na-eme ka mmepe obodo na-alaghachi azu. O bu nke a kpalitere mmuo nwa nchocha ime nchocha n'isiokwu a iji ziputa ma kochaa ajo akparamagwa ndi ochichi n'oha obodo site n'ileba anya n'abu ederede ndi a hooro. Nchocha a bu nchocha nkowa. A gbadoro ukwu n'atutu Karl Marx were tuchaa akwukwo abu ndi a hooro. Akwukwo abu ndi a hooro maka nchocha a bu; *Echiche, Akonuche* na *Ije uwa*. Nchoputa na-egosi na otutu ndi ochichi obodo bu ndi ochichi aka ike, ndiohi na ndi na-acho naani maka odimma nke ha. Ozo, bu na nwa nchocha choputara na o dika umuakwukwo na-enwekari mmasi iji akwukwo iduuzi na ejije eme nchocha karja iji akwukwo agumagu abu mee nchocha. Nchocha a ga-abara umuakwukwo ngalaba agumagu uru imata etu ndi odee agumagu si eji akwukwo agumagu ha egosiputa ihe na-emegasi n'uwa. O ga-enyekwu aka ime ka ndi ochichi obodo okachasi Naijiria nwec nheghari na omiko n'ebe ndi ha na-achi no ma ha guo nchoputa a, n'ih na o nwere ka abu si

emetuta mmadu n'obi n'uzo puru iche. Abu nwere ikike ime ka mmadu nwe mmuo nchehari osooso, nghota abu ufodu, na-adikwa mfe.

Ndubanye

Ochichi bu usoro doro anya e ji achikwa akparamagwa ndi mmadu n'oha obodo. O bu nke a na-ahanye n'aka onye anya ruru ala bu nke oha obodo nwere ntukwasa obi na ya. Ma ugbu a, o bughizi ihe a turu anya n'aka ndi ochichi ka a na-ahuzi. Otutu ndi ochichi obodo buzi ndi na-eji ohere a e nyere ha were emegide ndi ha na-achi n'uzo di iche iche.

Na mba uwa di iche iche, o kachasi n'obodo mepere emepe, ochichi bu okwa puru iche a na-asopuru. Nsopuru a bu site n'akparamagwa ndi ochichi ahụ na-eziputa. Akparamagwa ndi ochichi n'obodo ndi a bu nke juputara n'obi umeala na ihunanya n'ebe ndi ha na-achi no. Ha na-achikwa aku na uba obodo ma were ya akwalite usoro obibi ndu ndi ha na-achi. Ha na-agbakwa mbo ichokoba aku na uba ndi na-adighi n'obodo iji nye aka kwalite mmepe obodo. Usoro ochichi ha na-abu nke onye kwuo uche ya. A naghị enwekebe mmegbu na mkpagbu nke ndi a na-achi. A na-ekekwa ihe obodo nwere n'uzo kwesiri ekwesị. Usoro nhoputa ndi ochichi n'obodo ndi a na-abu nke ghe anya oghe.

Na mpaghara obodo ndi ozọ emepechabeghi emepe di ka ala Naijiria, o bughị otu ihe a ka ana-ahụ n'oge ugbu a. Nsogbu kacha cheere Naijiria aka mgba n'oge a bu ajo ochichi. E nweghi ezigbo ndi ochichi nwere ike ikwalite usoro obibi ndu ndi ala Naijiria di ka o di na mba uwa mepere emepe. Nke a bu n'ihị mpu na aruruala juputara n'etiti ndi ochichi. Otutu ndi ochichi ala Naijiria na-eziputa ajo akparamagwa di iche iche ozigbo ha banyere n'ochichi. Ajo akparamagwa a ha na-eziputa gunyere ochichi aka ike, ochichi eze onye agwala m, ibufusi ego obodo na mba uwa di iche iche, ikpochi na igbu ndi aka ha di ocha okachasi na-anaghi adonyere ha ukwu

n'ajọ agwa ha, akwughị ndị ọrụ ụgwọ, iri ego obodo, ewughị ezi ụlọ akwụkwọ, okporouzo, ụlọogwu na ụlọ ahịa, ejighị nchekwa ndụ na akunauba ndị mmadụ kporo ihe na otutu ihe ojọ ndị ozo.

Nchọcha a gbadoro ukwu na nziputa na nkọcha ajo akparamagwa ndị ọchịchị Naijiria site n'abụ ndị a horo. Nwa nchọcha lebara anya n'akwukwọ abụ *Ije Uwa* (Ndị Ọchịchị p.41-42), *Echiche* (Ezi N' Ukpoeze p.53-54) na *Akọnuche* (Ọchịchị p.18-19),bụ abụ ndị metụtara isiokwu nchọcha a. Nwa nchọcha lebakwara anya n'akwukwọ ndị metụtara isiokwu nchọcha a iji nye nkọwa doro anya banyere isi okwu nchọcha a. Ụfọdu akwukwọ ndị nwa nchọcha lebara anya na ha bụ ndị metụtara agumagu, abụ, na ọchịchị. Nwa nchọcha jikwa atutu Karl Marx bụ nke kara daba na nchọcha a were tuchaa abụ ndị a horo. O si n'abụ ndị a na ihe ndị o hutara na gburugburu ala Naijiria gbasara ọchịchị kpebie na otutu ndị ọchịchị anaghị emetacha ya di ka o si kwesi. Ajo onodu ọchịchị nke ala Naijiria meziri ka otutu ndị mmadụ noro na mwute. O bụ ihe ndị a wulitere mmuo nwa nchọcha ibagide nchọcha di otu a.

Mbunuche nwa nchọcha bụ ichoputa ma kochaa ajo akparamagwa ndị ọchịchị ala Naijiria di ka ndị odeabụ siri ziputa ya n'akwukwọ abụ ha na ka a ga-esi jiri nchọcha a gbazie akparamagwa ufodu ndị ọchịchị n'ogo o bula .

Nchọcha a ga-abara otutu ndị mmadụ uru ma ndị ọchịchị ma ndị nwere ebumnobi ichi ọchịchị. O ga-abakwara ndị nwere mmasi ime nchọcha n'ihe gbasara isiokwu a uru n'odinihu tumadu ebe o gbasaara agumagu. O ga-abukwa ihe uru n'ebe ndi nkuzi na umuakwukwo na ngalaba asusu na omenaala Igbo no. Udi nka e jiri mee nchọcha a bụ nchọcha nkowa nke bu nchoputa sitere n'oba akwukwo

E nweela ọtụtụ akwụkwọ agumagu e biputarala n'asụsụ Igbo nke abụ so n'otu n'ime ha. Abụ bụ akwụkwọ agumagu kacha eziputa mmetụtaobi n'ebe ọ dị ukwu. Ndị odee abụ Igbo na-esite n'abụ ha eziputa mmetụta dị iche iche ha nwere n'ebe uwa dị. Ọchịchị bụkwa otu n'ime mpaghara obibi ndụ ndị Igbo ma bụrụkwa nke ndị mmadụ na-enwe mmetụtaobi ọjọọ na obi ilu banyere ya n'oge ugbo a. Nke a bụ n'ihì nnukwu akparamagwa ọjọọ juputara n'etiti ọtụtụ ndị ọchịchị. Ọ bụ n'ihì nsogbu ajọ akparamagwa ndị ọchịchị ugbo a ka nwa nchọcha jiri bagide nchọcha a jiri chọputa etu ndị odeabụ Igbo siri site n'abụ ha were ziputa ma kọcha ajọ akparamagwa ndị ọchịchị.

Ebumnobi nwa nchọcha jiri bagide nchọcha a bụ jiji abụ ederede Igbo ndị a họtọ wee ziputa ma kọchaa ajọ akparamagwa ndị ọchịchị. Ọzọ bụ jiji chọputa ka ndị odee abụ Igbo siri ziputa akparamagwa ndị ọchịchị n'akwụkwọ abụ ha, nakwazị ka e nwekwuo akwụkwọ nlere anya n' ọbaakwụkwọ maka ndị ka ga-eme nchọcha n'isiokwu yitere nke a. Ọzọ kwa bụ ime ka ndị Najirija mata mkpa ọ dị igba mbọ hụ na ha họtutara ezigbo ndị ọchịchị n'ọdinihu site n'iputa n'igwe tụtọ ndị a ma ga-achị nke ọma vootu.

Nchọcha a ga-abara ndị ọchịchị uru jiji mata etu obi dị ndị ha na-achị nakwa etu ndị ha na-achị si ahụta omume ha na-emeso ha. Nke a bụ n'ihì na ndị odee abụ Igbo sokwa na ndị a na-achị achị. Ọ ga-abara ndị nchọcha uru ihuta ebe mgbakwasa ụkwu ha ga-eji bagide nchọcha n'isiokwu yiri nke a. Ọzọ kwa, ọ ga-abara ndị na-amụ asụsụ Igbo uru ighota abụ Igbo nke ọma. N'iga n'ihu, ọ ga-eme ka odide abụ Igbo na-aga n'ihu n'ihì na ọ ga-eme ka ndị odee na-enwe ebe mgbakwasa ụkwu oge ha na-arụ ọrụ nka n'edemede ekereuche ha.

Ntuleghari Agumagu

N'ebe a, nwa nchocha ga-atule nkowa di iche iche ndi odee nyerela gbasara okpurukpu okwu ndi putara ihe na nchocha a. O ga-elebakwa anya n'atutu a ga-eji mee nchocha a nakwa nchocha ndi e merela n'isiokwu yitere nchocha a.

Atutu Nkowa

Na nkega a, nwa nchocha ga-atule nkowa ndi mmadu di iche iche merela n'okpurukpu okwu ndi putara ihe n' isiokwu nchocha a. Okpurukpu okwu ndi ahụ a ga-atule ebe a bu, Agumagu, Abu na Ochichi.

Agumagu

Agumagu bu uzọ puru iche otutu ndi odee si eziputa ihe na-eme n'ụwa. Nwokoye (2019:12) na-ekwu si, "Agumagu nwere ike ibu ihe e ji akowa maka ndu na ihe na-ewuru ndi n'oge nke ha". Nke a putara na otutu ndi odee na-esite n'akwukwo agumagu ha ziputa onodu di iche iche ndi mmadu no ya. N'ime nke a, ha na-eto ma o bu akato onodu di otu a.

Okoh (2008) na-akwado nke a site n'ikwu na agumagu nwere ike igbaziri anyi, mee ka anyi nwee mmuta gbasara ụwa na ihe ndi na-eme na ya. N'ihia nke a, e nwere ike isi na agumagu bu enyo e ji ahuta ndu. Agumagu bu gbasara mmadu na gburugburu ya. O na-enyocha mmadu di ka ya na ihe ndi di na gburugburu si emekorita. O na-eleba anya n'ezi ihe na nsogbu na-adaputa n'onodu o bula. O na-akowa maka agamnihu na ndaghachi azu nke mmadu, ike na adighi ike ya nakwuazi etu oge na gburugburu si emetuta ihe ndi a. Isi ihe kasi mkpa n'agumagu bu iji mee obi utu nakwa iji nye mmuta.

Duru (2014:1) hutara agumagu di ka, "Uzo ndi odee si eziputa ihe na-eme n'ụwa". O gara n'ihu na-ekwu na ndi odee na-ede agumagu anaghi ede ya naani maka inwe ihe e deturu

n'akwukwọ, kama ha na-aga n'ihu ikowara ndi mmadu ihe ndi na-eme n'ụwa. N'ih i nke a, agumagu gunyere ihe dum gbasara ebimndu nke ndi mmadu na-esi na ya enwe obi uto na mmuta.

Obichukwu (2009:12) na-akowa agumagu di ka, "ihe dum sitere n'echiche mmadu nke e kwuru ekwu ma o bu nke e dere ede, bu nke na-enye aka igosiputa na iziputa ndu na omenaala ndi. O na-esite n'ihe ndi merela eme ruo n'ihe ndi na-eme eme wee banye n'ihe ndi ga-eme n'ihu". Nke a putara na agumagu na-arutu aka n'ihe dum gbasatara mmadu na etu ya na ihe gbara ya gburugburu si emekorita.

Akporobaro (2012:2) n'aka nke ya ahutara akwukwọ agumagu dika, "akomako nke a na-esite n'agwa na mmewere agwa ndi di n'akuko ahụ were eziputa ihe di ichie ichie ndi mmadu na-agabiga na ndu nakwa echiche di ichie ichie". Ihe nke a putara bu na ndi odee agumagu na-esite n' agwa ndi ha jiri ziputa akuko ha were agba n'anwu ihe di ichie ichie na-eme na ndu.

Agumagu bara nnukwu uru na ndu nakwa n'amumamu. Okpurukpu uru agumagu bara, di ka Akporobaro (2012:2) si ziputa ya bu na e ji ya anori oge, o na-agbaziri mmadu, o na-abawanye echiche ma na-akowara ndi mmadu ihe. O gara n'ihu kwuo na agumagu bu ohere ndi odee ji eziputa nka, echiche na ihe ndi ha hurula banyere ndu. Duru (2014:2) kwadoro echiche a oge o na-ekwu si, "Agumagu na-enye aka ime ndi mmadu obi uto ma na-eme ka ha noro n'obi anuri. O na-agbakwa n'anwu ihe dum banyere ndu". O na-akowakwa na anyi na-esite n'agumagu enweta ohere imuta na imata nke oma ezi obibi ndu n'udi ya di ichie ichie. N'ih i nke a ka Anaekokwu (1998:11) ji kwuo si, "Agumagu na-achikwa ezi obibi ndu n'obodo site n'ihazi akparamagwa".

Abụ

Abụ bụ okwu pụtara ihe n'edemede nchọpụta a ma bụrụ nke a na-ezipụta n'ebe niile n'omenaala mba ụwa dị iche iche. Nneke (2019) kọwara ya sị na ọ dị ka echiche ahụ si n'ime mmadụ pụta nke na-ezipụta ọnọdụ onye ahụ nọ oge ahụ, nke e ji usoro okwu ahaziri ahazi ma were asụsụ nka chọọ ya mma n'uzọ pụrụ iche. Ọ bụ site n'okwu ọnụ na ederede ka e ji ezipụta ya n'ụdị ya dị iche iche dị ka: ukwe, egwu, mkpọku, mkpukpọ na ngugọ. Abụ ederede nwere ike dị na nkebi na nkebi ma ọ bụ ọ sụ ọ gbii. A na-achọputakarị ụzọ ọnọdụ abụọ a ma ọ bụrụ na e detuo ya n'akwukwọ. Ekechukwu (2003:vii) sị, “Abụ na-akpalite echiche anyị site n'ihe nkuzi na-ezi usoro obibi ndụ”. Ụba Mgbemena (1990:x) zipụtara otu echiche ahụ ma gaa n'ihu kwuo na ndanusoro nọ nnukwu ọrụ n'abụ ọ bụla, n'ihị na ọ bụ ya na-akpalite mmetụtaobi onye na-agụ ma ọ bụ onye na-egere abụ.

Emenanjọ (n.d:3) n'aka nke ya sị na mgbe a kpọrọ ihe ndị a abụ, anaghị asị na a na-agụ ha otu e si agụ ụfọdụ ukwe, ma ọ bụ uri ma ọ bụ egwu. Ọ bughị abụ niile ka a na-abụ abụ ma ọ bụ na-agụ agụ ma ọ bụ na-ekwe ekwe. O mere ka a mata na okwu ndị a na-ekwu ma a na-agba afa bụ abụ mana a naghị ekwe ha ekwe. Ụfọdụ okwu ndị a na-ekwu ma a na-eme emume bụ abụ ka ha bụ mana a naghị agụ ha agụ dị ka egwu. Chukwuezi (2001:v) kọwara abụ mgbe ọ sị:

Abụ bụ otu ụzọ nkọwa ihe ndị mere ma ọ bụ na-eme otu mgbe, ma ọ bụ mgbe niile na ndụ ma ọ bụ obodo. Ụfọdụ bụ akụkọ ndụ e biri na mgbe ochie, ma ọ bụ nchikọta emume a na-eme, na egosikwa etu ndị mmadụ siri nabata ha, ma ọ bụ wezuga ha.

Ọ bụ kwa n'otu echiche a ka Osakwe, na ndị otu ya (1997: 33, 1-2) mere ka ọ pụta ihe ha ji kwuo sị, “Abụ bụ nke onye ọ

bula maara, ma na-akowa n'uzo di ichie ichie di ka ezigbo mkpuruokwu a haziri n'ezigbo usorookwu. O bu mmetuta ahụ na-aputa ihe mgbe atughi anya ya, nke bu onyinyo ndu e ziputara n'eziookwu di okpu nke e dere ma o bu hazie na nkebiabu ka o ga-eziputa onu. Uto na onu nke abu si n'akaramagwa ya gunyere uda ndakorita, ndanusoro, akpaalaokwu, onyinyo, na odimara”.

Okoye (1996) n'aka nke ya, kwuru na abu bu ekwuru ekwu ma o bu ederede nke na-eziputa echiche miriemi ma o bu ihe mere na ndu nke e ziputara n'asusu mara mma. Asusu abu bu nke na-ama mma ma di ugwu n'udidị ya, karja asusu e ji ako akuko ma o bu iduuzi. Iwuchukwu (1999) ziputara otu echiche ahụ banyere abu oge o si na abu na-enwe mkpuruokwu siri ike na nghota, ma were atumaatu agumagu na-arụ oru ya, karja akuko ma o bu iduuzi n'ihu na abu na-adị nkenke ma buru nke na-enye otu mkpuruokwu otutu nghota. O bu nke a mere Chinedu (nd:1) ji kwuo na o bu n'abu ka okpoabu ma o bu odeabu na-eziputa echiche ya n'asusu mara mma, nke si na mmetuta ahụ ya banyere ihe mere ya. O gara n'ihu kwuo na okpoabu ma o bu odeabu nwere ikikere ihoro asusu etu o masiri ya wee ziputa echiche ya.

Ochichi

Ochichi bu mmadu inwe ikike di ka onye nlekota. Ndi a na-achi bu ndi a na-edu edu. E nwere ike isi n'ochichi bu mmadu iweghara onodu ka onyeisi n'ime otu ma na-emejuputa ebumnobi otu ahụ (Ibeh, 2019). Onye ochichi ga-enwe ikike e ji achi ochichi. O ga-enwe mmuo e ji achi ochichi nke ga-eme ka ndi o na-achi nwee ike idi na-eso ya ma soro ya na-atuta aro etu ihe ga-esi di mma n'ochichi ya.

Ukaegbu (2005) kowara na ochichi di ka usoro e si akowaputa ma na-edo anya uru na ikwuba aka oto bara tinyere ime ihe n'usoro iwu. Nke a na-akowa na onye ochichi ga-abu onye

maara ọrụ ya ma weputa iwu na usoro a ga-agbaso n'idebe iwu ndi ahụ. Amucheazi (2006) n' aka nke ya kowara na onye ọchichi ọdinaala bu onye ndu obodo ya. O na-atuputa atumatu maka agamnihu ndi o na-achi. O na-agba mbo nchekwaba na izo ndi o na-achi. O na-emekwa ka ndi o na-achi na-erubere ọdinaala ha isi ma na-achikobakwa ndi ntorobia na ndi otu ogbo di iche iche maka ọrụ obodo. Nke a bu maka ọchichi ọdinaala mana a ga-ejikwa ya tunyere ọchichi n'ogo o bu.

Dodo (1983) kpokotara ihe niile e ji ama ezigbo onye ọchichi ọrụ si na o bu onye maara ahazi na-enomi ihe a na-eme di mma ma na-achokwa mmekorita ndi mmadu iji hu na o tinyere n'oru ihe ndi ahụ o nomitere. O gara n'ihu kwuo na onye ọchichi bu onye na-ewulite obodo o na-achi na o bughi onye na-ekposa ekposa.

Mgbodile (2004) gbatikwuru echiche a site n'ikwu na akanka ọchichi n'uzo di nke nke bu usoro di iche iche ma o bu agwa onye ọchichi tuputara o ji choo i ruturu uzo ebe ato di mkpa aka ma metuta ibe ya n'ochichi. Uzo ebe ato ndi ahụ gunyere: ndi mmadu, ọrụ a na-arụ na ihe e ji aruputa ọrụ ka e were nweta ihe a na-achọ maka agamnihu obodo.

Atutu Ederede

Atutu a ga-agbado ukwu na ya were mee nchocha a bu atutu Marx. O bu Karl Marx onye German weputara atutu a n'agbata afọ 1818-1883. Atutu a na-eleba anya na nsirihu, echiche, nghota na nkwenye Karl Max banyere mmekorita ndi mmadu bi n'otu obodo (Ifejirika 2014). Atutu Karl Marx na-eleba anya n'akunauba na usoro ọchichi obodo. N'agumagu, atutu a na-eleba anya n'etu ndi odee agumagu siri ziputa mmekorita di n'etiti ndi ogaranya na ndi ogbenye, ndi no n'elu na ndi no n'ala, ndi na-ewe n'oru na ndi a na-aruru ọrụ,

ndị na-achị achị na ndị a na-achị. O na-elebakwa anya n'etu ndị nwere ego si achị ma na-ekwu ihe na-eme n'obodo dgz.

Ihe mere nwa nchọcha ji hōrō atụtụ a iji mee nchọcha a bu n'ihì na ndị ọchịchị bu ndị nọ n'okwa dī elu n'obodo ebe ndị a na-achị achị bu ndị nọ n'ala. ọ bu ndị ọchịchị bu ndị na-ekwu ihe a na-eme n'obodo. A na-ahụta ndị ọchịchị dī ka ndị ọnụ kara wee ruo n'okwu n'ihe niile a na-eme n'obodo. Ebe ọ bu na ebumnuche nchọcha a bu ikọcha ajọ akparamagwa ndị ọchịchị, atụtụ a hōrō ga-enye aka ichọputa etu ndị na-achị achị si were akpaso ndị ha na-achị agwa. O ga-enye aka ichọputa etu ndị odee si were abụ ha ziputa ajọ akparamagwa ndị ọchịchị n'oha obodo.

Ntulegharị Ederede Nchọputaga

N'ebe a ka nwa nchọcha ga-eleba anya na nchọcha ụfọdu e merela metutara isiokwu nchọcha a.

Nneke (2019) mere nchọcha banyere 'Usoro Ọchịchị na Naijiria: Nleba anya n'*Uwa Bu Agha*'. Ebumnobi nchọcha ya bu ileba anya na mpụ na arụ dī iche iche ndị na-achị achị na-eme. O ji akwukwọ agumagu *Uwa Bu Agha* dī ka ihe mgbakwasa ukwū nye nchọcha ya. O bagidere nchọcha ya iji gbaa n'anwū ajọ akparamagwa ndị ọchịchị na-akpa n'obodo. O ji atụtụ Karl Marx were tuchaa nchọcha ya.

Ibeh (2019) mere nchọcha banyere 'Ntule Mburu Metutara Nzuzu na Nsirihi ndị Igbo: Mgbazi Akparamagwa Ndị ọchịchị'. Ebumnobi nchọcha ya bu ileba anya na mburu dī iche iche metutara nzuzu na ka a ga-esi jiri ha gbazie akparamagwa ndị ọchịchị a hutara na ha amaghị achị. Odee gbasoro usoro sovee wee mee nchọcha ya. O ji atụtụ Njirime na atụtụ Ncheke were mee nchọcha ya. Nchọputa ya gosiri na ụfọdu ndị ọchịchị bu aguowu, ụfọdu bu agwọ, ụfọdu bu torotoro, ụfọdu buru eke, ogwumagala na anụ ndị ọzọ. Anụ ndị a dī ka nchọcha ya siri kọwaputa nwere agwa dī iche iche

ndị gụnyere oke oriri, anyaukwu, adighi nkọ, aghughọ na ajo akparamagwa ndị ọzọ.

Ilukwe (2019) mekwuru nchọcha nke ya banyere ‘Ọchịchị, Igwu ojoro na Mgbanwe n’ejije Naijiria keoge ugbo a: Ntucha Nzuko Omeiwu nke Udele nke Charles Nwadike dere site n’aka Udoji na Emeka Nwabueze’. Ihe O bu n’obi bu ilebanya na nsogbu cheere ndorondoro ọchịchị aka mgba kemgbe ndị ọcha hafere ndị Naijiria ọchịchị n’aka. Ọ chọputara na ọ bu otu ụdị nsogbu ka Naijiria na-enwe kemgbe ahụ bu nsogbu ajo akparamagwa ndị ọchịchị. Ufodu nsogbu ajo ọchịchị a gụnyere, enweghi ezi nchekwaba ndu na akunuba, ọgụ n’etiti ndị ọrụgbo na ndị na-achi efi, ndị ntọrị ‘boko haram’, ‘Unknown Gun Men, d.g.z.

Umeanwe (2019) mekuru nchọcha banyere ‘Ọchịchị nlere anya: usoro iyi kwado Ọchịchionyekwuoucheya na Naijiria’. Ebumnobi ya bu iziputa na e kwesiri ka enwezio ndi ọchichị a ga na-ahuta ihe ndi ha ruputarala n’ala Naijiria ihe ndi a ga na-elegara anya were na – akwadosi ọchichionyekwuoucheya ike n’ala Naijiria. Nchoputa ya gosiri na onwebeghi ihe ndi e ji enyere ndu aka, ihe ndi ga-eme ka obodo mepee, ihe ndi ga na-eme ka obodo na-aga n’ihu, buru eji ama atu ndi ọchichị ala Naijiria okachasi nke oge ugbo a rucharala kama ọ bu naani igwu ojoro na iri ngari ka ha na-eme were mee ka ihe niile e ji ebi ndu garaa oke onu. Nke a ga-emeghe anya ndi Naijiria ka ha nwe ike imata mkpa ọ di iweputa ezigbo ndi ọchichị n’odinihu.

N’ime nchọcha ndi a e merela, nwa nchọcha chọputara na o nweghi nke a gbadoro ukwu n’akwukwo abu ederede Igbo were mee. Ọ bu nke a mere nwa nchọcha ji were choo ileba anya n’akwukwo abu ederede Igbo ndi a iyi kochaa ajo akparamagwa ndi ọchichị na Naijiria.

**Nziputa Ajọ Akparamagwa ndi ọchichi n'akwukwo abu
Igbo a hooro**

N'ebe a ka nwa nchocha ga-eleba anya n'etu ndi odee abu ndi
a, a hooro siri ziputa ndi ọchichi n'akwukwo abu ha.

**Nziputa Ajọ Akparamagwa, 'Ndi Ọchichi' N'akwukwo
abu Ije Uwa**

N'abu a koro 'Ndi ọchichi' n'ime akwukwo abu *Ije uwa*,
odee ziputara ndi ọchichi n'uzo di iche iche. Na nkebi abu nke
mbu, odee ziputara ndi ọchichi di ka ndi na-ekwe nkwa oge ha
putara aririọ ka a tonyere ha vootu. Odee kwuru si;

Ndi ọchichi!

Mgbe unu putara aririọ,

Onu unu na-atọ ka mmanu anu.

Unu kwere otutu nkwa ma ti ti ma ri ri

Otutu nti nuru nkwa ahụ kudara ume. (i.a. 41)

Nke a putara na oge a choro ihoputa ndi ọchichi, ha na-aputa
ekwe ndi mmadu otutu nkwa di iche iche ma nke ha ga-eme
ma nke ha agaghị eme naani ka ndi mmadu wee tonyere ha.
Di ka odee siri ziputa n'ahiriabu nke ise, otutu ndi mmadu na-
eche na nkwa ndi a bu eziokwu nke mere ha ji ekuda ume oge
ha nuru ya.

Na nkebi nke abuo, odee ziputara ndi ọchichi di ka ndi na-eme
ka ihe isiike dakwasa ndi ha na-achi oge a tonyesiri ha vootu.
Odee kwuru si;

Ndi ọchichi!

Ego mmanu ala anyi alaala elu.

Anyị chọrọ ndụ na ihe e ji azụ ya.

Anyị achọghị ibu

Ndị ji asọ mmiri asa ahụ n'ime osimiri

Ka anyị runye ahụ anyị n'ime osimiri

Ma nwetakwa ịdị ọcha.

N'ebe a, odee ji ilu wee ziputa ụdị ahụhụ ndị a na-achị achị na-enweta site n'aka ndị ọchịchị. N'iji asọ mmiri asa ahụ n'ime osimiri gosiputara na ndị ọchịchị na-eme ka ihe kọọ ndị a na-achị n'agbanyeghi na akunauba juputara n'obodo.

Na nkebi nke atọ, odee ziputara ndị ọchịchị dị ka ndị anaghi emejuputa nkwa ha kwere. Odee kwuru si;

Ndị ọchịchị!

Unu ewerela ehie mere abali.

Ọ bughị ihe gi bụ akụ ilu na-ada n'ọnu ka ị na-atọ.

Ewu na ọkụkụ na-ajụ ihe mere ngwere ji gbaa aji.

Ọ bụ na-aguba adighi nkọ,

Ka ọ bụ na ọkpụisi amaghi akpụ?

Unu lota nkwa unu kwere!

Nke a gosiputara na ndị ọchịchị bụ ndị na-ekwu oji eme ọcha. Odee jiri ilu kowaputa nke a oge O kwuru na 'ọ bughị ihe gi bụ akụ ilu na-ada na ntị ka ị na-atọ'. Ọ bụ onọdụ a mere ndị a na-achị ji were ajụ ihe kpatara nke a; ma ọ bụ ndị ọchịchị ka o si n'aka ka ọ bụ ha bụ ndị a na-achị ka o si n'aka?

Site n'abụ a, nwa nchọcha chọputara na odeabụ a ziputara ndị ọchịchị dị ka; ndị na-ekwe ọtụtụ nkwa dị iche iche oge ha na-achọ ka ndị mmadụ tūnyere ha vootu; ndị na-eme ka ihe ahụhụ dị iche iche dakwasa ndị ha na-achị ma mee ka ha nọdụ n'ụkọ ebe akụ dị iche iche juputara ebe niile; ndị na-anaghi emejuputa nkwa niile ha kwere oge ha na-arịọ ndị mmadụ ka ha tūnyere ha vootu. Ajo akparamagwa ndị a niile bugbado nke a na-ahụta n'aka ndị ọchịchị ala Naijiria ugbo a.

Nziputa Ajo Akparamagwa Ndị Ọchịchị, 'Ezi N'Ukpoeze' N' akwukwọ abụ *Echiche*

N'abụ a kpọrọ 'Ezi N'Ukpoeze' nke dị n'ime akwukwọ abụ *Echiche*, odee ji anumanu a na-akpọ ezi were ziputa ajo akparamagwa ndị ọchịchị. Ezi bụ anụ a maara dị ka anụ na-eru inyi. Nke a gosiri na odeabụ a hū tara ndị ọchịchị ka ndị agwa ha ruru inyi, Ya bụ ndị agwa ha adighi mma ma ọlị. Na nkebi abụ nke mbụ, ahiriabụ nke anọ, ise, isii na asaa, odee kwuru si;

Mgbe ezi tochara buri mkpuru a kuru
 Ntu na ama, bu oche o no.
 Anyaukwu na akpiri, ume ji ndu ya
 Ndu ezi na-ebi, ihe oyi. (i.a. 53-44)

Nke a putara na oge ndị ọchịchị banyere n'okwa ọchịchị, naanị ihe juputara ha n'onu bu okwu asi, aghugho, anyaukwu na ime ihe di iche iche onu kporo asi na ihe ruru anyi. Na nkebi abụ nke abuo, odee ziputara ahuhu di iche iche ndi a na-achị na-agabiga n'aka ndi ọchịchị. O kwuru si;

Nga anu elu na anu ala na-akpojila n'ogu,
 Nga obara umunne ya na-ehu n'ogboogu,
 Nga a na-echekpo umunne ya ka achicha ugali,
 Nga umunne ya na-agba n'aju ahuhu,
 Ka mkpuruoka si agba n'oku,
 Akpiri nguma na obi-echete-nwanne,
 Mere ezi onara okpueze n'ine (i.a. 554).

Etu abụ a siri ziputa ndị ọchịchị na nkebi abụ nke abụọ a gosiputara na agha na-adaputa n'obodo ndị ọchịchị ezi (ndị ọjọọ) na-achị ọkachasi n'etiti agburu abụọ. Nke a putara ihe n'ahiri nke mbu. N'ahiri nke abụọ, odee kowaputara ogbugbu a na-egbusisi ndi a na-achị bu ndi bukwa umunne ndi na-achị ha. N'ahiriabụ nke atọ wee ruo na nke ise, odee ziputara ntaramahụhụ di egwu a na-enye ndi a na-achị nke bu na ha na-anọ n'ọndu o di ndu onwu ka mma. O kowaputara na di ka ọka si agba n'okụ n'ihu oke oku na-acha ha, ka ndi a na-achị si ata ahuhu di ichie ichie. N'ahiriabụ nke isii na asaa, odee ziputara na ndi ọchịchị anaghi enwe obi nwanne n'ebe umunne ha ha na-achị nọ nke mere ha ji ewere oke ruuru ndi mmadu ha na-achị tinye n'akpa ha.

Na nkebi abụ nke atọ, odee gara n'ihu iziputa ọndu ahuhu ndi a na-achị na-agabiga n'aka ndi ọchịchị di ka oke ahuhu, aguu na ogbenye mgbeleke. O ziputara nke a malite n'ahiri abụ nke mbu ruo na nke anọ. Odee kwuru si;

Ọchịchị ezi chiri mmadu onu n'ala,

Maka obi ezi nwere tara mmiri:

Nga aguru na-aza umunne ya afo,

Nga aghughieri na-aza umunne ya ukwu, (i.a. 54)

N'iji ziputa etu ndi ọchịchị si emeso ndi a na-achị ajo omume, odee, na nkebi abụ nke atọ, ahiri abụ nke ise ruo na nke asaa kwuru si;

Ezi buuru nri ha ga-eri gbachibido ụzọ;

Buru ego nri e nyere ya laa be nna ya

Ihe anya huziri bu ulo elu. (i.a. 54)

Nke a gosiputara na ndi ọchịchị na-ebukoro ihe niile ha tosiiri iji ruoro ndi obodo oru zufuchaa ma were ha na-aruputa ihe oma di ichie ichie naani n'obodo a muru ha. Ha anaghi elekota agburu niile di n'obodo ha na-achị anya. Naani ihe ha maara maka ya bu ala nna ha n'agbanyeghi na agburu niile so nwere ihe di n'obodo ahụ.

Na nkebi abụ nke atọ, ahịrị abụ nke asatọ ruo na nke iri na anọ,
odee ziputara ụdirị mmadụ ndị ọchịchị na-etinye n'ọkwa dị
iche iche iji rụrọ ha ọrụ. Odee kwuru si;

Ezi n'ukpoeze bụ zuzugbe oseaka,
Ezi, oseaka; ndị odibo ya, osesaka;
Ojiego ọha bụ ogwumagana;
Ojeozị ọha bụ nwamba;
Ochedo udo ụmụanụmanụ bụ egbe:
Ochekwa ala ụmụanụmanụ bụ nne nkịta akwụla.
Obodo oseaka chiri, ala afoghị. (i.a. 54)

Nkebi abụ a gosiputara na ma ndị ọchịchị ma ndị niile ha na
ha so achị ọchịchị bụ otu ụdị mmadụ. O nweghị onye ka ibe
ya mma. Ha niile bụ ndị bịara ogbugbu. O nweghị onye n'ime
ha bịara iji obi ya wee rụọ ọrụ nke na o nwere ike ịtọgha
mmụọ ndị ọzọ. Odee ji mburū wee kọwaputa ụdị mmadụ ndị
a bụ. Onye na-ejide ego ọha bụ ogwumaagana. A maara
ogwumaagana dị ka anụmanụ na-aghọ aghughọ. O hụ oji, o
jie, o hụkwani ọcha, o chaa. Onye na-echedo udo n'obodo ka
o kpọrọ egbe. A maara egbe dị ka anụ na-ebu ma na-eri ọkụkọ.
Nke a putara na ndị na-echekwa udo n'obodo bụ ha bụ ndị na-
eweta katakata. Onye na-echekwa ala ụmụanụmanụ ka o
kpọrọ nne nkịta akwụla. A maara nkịta akwụla dị ka anụ na-
anaghị anọ ala otu ebe. Nke a putara na ndị a hanyere ọrụ
nchekwa obodo n'aka anaghị anọ n'ihu ọrụ ha oge o bụla nke
mere ka ndị ohi na-awakpo ndị mmadụ.

Nziputa Ajọ Akparamagwa Ndị Ọchịchị 'Ndị Ndorondoro Ọchịchị Obodo' N' akwukwọ abụ *Echiche*

N'abụ a kpọrọ 'Ndị Ndorondoro ọchịchị Obodo' nke dị n'
akwukwọ abụ *Echiche*, odee ziputara ndị ọchịchị dị ka
ogwumagana. Ndị na-anaghị akwudosi ike n'ihe ha bụ. A
maara ogwumagana dị ka anụ na-agbanwogharị aworọ ya oge
o bụla. Nke a putara na ndị ọchịchị ekwesighị ntụkwasa obi

n'ihu na o bughị ihe ha kwuru taa ka ha na-eme echi. Odee ziputara ya etu a na nkebi abụ nke mbụ si;

Ha bụ ogwumagana.

Ndị ndorondoro ochichi obodo.

Chi na-efo

Ha na-agbanwogharị:

Taa ha dị ocha;

Echi ha dị oji,

Nke ha kwuru unyaahụ

Abughị ya ka ha kwuru taa. (i.a. 55)

Na nkebi abụ nke abụọ, odee ziputara ndị ochichi di ka ndi ji obi umeala na obi nro were ariọ enyemaka ndi mmadu ka a tonyere ha vootu. Ha na-ekwekwa nkwa otutu ihe di iche iche ha ga-emere oha obodo oge ha na-ariọ enyemaka. Mana oge ha nwetara ihe ha na-achọ, ha na-agbanwe obi ha ma ghara ime ihe ndi ahụ ha kwere na nkwa. Odee ziputara ya etu a si;

Mgbe ha chorọ enyemaka,

Ihu ha bụ sọ amụ;

Okwu ha bụ sọ nro;

Nkwa ha bụ uwa dum.

Mgbe ha nwetere

Ihe ha na-achọ;

Ihu ha aburū oḡu

Onuokwu ha nkume;

Nkwa ha esoro ikuku.

N'iga n'ihu ikowaputa etu ndi ochichi si agharipu na nkwa ha, odee, na nkebi abụ nke atọ kwuru si;

Ochi ndi ndorondoro ochichi obodo,

Bu ochi eze elu;

Ochi mperimpe onu.

Nkwa ha na-ekwe

Bu egere-ejighi-la,

Nkwa ikom na-ekwe ogeri,

Mgbe ọ na-ekpe ya. (i.a. 55)

Odee gosiri ndị ndorondoro ọchịchị ka ndị ọchị dị ha n'ihu abaghị ha obi. Ndị okwu ha kwuru na nkwa ha kwere bụ naanị asị.

Na nkebi nke anọ, odee ziputara ndị ọchịchị dị ka ndị na-anaghị achọ ọdịmma nke ndị ọzọ kama ọ bụ nke naanị ha. O ziputara nke a oge o kwuru si;

Ọdịmma ndị ha si ha na-achọ,
Abughị ọdịmma gị; (i.a. 55)

Nke a gosiputara na ndị ọchịchị anaghị ebu n'obi maka ọdịmma ndị ha na-achị kama naanị ihe ha na-achọ bụ maka ọdịmma nke onwe ha na nke ndị ezinaulọ ha.

Na nkebi nke ise ka odee nọrọ ziputa ụdị ndị ọchịchị dị iche iche e nwere. O kọwaputara nke a si;

Ndị ndorondoro ọchịchị obodo,
Dịcha n'ụdị n'ụdị:
Ụfọdụ bụ aguowu,
Ụfọdụ bụ okpu,
Ụfọdụ bụ nnanwụrụede
Ma eriri kekọrọ ha ncha,
Bụ ịmị ibe ha ọbara. (i.a. 56)

Nkọwaputa odee gosiri na n'agbanyeghị ụdị agwa dị iche iche ndị ọchịchị nwere na otu ihe jikọrọ ha niile onụ nke bụ ime ka mmadụ ibe ha nọdụ n'ihe mgbu ma ọ bụ ka ahụhụ gbuo ndị ha na-achị.

Nziputa Ajo Akparamagwa Ndị Ọchịchị, 'Ọchịchị' N'akwukwọ abụ Akonuche

N'abụ a kpọrọ 'Ọchịchị' nke dị n'akwukwọ abụ Akonuche, odee ziputara ndị ọchịchị dị ka ndị anaghị elekọta ala ha na-

achị nke oma. Ha anaghị elekọta gburugburu ha anya nke mere na ala niile emebiela. ụgbọala ahughizi ebe ọ ga-agba nke mmadu na-ahụ ebe ọ ga-azonye ukwu n'ihi na ide mmiri emebiela ala niile. Odee ziputara ya etu a na nkebi abụ nke mbụ si;

Aga m aga n'elu gaa biri

Ndi bi n'ala ahujuola anya

Ide awaala ala niile

Wakasịa ya ka a wara ibe ji

Ana m ebere ama nna m akwa

N'ihi onodu ide debere ya

Mmadu ahughizi ebe a ga-azonye ukwu

Ka a na-ahụ ebe ụgbọ si aga

A ga-ebu ụgbọala n'isi

Ka a ga-akpu ya n'onu?

Ndichichi ga-aza nke a. (i.a. 18)

Na nkebi nke abuo, odee ziptara ndi ochichi di ka ndi na-ekwe otutu nkwa di iche iche oge ha na-ario ndi mmadu ka ha tonyere ha vootu. Ma ha anaghị emejuputa nkwa ndi a ha kwere oge ha nwetara mmeri. Odee kwuru maka nke a, si;

Tonyere m vootu, tonyere m vootu

Aga m enye unu oku, mmiri

Ezigbo ụzọ, gị tụnnyere ha, ha merie, n'ikpeazu

Eju olee nne gị, kụkọrọrọ....(i.a.18)

Na nkebi nke atọ, odee ziputara ahụhụ ndị a na-achị na-agabiga n'aka ndị ọchịchị. Ahụhụ ndị a mere ụjọ ji atụ odee n'ihì na ndị a na-achị na-echekwube na ihe ọma ga-esi n'elu abịara ha. Nke a mere onye ọ bụla jizi daa mba n'ọrụ. Odee ziputara ya etu a, si;

Aga m aga n'elu gaa biri

Ụjọ ụwa atugbuola m

Umụ mmadụ, ofufu ofufu

Ego nri, ì hụrụ n'eebe?

Ọkụ mpinyumpinyu

Ma nkwenye ndị ugbo a bụ:

'Mana' ga-esi n'elu adara anyị

Ha jiri nọrọchaa umengwụ umengwụ

N'ezie, ike gwurụ ndị okenye anyị gboo

Buzi ike di ndị ntorobịa anyị taa

Ọ dika egwu, ụwa ọghigha (i.a. 18-19)

Etu Abụ Igbo Ndị A Siri Kọchaa Ajo Akparamagwa Ndị Ọchịchị

N'ebe a ka nwa nchọcha ga-eleba anya n'etu abụ Igbo ndị a họtọ siri kọchaa ajo akparamagwa ndị ọchịchị.

Ndị Okwe Nkwa Eme Eme.

Ndị odee abụ Igbo ndị a hōrō kōchara ajọ akparamagwa ndị ọchịchị site n'ikpọ ha ndị okwe nkwa eme eme. Ndị odee ndị a katorọ etu ndị ọchịchị si were eme ka ndị mmadụ tūnyere ha vootu site n'ikwe ha ọtụtụ nkwa dī iche iche ha maara na ha agaghị eme. Nke a pụtara ihe n'abụ a kpōrọ 'Ndị Ọchịchị' nke dī n'akwukwọ abụ *Ije uwa* ebe odee kwuru na nkebi abụ nke mbụ si;

Mgbe unu pụtara arịrị,

Ọnụ unu na-atọ ka mmanụ anụ.

Unu kwere ọtụtụ nkwa ma tị tị ma rị rị

Ọtụtụ ntị nūrụ nkwa ahụ kudara ume. (i.a. 41)

N'abụ a kpōrọ 'Ndị Ndorondoro Ọchịchị Obodo' nke dī n' akwukwọ abụ *Echiche*, odee kpokwara ndị ọchịchị ndị na-ekwe nkwa eme eme na nkebi nke abụọ oge o kwuru si;

Mgbe ha choro enyemaka,

Ihu ha bu sọ amụ;

Okwu ha bu sọ nro;

Nkwa ha bu uwa dum.

Mgbe ha nwetere

Ihe ha na-achọ;

Ihu ha aburū oḡu

Onuokwu ha nkume;

Nkwa ha esoro ikuku.

Na nkebi nke atọ, odee kwukwara si;

Nkwa ha na-ekwe

Bu egere-ejighi-la

Nkwa ikom na-ekwe ogeri

Mgbe ọ na-ekpe ya.(i.a. 55).

N'abụ a kpọrọ 'Ọchịchị' nke dị n'akwụkwọ abụ *Akọnauche*,
nkọcha a pụtara ihe na nkebi nke abụọ oge odee kwuru si;

Tunyere m vootu tunyere m vootu

Aga m enye unu ọkụ,mmiri

Ezigbo ụzọ, gị tunyere ha, ha merie n'ikpeazu

Eju olee nne gi,kukororo. (i.a. 18)

Ajọ akparamagwa ndị a niile bụcha ihe a na-ahuta n'ebe ndị
ọchịchị Naijiria nke oge ugbo a nọ.

Ndị Na-Ebutere Ndị Ha Na-Achị Ahụhụ

Ndị odee abụ ndị a kọchara ajọ akparamagwa ndị ọchịchị site
n'ikọwapụta ahụhụ dị ihe ihe ha na-ebutere ndị ha na-achị.
Nke a pụtara ihe n'abụ 'Ndị Ọchịchị' oge odee kwuru si;

Ndị ọchịchị!

Ego mmanụ ala anyị alaala elu.

Anyị choro ndụ na ihe e ji azụ ya.

Anyị achoghi ibụ

Ndị ji asọ mmiri asa ahụ n'ime osimiri.

N'abụ a kpọrọ 'Ezi N'Ukpoeze' odee kọwapụtara ahụhụ ndị a
na-achị na-enweta n'aka ndị na-achị ha na nkebi abụ nke abụọ
na nke atọ. O kwuru si;

Nga anụ elu na anụ ala na-akpojila n'ọgụ,

Nga ọbara ụmụnne ya na-ehu n'ogboogu,

Nga a na-echekpọ ụmụnne ya ka achicha ụgalị,

Nga ụmụnne ya na-agba n'uju ahụhụ,

Ka mkpuru ọka si agba n'ọkụ,

Akpiri nguma na obi-echete-nwanne,
Mere ezi onara okueze n'ine (i.a. 554).

Ochichi ezi chiri mmadu onu n'ala,
Maka obi ezi nwere tara mmiri:
Nga aguru na-aza umunne ya afo,
Nga aghughieri na-aza umunne ya ukwu,
Ezi buuru nri ha ga-eri gbachibido uzọ;
Buru ego nri e nyere ya laa be nna ya (i.a. 54)

N'abu a kporo 'Ndi Ndorondoro Ochichi Obodo', odee
kochara ajo akparamagwa ndi ochichi site n'ikpo ha ndi na-
ami ibe ha obara. Nke a putara na ndi ochichi na-ebukoro oke
ruuru ndi ha na-achi tinye n'akpa ha nke mere ka ndi a na-achi
noro n'ahuhu. Ndi ochichi na-eme ka ndi ha na-achi na-
arugbu onwe ha n'oru n'akwughi ha ugwo o bula ma o bu
kwuo ha ego tosiri ugwo oru ha. Odee kwara ya si;

Ma eriri kekoro ha ncha,
Bu imi ibe ha obara. (i.a. 56)

N'abu a kporo 'Ochichi' n'akwukwo abu *Akonuche*, odee
kochakwara ajo akparamagwa ndi ochichi site n'ikwaputa
onodu ochichi ha debere ala nna ya. Odee kwuru na nkebi nke
mbu si;

Ndi bi n'ala ahujuola anya

Ide awaala ala niile

Wakasja ya ka a wara ibe ji

Ana m ebere ama nna m akwa

N'ih i onodu ide debere ya

Mmadu ahughizi ebe a ga-azonye ukwu

Ka a na-ahu ebe ugbo si aga

A ga-ebu ugboala n'isi

Ka a ga-akpu ya n'onu?

Ndi ochichi ga-aza nke a. (i.a. 18)

O gakwara n'ihu na nkebi nke abuo si;

Ujo uwa atugbuola m

Umụ mmadu, ofufu ofufu

Ego nri, i huru n'abee?

Oku mpinyumpinyu (i.a. 18)

Ndi Na-Acho Nke Naani Ha

Ndi odeabu ndi a kochara etu ndi ochichi si ewere ihe ruuru ndi ha na-achi laa n'obodo ha ma na-aruputa ezigbo ihe naani be nna ha. Nke a putara ihe n'abu a kporo 'Ezi N'Ukpoeze' nke di n'akwukwo abu *Echiche*. Odee kwuru si;

Ezi buuru nri ha ga-eri gbachibido uzo;

Buru ego nri e nyere ya laa be nna ya

Ihe anya huziri bu ulo elu. (i.a. 54)

Nchikota Nchoputa

Site n'abu ndi a hooro iji kochaa ajo akparamagwa ndi ochichi, nwa nchocha choputara na ndi odeabu Igbo na-eziputa ajo akparamagwa ndi ochichi n'ime abu ha. Agumagu di ka enyo e ji ahutacha ihe dum na-eme n'uwa na-agba mboro oge niile ime ka ndi mmadu mata ihe ndi na-eme na gburugburu ha.

Ndị odee abụ ndị a hōrō gbakwara mbō irutū aka n'ajō akparamagwa dī iche iche ndị ọchịchị na-akpa n'obodo bụ nke yitere nke ndị ọchịchị Naijiria na-akpa n'oge ugbo a.

Nwa nchọcha chọputara na ndị odeabụ ndị a hōrō ziputara ndị ọchịchị n'uzo dī iche iche n'ime abụ ha. Nziputa ndị a bụ site na mmetuta obi ha nwere n'ebe ndị ọchịchị nọ. Nwa nchọcha chọputara na odee abụ a kpōrō 'Ndị ọchịchị' N'akwukwō abụ *Ije Uwa*, odee ziputara ndị ọchịchị dī ka ndị na-ekwe ọtutū nkwa oge ha putara iriō aririō, ndị na-eme ka ihe isiike dakwasa ndị ha na-achị na ndị anaghị emezu nkwa ha kwere.

N'abụ a kpōrō 'Ezi N'Ukpoeze' dī n'akwukwō abụ *Echiche*, nwa nchọcha chọputara na odee ziputara ndị ọchịchị dī ka ndị na-atū asị, ndị na-aghō aghughō, ndị nwere anyaukwu na ndị na-eme ihe ọnụ kpōrō asị. O ziputakwara ha dī ka ndị na-eme ka ndị ha na-achị nōrō n'ahuhū, ndị na-eme ka agha daa n'etiti agburū na ibe ya, ndị na-anaghị etinye ezigbo mmadū n'okwa dī elu dī iche iche kama ha na-etinye ndị ọ dī ka ọ dī ha.

N'abụ 'Ndị Ndorondoro Ọchịchị Obodo' dī n'akwukwō abụ *Echiche*, nwa nchọcha chọputara na odee ziputara ndị ọchịchị dī ka ogwumagana, ndị ji obi umeala na obi nro were ariō enyemaka ndị mmadū, mana oge ha nwetara ihe ha na-achō, ha agbanwoo obi n'ebe ndị ha na-achị nọ. A chọputakwara na odee ziputara ndị ọchịchị dī ka ndị anaghị eme ihe ha kwere na nkwa, ndị anaghị achō ọdịmma nke ndị ọzọ kama ọ bụ naanị ọdịmma nke onwe ha ka ha na-achō. Odee kōwaputakwara ụdī ndị ọchịchị dī iche iche, e nwere ndị ọ kpōrō aguowu, okpu, na nnanwuruede mana ha dum bụ otu n'omume.

N'abụ 'Ọchịchị' nke dī n'akwukwō abụ *Akonuche*, nwa nchọcha chọputara na odee ziputara ndị ọchịchị dī ka; ndị anaghị elekōta ala ha na-achị anya nke mere ka ide mmiri mebichaa ala niile; ndị na-ekwe nkwa dī iche iche oge ha na-

ariọ vootu ma ha anaghị emejuputa nkwa ha oge ha nwetara mmeri; ndị na-eme ka ndị ha na-achị nọrọ n'oke ahụhụ.

Nwa nchọcha chọputakwara na ndị odeabụ ndị a hoooro na-akocha ajo akparamagwa ndị ochichi site n'irutu aka n'ajo agwa di iche iche ndi ochichi na-akpa ma mee ka o puta ihe ka ndi mmadu hu ya. Nwa nchọcha chọputara na ndi ode abu ndi a kochara ndi ochichi site n'ikpo ha ndi okwe nkwa eme eme, ndi na-ebutere ndi ha na-achị ahuhụ na ndi na-achọ naanị odimma nke onwe ha.

Mmechi

Site na nchọcha a, nwa nchọcha chọputara na ndi odeabụ Igbo na-agba mbọ iziputara ohanaceze ajo akparamagwa ndi ochichi na-akpa n'oha obodo. Site n'ileba anya n'abu ederede Igbo ndi a hoooro maka nchọcha a, nwachọcha chọputakwara na ndi odeabụ ndi a ziputara ndi ochichi n'uzo di iche iche di ka etu mmetuta ha nwere banyere ndi ochichi siri di. Mana otu ihe doro anya bu na ndi odeabụ Igbo ndi a ziputachara ndi ochichi di ka ndi nwere ajo agwa di iche iche. Echiche a mere nwa nchọcha ji ekwuputa na n'ezie otutu ndi ochichi n'ala Igbo anaghị eme nke oma n'okwa ochichi ha. O bu nke a mere nwa nchọcha ji ariọ ka ndi no n'ochichi gbanwee agwa ha ma mee ka ndi ha na-achị nwee ntukwasị obi n'ebe ha no.

N'ikpeazu, nwa nchọcha na-akwado ka ndi ode abu agumagu Igbo na-aga n'ihu igbara ohanaceze ihe ndi na-eme na gburugburu ha n'anwu ma sitekwa n'akwukwo agumagu ha akato ajo akparamagwa di iche iche na-aputa n'oha obodo bu nke ga-enye aka ime ka ndi na-akpa ajo agwa ndi a mata na ihe ha na-eme adighi mma ma choo uzo nchehari site n'igbazi ajo akparamagwa ha.

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Dialectal Ambiguity in Ukwa-Ngwa Lect

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Abstract

The research examines dialectal ambiguity in Ukwa-Ngwa lect of the Igbo language. Specifically, the study explores the causes of ambiguity, the types of ambiguity with the interpretations of ambiguous forms and ways in which ambiguous structures can be disambiguated in Ukwa-Ngwa lect of the Igbo language. The data for this study were gathered through personal observations and informal interviews as one of the researchers has lived there for eight years, observing the ways language is used in the area. The

study adopts descriptive method in analysing the data. Finding shows that phonological, lexical and syntactic ambiguities occur in the Ukwa-Ngwa lect. It is also seen that the reasons for ambiguity in Ukwa-Ngwa lect include the existence of homonyms and polysemy in the lect. The study also shows that contextualisation and background knowledge among others are ways of disambiguating ambiguous structures in the lect under study. The study therefore recommends further research on other types and causes of ambiguity in Ukwa-Ngwa lect of the Igbo language as this present study could not exhaust all. Again, there is the need to study ambiguity in other lects of the Igbo language to see the extent of their relatedness in that aspect of lexical semantics.

Keywords: ambiguity, dialectal, Ukwa-Ngwa, Igbo Language, communication

Introduction

Language is seen as a human system of communication. Language is therefore indispensable in human existence since man lives in a society where communication is important and is made possible through the use of language. Communication is the transfer of information from speaker to hearer with the information being understood by the hearer or receiver (Katz & Khan, 1978). Communication can be said to be effective when the desired result is achieved and for the desired result to be achieved, the communicators have to be meaningful in their communication. Meaning is studied in the aspect of linguistics called semantics.

The major interest of semantics is on knowing what words primarily mean rather than what speakers would want the words to mean in a particular situation (Anagbogu, Mbah & Eme, 2010). Semantics technically refers to the study of meaning. It tries to explicate the ways in which words and sentences of various grammatical constructions are used and

understood by native and fluent speakers of a given language (Agbedo, 2000). In accordance with this view, it can be deduced that the major task of semantics is to describe, explain and interpret linguistic meaning of a given utterance by virtue of the words used and the ways those words are put together (Spencer-Deley & Zegarac, 2002). Meaning can be said to be ideas or concepts that can be transferred from the speaker to the hearer by embodying them as it were in the form of one language or another (Lyons, 1981). This transfer of ideas or concepts from speaker to hearer is known as communication, but when the utterances or the information have various meanings or interpretations, it results to ambiguity.

Ambiguity is a semantic relation that deals with different meanings being attached to an expression. Ambiguity occurs when a word, phrase or a sentence has different interpretations or understanding (Udemmadu, 2012). It entails the susceptibility of an expression into double or multiple interpretations. This may be as a result of presence of a word with double meanings in a sentence or by structural relations in the sentence (Ezekulie & Macpherson, 2015). Ambiguity is a phenomenon that is common in almost all languages. It is important to note that whenever ambiguity occurs, be it at the phonological, lexical, syntactic level and so on; it demands more than one denotation which leads to communication failure.

Ambiguity hinders effective communication thereby leading to misunderstanding, misinterpretation and unclearness of information. Dialectal ambiguity is a kind of ambiguity where a dialect form may be ambiguous either in the dialect or relative to the standard variety of the language. In Igbo, there exists dialectal ambiguity as in the case of Ukwa-Ngwa lect where misunderstanding or unclearness in meaning arises as a result of utterances that denote more than one information and interpretation which can lead to anger,

chaos and misunderstanding. This situation affects Ukwa-Ngwa people as it affects their smooth communication. The most hit by this situation are the strangers who settle there for greener pastures. They lack the pragmatic sense of the use of such structures and that causes more havoc in their communicative enterprise in the lect. Even though that this linguistic phenomenon exists in Ukwa-Ngwa lect, much attention has not been given to it in order to provide a lasting solution which can bring about effective communication. It is in this regard that this study seeks to examine the various causes of ambiguity, the types, interpretations of ambiguous forms and ways of disambiguating these ambiguities in Ukwa-Ngwa lect. The study focuses on dialectal ambiguity in Ukwa-Ngwa lect in Abia State.

The method of data collection is through personal observations and informal interviews. The study is also a qualitative research which analyses descriptively the data that denote ambiguity such as words, phrases, sentences as were collected and describe them semantically. The study is of great importance in that the findings will help to know the causes, types of ambiguity in Ukwa-Ngwa lect and possible ways of disambiguating the ambiguous forms in the dialect. The study will also contribute to the existing corpus of knowledge in the area of semantics and also add to existing reference materials for future research. The researchers encountered some limitations in the course of this study ranging from the informants and on how to transcribe the dialect but all these were surmounted with the help of research assistants.

Literature Review

This area will review critically the works of scholars that are relevant to this study noting their differences and similarities.

In his study of ambiguity in the Igbo language, Mbah, (2008) using the descriptive approach discovers three types of ambiguity thus: tonal, lexical and syntactic. He identifies that syntactic ambiguity is found in wh-relative, conjuncts and disjoints metaphoric reference, inter clausal pronominal reference and imperativisation. This study (Mbah, 2008) and the present study are related as both are interested in the study of ambiguity, but while the present study delves into ambiguity in Ukwa- Ngwa lect , the former studies ambiguity in the Igbo language.

Adewole and Moses (2009) work on a lexicogrammatical interpretation of ambiguity and communicative effectiveness of media heading of print media. The study analyses the semantic ambiguous headlines stating their communicative effectiveness with regards to print media using the system functional grammar or linguistic theory. The study tries to distinguish between lexical and structural ambiguous headlines of print media. The study finds out that distortion based on syntax of the media headlines is that what journalists of print media employ mostly to mask the denotative meaning of headlines, thereby making it structurally ambiguous. The work is related to the current study because both are on ambiguity but Adewole and Moses based their analysis on print media headlines. The current work is on dialectal ambiguity.

Prezi, Ikekeonwu, Agbedo and Mbah (2013) studied ambiguity in Ero-Ulo speech community of Igbo perspective using the inferential model of linguistic communication. They discovered the spoken form of ambiguity which they claimed is disambiguated when written and also able to identify lexical and structural ambiguity. Their study confirms that ambiguities exist in the area and that they are not only property of predicates. The study was also able to identify the existence of ambiguity in disjoint constructions, metaphors, puns and wh-relatives constructions. This study is related to

the current study because they both studied ambiguity but the current study is on the Ukwa-Ngwa while the latter is on the standard Igbo.

Ugochukwu (n.d.) examined ambiguity in Igbo stories/poems. The study examined the nature and sources of ambiguity in Igbo language and also identified major types, causes and implications of ambiguity in Igbo language. The study discovered three main forms of ambiguity. They include phonetic, lexical and structural ambiguity. The findings also show that ambiguity serves as a source of embarrassment and anger especially when used out of context. It also reveals that ambiguity as a linguistic device can be used for comic effect through a genuine intention to confuse and that ambiguity arises from the use of words that have more than one interpretation. Ugochukwu's study also reveals the implications of ambiguity and this differentiates his study from the current study.

Ideyi (2017) studied dialectal ambiguity in Okposi dialect using use theory of meaning. She was able to discover that ambiguity that occurs in Okposi dialect ranges from phonological, lexical, structural and to metaphorical levels. She further noted that ambiguity in Okposi is caused by homophone, homonyms, and homographs. She recommends that Okposi writers should tone-mark their write-up especially those words that are identical and are prone to different interpretations to avoid ambiguity. She also suggests that inherent verb complements should be used in disambiguating ambiguous items in Okposi dialect. Both studies are related but differ in the fact that while the present study deals with ambiguity in Ukwa-Ngwa, the former deals with ambiguity in Okposi dialect.

Mohammad (2017) studied perception of linguistic ambiguity. The study was a qualitative – quantitative approach conducted on students preparing for their master's degree in English, linguistic and literary branch, at the

Lebanese University in language. The study presents a holistic view on EFL (English as a foreign language) learners' perception of ambiguity via three questionnaires, the subjects' perception of ambiguity, was tested on the recognition and production levels as well as sentential and textual levels. The study finds out that the subjects were unaware of ambiguous language, and at many times ambiguity hindered the subjects' ability to process language precisely. The study also reveals that ambiguity in language is as a result of lexical, semantic, syntactic or pragmatic inflections. The study further reveals that in syntactic ambiguity 87% answers were wrong, semantic 84% pragmatic 78% and lexical ambiguity 71%. The researcher recommends ways of disambiguating ambiguity using context clues, syntactical restrictions, minimal attachment etc. Mohammad's (2017) work is related to the present study since they are both on ambiguity but the present work has to do with dialectal ambiguity.

Ikwa (2017) examined ambiguity in the Idoma language. The study investigated the various sources of ambiguity, the types and the possible ways of disambiguating ambiguous structures in the Idoma language. The study shows that lexical, pragmatic and syntactic ambiguities exist in the Idoma language. It also shows that homonyms and polysemy are causes of ambiguity in the language. This study is related to the present study in the sense that they are studies on ambiguity but the present study is on the Ukwa-Ngwalect of Igbo language while former study is on the Idoma language.

Zhang, Lu, Liang and Chen (2020) investigated the effect of semantic similarity on learning ambiguous word in a second language. The objectives of the study are to find out whether there is an interaction between two meanings when learning second language (L2) ambiguous words and also to discover how semantic similarities affect ambiguous words learning. The data for the study were got from the assignment given to Chinese-English bilinguals learning pseudo words

which were paired with either polysemes or homonyms or monosomies. Using Event-Related Potentials (ERPs) as a framework of analysis, the study finds that learning first meaning of a homonyms interferes with the learning of the second meaning. It also discovers that the first meaning of a polysemous word may facilitate the learning of the second meaning. Although the two studies are anchored on ambiguity as an aspect of lexical semantics, they are not the same. Their difference is that while Zhang et al (2020) explores the effects of ambiguity on learning of second language, this present study is focused on the causes, types and ways of disambiguating ambiguity in Nkwa-Ngwa lect of the Igbo language.

The literature reviewed above show that previous works examined ambiguity in different dialects and areas. This current study and the previous studies are related in the sense that they all studied ambiguity but none of them worked on Ukwa-Ngwa dialect of the Igbo language which is the main focus of this study.

Ambiguity in Ukwa-Ngwa

Ambiguity is caused by words with the same form, same pronunciation but with different meanings. This is called homonyms which can be further classified as homophone and homograph. Homophone is seen as lexical items with the same sound but different spelling and meanings. For instance:

1. ì' kà = to draw
ì' kà = to say

Homograph has to do with lexical item with the same spelling but with different sounds and meanings. For instance:

2. ì'ká = hand
ì'kà = to say
3. ì'nyá = eye
ì'nyà = to drive
4. ì'vù = to get fat

5. i'vú = load
i'ra' = madness
i'rā = to leak

In Ukwa-Ngwalect, polysemous words also cause ambiguity. These occur where some lexical items have the same spelling, same pronunciation with different meanings. There is also the case of word with several meanings. For instance:

6. Ógwè = log of wood
Ógwè = self
7. ánwù' = sunshine
ánwù' = mosquito
8. ì'hò' = to choose
ì'hò' = to separate etc.

Types of ambiguity in Ukwa-Ngwa

Ambiguity occurs at different levels in the Ukwu-Ngwu dialect. These levels of its occurrence which include phonological, lexical level and syntactical level are regarded as its types in this work and will be discussed one after the other.

Phonological ambiguity

This form of ambiguity results in spoken words. In phonological ambiguity, the phonological structures of an utterance especially in a connected speech can result in ambiguity which the resultant sounds coincide with the lexeme in the same language. This type of ambiguity is usually disambiguated while writing. Some structures are ambiguous in the spoken form in Ukwa-*Ngwa* dialect as in the following examples.

9. I rèrèrè l'élú? /i rèrèrè lé élú?/ you decay past upstairs?
Did you decay upstairs?
I rèrè l'élú? / i rèrè lé élú?/ you sell past upstairs?
Did you sell upstairs?

I rère lèélú? / i rère léélú?/ you sell past wholesale?
Did you sell in wholesale?

In the above example, the phonological ambiguity is between ‘rèrè’ (decayed) and ‘rère’ (sold) and also between ‘l’élú’ (upstairs) and ‘léélú’ (wholesale).

10. Íhú ùmù ndí kèè dikà íhú m mà = Face children these are
like face I know.

The faces of these
children look familiar.

Íhú ùmù ndí kèè dikà íhú mmà = Face children these are
like knife.

The faces of these
children look like the
sharp edge of a Knife.

The phonological ambiguity in example 10 is between /m mà/ (I know) and / mmà/ (knife) which sound alike in pronunciation.

11. Á ráfú gí ngò, ò dì mmá? = Leave past you here, it is
good? If you are left here, is it good?

Árá fù gí ngò, ò dì mmá? Madness occur you here, it is good?
If you run mad here, is it good?

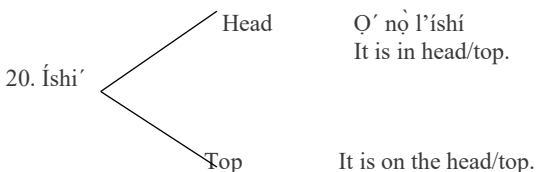
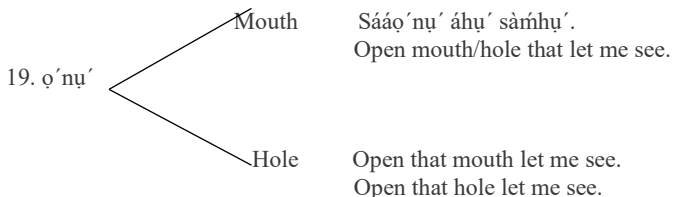
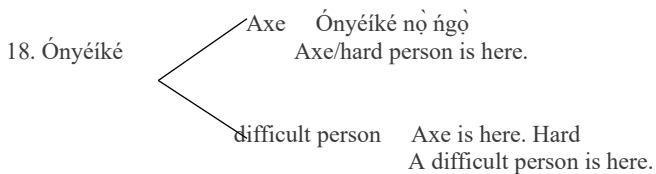
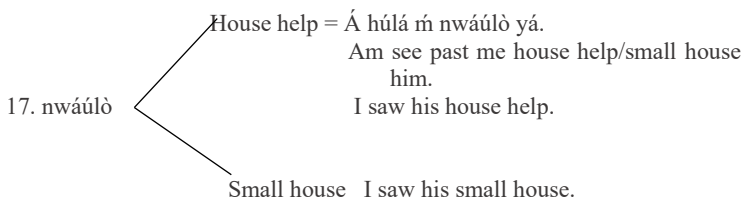
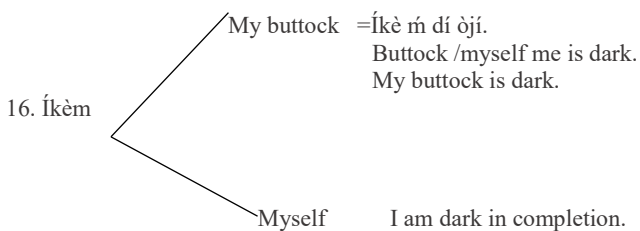
In example 11, the ambiguity is between / á ráfú/ (left) and / árá fù/ (madness occur). They sound exactly the same, but are written differently.

The data presented above show that phonological ambiguity occurs in Ukwa-Ngwa lect in rapid speech but is disambiguated while writing. In this type of ambiguity as observed 9-11, the pronunciation is the same but the orthographic rendition differs.

Lexical ambiguity

Lexical ambiguity occurs in a structure that has words with multiple meanings. In lexical ambiguity, ambiguous expression can be traced to a particular word in the structure. This can be seen in the examples below:

12. Ógwè
- Log of wood = ógwè m di' ngọ̀.
Logwood/myself me is here.
My log of wood is here or
 - Self/Myself is here.
13. Échí
- Tomorrow = Á dí m ikà échí.
Am cont. me talktomorrow
/yesterday.
 - Yesterday I am talking about tomorrow or
I am talking about yesterday.
14. Àgwà
- Beans = Á húlá m údú àgwà ké l'ányá.
I see past me this beans/character
type inside eye.
I have seen this type of beans.
 - Character I have seen this type of character
15. Íkó
- cup = Íkó m di' ngọ̀.
Cup/boy me is here.
My boyfriend is here.
 - male friend My cup is here.



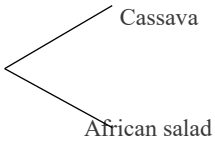
21. Àgbàyi
- Shoe Tírí àgbàyi gí sà ànyí gáá.
 - Sandal Put shoe/slippers/sandals you let us go.
 - Slippers Put on your shoe/slippers/sandals so that we go.

22. m̀kpúrú
- Trousers M̀kpúrú gí ọ̀ dí ògèlẹ̀?
 - Wrapper Trouser you it is where?
 - Skirt wrapper Where is your trouser/ /skirt/blouse/short?.
 - Blouse
 - Short

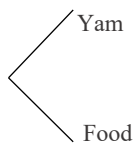
23. m̀mánú
- Oil Nyé m̀mánú áhù.
 - Pomade Give me oil /pomade that
 - Pomade Give me that oil/pomade.

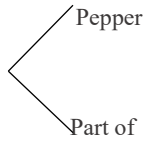
24. ígwè
- Bicycle Ó nwèrè ígwè.
 - Iron He/She has iron/ bicycle.

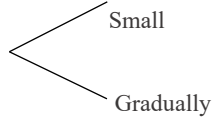
25. Mází
- Greetings Mází nwókè óchá.
 - Mr. Greetings/Mr. male fair.
 - Mr. Greetings fair man.
 - Mr. fair man.

26. Jíapú  Cassava Jíapú áhù vùrù ívù.
cassava/African salad that is big.
- African salad That cassava is big. That African salad is big.

27. Mírí  Water Mírí dì n'ímé itè áhù.
water/soup is inside pot that.
- Soup water/soup is in that pot.

28. Jí  Yam Ó dì írí jí.
She/ He is to eat yam/ food.
- Food She/ He is eating yam
She/ He is eating food.

29. Ósò  Pepper Ósò dì'yá nke ómá
Pepper/part of is it very well.
- Part of it is very pepperish
Part of it is very good.

30. ntákálá  Small Ó riri ntákálá.
He/ She eat past small/gradual.
- Gradually He/ She ate small
He/ She ate gradually.

From the above, it is observed that in Ukwa- Ngwa, a lexical item may have more than one interpretation and as a result; it sometimes brings about misinterpretation in the lect.

Syntactic Ambiguity

This type of ambiguity occurs where a sentence or phrase has multiple interpretations which may not be linked or pinned down to a particular word in the sentence. Examples:

31. Obi ya amaka = His heart/his Obi/his intention (name of a person) very beautiful.
His Obi is very beautiful.
His heart is very good.
His intention is very good.
32. I ji ika m? = You hold hand/ tell/ draw me?
Are you telling me?
Are you holding my hand?
Are you drawing me?
33. O kwaala gi taa = He/she push past/ disappoint past you today.
He/she pushed you today.
You have been disappointed today.
34. Ha vu abirika lasa = They carry plantain go/they carry plantain seven.
They went away with plantain.
They collected seven plantains.
35. Anya adufu gu mma = Eye is not you good.
You have eye problem.
You are mad.
36. Chere sa m kaara gu = Wait let me tell/draw you.
Wait let me tell.
Wait let me draw you.
37. Saa ika gu sa m hu = Wash hand you let me see.
Wash your hand let me see.
Open your hand let me see.
Stretch your hand let me see.
38. Nwa ticha bira ke ngo = Child teacher come past here.
A young teacher came here.
A teacher's child came here.
39. Jide ika l'obi = Hold hand on chest.

Hold your chest.

Be strong.

40. Mma gburu ya egbu = Knife/ handsome kill past he/she
kill.

He was cut by a knife.

He is too handsome.

41. Sa m ruo ulo = Let me build house
Let me build a house
Let me get to a house.

From the above examples, the emphasis is on the structure not on the tone because sometimes the tone may vary but the structure remains the same giving varieties of meaning.

Disambiguating Ambiguous Structures

Ambiguous structures are those structures with multiple meanings or interpretations. These ambiguous structures can be disambiguated using various ways. According to Busman (1996) disambiguation is a process and the result of clarifying lexical or structural ambiguity of linguistic expression by the linguistic or extra linguistic context.

Disambiguation using context

Ambiguous structures can be disambiguated in Ukwangwa using the adequate context. For instance: if a woman says *ikó m̄* and at that particular situation she is holding a cup, the hearer should understand the meaning as a drinking cup based on the context, but if she is talking about a man, the hearer will interpret it as her boyfriend or man friend. In other words, a man can only say *ikó m̄* to mean a cup because in that culture same sex intimate relationship is prohibited. Another example *mánú* can mean pomade or cooking oil. This can be disambiguated using the context. For example if someone says '*nyé m̄ mánú*'; and the person is cooking, it is

clear that he/she is talking about cooking oil, but if the person just finished taking their bath certainly the ‘*mánú*’ here will mean pomade. Therefore, the setting of its use and/or person that uses it gives clue about the intended meaning.

Background knowledge

Disambiguating ambiguous structure is possible when the speaker/hearer has some background knowledge about an expression. For instance, knowing that someone is mentally imbalance when talking about it, the structure ‘*ányá ádífú gú mmá*’ will definitely mean being mad and not that he/she has eye problem. This is because the hearer is aware that the person the speaker is talking about has mental problem thereby making the structure unambiguous. Again, *Obi ya amaka*, for a good discernment of the right meaning of this utterance, the hearer must have been in the discussion with the speaker about the person being referred to in order to trace the particular meaning the speaker intended to communicate. It is the background already established by the discussants that will disambiguate the structure to mean: his Obi is very beautiful or his chest is very good or he has a very good intention.

Use of non-verbal cues

Ambiguous structure can be disambiguated using non-verbal cues like shaking of head, blinking, demonstrating with hands and other parts of the body. For instance: when a speaker says *íkè m* and touches his/her buttocks, the hearer certainly will understand the meaning, but when the speaker touches his/her chest, the understanding will be ‘myself’ not buttocks.

Provision of additional information

Another way of disambiguating ambiguous structure in Ukwa-Ngwa is by providing more or additional information. Providing additional information by the speaker

helps the hearer to interpret correctly thereby solving the problem of ambiguity in Ukwa-Ngwa lect. For instance, the word *échi* is ambiguous, but can be disambiguated if additional information is given such as:

Échí gára àgá – yesterday which has passed.

Échí ná-ábía –tomorrow which is coming.

Summary of findings

This study examined ambiguity in Ukwa-Ngwa lect using descriptive method of data analysis. The study's major interest is on the types, causes and ways of disambiguating ambiguous structures in Ukwa-Ngwa lect.

The results of the study show that ambiguity abounds in Ukwa-ngwa lect thereby bringing about misinterpretation and misunderstanding in the area of study. The study identifies three major types of ambiguity in Ukwa-Ngwa lect: phonological, lexical and syntactic ambiguity. The study equally observes that ambiguity in the area is as a result of homonymous and polysemous structures in the dialect.

The study further identifies ways of disambiguating ambiguous structures in the area of study through the use of context, prior knowledge, non-verbal cues and additional information. Therefore, using or following these ways identified by the study, the problems which ambiguous structures in Ukwa-Ngwa lect pose in effective communication will be totally solved.

Conclusion

This study proves that ambiguous structures pose a lot of problems in our day to day communication thereby bringing about misunderstanding and misinterpretation of speaker's intention in our society. Considering the possible problems that can arise as a result of ambiguity, the study recommends that language users should make use of identified ways of disambiguating ambiguous structures. This

will help to put an end to the misunderstandings and misinterpretations that will come up in any expression. Again, further researches on other types and causes of ambiguity in Ukwa-Ngwa lect of the Igbo language are imperative as this present study could not exhaust all. Again, there is the need to study ambiguity in other lects of the Igbo language to see the extent of their relatedness in that aspect of lexical semantics.

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**ECHOES OF CRIMINALITY IN CONTEMPORARY
IGBO RAP MUSIC: PHYNO'S *UMUAKA HIGHWAY*
AND NUNOZIGI'S *CHUPADIA* IN PERSPECTIVE**

BY

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Abstract

This paper is an analytical research that interrogated the echoes of criminality pervading contemporary Igbo Rap music using Phyno's *umuaka Highway* and Nuno Zigi's *Chupadia* as case studies. The lyrics of their sampled music were found to depict so much criminality and suggestibility for illegitimate and desperate pursuit of wealth that apparently portend serious dangers for their teeming youthful fans and the society at large. Such obnoxious ideas as *Fastlife mana nwoke adi ebunonu* (ferocious pursuit of wealth) and *Okorobia obuna akpatara ego bu jonsin melu ya* (vehemence is the guaranty for wealth) littered the lyrics of their respective albums. Data which was sourced via interviews with the artists and literature were carefully analyzed using the analytical method. Findings show that the two famous contemporary Igbo rap musicians (Phyno and Nuno) have created sensitive lyrics laced with the suggestibility of brazen pursuit of opulence which is gradually driving youths into criminality. The paper suggests that educators should engage in an emergency drive for musical conscientization from the cradles and all tiers of learning using folk songs, didactic songs, sacred songs, to the end that the practice would aid in conditioning and raising individuals who can understand,

discriminate, listen to, create, appraise and relate to music based on its educative, informative, and normative essence.

[keywords: criminality, Igbo Rap music, suggestibility, conscientization]

Introduction

The history of rap music is traceable to the quest for change in the social and musical status quo across societies of the world. The dominance of religious, traditional, classical, and country music has been perceived by teeming youths as irrelevant to their cause and insensitive to their struggles over identity, self-actualization, unemployment, abuse, stigmatization, racism, cultural identity, class consciousness, and other youthful exigencies. Rap is actually a revolt to the dominance of other musical genres which have become unfashionable and unattractive to youths and who saw the need to create a genre which can project their voices to the world. This explains why the rap genre is popular amongst Blacks and Black Americans who saw the genre as a means of voicing out against racism and white Supremacist ideologies against blacks in the West. The world has witnessed several accomplished rappers such as Tupac Shakur, Notorious B.I.G, 50cent, Busta Rymes, Snoop Dog, Ashanti, Usher, Y-clef and so many others who have led a musical revolution, amassed so much wealth, and mesmerized the world with their adroitness in the rap genre.

In the Nigerian scene, we have such stars as Tuface Idibia, Nigga Raw, Davido, Burna Boy, MI, Techno, and now Phyno and Nuno Zigi who are making serious waves now and drawing unprecedented followership within and beyond the shores of the country.

Statement of Problem

Although Rap music has become popular over the ages particularly as it has been employed by its exponents in

exposing several societal aberrations but the concomitant drug abuse, vulgarity, nudity, sexual wantonness, drug addiction, and criminality associated with the genre has become a problem to the society it set out to reeducate. Contemporary Igbo rap musicians have decorated their lyrics and music with unprecedented associative criminality that has waked the attention of this paper as it interrogates Phyno's *Ụmụaka Highway* and Nuno zigi's *Chupadịa* as case studies.

Brief History of Rap Music

Rap music was born out of the class struggles of African-Americans of the United States who resorted to the music as a means of raising consciousness against the prevalent racism in their time. Bond (2005) explains that:

Music played a vital role in the ongoing struggle for racial justice throughout the world, particularly in the United States.

All three genres had to overcome considerable resistance, much of it either blatantly or subtly racists. Yet the appeal of this music ultimately transcended racial lines, even if the process was slow. There can be no doubt that Elvis Presley's enormous success was due to the fact that he was white and therefore vastly more marketable to the white public in 1956 than the black artists of the time who performed in much the same style (Chuck Berry, Little Richard, Chubby Checker, James brown, and others). African –American artists had been relegated to the less widely distributed category of “race records,” but within a decade, they too were being marketed just as aggressively in the economic mainstream and no longer under the label of *race*....

With the progress of the civil rights movement beginning in the 1940s and the end of legal segregation in the 1960s, the black-white divide in jazz and rock, although it remained present, became less pronounced. When rap music, a new idiom rooted in the black experience,

emerged in the 1990s, it encountered, like its predecessors, a round of racially tinged criticism. Like its predecessor, it too was soon adopted by white musicians (pp. 493-494).

The Nature of Rap

‘Rapping or rap is a kind of rhythmic talking accompanied by a disc jockey who imaginatively alternates between recordings on two turntables’ (Kamien, 1988). Rapping or rap is also a musical form of vocal delivery that incorporates ‘rhyme, rhythmic speech, and street vernacular’, which is performed or chanted in a variety of ways, usually over a backing beat or musical accompaniment, the components of rap include ‘content, ‘flow’, and ‘delivery’ (Wikipedia, 2021).

From the various definitions of the concept of rap or rapping, one thing is central to the rap genre: it is a revolutionary music with rhyming words meshed with street vernacular and sung as rhythmic speech. It commands enormous followership from the youthful societal strata who embrace it as pop culture and a tool for interrogating parental control, societal regimentation and governmental repression.

The theory of Hypnotic Suggestibility and its significance to the Paper

Hypnotic Suggestibility is a trait –like, individual difference variable reflecting the general tendency to respond to hypnosis and hypnotic suggestions (Milling, 2008).Hypnotizability has been operationally defined as responsiveness to suggestion following a hypnotic induction. This definition shall form a working framework for the expatiation of this theory in the paper. There ensues some kind of responsiveness to suggestions echoed in a given genre of music when the respondent has become fully absorbed (hypnotized by the music).

Musical Hypnosis and Suggestibility

Truly, music hypnotizes and suggests. Some music can seduce and lull us to various emotional states like pity, somberness, excitement, anger, happiness, depression, ecstasy, etc. Some music also can be suggestive of love, sex, vulgarity, hate, peaceful coexistence, deviance, irrationality, criminality, etc. Any music that lacks these powers has lost its existential force and taste. Humans and animals submit to these benign and sometimes malignant seductions of music unconsciously and sometimes consciously. Music is so powerful that we usually find it extremely difficult to extricate from its allurements and hypnotization. This explains why music has always been in man, with man, and man in music. From the earliest times of human history to the present post-modern period and from the mediaeval ecclesiastical sacred musicology to the contemporary musical radicalism, the relationship has been a most complicated one.

As matter of fact, the function of music in the religious milieu is the hypnotization of people into some kinds of religious and spiritual obeisance. All genres of music effuse various degrees of hypnotism.

Copeland (2002) expatiates that:...all music has a certain meaning behind the notes and that the meaning behind the notes constitutes, after all, what the piece is saying, what the piece is about... music expresses, at different moments, serenity or exuberance, regret or triumph, fury or delight.

It expresses each of these moods, and many others, in a numberless variety of subtle shadings and differences. It may even express a state of meaning for which there exists no adequate word in any language(pp.9-10).

It is this meaning behind the notes, as expressed by Copeland, that thrills, enthralls, sways, and hypnotizes, as it were. Komar(1980) writes:

The feelings that Beethoven put into his music were the feelings of a god. There was something Olympian in his snarls and rages, and there was a touch of hell-fire in his mirth. The human personality enjoys the capacity for a wide range of emotional states. Music, of all the arts, is supreme in depicting variations of feeling (p.343).

Komar (1980) expatiates further:

The power which music wields over men is not a new idea, either in literature or philosophy; Plato specifically warned against listening to Phrygian and Lydian music (the Phrygians and Lydians were defeated peoples brought back to Greece as slaves because these modes tended to make men effeminate and depraved (p.356).

Ascertaining the veracity of Plato's submission is not central to this paper but the inference from the foregoing is that music has the power to influence our minds with subtlety.

Suggestibility in Rap

The origin and nature of rap music (A revolutionary music with rhyming words meshed with street vernacular and sung as rhythmic speech and popular among youths) makes it an effective medium for suggestibility. Youths easily identify with deviant trends in fashion, social norms, social life, language, fraternity, and music in defiance to established societal etiquette. Most rappers subtly embellish their lyrics with ideas suggestive of criminality with argot street vernacular that only initiates can decipher based on the principle of mutual intelligibility.

Dunbar and Kurbin (2016) report that:

Rap music has had a contentious relationship with the legal system, including censorship, regulation, and artists being arrested for lewd and profane performances. More recently, rap lyrics have

been introduced by prosecutors to establish guilt in criminal trials. Some fear this form of artistic expression will be inappropriately interpreted as literal and threatening, perhaps because of stereotypes (p.1).

The issue is that rap did not start off with the farrago of expressions found in its contemporary stereotypes. It was a novel musical genre in the early 90s employed by African Americans in the New world to register their displeasure against suppression from White supremacists. But the predominant echoes of vulgarity, drug abuse, sexual rascality, brigandage, and criminality pervading contemporary rap and particularly Igbo rap have become worrisome.

The Music of Africa

Traditional Africans perceive music as a means of social integration, entertainment, education, communication, and communal bonding. Rarely was music employed for vulgarity, wantonness, and gangsterism but rather for inculcating and preserving ethical principles. Nketia (1974) explained that:

In traditional African societies, music making is generally organized as a social event. Public performances, therefore, take place on social occasions- that is, on occasions when members of a group or a community come together for the enjoyment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival, or any kind of collective activity such as building bridges, clearing paths, going on a search party, or putting out fires- activities that, in industrialized societies, might be assigned to specialized agencies (p. 21).

From the above explanation, we understand that music in typical African societies has been for communal fellowship and integration. Such music has no traits of vulgarity or

criminality compared to contemporary African rap music. When music is composed and staged for communal fellowship and entertainment, it clearly precludes all elements of disenchantment, brigandage, revolt, gansterism, or criminality. Regarding music and the role of the musician in traditional Nigerian society, Okafor (2005) explains that:

Here, the musician has a role as a keeper of public conscience and as a man who has his hands on the social control lever. He guides the society, drawing, of course, from the collective wisdom and pool of knowledge and proverbs of his people. He foresees events like any poet, for a poet can point the way to come, even though the people following may not see it for the time being. The musician, therefore, has an acceptable role in many of our traditional societies. He could rise to any height by excellence, by hard work, and by other criteria of merit. And so, in the traditional society, the musician is an educator. Many of our social comments, moral codes and guides are couched in music and songs. He has a role; he has a place; he has his privileges as a full member of the society (pp.6-7).

The exposition above is typical also of the Igbo society of South Eastern Nigeria where the musician embodies the cultural heritage, norms, musical idioms and echoes them in his music. But the emergence of contemporary Igbo rap genre has brazenly shifted the locus of the Igbo musical heritage.

How Several Western musical genres like Rap diffused to Africa

Nketia (1974:14) reports that, “No less far-reaching was the contact with Europe established through trade, Christianity, and colonial rule, for this set in motion, new forces in acculturation that have helped to reshape Africa.” The point here is that contact with the West reshaped virtually all facets of the African society through the

phenomenon of acculturation. African Music was not spared as some African musical instruments were jettisoned for Western musical instruments. Nketia (1974:14) further bemoans this:

As the economy grew, Western instruments originally introduced through the church and the military became available in shops for the few adventurous musicians who were willing to play them. The adoption of the western guitar by traditional musicians in some parts of Africa followed this general trend. All these developments were encouraged and strengthened by the activities of the church, which preached against African cultural practices while promoting western cultural values and usages. It adopted a hostile attitude to African music, especially to drumming, because this was associated with what seemed to Christian evangelists “pagan” practices (p.14).

This account is significant in understanding the historical foundations of the musical transformations that transpired within Africa from the contact with the West. But something peculiar, the slave trade factor, birthed such genres as hip-hop and rap and their subsequent diffusion to Africa as Nketia(1974:14) reports again:

It was not only political change that contact with Europe generated, but economic change as well. Indigenous trade was promoted by the new demands of foreign traders. The slave trade, for example, flourished and paved the way for the transplantation and growth of African and African-derived music in the New World (p.14).

The concept of ‘transplantation and growth of African and African-derived music’ echoed here is pertinent to the trace of

Rap from the West to Africa. The fact is shown that rap was created by African slaves in the New World(America) who employed the musical genre as a means of revolt against racism and the pervading suppression at the time. But the music genre finally found its way back to Africa through electronic media (Television, music channels, radio, etc.).

Biography of Phyno

Chibuzor Nelson azubuike, a native of Awka, Anambra state, Nigeria; born 9th October 1986, and better known as Phyno Fino, is a Nigerian rapper, singer, songwriter and record producer. He started his music career as a producer in 2003, and is renowned for rapping in the Igbo language (Wikipedia, 2021)

Phyno's Music

Phyno raps in Igbo language which is usually interlaced with English, Pidgin, slangs, and street argot. Some of his popular albums are: 'Deal with it', 'No Guts No Glory', 'Playmaker'. The title 'No Guts No Glory' is suggestive of the bravado and brazen obduracy characterizing internet fraud, gansterism, and drug peddling.

Biography of Nuno Zigi

Okechukwu Obiora Ayadinuno, popularly called Nuno Zigi, is a multi-talented indigenous rapper born in Anaku, Anambra state, Nigeria on 8th October, 1996.

Nuno Zigi's Music

His notable skill is his unique rap technique where he combines English language, Pidgin English, Igbo, and street argot just like Phyno. Among his popular hits are '8th mode', *Thotiana* (freestyle), *Isiaja*, 'Commando', *Nyem Space*, and now *Chupadija* which is our case study.

Relationship between Phyno and Nuno Zigi

There exists a relationship of mentor and mentee between Phyno and Nuno. Phyno signed him into *PentHauze*, Phyno's label company, in 2017 though Nuno has been making good music covers before then. Nuno zigi reflected on his signing as a dream come through as he did a mind blowing freestyle on Phyno's 2018 hit single.

Both artists have done some musical collaborations and this also explains the semblance in their themes and lyrics.

Echoes of Criminality in Some of their selected Works

Phyno's and Nuno's works have serious traits of criminality which is echoed through the lyrics of their respective songs. The songs are analyzed critically below:

Notes on the Analyses

- Excerpts of the lyrics are lifted for emphasis and not the entire lyrics
- The lyrics are numbered in order to make lucid references to them
- Not all the excerpted lyrics were analyzed but only those that echo pertinent points.

Analysis of Phyno's *Umụaka Highway* (excerpt)

- Lyrical translations and Interpretations

Lyrics	Denotation	Connotation
1. <i>Agu adị eri agu</i>	lion does not feed on lion	Being a gangster I cannot be subdued by any other
2. <i>kechibe maka isi'm na-enwu oku</i>	Wrap it up because my head is charging hot	I need those hard drugs now
3. <i>Fastlife mana nwoke adị ebu onu</i>	One should work fast to succeed	Desperate moves guarantee success

<i>4.9 abani bu oge anyi ji agba ogwu</i>	9pm is usually the time we take our drugs	Nighttime is the best time to take hard drugs
<i>5. Phyno onye highway</i>	Phyno the highway way	Phyno the gangster
<i>6. Umaka highway</i>	guys on the highway	Gangsters on the prowl
<i>7. Chelum na highway</i>	Wait for me on the highway	Be reminded of our clandestine meeting point
<i>8. Owam na highway</i>	My vehicle is on the highway	I am on the way to our clandestine point
<i>9. Nchubia na highway</i>	I am in pursuit on the highway	My success relies on gangsterism
<i>10. Men choba okporo obanye highway</i>	Men seek out ladies on the highway	The gang is not lacking in sluts
<i>11. No come dey wine me</i>	Do not disturb me	the orgy cannot entertain distractions.
<i>12. I fuluonwe gi na uncompi</i>	You found yourself in the uncompleted building	Welcome to the gang
<i>13. Ezege na street no uncompi</i>	The most successful man on the street is in the uncompleted building	Even the street gangster is a member of this gang
<i>14. Mana I tinyelu m anya ita conkri</i>	But if you interfere with my life I will fight you back	You dare not expose the ways of the gang or you

		would be killed.

Phyno on lyric 1 introduced the song with a declaration that he has attained a level of invincibility that should be a deterrent to every invader or enemy. The declaration also serves as a reassurance code to his teeming fans that they are well fortified in the society or ‘hood’ in street parlance. One interesting thing about rap is that it is wrapped in slangs and street argot which is scintillating to the fans but can be bamboozling to non-initiates, and this is called mutual intelligibility in language communication. One, therefore needs to listen and analyze the genre carefully to decipher the nuances involved.

On 2, we hear the artist saying ‘*kechibemakaisi’ mna-enwuoku*’ which connotes active engagement in hard drugs which is concomitant with contemporary rap musicians and fans. The English literal translation of the expression is ‘wrap it up because my head is charging hot’ raises the questions about what is to be wrapped and why is the head charging hot? The explanation is clear and points clearly to hard drugs such as marijuana, cocaine, methamphetamine or ecstasy ($C_{11}H_{15}NO_2$) which is an illegal drug used as a stimulant and which is notorious for causing hallucinations in people. This drug has been found to be a trending hard drug among pop-musicians with the vernacularized tag *mkpulummili*(water seeds) because of its crystalline texture and solubility in water.

Phyno on 3 brazenly unleashed the command for untethered pursuit of opulence with the line *Fastlife mana nwoke adi ebu onu*. ‘Fastlife’ is the street argot for illegal adventures such as drug trafficking, internet fraud, robbery, sexual escorting, and many others. ‘Fastlife’ syndrome has eaten deep into the Igbo youth strata who easily resort to criminality as alternative to unemployment and as a general way of life. This is the major

cause of several incarcerations of African and Igbo youths in Western societies.

9 abanị bu oge anyị ji agba ọgwụ denotes that 9pm is usually the time they take their drugs but the connotation is a signal for all initiates to always remember the imperatives of nightlife to gansterism. The Igbo Rap milieu has been regrettably enmeshed in a vicious cycle of music-clubbing-drug abuse-gansterism –criminality as echoed in line 4. Club houses and clubbing operate under the pretext of musical partying but a lot has been found to transpire within the clubbing enclaves such as crime -suggestive music and drug abuse which are germinal to criminality.

On lines five through to ten (5-10) we see the rapper strongly pushing for a life of banditry, brigandage, and racketeering with the metaphor ‘highway’. The slang and argot expressions ‘*Phyno onye highway*’ *Ụmụaka highway*, *Chelum na highway*, *Owam na highway*, *Nchubia na highway*, and *Men choba okporo obanye highway* have all the connotations of brigandage.

Phyno on 12, 13, and 14 (*Ifulu nwegi na uncompi*, *Ezege na street no compi* , *Mana itinyelum anya ita conkri* presents to his fans the idea of street life (uncompi), *ezege*, and the repercussions of espionage, betrayal and disloyalty to the gang. *Uncompi* denotes an uncompleted building which connotes the ruggedness of street tryst and rendezvous. *Ezege* is an appellation for the most successful streetwise person and who is approached with optimum respect as a role model and who can brutally exterminate whoever disrupts or disregards his way of life or exposes the tracks of the gang.

Analysis of Nuno zigi’s *Chupadiā*(excerpt)

- **Lyrical translations and Interpretations**

Lyrics	Denotation	Connotation
<i>1. Okorobia o buna akpatara ego bu jonsin melu ya</i>	A fainthearted youngman can never be wealthy	Every Youngman must be prepared to take any level of risk to become wealthy
<i>2. Kee ihe n'eme</i>	What is going on?	Why the placidity and complacency regarding quick wealth?
<i>3. Ezege no here by the way nwanne Aii</i>	Our opulent friend is around	Our opulent gangster is here with us
<i>4. January to December mu Eburo ride bata, kee ifem ga akolu my mother</i>	What will I tell my mother during December that I have not yet bought a car ?	How will my mother react to my abysmal failure of not owing a car by the end of the year?
<i>5. My silver spoon fulu efu m'e pick tero ya, kee ife m ga-akolu my mum</i>	How will I explain to my mother that I failed to recover my lost silver spoon?	How do you I explain to my mother that wealth evaded me in my youth?
<i>6. 4 years for unizik m wenata so degree, kee ife m ga-akolu my mother</i>	How do I explain to my mother that I brought only a	How would my mother take me for returning home poor after

	degree certificate home after graduating?	4 years in the university?
<i>7.Yak am ji Chupadĩa</i>	That's why I am in close pursuit	This is the reason I am fiercely in pursuit of wealth
<i>8.Chupadĩa, Chupadĩa, Chupadĩa ,Chupadĩa, Chupadĩa, Chupadĩa,</i>	I am in close pursuit of	I am fiercely in pursuit of wealth at all costs no matter the risks involved
<i>9.Ùbiam buezigbo nsogbu make I solve the puzzle</i>	Poverty is a problem and a puzzle I must solve	I must break the puzzle of poverty by all means
<i>10.M jesĩa gbalu aka kee ihe m ga-akọ</i>	What will I say If I return empty handed?	I have no time for long explanations over poverty
<i>11.Ọ gbajuo dọlụ nwa kee onye m ga-akọ</i>	Who do I beckon when financial challenges overwhelm me?	Who would come to my aid during financial difficulties?
<i>12.Ego a bụlụ ma size oversize bụ size m</i>	If money is sized, oversize is my size	I do not just want money, my clamor is for opulence
<i>13.Achọọ m ibụ convoy with guys guys m</i>	I wish to ride in convoy with my	My desire is to always cruise in

	friends	convoy with my gang
<i>13.Fix ie my eyes on the prize</i>	My eyes are fixed on money	My gaze is fixed on making money no matter the cost
<i>14.Yea this money bata m ga-akpo olili</i>	There will be celebration when the money arrives	Celebrations await my gazillion wealth
<i>15.Chukwu ekwena ka olum gwuo mmili</i>	God will not allow my labor for wealth to flop	Nothing will flop my clandestine efforts for wealth
<i>16.Kedu mgbe m ga ekonuko the whole city</i>	When will I draw out the entire city	When will I successfully swindle the entire people and hit a fortune
<i>17.I ga-amapu iru ogu welu obi gi</i>	Be courageous when engaging in a fight	Be fiercely courageous in engaging in risks for achieving opulence
<i>18.Ma oo ugbo aturapu m n'isi mmili kam nogide juba chukwu ajuju</i>	If the ship capsizes will I retire querying God?	What will I do if the cartel bursts?
<i>19.Uwa lukaam afia m tipia ha achunaam</i>	when detractors soil my business and send me packing	When law enforcement agents round me up along with the cartel
<i>20.Order m Uber ka o</i>	Ordering Uber	When

<i>būnaa m</i>	taxi to send me home	immigration agencies order my deportation
<i>21.Mchupagide ha nwoke ezu ike</i>	I will be in pursuit without relenting	I must relentlessly pursue wealth at all costs
<i>22.Maka onye a n'akwanyelu ugwu bu onye ji ife</i>	People accord more respect to a successful man	It is the wealthy man that deserves respect
<i>23.As I dey hustle ife sikwuo ike Munwa abannye obodo oyibo je bute ife</i>	If things do not favor me around, then I emigrate to the Western world to make ends meet	My gaze is on abroad to jet out and succeed at all cost whenever here is no longer favorable

On 1 Nuno zigi subtly suggests that cowardice is the only militating factor against realizing quick wealth among youths. This is echoed in the line *Okorobia o būna akpatara ego bu jonsin melu ya*. This is pure musical hypnotical suggestibility as most of his fans, lulled by the rhythmic vibes of his music, get swayed and succumb to the suggestion. The line clearly suggests that ‘every youth must be prepared to take any level of risk to become wealthy’ and the import of this is simply the brazen engagement in drug trafficking, racketeering, brigandage, internet fraud, gangsterism, and several of them. It is worrisome that youths, who are supposed to be preoccupied with their education or skill acquisition, are coerced into accepting that wealth acquisition is the paramount pursuit at their age and stage in life and that their seeming insolvency is attributed to laziness or even a curse! It is incongruous with societal ethics to laden minors and youths

with economic responsibilities which should be attended by their parents and basic social amenities that are the responsibility of the government.

This malaise has pervaded the entire Igbo youth culture and is a major drive of the quick wealth syndrome among Igbo youths.

On 2 we hear the reechoing of the idea of *Ezege* (successful street Kingpin and role model of the youths) which was highlighted earlier in Phyno's music.

On 4, 5, and 6 we see some disturbing lyrics in Nuno zigi's work: *January to December mu Eburo ride bata, My silver spoon fulu efu m'e pick tero ya, kee ife m ga akolu my mum, kee ifem ga akolu my mother* which have the following connotations: 'How will my mother react to my abysmal failure of not owing a car by the end of the year?'. And how do I explain to my mother that I failed to acquire a car after four years stay in the university? These expressions sound cajoling on the surface but the connotations portend so much danger for the youths and society at large. Nuno Zigi released this album towards the end of his stay in the university and so the premise of his song and the target audience were not in doubt. Why should undergraduate students be bothered and burdened with the pressure of owing cars to impress their mothers? What is the actual motive behind sponsoring people to the university: to amass wealth or to garner learning and basic skills for self-actualization? What kind of legitimate work or business can financially imbue an undergraduate with the financial capacity to acquire cars or the kind of opulence echoed in the highlighted lyrics? These are just a few of the farrago effusing from Nuno zigi's music *Chupadija*.

Throughout 7 and 8, we hear the emphatic echoing of *Chupadja* (ferocious pursuit of wealth) thus: *Yak am ji Chupadja, Chupadja, Chupadja, Chupadja, Chupadja, Chupadja, Chupadja.*

Nuno employed the musical device of repetition to drive home his message to his audience that wealth must be vehemently pursued and acquired no matter the cost. This negates the ethics of hard work, integrity, honesty, patience, perseverance, and branding which are the basic prerequisites for wealth. One wonders whether life is all about making money and being wealthy?

Effects of their songs on youths

Youths, invariably, are the major consumers and fans of rap music as it suits their youthful exuberance and fits into their niche for social revolution. This paper necessitated a field work on *keke* operators around Awka and Onitsha environs and discovered that rap music is their preferred music as it is always heard blasting away from their tricycles through heavily propped speakers and Bluetooth devices.

Incidentally, there has been unprecedented rise in crimes such as robbery, kidnapping, blindfolding and abduction etc., perpetrated with the *keke* tricycles all around South Eastern Nigeria in recent times. This has warranted the recent ban by the Anambra State police command that all *keke* tricycles must have their hoods half-open so that any criminal activity going on inside any would be visible to the public. *Keke* tricycle has also been banned from certain areas in the state; some areas also do not allow its operation within some stated hours for security reasons.

This paper is not submitting that all *keke* operators are criminals or that *keke* transport business in Southeastern Nigeria is laden with criminality but the rise in criminal incidents involving youths with *keke* is worrisome. Is there any connection between the sensitive rap blasting in most of the *kekes* and the predominant crime rate associated with it? Clearly there are some ties between the two variables which a recent squabble that ensued between a youthful *keke* operator and the researcher attests to.

I boarded a *keke* one fateful morning in the course of this research paper and noticed that the rap music was blaring noisily and on the request to have it tuned down, a squabble ensued.

“Why should the music be turned low?”. “Is it any of your business that it is high or low?”, retorted the young man. I was bewildered at his retort particularly the insensitivity to the fact that as his passenger, I should be made comfortable en route the journey. I allowed the issue lie and pretended to enjoy the music which seemed to make him calm but in preparation for the main throb of question which was: ‘What is the music about?’. To my amazement, the question thrilled him as he took time to educate me on the world of rap, rap musicians, and opulent youths hailed in the music. He struck a chord and when he intimated that the rapper in question was a famous opulent youngster who crashed into a particular building at Awka road Onitsha, Anambra State a few weeks ago with his exotic Lexus jeep and repaired the building, and restored it to the owner in just two weeks.

I got interested and asked him the youngman’s line of business which he responded: ‘He hit his millions online’. I prodded further on the legitimacy of the online business and to my shock, he asked me to alight from his *keke* immediately! And that was the end of the conversation but I had already

gotten the information I needed to supplement my research data.

This encounter evidently points out some pertinent issues in this paper and these are:

- Rap music commands a large youth fan base in contemporary Igbo society of south Eastern Nigeria.
- Several Igbo rap artists have emerged and taken over the Igbo musical cosmos with the rap genre
- The youths see rap as means of interrogating perceived social imbalances, *parental* control, social ethics and etiquette, family regimentation meted out to them.
- Nigeria's high unemployment index and economic plight has pushed most youths towards *keke* transport business for survival.
- Wherever these youths find themselves they engage in rap for escape from the harsh realities of life in Nigeria and also absorb the rhythm and lyrics in forging a pop culture.
- The lyrics and theme of contemporary Igbo rap with its peculiar suggestibility lure these youths towards various forms of criminality such as robbery, abduction, kidnapping, and even some reported cases of rape inside the *keke*.
- The pervading emphasis on internet fraud, illegitimate engagements, and ferocious pursuit of wealth echoed in this rap genre has also misled so many youths into the suggested vices.
- There is the general perception and misconception among these youths that the most rational way to recompense the society and government for their ineptitude is to unleash, criminality. This is seen in the unprecedented cases of hacking of government

data bases and websites, bank and internet heist, fraud, robbery, kidnapping for ransom, etc., besieging our society today.

A work about Music Censorship in American titled *A brief history of music censorship in the United States, from the present back to 1934* (published in NATIONAL COALITION AGAINST CENSORSHIP ncac.org) gave these reports:

Feb 2014, Lyrics Used in charge against rapper

California rapper, Tiny Doo's album 'No Safety' (released in February 2014) landed him "criminal street gang conspiracy" charges after he rapped about violent crimes and gang life. Tiny Doo, whose real name is Brandon Duncan, could actually be facing a life sentence after the court drew connections between his lyrics and actual shootings dating back to April 2013.

This report shows the concerted efforts of musicians to fight censorship but there are glaring relationships between suggestive lyrics and violence which actually attracted the sentence.

Implications of their songs in Contemporary Nigerian Society

Nigeria is currently on the throes of insecurity and banditry along with all sorts of criminality, and therefore, any form of music that suggests further criminality and banditry sabotages all efforts towards the restoration of the system.

The Issue of modernism, musical pluralism, Pop-Culture, and the futility of Censorship

The social stage of music in the contemporary world has become so complicated that several weird musical styles have emerged and continue to emerge. This development is due to issues emanating from such forces as modernism, musical

pluralism, and pop culture; and these forces have, as it were, made censorship difficult and redundant. Those forces are underscored below:

Modernism refers to a global movement in society and culture that from the early decades of the twentieth century sought a new alignment with the experience and values of modern industrial life (Tate.org.uk, 2021).

Modernism has peculiar characteristics such as ‘individualism’, ‘experimentation’, ‘absurdity’, ‘symbolism’, and ‘formalism’. Musical individualism and experimentation are seen in rap music where the theme is centered on the individual with his experimental struggles with social standards.

Musical pluralism is a term drawn from the comprehensive concept of social pluralism which Stark (1987: 614) sees as “‘A system or a society in which power is dispersed among many competing elites who act to limit one another’s power and therefore minimize the repression and exploitation of members”’.

The import here is the ‘decentralization’ or ‘dispersion’ of power which, when applied to music, would mean the rise of several genres of music in revolt to existing musical styles. Against the antediluvian musical forms like sacred music, folk music, classical music, traditional music, ritual music, etc., there have arisen so many genres in the world such as reggae, afro beat, blues, rock & roll, rock, *fuji*, *zigma*, *ogene*, highlife, disco, hip-hop, pop, and rap, each one bearing its peculiarity and divergence from existing musical styles.

Another aspect of musical pluralism is the blend of various different musical idioms in one genre which is peculiar to contemporary music such as rap. Rap combines elements of

irregular rhythm found in jazz, accented beats peculiar to hip-hop, and cultural idioms found in the society of its locale. Here we find a bewildering mix of musical styles peculiar with contemporary music (Wikipedia, 2021).

The interesting thing about musical pluralism is that it is a fallout of pluralism in the larger society which is natural with societal dynamism. Art paces social developments and transformations. As the society is changing into complex forms, so is music also changing into various forms to mirror the society. The easiest way to understand the state of a given society is to observe its arts. Contemporary Rap invariably mirrors the decadence, imbalance, disorder, negligence, and governmental ineptitude encompassing our societies presently. The concept of pop-culture refers to a way of life that is popular among a given group in a society at a given time. For instance, most people who smoke or ever smoked did that because it was a popular culture amongst their peers at the time of the engagement. The relationship between pop-culture and censorship is an upsetting paradox in modern societies. Some governments warn against the dangers of cigarette smoking but ironically are complacent in enforcing any laws against it because of huge sums of money accruing from cigarette. Cigarette menace has become extremely difficult to control because it is a pop culture among a good percentage of the society and also because of the financial gains it promises governments. Cigarette marketing companies pay huge sums of money to government in order to sustain their license.

Rap music also is difficult to submit to censorship because of its teeming fans and the money it generates for music producers, managers, marketers, the electronic media, and the government which collects huge sums of money for the incorporation, licensing, and copyrighting music entrepreneurs and broadcasting corporations.

On censorship, songs are often edited for broadcast on radio and television to remove content that may be considered objectionable to an outlet's target audience- such as profanity, or references to subjects such as sex and drug usage (Wikipedia, 2021). But this practice has not been sustainable in modern societies where modernism sees defiance as norm. In some societies music censorship is not constitutional. It is regarded as infringement on the right of freedom of speech. In the United states for example, government-sanctioned censorship is prohibited by the constitution, so the more common way is through pressure from special interest groups.

Currently the Nigerian media space is agog with Big Brother Show with its infamous wantonness, vulgarity, nudity, debauchery, lecherousness, etc. Several calls for ban have come from censorship bodies, religious organizations, scholars, educators, and various conscience groups to no avail. The program's season five was estimated to have cost about three billion five hundred billion Naira (N3.5 Billion) for the production and it is also estimated to generate more billions for the Nigerian government and economy when aired. There is also a grand prize of ninety million Naira (N)90 million) for the winner. This explains why it is would be difficult for the program to be banned no matter whatever occurs in the episodes and the pressure of various conscience groups.

Raising censorship parameters over perceived vicious social trends is different from enforcing it and it is this disconnect that is the point of the argument above. Enforcing a censorship or ban is quite difficult over a trend that has become a pop culture particularly amongst teeming youths of a society. On the other hand, how does an inept government that has failed to provide employment for its youths manage to censor what the youths have found as means of escapism and source of income?

From the foregoing revelations, it is clear that contemporary Igbo Rap music will be difficult to be censored or even banned despite evidences of more criminality suggested in the lyrics.

Conclusion and Recommendations

As contemporary Igbo rap music has become inundated with echoes of criminality, it becomes imperative for scholars, educators, and leaders in the Igbo society to chart some way out of the malaise. The rate youths are embracing this genre of music and internalizing the criminality suggested in the lyrics is disturbing and portends grave danger for the entire society. The desperate pursuit of wealth and opulence reiterated in most of this type of music has led many youths to various kinds of illegitimate engagements such as internet fraud, drug abuse and peddling, gangsterism, and brigandage.

It is also upsetting that Igbo rap musicians have found themselves enmeshed in promoting inglorious themes in their music which is incongruous with the normative ideologies peculiar with Igbo people and their society. The Igbo race is famous for championing entrepreneurial apprenticeship where people get engaged with masters in different fields of endeavor to painstakingly learn trade, craft, music, etc. with the hope of settling down and become independent after learning the art. Why then are Igbo rap musicians jettisoning this proven old practice and are pushing for brigandage as a means for self-actualization?

This paper does not recommend censorship or ban on unscrupulous Igbo rap music, because this approach has never worked as highlighted earlier but the paper pushes for conscientization from the cradle through music. That is, engaging infants and children with folk music, traditional music, didactic rhymes, educative songs, right from the cradle to the end that such music would mold and enhance their

appreciation of musical aesthetics as early as possible. This would go a long way in conditioning and raising individuals who can understand, discriminate, listen to, create, appraise and relate to music based on its educative, informative, and normative essence.

Government should also address the ‘insurmountable’ and recurrent problems of unemployment, economic hardship, suppression, insecurity, and bad governance which are the cause of youthful restiveness expressed through such revolutionary music as contemporary rap.

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MORALITY QUESTION IN SOCIAL MEDIA INFLUENCERS' DANCE ART

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Abstract

The truth about our today's reality is that social media and social media influencers have come to stay and the rate at which it is embraced especially among young Nigerian youths is overwhelming. The evolution of social media in our society today brings about the increase of countless social vices ranging from sexual immorality, drug abuse, thuggery, vulgarity in words and actions etc. No doubt it has also improved a considerable amount of our social activities, social development in business, education and cultural exchange. Social media influencers on the other hand, have not lived up to their expectations; rather than create contents that will promote the moral values of the society, they sit at the forefront of promoting things that devalue the very essence of our culture. The objective of this paper is to

express strong disapproval of these social media influencers, especially Instagram influencers' dance art, shed more light on the effect that such dances create in the mind of their viewers and followers and propose a positive way forward for upcoming aspirants to follow without being immoral.

Introduction

The social media is created to effectively connect and build bridges of communication, where people can exchange ideas, make creative virtual content that mirror themselves and their immediate community, create a common ground for cultural exchange, business, create and exchange information, learn new ideas and sharpen existing one, and most importantly for the expression of one's self irrespective of age, gender, or race. No doubt, social media has gained all these achievements and more but the level of freedom of expression that exists in these social media platforms is unimaginable. The rate at which people are glued to these social media platforms cannot be overemphasized, especially the youths and the young ones who sneak themselves in one corner to take a glimpse at what is happening in these platforms. The level of immoral dance art performed and posted by these social media influencers who have gained popularity on these platforms is disgusting. In order to get more followers, views, likes and comments or at best 'traffic' they go as far as dancing naked, exposing sensitive parts of their body and making erotic movements around their lower body all in the name of creating social presence.

Social Media Meaning and Discuss

Any form of technology that is computer based, that facilitates the dissemination of information, sharing of ideas, thought, creates common communities for people from far and wide to interact and receive immediate feedback can be referred to as social media. The fact that social media allows an individual to send electronically personal information, a considerable huge amount of documents, videos, and photos, as well as receive and download as quick as possible, makes the social media platforms much more efficient than imagined. In another perspective, digital media represent the innovation of technological development and can be used as an extension of oral communication. (Nwafor et al, 2022, p.6).

This form of media offers some sort of virtual community with the opportunity for people to communicate with other people no matter the distance. Esthela opines that individuals use social media for many reasons, including entertainment, communication and search for information (2021, p.1). That is to say, the media serve many purposes ranging from the purgation of emotion through various forms of art, inter and intra-personal communication and relationship, networking in terms of business as well as cultural cum religious exchange. As humanbeings , the need to interact with people around is highly exciting and intoxicating, and it is more enthusiastic when the interaction is between individuals of different socio-cultural background, ethnicity, and race. In the same vein, social media have ways of connecting people together through networking

and inculcating in them qualitative relationship to build broadcast channel for possible sales and marketing tools.

As fascinating and exciting as the social media seem, it poses certain negative effects which are very harmful to the users. Popularly amongst other effects are

1. Addiction: Unfortunately for users, all social media networking sites are created to keep the users constantly glued to the sites, Stegner laments that you might be surprised to learn that the negative effects of social media are both physical and mental. He further warns that "Social media can be more addictive than cigarettes and alcohol; it has a powerful draw for many people that lead to them checking it all the time without even thinking about it (2022, p.4)

The implication of Stegner's warning is that the people tend to visit these sites effortlessly, conscious or unconsciously spending real time on these social media, linking from sites to sites, surfing through profiles, pictures, videos, and comments; uploading and downloading files of different contents without giving attention to other things that matters in life. Social media addition around work space has proven to be harmful: ranging from the interference of productivity and can cause actual damage among coworkers. Lainie bemoans that social media addicts "develop the habit of checking their account multiple time during the day, even when they are at work" and not spending interactive time with their colleagues to develop quality work relationship (2019, p.3). Generally, addicts have a way of isolating themselves away from others thereby cutting out

physical communication and interaction. This behavior in real time poses a crumbling threat within workers and the work environment.

2. Mental health: WHO (2017, p.710) describes mental health as the state of well-being in which individuals realize their own abilities, can cope with the normal stresses of life, can work productively and fruitfully, and are able to their communities. Whenever mental health is mentioned the three most common consequences that come to mind are stress, anxiety, and depression and how they affect individuals' creativity and productivity cannot be overlooked. Being deeply engaged in social media can cause an individual to be in a permanent state of worrying and also being nervous at every given time. This anxious behaviors that are mainly motivated by addiction to social media platforms can breed panic attack and in most cases compulsive behavior. Nervousness gives no room for physical activity such as exercise and sports and too much tensed up emotion can lead to stress and finally depression.

Fake Lifestyle: in order to keep up with favorite celebrities' lifestyle such as movie stars, musicians, athletes, famous footballers, and other social media celebrities lifestyle people tend to fake themselves on these social media platforms to draw attention to their profiles and gain more view and followers. By so doing, it leads others to create for them unrealistic and unhealthy competition. Most users lack authenticity, with the help of Photoshop, they create exotic adventures to deceive people but in reality, "you have no way of knowing whether this is all a farce. While it looks great

on the surface, that user might be in great debt, on bad terms with their significant others, and just desperate for social media likes as a form of validation"(Stegner, 2022, p.5)

The effect of fake news and the damage it has caused individuals and organizations is heartbreaking. People manufacture news to tarnish others reputation, to sabotage activities, create divided attention or worse steer up commotion. Alan on this issue of fake news, argues that the prevalence of fake news on social media has harmed democracy rather than improve it (2018, p.1). Just like wildfire spread in the dry season, so does fake news and lifestyle spread wildly and fast, corrupting every good mind it comes across, steer up uncontrollable commotion and causing users to be anxious, stressed, depressed and unfortunate death.

Inasmuch as social media has contributed immensely in making communications easy and fast, so it enables people to communicate evil activities that ordinarily will not be easily accessible. In our present society, herbalist, priest, and charm makers who in the past find it difficult to expose their activities, now use social media to display their charms and activities thereby, making it easy to reach a wider range of audience with little effort. A recent research on the Psychological Effects of Social Media Use in Communicating "Okeite" Traditional Charm on Youths in Anambra State, and it was discovered that "75% of the participants admitted that the social media platforms increased their knowledge of Okeite"(Nwafor et al, 2022, p.11).

Morality in Discourse

Morality can be defined as a set of principles, values, beliefs and standards adopted by the society to shape, influence and give direction on what is reasonably right or wrong for harmonious cohabitation. Morality can be seen as a set of standards that enable people to live cooperatively in groups. It is what the society determines to be right or acceptable. (Morin, 2021, p. 3) Therefore, individuals who go against these standards may be considered to be immoral. So long as society exists, morality exists. Every culture is established with seasoned standards by which every individual builds one's life and activities around in order to cohere and resist any temptation of separation. Nonetheless, morality stands deferent from one individual to another, that is, what one individual judged as being moral can be judged as immoral by another. The same goes to society and culture: meaning what is considered an acceptable behavior in one culture can turn out to be unacceptable in other cultures. Ayala argued that: "Actions that may be thought to be evil or sinful in some moral system" he personally, "might not be included either in my use of "morality" so long as the action have no consequences for others" (2010, p.9016).

Discourse on morality has been divided into three fundamental types which include:

1. Religious morality
2. Individual morality
3. Social morality

1. Religious Morality: refers to the individual's state of connectedness with the superior being or beings. Hence anything that hinders this relationship is counted as immoral before the supernatural begins.

2. Individual Morality: this refers to the individual's relation to his or herself. Here, it is possible for a person not to perform some certain act, not because of society, law or religion say he may or may not, but because to himself, it is wrong or right from within his own conscience (Pearsen, 2009, p. 3).

3. Social Morality: majority of this aspect of morality is what forms every other standard. This aspect of morality deals with individual relation to other. To shed more light, Adler & Cain explains that when faced with the question of moral obligation, decisions and actions, Kant reiterates that no amount of sense experience whatsoever can possibly be a moral ground of my will (1962, p.263). That is his personal experience (individual morality) can't stand as basis for his action especially towards other people or the society. Social morality is what shapes what an individual thinks, does, and does not do: even religious morality is centered on man's behavior in the society.

Theoretical Framework

For the purpose of this research, theory on human behavior as regards to media will be explored to guide our understanding on the subject matter. In this exploration, the Cultivation theory as propounded by George Gerbner in 1967 will be examined because it has since shaped the growth of media production. The

Cultivation theory states that "... high frequency viewers of television are most susceptible to media messages and they believe that the messages are real and valid" (Math & Wok, 2021, p.112). They both insist in Gerbner's voice that: "Heavy viewers are exposed to more violence and therefore are affected by the Mean world Syndrome, which is belief that the world is a far worse and dangerous place than it actually is" (Math & Wok, 2021, p.113).

Actually, the idea that can in actual fact, force viewers to think in a direction that it dictates, is a more dangerous situation than it appears especially, if there are no ways of verifying such media. Basically, just as those who consistently are glued to television, they cultivate the perception that social reality is consistent with the world portrayed on television, then the more they watch television, the more they're forced to believe that the real world resembles the television world (Shrum, 2017, p.1). So it is with those who are constantly and consistently surfing through one social media site into another, downloading contents that can both be fake or untrue and then without verification, perceive that the world is exactly what they see on social media. However, as the viewers and views deepen, their view of the real world changes, their view point about some certain issues are altered, and their morals, values, beliefs, and attitudes are all tilted towards what they see on social media.

Dance Discourse

Every dance is a reflection of its' cultural milieu. It is an embellishment of the overall social construct, the mainstay of religious interactions through rituals between the supernatural and man, between man and man in the exploration of political, environmental, and even his ecological and ecosystem are all represented. It is man's interaction with these organisms that facilitate his well-being and are staple determinant for the content of his dances. In every way, the first language of dance is culture. It is saddled with the idiom of tradition and it's passed down from generations to generations. In fact, the beauty of dance is the candid expression of a unique and universal language, the day to day activities and even to the end of man. In plain terms, the "lifestyle of such a society reflected in these activities which range from music, dance, pantomime, and other performances which seek to celebrate the life of the people" (Tuluma, 2015,p. 2). Suffice it to say that:

The Dance art is so woven around the fabric of the traditional society especially the sociopolitical and economic life of the people that it's documentation and preservation become imperative this to a large extent embodies the symbolic and cultural identities of the people.(Ugolo, 2006, p.46)

In essence, dance and culture are one: culture is the main content of dance, and it provides the context for the development of dance. And as culture upholds societal

norms, values and morals, they are all also embedded in dance to retain and preserve the true nature of the culture.

Dance also serves as the medium of expressing collective advancement, occupation, experience, expedition and communication. Individuals can also express sadness, joy, hope, aspirations, anger, hatred, and peace. Dance has transcended more beyond mere recreation and entertainment purposes. Its tool is potent enough for the impartation of knowledge whether modern or traditional. “It is capable of checkmating; conscientizing and sensitizing the society against incessant frailty that can cause the society lose its moral standards” (Awuawuer, 2014, p.252). However, with the rapid development in technology that has led to series of dance shift and modification, the norm and value of some dances are being questioned. Anything less than the original perception, content, and context of dance, which seek to uphold the very fabric of cultural norms, morals, and values would lead to the bastardization of the dance and should be shunned in all entirety.

Instagram

The rise if social media platforms have made networking and communications easy and accessible. It has created a ground for someone in a remote rural settlement to reach almost anyone in the world, bringing to their consciousness different types of businesses, cultures and sorts of pleasure. By so doing, it is connecting users and exchanging information and ideas with almost an incredible speed. There are about hundreds of social media platforms: all of them serving

different purposes to different classes of users depending on where the user's interest lies. Popular amongst these social media platforms are: Facebook, Twitter, LinkedIn, Badoo, Instagram, Tic tok, WhatsApp and a host of many others. Therefore for the purpose of this study Instagram will be our scope study to avoid ambiguity of social media.

Instagram is one of the five leading social media platforms in the world. It was founded by Kevin Systrom and Mike Krieger in 2010 in the United States of America. The platform is primarily for image and video sharing, modify the images and videos with various kind of filters depending on the mood and choice of the user. These videos and photos after being modified can be posted for the general public or carefully selected followers; who view like, and make comments. Instagram was sold to Facebook in April 2012 and since then being experiencing tremendous increase from the consumer perspective. It is recorded to have a boost of about one billion active users up to date.

Social Media Influencer

Social media influencers are people who have credibly established themselves in a particular platform over a given period of time either with the content of their post, video, art, sport, and have access to a huge number of audiences that they can persuade or dissuade to act in their favor through their recommendations. For the purpose of this paper, two popular Instagram influencers: Janemena and Korra respectively

1. Usiwo Orezinema Jane (Janemena): was born in Delta state, on April 3rd 1993. It is rumored that she had her early education in her home state, after which she proceeded to Delta state University to study and graduated with a degree in Mass Communications. Jane is married to Andre Plies, and she recently is blessed with a baby. She is a dance lover who has always desired to make a living through dance arts. She eventually rises to limelight in 2017 when she won the Instagram twerking competition hosted by popular Nigerian musician Kaycee. Since then, she has been posting her twerking skills on her Instagram page, with over four million followers and about 2,129 post, making her one of the most popular dancers in the country.

2. Anita Chukwufumnanya Obidi (Korra): was born on the 23rd of June 1994 in Delta state. She grew up in Lagos where she attended her primary and secondary education. The major part of her life has been in Lagos so is her university education. She attended the University of Lagos where she earned a Bachelor's Degree in Business Education. Anita got married to Dr. Justin Dean in 2018 and has since celebrated four wedding anniversary, until in April 2022 when their divorce was made public on social media. Anita Obidi is a professional singer, Dancer, and model and she's blessed with two children. Her dance carrier started when she was in school, dancing for top Nigerian artists and has since trained herself in belly dance and other modern dance forms. She has featured in many dance videos by top Nigerian musicians and her Instagram handle has about one million followers and 2,295 posts,

making her one of the most popular dancers in Nigeria today with net worth of about \$350-\$1million

Dance Examination

In this section we are going to examine randomly dance clips of the social media influencers under study (Korra and Janemena). These dances, although with different backgrounds and upbringing, but when it comes to their Instagram posts their dances are almost the same. Majority of their posts are filled with "twerks": which is a provocative dance performance that involves squatting down with the legs widely spread and the butt popped out, and then frantically shaking the butt back and forth, and at intervals, staccatorical, in various styles and different locations.

There are other forms of hip hop and some attempts to make traditional dances but the erotic videos are much elaborate that one would not find any interest in the traditional dance form. Apart from twerking, there are seductive dances that involve wriggling of their body that suggests sexual advancement and some of these performances are done with the presence of the opposite sex, who poses as the receiver of the sexual. And in other clips, they perform alone in bed yet the overall sexual feeling is still prevalent.

There are attempts on afro-pop dances which also form part of their video-clips: it involves hip hop movements in African styles with more stomping and hopping.

Others are duet performances performed with foreign dances such as hip hop, salsa dance, and Caribbean pop dance are all parts of their post.

Setting: social media has dissolved the use of conventional spaces for the expression of dance. Users can choose to perform in the comfort of their rooms so long as it is convenient enough for the performance. Likewise Janemena and Korra's performances are done mostly in the convenience of any part of the houses, kitchen, parlor, staircase and sometimes the balcony. They also make use of open space that suggests rural setting and some of the duets are done in the open, like in festivals.

Costume: The costume worn is mostly pants and any pieces of clothing to slightly support their breasts in their desired direction. These costumes instead of covering the sensitive parts of their bodies, properly exposes them to the view of the viewers. In some videos, especially twerking videos: a piece of transparent chiffon material is worn around the waist to create aesthetics as they shake their buttocks. This piece of material exposes their pants and other visible parts of their buttock and it shimmers more as they shake their buttocks. Their bodies are usually left bare when they twerk: although they back the camera, but their bare breasts are sometimes exposed to the camera when they turn around to make eye contact or raise their hands. Others costumes include bumpshort, skimpy and net crop-tops, which also expose their bodies.

Music: The music played is usually the kind that suits the type of dance they are making: ranging from hip hop, high life, India beats, and Caribbean songs, so long as it suits the dance. What is demeaning is the content of the lyrics: they are highly filled with words are sexual, erotic and uncensored.

Evaluation

The Cultivation theory asserts that repeated exposure to television over time subtly cultivates viewer's perception of reality. Its effect is that it has the ability to shape and reshape the viewpoint of the viewers on a particular issue, people's moral values and their belief of the world around them, which in turn affects their attitudes and behaviors. In the same vein, social media possesses equal or even greater amount of danger to the user. Anyone who is consistently on social media is bound to be controlled by the views, posts, and comments that flood the media. In reality, it is the young youths who form the bulk of the unemployed community, and are idle most of the time surf through these social media platforms to keep themselves busy, connect, and communicate. They are the ones who are most susceptible to believe that what they see on social media is real and valid whether it is moral or immoral. Therefore viewing Janemena and korra's posts constantly is liable to develop the following in them:

1. **Wannabees:** Those who follow these Instagram Influencers view their posts, are amazed with the number of followers they have, the amount of likes, comments and trends they make on the platform would want to

emulate their lifestyle so as to gain the exotic lifestyle and also become influencer like them. No wonder there are lots of incidents of underage children secretly having Instagram accounts, making nude videos and posting without knowing the consequences of their actions.

2. Nudity: In September 3rd, 1974, a New York Times author James Sterba laments that nudity is regarded "as the beginning of a trend in which toleration and acceptance of nudity could become commonplace within the next few years" (1974, p.93). By Sterba's stand, we can say that the social media platforms have become a commonplace for influencers, and celebrities to post nude pictures, and video clips in exotic places which they believe should be the new norm, thereby forcing viewers to imitate nudity.

3. Increased Sexual Drive: considering the general content of their dance clips, the level of nudity propagated and the high rate of sexual-desire-movements embedded in these dance will always trigger sexual urges in the viewers and can serve as stimulant for other sexual behavior and vices such as rape and abuse.

Conclusion

Korra and Janemena have both made nudity and sexual desire the content of their dance clips without considering the effects they pose on the young generation. Our future leaders are growing and they are growing up with the speed of the ever rising technology, is this type of values and moral standards they should emulate from their role models, influencers, and celebrities? The answer is NO, and such immorality

should be frowned at. It is crystal clear that the prevailing content in these influencers dance have deprive them of venturing more into other forms of dance, thereby hindering their creative imagination. It would be unfair to not do more creative works on other forms of dance for the followers. Rather than dwell solely on nudity and sex, they should be creative on other content. There are so many things to talk about in our society, they should seize that opportunity to create more social content that will be beneficial to the society. Young talents should not fret or be swayed away by the huge number of followers these influencers have acquired over the years or by their content but be focus on their creative works: with hardwork and consistency they can achieve a greater height.

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MMEKORITA EZINAULO NDI IGBO: OTU O DI N'OGBARA OHURU A

Nke

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Umiedemede

Ezinaulo bu ihe siri ike ma di nsọ n'ala Igbo. Uwa niile na-agbanwe agbanwe n'ihe niile. Otu ahụ ka ọ dịkwa n'ala Igbo bu otu agburu di na Naijiria. Nchọcha a lebara anya n'ihe bu ezinaulo n'ala Igbo, otu ọ di na mbu nakwa ka ọ di ugbo a. Nsogbu ọ na-ebute n'ezinaulo di iche iche n'ala Igbo. Nchọcha lebakwara anya ihe a ga-eme onodu a ka ọ di mma. Nleghari adim nkwasị ka e jiri mee nchọchaa. A jukwara ajuju nchọcha abuo iji nwete ụsà na nchọcha a na-eme. Ebe e mere nchọcha a bu na N'ochichi ime obodo Nsuka di steeti Enugwu ya na **n'ochichi ime obodo Oka di steeti Anambara**. Nchọcha a lebara anya n'ezinaulo na nge nge(100) di na steeti Enugwu nakwa Anambra iji mara otu mmekorita ezinaulo ha siri di. E jiri njumaza wee mee nchọcha a. Nchoputa nchọcha gosiri na uwa gbanwere n'ihe gbasara mmekorita ezinaulo ndi Igbo 1. Otutu ezinaulo no na nsogbu esemokwu. 2. Ufodu amakwaghi nwanne ha n'ihia apum ije. 3. Anakwaghi ezuko dika ezinaulo iji nwee mmetuta. Nchọcha bunyekwara uche otu onodu ga-esi di mma site n'ime ka ndi nne na nna kuziere umu ha uru ezinaulo bara. Nke abuo bu na o kwesikwara ka a

na-enwe nzuko ezinaulo mgbe na mgbe. Nne na nna kwesiri ka ha nye umu ha ezi ozuzu iji kuziere ha odinaala ndi Igbo

Igodo Okwu: Ezinaulo, Ndi Igbo, Mmekorita, Umunne, Ogbara ohuru.

Mmalite

Ezinaulo bu ihe siri ike n'ala Igbo burukwa ihe e jighi egwuri egwu. O bu nwa nwa tote o tokwuru. Nke a putara na mmadu agaghị ekwu ebe a ga-amu ya. O bu ihe Chineke mere. Ezinaulo putara ndi no n'ama na ndi no n'ulo. Nke a putara na ezinaulo kariri ihe ndi mmadu na-eche na o bu. Ezinaulo gbasara aka metuta ikwu na ibe. O ga-enweriri otu onye 'ezi' ma o bu 'ulo' siri metuta onwe ha. Mana ndi Bekee were na ezinaulo bu naani di, nwunye na umuaka (Ogbalu,1981). Ezinaulo bu ike ndi Igbo n'ihia na onye o bu na-awachia ezinaulo ya. Onye bilite o kwalite nwanne ya. O bu ya kpatara na o na-adia ka ndi Igbo o na-ekewa nkewa mana o bughia ya. Ndi Igbo maara onwe ha, n'ihia na onye o bu na choro ka ezinaulo ya diri mma. Onye ruo oge ilu nwunye a kwado ya olo. onye chokwara ilu di a kwadokwa ya o lu. Mana ginia ka a na-ahu n'oge ugbo a, o bu onye gata o ghara ibe ya. Otutu ezinaulo anaghia esi otu ezi aga n'ihia esemokwu. umunne a makwaghia onwe ha. Ha enweghia ike itinye aka n'otu efere rie nri. Nke a were buru ihe esemokwu na-ewete. Ndi Igbo bu ndi na-akwanyere ezinaulo ugwu puru icha. Uzọ ije na-ebutekwe ezinaulo abughia otu. Mgbe a gbasachara n'obodo dia icha, otutu

anaghị anatakwa ụlọ, ọ na-eweta adighịkwa n'otu. Onye gata ọ ghara nwanne ya.

Mmekorita niile na-esitekwa n'aka nne na nna. Nne na nna na-ejiko ezinaulo ọnu. Ha bu ndi ga-eme ka umuaka mara ndi ha na ha bu umunne site n'ikoro ha akuko gbasara umunne. Nke a ga-eme ka umuaka mara onwe ha ma marakwa agburu ha nke oma. Nke a bu ndu ndi Igbo bu imekorita ihe ọnu na igba mbọ hu na ihere emeghi nwanne ya. Umụ ogbara oheru na-atughari onodu site n'ihe ha na-ahu. Ndi Igbo na-atu ilu si na onye ije ka onye isi awo ama ihe. Nke a bu eziokwu, n'ihia na njepu ka nwa mkpi jiri muta nsokewe ọnu enu. O bu onye na-apu uto o na-ahu ihe na-anu ma na-amakwa ihe. A nakwaghị agwa ochi nti na agha esu maka na o na-ahu uto na-ahu ihe na-eme. Egwu dawa aghara aghara e wegharja okpa egwu.

Nkwaputa okpurukpu okwu

Ezinaulo

Ezinaulo bu nne na nna, umuaka, ikwu na ibe dika odi n' ala Igbo. Mmadu dika Onuoha (2022), kwakwaranu ezinaulo dika ogbakọ ndi mmadu e jikoro ọnu site n'obara. O bu eziokwu na obara na-ejiko mana onye a nabatara n'ezinaulo ka o buru nwa ezinaulo abughi obara jikoro ha mana o bukwa otu n'ime umu ezinaulo. N'aka ozọ Eke (2001) n'akwukwo okowa okwu ya siri na ezinaulo bu nne, nna na umu ha. Ezinaulo bu ebe mmekorita mmadu na ibe ya na-amalite (Ekwealor, 1998). O mere ka a mara na ezinaulo nwere nnukwu onodu na ndu onye Igbo o bua. Nke a bu eziokwu n'ihia na o bu nne na nna na-amalite ezinaulo

tupu ha amutawa nwa ma bido kuziwere umu ha ihe ha kwesiri ima tupu ha apuwa gawa ebe ozo.

N'ala Igbo e nwere ezinaulo di iche iche: Ezinaulo otu mkpuke, ezinaulo ubara na ezinaulo mbisa. Ezinaulo otu mkpuke bu ezinaulo o bu naani nwoke, nwunye ya na umu ya tinyekwara ndi na-eje ozi na ya. Ezinaulo ubara bu ebe otu nwoke nwere otutu umu nwaanyi o na-alu nakwa umu ha nakwa ndi na-eje ozi. Ezinaulo mbisa bukwanu ezinaulo ebe ikwu na ibe ndi ozi sokwa biri ma nwekwaa onu okwu na ezinaulo ahụ. Ogo, ikwu na ibe sokwu na ya. O nwere otutu uru na oghom di na udiri ezinaulo a niile. Uru di n'ezinaulo mkpuke bu na nwoke na-enwe udo ma jisie ike zuo umu ya. Mana a bia n'iba uba o gaghi aba uba dika ezinaulo ubara na ezinaulo mbisa. Anya ufu na-adikwanu nnukwu n'ezinaulo ubara na ezinaulo mbisa n'ih na a na- amarita aka onye ka ibe ya.

Ndi Igbo

Ndi Igbo bu agburu bi na mpaghara owuwa anyanwu Naijiria. Ha bu ndi e ji igba mbo mara. Ha na-agu akwukwo nke ukwu, Ebiriukwu (2018) kwara nke a na ndi Igbo ejighi akwukwo egwuri egwu. Ha na-arụ oru ugbo na-azukwa ahia nnukwu. Ndi Igbo na-apu uzo ije nnukwu. Nke a kpata n'obodo di iche iche, a ga-ahu ndi Igbo. Ndi mmadu na-ekwukwanu na obodo o bula e jere ma a hughi ndi Igbo na onye ahụ jiri oso gbapu n'ih na obodo ahụ bu ajo obodo. Ihe kpata nke a bu na ndi Igbo na-enwe ndidi nke ukwu. Ha na-agbakwanu mbo ime ka ndi ha no na be ha dika Eze (2004) ruturu aka n'ih Karl Mannheim kwuru si na onye gbanwee onodu

na ọ ga-ejisikwa ike igbanwe omume, mana ọ bụchaghị mgbe niile ka ọ na-adị otu a n'ihì na oge ụfọdụ ọ ghọ onye ahụ ahịa tumadụ ọ bụrụ ndị ọjọọ. Onye ahụ ga-agba mbọ isi ebe ahụ puo ka ụmụna ya gharakwa iju ya maka omume ọhụrụ ọ mụtara bụ nke jọgburu onwe ya.

Ndị Igbo hụkwara ego n'anya rinne; ọ bụ ya kpatara ha ji agba mbọ nnukwu ichu ego ka ha nweta ya. Ndi Igbo anaghi acho mmegbu. Ha maara onwe ha ma marakwa eziokwu. O bụ ya ka ha jiri zowa oke ruru ha owere puta okwu n'ala Naijiria agha jiri daa n'afọ 1967. Kamgbe ahu ihe ọ bụla ndị Igbo ekwula na-aputa okwu. E jiri mmegbu soro ndị Igbo wee ruo taa n'ihì na ha siri ka ha nwere onwe ha, ha zawa Biafra, (Idowu 2018). Nke a abughị nnupu isi ka ndị Igbo nupuru kama na ihe ekwekoritara ka e mewe na ọ bughị ka a na-eme. Ndị Igbo dika ndu ha siri di na a naghị anara nwata ihe ya si ya ebela ọ bụrụ na o bewe akwa, a maru bja tibiri ya akwa n'onyi. Chineke ekwela ka ngwere gbaa aji.

Mmekorita

Mmekorita bụ ụzọ mmadu na ibe ya si anọkọ ma lukoo olo onu. A maara ndi dika ndi na-enwe mmekorita nke ukwu maka otu ha si achọ nwanne ha. Onye ọ bụla ga-achọ ima ihe nwanne ya na-eme, makwara ma ọ na-aga n'iru ma ọ na-adaghachi azu ka e were mara otu a ga-esi nye aka. O bukwanyu asusu Igbo na-eme ka umunne na-enwe mmekorita. Mana nsogbu di n'oge ugbo a na ufodu ndi Igbo anakwaghị asu asusu Igbo. Ufodu achokwaghị inu aha Igbo na nti ha. Ebe nke ahụ di otu a, kedu otu onye Igbo ga-esi makwa onye Igbo ibe ya mgbe ha gara obodo ozo. Igbo na-eme nwanne

nnukwu tumadu mgbe ha gara obodo ozo. Asusu ndi ala ozo tumadu asusu Bekee etinyela oke di egwu n'etiti ndi Igbo na ibe ha. Nke a malitekwaru n'ezinaulo n'ihu na nne na nna anakwaghi asuru umuaka ha Igbo, ha hu onye na-asuru ha, ha ejiriaka ha si na umu ha anaghi anu Igbo, bu asusu agburu ha si. Asusu ahu na-egosi kwa ihe ha bu. O nwekwara udiri ntakudo di na ya bu asusu nke na-eme na ihu onye na-asu ya, o kutu onye na-anu asusu ahu n'obi.

Umunne

Umunne bu ndi si n'otu eriri afọ puta. Nke a putara ndi otu nwaanyi muru. Umunne nwere ike buru na nna jikoro ha. Mana ha nwere mmetuta site na ezinaulo. O nwekwara ike buru otu nwoke muru ha mana nne ha dijcha icha icha. O bu umunne na-ebu ibe ha na ezinaulo. Onye o bua bu nwanne gi ji ugwo ikwelite nwanne ya. Onye o bua ga-agba mbu hu na umunne ya na-aga n'ihu (Ogbalu, 1981). Umunne na-abu onye nche nwanne ya site n'igba mbu hu na ezinaulo na-aga n'ihu na umunne na-adi n'udo.

Umunne agaghi enwe mmekorita dika di na nwunye. Ha agaghi alu onwe ha. Nke a ga-abu aru ma o buru na ihe di otu a mee. N'ihu na ndi Igbo na-ekwu okwu si na obara na-esi isi. Aru nwanne gi ga na-esi gi isi ma a bua n'ihe gbasara mmeko nwoke na nwaanyi n'ihu na igaghi ahuta ihe utu na ahu nwanne gi. O bu eziokwu na umunne na-ese okwu mana o ruo na omume ihu na nwanne gi ahu I chere na gi na ya adighi na mma ga-aputa kwuchite onu gi mgbe mmiri na-achọ iri gi dika na gi na onye ozo nwere nsogbu. O bu nke a ka e ji ama

nwanne mmadu. O na-ekwu, o na-ekwu ka o no mgbe ihe mere. Ndi Igbo na-eme nwanne bata n'ikwu nne nke bu na nwadiala nwere ike inwe ala na be nne ya ma o buru na oso chwa ya na be nna ya. Mgbe a na-enye ya ala, o gaghị enwe onye ga-agwa ya ajo okwu

Ogbara ohuru

Ogbara ohuru bu oge a. O bu omume a na-ahu n'oge di ugbo a site n'aka umu na-eto eto n'ih i mmepe di ich e ich e a na-ahu n'oge di ugbo a. Ihe onyonyoo a na-ekiri na-eme ka ndi mmadu na-ahu ihe di ich e ich e ma na-emekwa omume a nagh i ahubu n'oge ochie. Ogbara ohuru na-ewete mgbagwoju anya di ich e site n'omume umuaka na-eme nke anagh i ahubu n'oge gara aga. nke na i ga na-ezi nwatakiri ozi o lechaa gi anya, o gba gi nkiti na-eme ihe o choro ime n'agbanyeghi na iwe na-ewe gi. O bu nke a na-eweta obara mgbali elu nye otutu ndi mmadu n'ih i omume ojo na-enweghi nkwan ye ugwu nye mmadu o bu la . Ogbara ohuru amagh i okenye, o maghi ogaranya, o bugh i otu mmadu si eche echiche ka ha si eche n'ih i na ha na-ahu onye o bu la na-anoghi n'ogbo ha ka onye amagh i ihe. Ekele nyikwara ha n'ih i na ha anagh i ekele mmadu ekele ma o bugh i ndi ogbo ha bu ekele ndi ara ha na-ekelerita onwe ha. Nke ka njo bu na o nwere ike igwa okenye okwu ngbawa obi ma ya amala na o nwere ihe o mere nke na nwata ga-ahu okenye si ya na oyiputa akwa o yi na o ga-abia chir i ya. O ji ya na-egwuri egwu mana nke a bu anya ukwu. o bu akwanyeghir i okenye ugwu. O buru na o bu oge ochie udiri okwu di otu a, agagh i esi nwata n'onu puta n'ih i na omarala na o bu mkpari mana otu

akonauche ndi ogbara ohuru siri di o nweghi ihe o jiri ya kporo

Ajuju nchocha

Ndi nchocha juru ajuju nchocha abuo iji choputa ihe a na-eme nchocha ya dika:

1. Gini kpata enweghi ezi mmekorita n'ezinaulo ndi Igbo dika o di na mbu?
2. Kedu otu a ga-esi mee ka ezi mmekorita dikwa ozu n'ezinaulo ndi Igbo?

Usoronchochu

Ndi nchocha ga-enye mmadu nari njumaza di iri na ise na steeti abuo e ji eme nchocha n'Anambra na Enugu ka ha zaa ajuju di na ya. Njumaaza kewara uzu abuo. Nke mbu bu maka onwe gbasara onye na-asa ajuju ma nke abuo gbasara isiokwu a na-eme nchoputa gbasara ya. Njumaaza di ukwu ato nke ajuju ise no n'ime ya. Ukwu nke mbu na-egosi ihe gbasara ezinaulo Igbo; otu mmekorita di nay a n'oge mbu na ka odi n'oge ugbu a. Nke abuo na-ekwu maka nsogbu di n'ezi n'ulo ndi Igbo. Ebe nukwu nke ato na-ekwu maka ihe a ga-eme ka mmekorita ndi Igbo dikwa mma ozu. Ndi nchocha ga-aga Anambra na Enugu jiri aka ha kee njumaaza na Nsuka nakwa Oka sautu ma natakwu ha n'onwe ha ka aghara enwena nke a ga-achochu. Ndi nchocha ga-ahazi njatule site n'iji miin na ndipu izugbe iji mata nke bu eziokwu na nchocha emere. Ihe nziputa adinooke bu 2.50 maka njumaaza. Udiri nchochaa bu nleghari adim. Ntu nkema ano ka e ji hazie njumaaza dika 'Ekwesirim

ike’ (EI), ‘Ekwere m’ (E), ‘Ajurum’ (A), Ajusiri m Ike’ (AI) ya na ntụ 4,3,2 na 1 na nrụnyere.

Nhazi Ihe A Chọputara

Ajuju Nchọcha Nke Mbu:

Tebulu 1: NhaziMiinn’azịza n’ihe gbasara na enweghikwa ezi mmekọrịta n’ezinaụlọ

Ngụ	Ajuju nziputa	Miin	Ndipulzugbe	Mkpebi
1	Mgbe mbu ndi Igbo na-enwe mmasi isu asusu Igbo ebe o bu la ha no.	3.86	.34	EI
2	Ndi Igbo na-eme nwanne mgbe mbu karia ugbu a.	3.74	.50	EI
3	Nne na nna na-asukariri umuaka ha Bekee karia isu asusu Igbo.	3.55	.50	EI
4	Nne na nna anaghikwa akuziri umu ha omenaala.	3.87	.33	EI
5	Ndi Igbo anaghikwa enwe mmasi isu Igbo.	3.68	.63	EI
6	Umu ntorobia ugbuga na-eleli ndi okonye.	3.60	.75	EI
7	Udo adighikwa n’ezinaulo n’oge ugbu a.	3.58	.63	EI
8	Asughi asusu Igbo na-eweta akpomasi.	3.73	.75	EI
9	A naghị enwe nzuko na-eme ka umunne na-enwe ezi mmekọrịta.	3.36	.55	E
10	Amaghi omenaala Igbo na-eme ka nsopuru ghara adighi ire n’ala Igbo.	3.58	.69	EI
	Mkpokota Miin	3.65	.32	EI

Tebulu 1, gosiri na nhazi miin nke ʊsa ndi mmadu ihe bu kpatara na enweghikwa ezi mmekorita n'ezinaulo. Nhazi miin gosiri na nguko ʊsa ndina nke 1 ruo 10 gahere ntuka 2.50 . Nkea gosiri na ndi zara ajuju kwenyere na dina nkwusa 1 ruo 10 mkpokota ihe kpatara na anaghikwa enwe ezi mmekorita n'ezinaulo dika odibu n'oge mbu ($M = 3.65$, $NI = .32$).

Ajuju Nchocha nke Abu: Kedu otu a ga-esi mee ka ezi mmekorita dikwa ozo n'ezinaulo ndi Igbo?

Tebulu 2: Nhazi miin nke ʊsa otu a ga-esi mee ka ezi mmekorita biaghachi azu n'ezinaulo

Ngụ	Ihe a ga-eme ka mmekọrịta ndị Igbo dịkwa mma		Ndipu Izugbe	Mkpebi
		Miin		
11	Ndị nọ n'ụzọ ije ga-agba mbo ilarute ụlọ kwa mgbe kwa mgbe.	3.70	.46	EI
12	Ndị no n'ezi oteeka ajuo ese site n'ịkpọ n'ekwe ntị.	3.66	.58	EI
13	Ụmunne ndị nọ n'ụlọ ga na-eme ka ndị nọ n'ụzọ mara eziokwu ihe na-eme n'ụlọ.	3.70	.75	EI
14	Nne na nna ga-agba mbo ikuziri ụmụaka omenaala Igbo.	3.61	.66	EI
15	Ọ dịkwa ezi mkpa ka ndị Igbo na-asụrụ ụmụ ha asụsụ Igbo.	3.41	.72	E
	Mkpokọta Miin	3.61	.52	EI

Tebulu 2 gosiri na nhazi miin nke ụsà ajuju otu a ga-esi mee ka ezi mmekọrịta laghachi azu n'ezi n'ulo dika odibu na mbu. Mkpokota nhazi miin na ngu miin nke ụsà ajuju nke ndina nkwusa nke na-asị ụzọ aga-esi mee ka enwekwaa ezi mmekọrịta dika odị na mbu nke 11 ruo 15 gahere 2.50 ntuaka miin, nke a na-egosi na ndi zara ajuju kwenyere na ndina nkwusa nke na-ekwu ụzọ a ga-agbaso were mee ka ezi mmekọrịta laghachi azu n'ezinaulo ka odị na mbu ($M = 3.61$, $NI = .52$).

Mkparịtaụka

Ajuju nchọcha nke mbu na-achọ imara ihe kpatara enweghi ezi mmekọrịta n'ezinaulo ndi Igbo dika odị na mbu? Nchikota azịza a zara gbasara nke a na-egosi na ntọ miin niile nke na-akwado ajuju a juru gafere 2.50. Nke a putara na ndi niile sara ajuju ahụ kwenyere na nkwusa ode gbasara ihe kpatara na ezi mmekọrịta adighikwa dika o di na mbu nke nkwusa 1 ruo na 10. Nkwusa ndi a bu: Mgbe mbu ndi Igbo na-enwe mmasi isi Igbo asusu Igbo karịa ka odị n'oge ugbo a, Ndi Igbo na-eme nwanne mgbe mbu karịa ka ha na-eme ugbo a, n'oge ugbo a nne na nna na-asukariri umu ha Bekee karịa isuru ha Igbo. Oge ugbo a nne na nna anaghikwa akuziri umu ha Omenaala dika na mbu, ndi Igbo anaghi enwe mmasi isi Igbo, Umu ntoroobia na-eleli ndi okenye anya karịa na mbu - nkwanye ugwu adighikwa ozọ dika a na-ahu ya n'oge mbu. Udo adighikwa n'ezinaulo dika o dibu na mbu, akpomasi juputa ebe niile n'ihu asughi asusu Igbo, anaghikwa enwe nzuko umunne n'ezinaulo, umuaka amaghikwa omenaala Igbo maka ya nsopuru adighikwa ozọ dika odị na mbu.

Ajuju nchocha nke abuo na-achọ jara ihe a ga-eme ka ezi mmekọrịta laghachikwe azu n'ezinaulo dika odi na mbu. Nchikota usa bido 11 ruo na 15 gafere nto 2.50. Nke a na-egosi na ndi sara ajuju kwenyere n'ihe niile ekwusara gbasara ihe ga-enye aka gboo mkpa ahụ ka ezinaulo nwekwaa ezi mmekọrịta dika o di na mbu. Ihe ndi a bu na ndi no n'uzo ije ga-agba mbọ ilarute ulo mgbe na mgbe ka enwee mmekọrịta, ndi no n'ezie oteaka a juo ese site n'ikpo ekwe nti, Umunne ndi no n'ulo ga na-eme ka ndi no n'uzo mara eziokwu ihe na-eme n'ulo, nne na nna ga-agba mbọ ikuziri umuaka omenaala Igbo ya na mkpa o di ndi Igbo isuru umu ha asusu Igbo. Ihe ndi a niile bu ihe ga-eme ka ezi mmekọrịta laghachi azu n'ezinaulo ndi Igbo.

Mmechi

Ezi mmekọrịta di nnukwu mkpa n'ezinaulo ndi Igbo n'ihu na Igbo kwuru okwu si na a na e si n'ulo mara mma puta ezi. O buru na ulo gi adighi mma, kedụ otu onye ahụ ga-esi nwee onu okwu n'ezie. Nke a mere na ndi Igbo ga-ebido n'oge chikoba onwe ha onu ma mee ka ezi mmekọrịta batawa n'ezinaulo n'hi na anu gbaa nnaa, nnaa, e gbuo ha oso oso. Mana a nyuko mamiri onu o gbogbo ufufu. Ofu ezuworo onye maara ihe.

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GENDER RECONCILIATION AS THE BASIS FOR RE-CREATING NIGERIA

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Abstract

This study is on the very important place of mainstreaming gender reconciliation and gender roles in the re-creating of Nigeria. It comes against the background of lack of gender balance and consequent crisis in gender relations in families, workplaces and social meetings in Nigeria, nay most developing societies. The objective of the study is to begin the much-desired definition of complementary roles of genders in the task of re-creating of nation building through equitable participation in policy making. The study adopts critical expository method as it concludes that to properly begin the journey to a new Nigeria, there is urgent need for psych-social renewal of mindset of both genders on the indispensability of any of the genders in the human progress in question. The study positing a novel African theory of gender equality, also argues loudly for gender reconciliation, more and above, the gender empowerment approach.

Keywords: Gender, reconciliation, re-creating

Introduction

In every research, there must be an existing problem and in every existing problem, there should not be silence because humanbeings are not built in silence but in words, in works and in actions/reflections. What motivated this research is the effects of gender imbalance in Nigeria, which the crises are obvious in the families, workplaces, businesses and other gender relations. They are of massive proportions and are creating profound misery in Nigeria and have thwarted sustainable development. To achieve successful development and sustain it in Nigeria, requires the strengths of both genders practically. In support of this, Okeke affirms that "Nigeria is for all of us 1". This implies that Nigeria's benefits and burdens are not only for male gender but also female, therefore everything should be accepted and shared by both genders.

Realistically, to exist humanly, is to name the world and things in the world but when once named, the world changed and turned, reappearing to the namers as a problem. It then requires a new naming because it is only when a man and a woman name things and nourish them with true words and actions that they can transform the world. A man and a woman exist to name the world, name things in the world and change the world positively. Since, the word 'gender' or rather 'gender roles' is turning to be a problem to the namers, it therefore requires change. To this effect, Heraclitus affirms that " everything is in the state of constant flux, nothing endures in the world, nothing is static or permanent, change is the only thing that is real, every other thing is ephemeral 2". Therefore, gender roles are to be changed since they are not naturally made but socially constructed.

Furthermore, gender imbalance in the society is global and has endured throughout history. Every society does not treat

women the same way. Women in some societies are more subjugated than women in other societies. There is a growing evidence that Nigeria is one of the countries where women oppression is gaining rapid attention. Nigeria has been experiencing lots of gender crises and still experiencing them despite that the crises are affecting everyone, man and woman, rich and poor, young and old. Such crises are: Terrorism, Political Instability, Poverty, Economic Recession, High Level of illiteracy, Gender inequality, Insecurities and so on. These crises have thwarted Nigeria from attaining sustainable development and have resulted into more crises in gender relations in families, workplaces and social meetings in Nigeria. The previous and present leaders/elites have made efforts yet, the challenges are increasing on daily basis. Nigeria became worse since 2021/2022, the insecurities in Nigeria led and still leading Nigerians to untimely death, untold hardship, increase of crime/corruption and broken marriages. A country known as 'Giant of Africa', blessed with many natural and human resources is about to be known as a failed nation. Tallen identified that "over the years, there had been gender imbalance and there is need to change the narratives 3". From this expression, there is need to reconcile and empower both genders in order to attain sustainable development in Nigeria.

The alarming part of it is that despite all the efforts, including the girl-child education, women political representations, economic empowerments, the problem still showing its ugly face, this requires the needs for gender reconciliation. Since humanbeings are made in words, works, actions and reflections, there should be gender reconciliation through dialogue. How is it possible to create a new Nigeria when half of the population is left behind? Do women lack the ability to lead Nigeria? Are Nigeria not for both men and women? Why are the Nigerian women not allowed to involve in decision making, peace talks and peace keeping? Since culture is

dynamic, why is Nigeria's culture of hegemonic practices not dynamic? Is continuation of empowering one gender(women) not disempowering the other? Why trying to solve problem by creating another problem? Why not reconcile both genders and empower both for the benefits of all? Are men not also hurt? What is in men's silence? Why shouldn't men also advocate for their own rights? Why shouldn't both genders be treated equally? Why not discard statues inherited from our grandparents and parents that are now problematic? Why not welcome gender reconciliation, tackle poverty and promote the development of wellbeing of the Nigerian communities in all ramifications? It was Ezebuilo who suggested that " ... a deep commitment to justice and rejection of all forms of unfairness is at the core of genuine human society 4". It should be noted that for any agitation of women liberation is for all. When a woman is good, men will be the beneficiaries when women are treated bad, the same men will receive the negative effects. In line with this, Ohaeto asks,

... for how long would women continue to carry the weight of the socio-cultural hindrances they experience daily and expect to make some notable marks in life? What assurances are there that the men would let go of the age-long patriarchal structures if women continue to withdraw into their 'shells' when dangers loom in the face of these obstructions? 5

So, this study is an urgent demand for deconstruction, reconstruction and construction of gender roles, let roles be based on potentials and merits in order to recreate Nigeria. When gender roles are renamed and one's roles are based on one's ability and capacity, the gender roles that are causing gender crises will begin to fade, reconciliation then will take place and gender balance will properly and practically position itself. That's when Nigeria's struggles for development will be effective, implemented and trusted. This

study discovers that the issue of gender roles are humanly problem, mainly problem of the mindsets and to solve it, the solution must start from the mind, both genders need to undergo mental emancipation/decolonisation. This can be done by government and academicians providing pedagogical practices in the churches, schools and markets in order to create awareness, re-orient the masses and awake all the citizens on the issue of renaming gender roles. Mary Wolstencroft notes that "... when there is gender equality, women will change from the world of fashion to world of learning 6". When this is done, women will practically wake up from slumber, change from the world of fashion to the world of struggling for the good of all, there will be new discoveries of knowledge, potential development and desire to achieve successful by merits.

This study argues that without gender reconciliation, there can never be a new Nigeria and any efforts in re-creating Nigeria will remain a mere dream, unless there is gender balance. Women inclusion, reconciliation and empowerment for both genders will boom all aspects of development in Nigeria. Conclusively, the study do not only explains gender reconciliation but also identifies setbacks to gender reconciliation, further suggest solutions to reconcile both genders and the need for re-creating Nigeria.

Gender: History has it that the word gender was first applied to human sexuality in the 1950s and 1960s by professionals working with transsexuals and intersex patients. Muonwe Micheal while commenting on this said that "... they employed the word in order to make sense of the incompatibility experienced by transsexuals between their biological sex and the sense they have of their sexual identity 7. It was in this sense that Robert Stoller who is believed to be the first person to articulate a definition of gender, saw it as "... the sense of knowing to which sex one belongs, that is,

the awareness 'I am a male' or I am a female' 8. Stoller went on to distinguish between sex and gender by writing that gender is used in reference to sexual identity which can be referred to as a psychological or cultural phenomenon while sex is an exclusively biological reality. Furthermore, he opines that gender

... is primarily influenced by people's psychological environment so much so that it can cancel out any influence derived from the biological sex. It is when this cancellation takes place in individuals that the issue of one becoming a transsexual can result 9.

Prior to the articulation of the above understanding of gender by Stoller, the word was used in English language exclusively as a grammatical term to group words into masculine and feminine. The grouping was purely a matter of social convention. It is in this line that when the word gender was adopted by feminists, they used it to depict an aspect of human sexuality that resulted from social and cultural factor. Their main aim was to show that just as it was with grammatical employment of gender, the association of certain characteristics with either men or women was nothing but a creation of society. Reacting to this, Linda Nicholson suggested that "... this automatically questioned the traditional notion that male and female traits were entirely given or natural to people because of their sex, and were thereby immutable 10."

Consequently, with the introduction of the term gender, attention was drawn to the changeable aspects of human traits. Therefore, sex was seen as biological features that distinguish male from female whereas gender was comprehended as socially constructed role assigned to men and women in the society. This shows that while sex is attributed to biological features, gender is a social construct. Henceforth, gender was

seen as site for patriarchal manipulations. Thus, feminists started to argue that "... female relegation does not result from their natural sex, but is socially constructed by patriarchy in order to further its ideological interests 11". In the light of these definitions, the notion of gender, this study will hold the view that gender is a social construct that is animated by environmental factors and differ from one culture to the other. More so, Obasi avers that

... gender is central to the way society is organized. For instance, family, religion and other social institutions. Gender affects the roles men and women play in a society and also establishes and differentiates statues, partners, behaviours, dressings, works in the way they contribute to participate in and rewarded by the economy and the prevailing social systems 12.

So, gender is male's and female's roles in a society one finds him or herself. The 'He' roles and 'She' roles.

Reconciliations: Reconciliation refers to the restoration of fractured relationship by overcoming grief, pain, grudge, malice, anger and forgive one another or between two genders. According to Linda, "... reconciliation is to apologize, forgive, forget, reconcile and recover 13." Reconciliation, as an outcome, is an improvement in the relations among parties formerly at odds with one another. An improvement and empowerment in the relations between both genders who were or are in crisis. When reconciliation take place, there will be changes in institutional structures such as include policies for police reform, for building the rule of law, changes in external behaviours, change of belief, resolving negative emotions and attitudes and adopting positive emotions and attitudes.

Understanding Gender Reconciliation: Gender reconciliation simply means bringing women and men, together irrespective

of class, sexual orientation, gender identity, cultural or ethnic background, in a safe space for healing our country or communities and each other. This can be done through news, on social media, churches, schools, in our daily interactions and so on, focusing on healing and jointly confronting the collective wounding of our culture, with compassion, love and ubuntu rather than with vitriol and hate. Gender reconciliation is urgently needed to heal the impacts of patriarchy, gender injustice and crises in our society and in our lives. In order to re-create Nigeria, there should be gender reconciliation to transform our gender relations and address the roots and banes of gender crises without blame, shame or judgment. Gender reconciliation is needful in re-creating Nigeria, for Ubuntu, Zulu says "... umuntu ngumuntu ngabantu", meaning "a person depends on others to be a person" which implies gender complementarity" 14. No gender can survive without the other. On this note, Ezebuilo states that "... issues surrounding gender equality are therefore not peripheral but central for the achievement of development in Nigeria and Africa ."15

Re-creating: Recreating is the act of making something again, it could be destroying the old one in order to create a new one or creating a new one or amendment. To deconstruct gender roles, reconstruct and construct new cultures that will favour both genders. Culture that will remove the gender mask and develop both genders' potentials, base roles on capacity and ability not on genders.

Setbacks and solutions to Gender Reconciliation

Colonialism and its aftermath, neocolonialism have coloured and totally altered the socio-political culture of Nigerian and African people. Only a return to the authentic African origins and reassessment of Africa's unalloyed past can ensure better understanding of the Nigerian psyche, an antithesis to the treat

of neocolonialism. Over the years women have been relegated to the background in issues of the overall development despite the importance of women in the society. For any meaningful development of any kind to be successful, a vantage position should be accorded to the women as they constitute larger proportion of the population. In this regard, women should not be left out especially in the issue of decision making that bothers on their lives as a people. Once women are involved in decision-making, both genders will be developed and empowered, then the setbacks to gender reconciliation will be corrected.

Socio-cultural factor: Family is one of the setbacks that is thwarting the society to accept gender reconciliation because that is where gender inequality starts and ends. The foundation of the rule of the father will be modified and patriarchal will not like to loose this seat of dominance. The socialization of children to expect and accept different roles in life has created a social mechanism for the development of values that engender the several forms of discriminations and domination against the female gender. This serious setback to women need to be jettisoned in order to create a new Nigeria.

The solution is human development. In Nigeria, the most neglected part of development is human development. Human being is an agent of development and needs to be developed in order to develop material aspects. It is when human being is developed that both genders will know the importance of each other and recognize the values of love, justice, truthfulness, fairness and dialogue. It is lack of human development that some societal practices are kept active by chauvinists which positioned women to be powerless and accorded an inferior status. Mary Astell asks, "... if all men are born free, how is it that all women are born slaves"¹⁶. In order to create a new Nigeria, both genders need to be reconciled and empowered so that the status of all humanbeings will be uplifted,

developed and both gender's capabilities and abilities will be rebuilt together. Then roles will be based on abilities and capabilities not on gender. So, the pathway to reconcile both genders is to develop both genders first and empower them. Create awareness, re-orient and reawake both genders. If not, Nigeria cannot achieve a developed and sustainable nation. Ezebuilo observes that "... stereotypical gender roles can prevent human development and social justice." ¹⁷ This is not merely a truth to be acknowledged but a statement that needs continuous and active promotion. If Nigeria wants to achieve sustainable development, there is urgent need to end sexism and gender oppression in families, society and reconcile both genders. More so, Arua adds that

there is also necessary to demarcate between what is authentically and primordially African/Nigerian on the one hand, and what has been adulterated and branded African/Nigeria but which in reality has no African/Nigerian roots and consequently only fruit of the modernization and globalisation of African traditionalism .¹⁸

Educating both men and women will assist both to understand that gender problem is not an African problem but the imposition of the colonial system, which introduced to systematically exclude women in Politics and social affairs. From this human development, women's struggle will be changed to against the imposition of the colonial system not to African men. Gender imbalance is western cultures not African cultures. Arua observes that

... the introduction of western education, only men could go to school and occupy available job positions as women were often held back by a long chain of children. While the introduction of salary empowered men over women, it also made the women

subordinate and dependent on the man for the subsistence of the family, it was only after this introduction that the African man can now define himself as the "bread winner ", before now, he was only a "bread eater" without knowing where it came from .19

Since gender issues are imposed in Africa/Nigeria there is need to reconcile.

Culture and Tradition: The cultural practices of Nigeria societies are bias by subjugating women to men and undermining their self esteem. The overall impact of gender bias, cultural norms and practices has entrenched a feeling of inferiority in women and place them at a disadvantage to male in all aspects of life. This culture that frowns at women liberation is a setback to development and to practice the real meaning of culture is to overcome this problem. Culture and tradition are dynamic in nature. This implies that culture never remain the same for long, new culture emerges to replace the old one and when it is not replaced, the production of new one become problem and this hinder development. To create a new Nigeria, the old culture of seeing one gender as inferior needs to be modified or discarded in order to create a better culture. What use is an old and ungainful culture? Why still practicing harmful culture in the name of culture? Why not create a culture that both genders will divide the benefits and burdens of the society equally? That is why gender reconciliation is the best and last solution in remaking Nigeria. The culture of reconciling empowering both genders should be embraced not to empower only women. According to Oguji, "... to empower one gender means to disempower the order gender."20 Therefore, both genders should be empowered and base gender's roles on individual's ability and capacity not on gender. Let's create a culture of gender balance in politics and governance where everything start.

Psychological problem: To create a new Nigeria, there are some falsehood that has to be replaced with the truth. And it ought to start from the mind. Men are told and brought up to see themselves as superior, powerful while women are the opposite and that is how both genders grow up with this mindset. Ideyi citing John Dewey states that "... education is the greatest weapon needed by humanbeings to free themselves from prejudices, superstitions and irrational assumption of everyday life and expand the frontiers of their experience."²¹ Nigeria scholars should involve both genders in dialogue through conferences, seminars, churches and in all social media in order to address the gab. Since the major problem of gender inequality is from mindset, the solution must first start from mind. This call for mental emancipation in order to create a new Nigeria.

Politics: Politically, both genders should be allowed in decision making. The idea of seeing women as the voters while the men are the ruler will thwart some issues that are affecting women not to be discussed which will turn to be a problem to the entire society. According to Mary Stonecraft, "... when the society grant gender equality and implement it practically, women will change from fashion world to learning world ²²". That means, there will be new discoveries of knowledge. Marriage that is turning into a battlefield or barrack will also be restored. Women will then learn how to balance their family roles and work. Okediadi puts it right, "Let there be a meaningful philosophy of life in which men and women enjoy equal right."²³ To strengthen this fact, Wollstonecraft holds that, "... family is the foundation of the state and marriage as the 'cement of the society.'²⁴ When women are involved in decision making, they will create rules that will guide marriage/family which will definitely end gender crises because they all start in the home. The democratic principle to vote and be voted for need to be practicalized, it should not be only on a paper. To deny

women decision making is the greatest injustice. Both genders should know that their destinies are joined and lead to complement each other. To create a new Nigeria, both genders may not be equal in all aspects, no two humanbeings are equal but they are certainly complementary and should learn to work and walk together.

Needs for Re-caking Nigeria

Equality is not necessarily when men and women begin to play the same role but when both genders functions, recognized, organized and equally appreciated. Just as no two engine planes can fly without one engine, that is how a new Nigeria cannot be created without gender reconciliation. According to Cynthia Brix and William Keepin: "Humanity will never be able to move fully forward into its next phase of evolution, toward a new civilization of love and harmony without first reconciling gender imbalance."²⁵ In similar views, Martin Luther Jr emphasized that "... social change does not happen by keeping corruption and injustice hidden but rather by confronting darkness with the power of love."²⁶

For the purpose of our posterities, gender reconciliation should be carefully considered or addressed if not for any other reason, for the sake of the family unit and societal development. Furthermore, D.H. Lawrence says, "... the future of humanity will be decided not by relations between nations but by relations between men and women."²⁷ This shows how important relationship between men and women and the need for gender reconciliation. Even our forefathers know the importance of gender complementarity and were practising it until when the colonial system took away African egalitarian system, the contemporary Africans should return all their lost lifestyles now that they are free and have acquired knowledge. Offor empathises on human rights , such as , civil, political, social, economic and cultural rights, that

when all these rights are observed, development and democracy will be infinitely linked."²⁸

Since male domination in all social endeavors with little or no contribution of the female gender is harmful, hindering progress and sustainable development in the most societies, we should pave way for gender reconciliation in order to create a new Nigeria. It will enable individuals, both men and women to reduce their hardship in all ramifications and improve living. if there must be a smooth process of development in any society, there must be a clear and repeated recognition of the function being played by both genders and this will be resulted in the academy, employment and access to opportunities. On this point, Marcuse "... calls on women's liberation movement as a positive and potential force in the transformation of the society."²⁹ From his expression, human development lies on women's liberation. Marcuse further claims that

... it is the woman, who, holding the flag of revolution would guide her people for freedom. Marcuse goes on to describe this woman; she wears no uniform, she has naked breast and her beautiful face has no trace of violence. She holds a gun in her hand, which says that for an ultimate victory over violence, there is need for continuous struggle.³⁰

As far as Nigerian situation is concerned, the issue at hand should not be civilisation but change of culture and tradition that neglect any gender's well-being. Deconstruction of harmful culture and tradition will pave way for civilisation and development.

For women to attain complete independence as humanbeings and play their roles in the families there must be true gender reconciliation and smooth relationships which will bring massive developments, love, respect and esteem must also be

accorded to them. Nigeria must value women's contributions to home building and family stability in order to re-create Nigeria and sustainable development to be attained. Women's contributions towards the economic, educational, political and social developments of Nigeria are enormous, they cannot be effective in the family when they are abandoned, marginalized, let them complement each other both in the family and outside family. Both genders should be responsible for contributing to society's development. Women have the power for the organization of the family and the large society. They have many tasks, responsibilities and should be allowed to complement each other in all ramifications.

In Nigeria and Africa as whole, women possess enormous power that holds the society together. They create and build moral life of the society starting from children because family is the most crucial part of life and societal survival. With women roles and functions, nobody needs a prophet to tell that Nigeria survival and the future of children depend on the women. That is why gender reconciliation is the solution in re-creating Nigeria.

Conclusion.

People have credited to Francis Bacon statement that knowledge is power but many of us know that use of knowledge is actually where the power lies, for it is through the use of knowledge that power is generated and exercised over others. In the same way, most Nigerian women have acquired knowledge but were not allowed to use it especially in political field where major decision making and policy formation take place. And when they are not allowed to be using this knowledge they have acquired through education; there is possibility of abusing the acquired knowledge or they may start misusing it in their family or marriage. For instance,

the families, workplaces, social meetings' crises we are witnessing in recent time in Nigeria are the outcomes of imbalance in gender and this requires gender reconciliation in order to re-create Nigeria. If not, our country will never reach the level of sustainable development of our dream. Therefore, it is a matter of urgent public importance, let us involve both genders in all aspects of human development. This will be achieved through change of rule of law, policies and announcing it through news, organization of seminars, conferences and excursion tours for both men and women so as to enrich everyone's mind, mentally, politically, socially, economically and otherwise. Creating awareness, re-awaking, re-orienting and empowering both genders are re-creating Nigeria.

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**ADİMIRE USORO EGWUREGWU N'OMUMU ASUSU
IGBO N'OGO PRAIMARI NA ZOON MMUTA
EZEAGU, STEETI ENUGWU**

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Umjedemede

Nchọcha a nyochara adimire usoro egwuregwu n'omumu asusu Igbo umuaka n'ulo akwukwo Praimari, Zoon Mmuta Ezeagu, Steeti Enugwu. Nchọcha a jedebere n'ulo akwukwo Praimari klasị nke mbu. Mbunuche izugbe nchọcha a bu ichoputa etu usoro egwuregwu si eme ka umuaka mta asusu Igbo nke oma. Mbunuche kpom kwem nchọcha a bu: ichoputa akara miin agbam mbu umuaka ndi e ji usoro nkuzi egwuregwu kuziere omumu asusu Igbo na ndi e ji usoro nkiti kuzie. Nka nchọcha e ji mee nchọcha a bu usoro nchoputa. A ga-enwe otu nchoputa ndi a ga-eji usoro egwuregwu kuziere na otu ntulekorita ndi a ga-eji usoro nkiti kuziere. Ndi e jiri mee nchọcha a bu umuaka onugwu ha di iri isii (60) ndi klasị mbu sitere n'ulo akwukwo anu (4) n'ebe mmepe anu di na Zoon Mmuta Ezeagu na-elekota ulo akwukwo praimari. E sitekware n'ime ulo akwukwo di iri asato na anu (84) horo ulo akwukwo anu nke abuo (2) n'ime ha bu otu nchoputa ebe ulo akwukwo abuo (2) ndi ozo bu otu ntulekorita. O ji nsere ebumnobi sere ulo akwukwo anu ndi ahụ di ka ha sirị nodebe onwe ha, ka o diiri ochọcha mfe. Ngwa nchọcha bu 'Nnwale Adimire Usoro Egwuregwu n'Omumu Asusu Igbo na Praimari (NAUEOAIP). O bu miin na ndipu n'izugbe ka ochọcha ji tuchaa agbam mbu umuaka otu nchoputa na otu

ntulekorita. Nchoputa gosiri na umuaka ndi e ji usoro egwuregwu kuziere omumu asusu Igbo mere nke oma kara umuaka ndi e ji usoro nkiti kuziere omumu asusu Igbo nakwa na usoro egwuregwu na-akpali mmasi umuaka n'omumu asusu Igbo. Ochocha tunyekwara aro ka ndi govmment na-enye ndi nkuzi ozuzu n'ulo akwukwo keedukeshon na Mahadum na-eji nka usoro egwuregwu kuziere ndi nkuzi no ozuzu ka ha muta ma jiri mmuta ha nwetara kuziere umuaka n'ulo akwukwo praimari ka ha nwee ike imeta nke oma nakwa ka ha muta ogugu Igbo, ka ndi nne, nna na ndi nlekota umuaka na-enye umuaka ohere ma na-esonyere ha na-egwuri egwu n'ihia na egwuregwu na-ewulite amamihe, ma na-enye ha nkunwu okwu, e wulite mmasi, ekemeke uche umuaka nke na-eme ka ha tinye uchu imu asusu Igbo ma mutakwa ya nke oma

Mkpolite

Ntala nchocha

N'ulo akwukwo tumadi n'ogo praimari, ndi nkuzi na-eji usoro nkuzi di iche iche na-akuzi omumu asusu. Omumu asusu n'usoro egwuregwu kachasi adota mmasi nwata akwukwo ma na-akwalite ekemeke uche ya, mmesonye ya, na-egbokwa otutu mkpa nke uburu. Dewey (1939) kwara egwuregwu di ka oru n'ebe umuaka no mana oru a enweghi ebumnobi kpom kwem ma o bu isi njedebe. Na mmalite oge abum nwata, nwata o bula na-achio uzio o ga-eji kowaputa onwe ya n'echiche ya etu a ga-esi ghota ya. Ya ka Carr (2000) jiri kwuo na egwuregwu na-enye umuaka ohere iziputa mmetuta n'ahu ma kwuputakwa echiche ha. O bu site n'asusu nke a na-asu na gburugburu ya ka nke a ga-eji di ire. Asusu gburugburu nwata ka a kporo asusu epum. Asusu epum bu asusu nke o na-amuta isu oge o ka pere mpe, nke ya, nne, nna na umu nne ya ji ekwukorita okwu n'ulo. O bu ya ka nwata ji akowaputa

onwe ya n'ụdị a ga-aghota ya, nke na-enyere ya aka ikwunwu okwu n'asoghị anya, emeghi ihere ma ọ bụ tọọ egwu. Mbah (2012) kọwara asụsụ epum ka asụsụ mbụ nwata matara n'akpachaghị anya tinye mgbalị ọ bụla na ya. Asụsụ epum na-ewulite nghota, amamihe, echiche ma na-ahazikwa ahụmihe ụwa nwata ma ọ bụrụ na e jiri ya zụlite ya. Ọ bụkwa site n'enyemaka asụsụ epum ka ụmụaka ji enwe nghota mbụ banyere ụwa ha na gburugburu ha.

Asụsụ epum ka nwata na ibe ya ji egwukorita egwu ma na-ekwukorita okwu, nke na-ewulite nka okwu ya mgbe ya na ndị ọzọ na-emekorita. Mgbe nke a mere, nwata dị etu a na-enwewanye amamihe, mutawanyekwa isi asụsụ Igbo nke oma, asụm were were ya ana-adiwanye oku oku. Site n'asụsụ epum, nwata na-enweta mmụta toro atọ nke amamihe odinaala na-enye, ma o jiri ya too. Sitekwa n'amamihe odinaala, nwata na-enweta ezi akọ na uche. UNESCO (2013) gbara ama na ụmụaka onụ ogụ ha dị n'agbata nde iri ise ruo nde iri asaa na ise ejighi asụsụ epum ha zụlite na-enwe oke ihe ndaghachi azụ n'ụlọ akwukwọ n'ihì na ha amaghị asụ asụsụ epum ha. Fafunwa (1983) kọwara na nwata na-amuta ihe nke oma n'asụsụ epum ya. Asụsụ epum ka ụmụaka ji egwuri egwu.

Egwuregwu bụ otu n'usoro nkuzi, nke onye nkuzi ji aka ya webata na nkuzi na omumụ asụsụ Igbo iji mee ka ụmụaka nwee mmasị n'omumụ asụsụ Igbo ma mụta ya nke oma. Iji usoro egwuregwu kuziere ụmụaka ihe omumụ mara mma maka na usoro a ga-eme ka ụmụaka sonye nke oma n'ihe omumụ ahụ. Egwuregwu gunyere ibụ abụ, uri, ikwe ukwe, igu egwu, ifo, ifo egwu, igu mbem, egwu onwa, abụ nwa, egwu mgba, egwu nkiti, ikpasara nwata nkata nakwa otutu egwuregwu ndi ozo. Nigeria Educational Research Council (1982) kwuru na e were egwuregwu kuziere nwata asụsụ Igbo nwata ahụ emee nke oma. Donnel (2011) kwadokwara nke a site n'ikowaputa na ụmụaka kacha amuta ihe (asụsụ Igbo) n'usoro egwuregwu di ka okwe, mbem, akuko ifo, ihe osise,

igu egwu na ụzọ mmekọrịta ọha ndị ọzọ. Nair, Yusof na Arumugam (2013) kwukwara na usoro egwuregwu a haziri nke ọma na-enyere ụmụaka praịmarị aka n'omumụ asụsụ Igbo. Egwuregwu na-enye aka n'izulite ma iwulitekwa nka nghọta nwata. Dị ka Maheshwari (2013) siri kọwapụta, Froebel kwuru na egwuregwu dị ka ntọghe akụkụ, nke a kuru n'ubi n'uzọ nsina chi. Egwuregwu dị mkpa ma kwesikwa oge a, nke mejupụtara ndụ ụmụaka, nke ga-ewetakwara ha ezi otuto na mwulite. Egwuregwu bụ ụma, asụsụ ọha na njiri mara ụmụaka. O bụ ọnatara chi nye ha. A na-ghị amanye ha amanye gwuo egwu. Ya ka Kraus (1990) ji tūnye si, na ebe egwuregwu bụ ọnatara chi nye ụmụaka na egwuregwu ha ekwesighi ibụ na mmanye. Ha hụrụ egwuregwu n'anya nke ukwu. Ha na-enwe mmasi igwuri egwu oge ọ bụla ha mụ anyị ma nwekwa ahụ ike, n'ihị na nwata ahụ esighi ike anaghị egwuri egwu. Egwuregwu na ụmụaka gbara ndụ. O na-ewepu ike ọgwụgwụ, ume ida mba ma na-enyekwa ha obi uto na-ewulitekwa mmasi ụmụaka. Froebel n'ime Maheshwari (2013) kọwara na usoro egwuregwu na-eme ka ụmụaka na-akọwaputa onwe ha n'enweghi ihe mgbochi, asoghi ihere ma o bụ ihe uto. N'ihị nke a, ka NERC (1982), Nwadike (1990) na Azikiwe (1995) jiri duọ ndị nkuzi odu ka ha na-eji usoro egwuregwu akuzi ihe n'agbanyeghi ogo klasi ha na-akuzi na sojekt kwa. O kọwara na usoro a na-ewebata n'ime ụmụaka mmuo nnwere onwe na ntukwasị obi. Nke a ga-eme ka nkuzi na omumụ gazie nke ọma.

Na nkuzi na omumụ, e nwere akara a turu anyị na nwata akwukwo ga-enwe ka o buru na o mere nke ọma. Oge ufodu, nwata nwere ike inwa oko ya ma o gaghi eru ogo a choro, n'agbanyeghi na nwata ahụ mere ike ya. Ma a ga-ahutakwa nwa a di ka onye emeghi nke ọma. O bụ n'ihie omume, nnwale ma o bụ ule ka e si amata nwata metere di ka a choro.

O bụ onye nkuzi ka o diiri inwe mkpebi gbasara ka nwata o metara nke ọma ma o bụ na o metaghi n'ihie o na-amu. Mgbe

nwata gosiri na ya emeela ike ya site n'ịmụta ihe ọmụmụ onye nkuzi tūrū anya n'aka ya, nke a kuziere ya site n'usoro egwuregwu, a ga-asị na ọ mere ọfuma. Nke a dị ire n'ihi na onye nkuzi rūrū ọrụ dịrị ya site n'iji usoro egwuregwu nke mere ka ụmụaka ghọta ma sonye n'ihe ọ na-akuzi na klasị.

Usoro nkuzi bụ ụzọ ndị ahụ onye nkuzi na-agbaso eme ka ụmụaka mata ihe ọ chọrọ ikuzi. Onye nkuzi iji usoro dị mma akuzi ihe (Igbo) na-eme ka ụmụaka nwee mkpalị nakwa mmasị ga-eme ka ọmụmụ Igbo ma ọ bụ ihe ọ bụla gazie nke ọma. Ọ bụ ezi okwu na ọtụtụ ndị ọkachara mara kwenyere na o nweghi usoro nkuzi a ga-asị na ọ ka ibe ya mma, ma ha kwenyekwara na o nwere ndị ka ibe ha adị ire na nkuzi ihe ụfọdụ na klasị kwa. Ya ka o ji dị mma na onye nkuzi asụsụ Igbo ga-ama usoro dị iche iche ọ ga-eji na-akuzi ihe nakwa usoro kwesikariri klasị ahụ. Ọ bụ ya ka Ewunonu na Epuchie (2014) jiri kwado usoro egwuregwu dị ka nka nkuzi na-akwalite ọmụmụ na asụmasụsụ, nghọta na mma mmụta na ndụ ụmụaka praịmarị, mgbe onye nkuzi ji usoro egwuregwu dị iche iche akuziri ha. Ha kwukwara na ụmụaka na-eji usoro egwuregwu ndị a amụ ihe ọ bụla ma na-aghotakwa ya. Nwigwe (2012) kwadokwara iji usoro egwuregwu akuziri ụmụaka site n'ikwuputa echiche Gage na Berliner (1984) ndị sirị na ikuziri nwata ihe ọ bụla n'onye nkịtị bụ mma agha na-egbuka mmasị nwata nwere n'ọmụmụ ihe (Igbo). Nke a gosiri na iji usoro egwuregwu dị ka nka nkuzi ka mma karịa iji okwu onye nkịtị. Ndị ọkachara mara chọputara usoro a dị ka ezigbo ụzọ iji kuziere ụmụaka inyere ha aka n'ọmụmụ na osụsụ Igbo. Ha chọputakwara na usoro egwuregwu a kacha dị ire n'ogo praịmarị malite na klasị mbụ ruo na klasị nke ise, (afọ 5- afọ 11). Ha kwenyere na usoro a na-eme ka ụmụaka mụta ka e si asụ Igbo nke ọma nakwa asụ ya were were, were echiche ha mee ihe ma were oke mmegharị ahụ ha kwuo okwu. Egwuregwu n'ụzọ dị iche iche na-enyere ụmụaka aka ime nke ọma n'ọmụmụ asụsụ Igbo. Ha na-eji egwuregwu amụ ihe ọmụmụ ma na-aghotakwa ya. Ha ji ya eri nri, asa ahụ, asa

efere, ekwu okwu, ata atụ, eyiri uwe ọ bụladi mgbe ha na- anyụ nsị. Egwuregwu na ụmụaka dị ka ara na obi, nke e nweghi ike ikewapụ maka na ọ na-eme ha obi ọma. Ime ka ha nwee mmasị n'ihe ọmụmụ ọ bụla, a ga-ewebatariri egwuregwu na ya. O nwere ike bụrụ akụkọ ifo, abụ, egwu, ọgụgụ mbem, ukwe, uri na agwugwa. Ha niile na-enyere ụmụaka aka n'ọmụmụ asụsụ Igbo n'ihì na ha na-ewulite nghọta ha. Mkpurụ okwu ha na-abawanyekwa ụba ma mekwa ka amamihe na ọgụgụ Igbo ha na-eto eto.

Agumakwukwọ nwata na-amalite n'ezinaulọ. Nne, nna, ụmụ nne, ohenwa na ndị agbata obi na-abụ ndị nkuzi mbụ ya. Ha na-eji afọ ole na ole na mmalite ndụ ha mụta ọtutu ihe n'usoro egwuregwu n'aka ha. Ụbụrụ ụmụaka ghere oghe nke ukwu ma na-amutakwa ihe ọsọ ọsọ karịa nke ndị okenye. Ọ bụ ya ka Abonyi (2018) jiri kwuo na ụbụrụ ụmụaka dị ka ogbo nke na-amikọrọ ihe ọ bụla mere na gburugburu ha, ihe mmadụ kwuru n'ọnụ dị ka asụsụ na ihe ndị ọzọ ga. Francais (2011) kwupụtara ima mma usoro egwuregwu dị ka ụzọ kacha mma ikpalị akwara ụbụrụ ụmụaka n'ihì na ọ na-enyere ụbụrụ aka inụ ọkụ. Ọ bụ ya mere na mgbe nwata malitere n'ụzọ egwuregwu na-ekwuputacha ihe ndị ahụ ọ mụtara daputara n'ọnụ onye nọ ya n'akụkụ nke ụbụrụ ya mịkọrọ, ọ taa okenye n'anya etu ha siri mụta nakwa onye kuziere ha ihe ndị ahụ niile. Ha bụ ihe ndị o ji ụzọ egwuregwu mata n'etinyeghi mgbalị. Ihe ndị ahụ ha mụtara n'oge abụm nwata ha na-edu ha na ndụ ha niile. N'egwuregwu, mmegharị ahụ nwata na-abụkarị ihe o letere n'anya ma natakwa na ntị. Ha niile na-enye aka ewulite nghọta nakwa asụm asụsụ. Mkpurụ okwu na asụm were were ha na-esiwanye ike, nke a mere ha ji ekwu okwu nke ọma etu mmadụ ga-aghọta ha. Ọ bụkwa n'ihì ya ka Ewunonu na Epuchie (2014) jiri kwuo na egwuregwu bụ nka na-akwalite asụmasụsụ, nghọta na mma mmụta na ndụ ụmụaka mgbe ha na-etinye onwe ha n'egwuregwu dị iche iche. Ụmụaka na-eji egwuregwu amụ ihe ọmụmụ ọ bụla n'ụzọ nke ka ha mma. Ọ bụ ya ka Nwigwe (2012) ji kwado

Gage na Berliner (1984) site n'irũ ụka na ikuziri nwata ihe o bula n'onu nkiti bu mma agha na-egbuka mmasi nwata nwere n'omumu ihe. Nke a putara na okwu onu nkiti e ji akuziri nwata asusu ejighi egwuregwu na-eme mmasi ha nwere n'omumu nakwa ihe ndi ozo ida. Nke a bu ezi okwu n'ihĩ na di ka otu onye n'ime ndi nlekota umuaka n'ulo uka; ochocha choputara na a naghĩ agwa ha ihe n'okwu onu nkiti. Ime ka ha nu ya oso oso mee ihe a gwara ha, a ga-etinyeriri ya n'uzo egwuregwu di ka abu ma o bu ukwe. Ima atu, a choo igwa ha mechie onu: ihe a ga-ekwu n'uzo egwuregwu bu "aka n'onu uuu", ha aza "piiiiim". Ha ejidecha onu ha aka, ebe niile edere duuu. O buru na ha kwucha oto, e tiere ha "ike n'ebe eee", ha azakwa "n'ochi eee". Ha niile agaa n'ochi ha noducha ala. Ma o burugodu na a choro ikpe ekpere, a gaghĩ asi ha mechie anya ka e kpee ekpere n'okwu onu nkiti kama ihe a ga-aguru ha n'udi abu bu "mechie anya giii, anyi na-ekpe ekpereeee". Ha niile emechie anya ha. Etu ahũ ka o dikwa ma a choo inye onyinye n'ulo uka. A gaghĩ asi ha bia nyee onyinye kama a buoro ha abu a, "ego onyinye giii e jikwala ya taa akaraaa, ego onyinye giii bu ego Jizooos". Ozugbo a buwara abu a, ha niile na-ebili gaa kwuru n'ahiri ije nyee onyinye.

Egwuregwu na-emetuta omumu asusu Igbo umuaka ma e jiri egwuregwu abu akuziri ha asusu Igbo. Mwulite nghota, mbawanye mkpuru okwu, nhazi mkpoputa okwu na nkwa were were umuaka na-etowanye ma e jiri egwuregwu di ka abu kuziere umuaka ihe n'isi okwu o bula n'asusu Igbo tumadi na klasi mbu na-ewulite mmuo na mmasi ha ogologo oge ka ha ghara ida. Hindeme, Egounleti na Kottin (2018) kowara na iyi egwuregwu (abu) kuzie asusu Igbo na-akpolite mmuo na mmasi umuaka . O na-eme mgbe ha na-abu abu, ha na-amuta otutu okwu, mkpuru okwu, ezi mkpoputa, oto asusu nakwa omenaala. NERC (1982) na Nwadike (1990) kwadoro na egwu na amu e webatara n'omumu asusu na-enyere umuaka aka na mkpoputa mkpuru okwu, ndebe olu, na ike olu. Abu umuaka na-enwekari ndanusoro na uda ndakwasi

nke ha na-akụ ihe ọkụkụ ma kwe ihe okwukwe. Ha niile na-eme ka ọmụmụ asụsụ kwe ma dịkwaara ha mfe nghọta. Mgbe ụmụaka so na-agụ, na-ekwekwa ihe onye nkuzi gụrụ ma ọ bụ kwere, ha na-amụta ikpọpụta mkpụrụ okwu ma matakwa isi asụsụ (Igbo) nke ọma. Onye nkuzi nwere ike ikuziri ụmụaka “akụkụ ahụ dị iche iche” ma ọ bụ “akụkụ ahụ ndị na-emegharị emegharị” tinye ya n’ụdị abụ. Ima atụ “akụkụ ahụ ndị na-emegharị emegharị:”

1. Otu isi m na-eme ụñara – ugboro atọ.

Ọ na-enye m obi uto

2. Otu isi m, otu aka m na-eme ụñara – ugboro atọ.

Ọ na-enye m obi uto

3. Otu isi m, otu aka m, aka m abụọ na-eme ụñara – ugboro atọ.

Ọ na-enye m obi uto.

4. Otu isi m, otu aka m, aka m abụọ, otu ukwu m na-eme ụñara – ugboro atọ

Ọ na-enye m obi uto.

5. Otu isi m, otu aka m, aka m abụọ, otu ukwu m, ukwu m abụọ na-eme ụñara -ugboro atọ. Ọ na-enye obi uto.

Dị ka onye nkuzi na-abụ abụ a, ọ ga na-emegharị akụkụ ahụ ndị ahụ ọ na-akpọ aha, ụmụaka esoro na-akpọpụta akụkụ ahụ ndị ahụ. Mgbe ha na-eme nke a, ha na-amalị elu na-eme ka akụkụ ahụ nke ha ndị ahụ na-emekwa ụñara. Abụ a n’uzọ egwuregwu, ụmụaka na-esite na ya mụta mkpọpụta mkpụrụ okwu ma mụtawanyekwa asụm asụsụ nke ọma. Abụ nne na nna buọrọ ma ọ bụ kweere nwata ga-enyere asụmasụ nwata ahụ aka itowanye ma na-agakwa were were. Ihe ọmụmụ ọ bụla e jiri abụ kuziere nwata anaghị adị nchefu tūmadị ma e

tinye aha nwata ahụ n'abụ a na-abụ n'ihl na nwata ahụ ga na-abụ ya oge dum o chetara ya dī ka ọ na-egwuri egwu. N'ihl ihe ndī a niile a rụturu aka na ntọ ala nchọcha a, ọ bụ ya kpaliri mmuo ọchọcha ichoputa ma ụjọ ha na-atụ ọ bụ ezi okwu o jiri lebaa anya na nsogbu nchọcha a nke isi okwu ya bụ adimire usoro egwuregwu n'omumu asusu Igbo na prajimari, zoon mmuta Ezeagu, Steeti Enugwu.

Nsogbu nchọcha a, ole ma ole nchọcha e merela banyere omumu asusu (Igbo) na-akowaputa na ọ na-ahia ndi nkuzi ahụ iji usoro egwuregwu akuziri umuaka ihe. O bughi so na nkuzi asusu Igbo ka nke a metutara. Ufodu ndi nkuzi na-akowa na ha amaghi etu ha ga-esi webata ya bu usoro nkuzi n'omumu ihe. Ufodu kwa na-eche na ha ga-ezute nsogbu ijikwata umuaka ma ha webata usoro egwuregwu na nkuzi ha. Nke ozo bu na otutu ndi nne na nna na-agbaru ihu maka oke egwuregwu umuaka ha na-egwu. Ha kwuru na umuaka ga-ahapu ogugu akwukwo gwuwe so egwu. N'ihl nke a, ha anaghi ekwe ka umu ha na umuaka ndi ozo na-emekorita maka oke ngwuri egwu. Ha kwuru na ngwukorita egwu onu ga-emegha ha anya ma wepu ha uche n'agumakwukwo ma o bu duhie ha nke ga-emetuta agumakwukwo na akparamagwa ha. Ha hutakwara egwuregwu ka igbu oge nakwa ila ndu n'iyi di ka ndi nsirihu odinaala. Ha ji maka ihe ndi a na-egbochi umu ha igwuri egwu n'udi o bula. O bu n'ihl ihe ndi a kpalitere mmuo ọchọcha mere nsogbu nchọcha a n'udi ajuju ji buru: Kedu adimire usoro egwuregwu n'omumu asusu Igbo na prajimari mbu, zoon mmuta Ezeagu, Steeti Enugwu?

Mbunuche izugbe nchọcha a bu ichoputa adimire usoro egwuregwu n'omumu asusu Igbo n'ogo prajimari na zoonu mmuta Ezeagu, Steeti Enugwu. Umuaka na-eme oke mkpotu ma na-agbaghari nke ukwu na klasi, nke na ọ na-ahia onye nkuzi ahụ ikpokota ha. O bu ebumnobi nchọcha a itucha adimire usoro egwuregwu n'omumu asusu Igbo umuaka site n'iji usoro egwuregwu kuziere ndi otu nchoputa ma jiri usoro

nkịti kuziere ndi otu ntulekorita. Ya mere mbunuche kpom kwem nchocha a bu:

1. Ichoputa akara miin agbam mbọ umuaka praimari mbu ndi e ji usoro egwuregwu kuziere na ndi e ji usoro nkiti kuziere omumu asusu Igbo.

Ochocha gbasoro mbunuche ndi a tuchaa data .

Nchocha a bara uru nye umuaka , ndi nkuzi, ndi nne na nna. Nchocha a ga-enyere umuaka aka site n'ime ka ha mata asumasusu oso oso nakwa nke oma; nwe nkwunwu okwu; mata ihe di na gburugburu ha; kowaputa onwe ha nke oma; mwulite ike echiche; inwe ekemeke uche ma wepuru ha ihere; ujo; obi ilo mmiri. Nchocha a ga-enyere ndi nkuzi aka imata na ihe omumu o bula e ji nka usoro egwuregwu kuziere umuaka na-ekwe ha nghota ma chetakwa oso oso karja nke e ji okwu onu nkiti, isi onwu, oke mba, ipia utari, mfu ahụ ma o bu ike okpo n'isi kuzie. Ozo, o ga-emekwa ka ndi nkuzi mata na site n'usoro egwuregwu na umuaka na-enwe ohere inyocha ma mee nchoputa banyere gburugburu ha na imu asusu Igbo n'uzo nke ha, etu ha nwere ike na n'oge nke ha. Nchocha a ga-enyere ndi nne, nna na oha na eze bu ndi nkuzi mbu umuaka aka imata na ha ga-eweputara umuaka ohere na oge isonye n'egwuregwu ha. Mgbe ha na-esonyere umuaka n'egwuregwu ha, na-ekwunyere ha okwu, nka osusu ha a na-etowanye n'ike n'ike tinyere nkwa were were ha.

Nchocha a jedebera n'ulo akwukwo praimari klasị nke mbu. Ha bu ndi no n'agbata afọ ise ruo afọ asaa (5-7). A matara afọ ndi a ka afọ egwuregwu na ndu umuaka na ndi ka sitere n'ulo akwukwo ota akara puta. O lebara anya n'ichoputa etu usoro egwuregwu si emetuta omumu asusu Igbo na praimari mbu. Ihe kpataara onye ochocha jiri horo klasị a na Zoonu Mmuta Ezeagu, bu na o bu ebe dijiri ya mfe inweta njatule ime nchocha a.

Egwuregwu na otuto ụmụaka

Egwuregwu na-ewuli mmụọ njikere na ekemeke uche. Ginsburg (2007) kọwara na egwuregwu dị oke mkpa na ndụ nwata ọ bụla maka otuto. Ọ sịrị na ndị 'United Nations for Human Rights' kwuru na nwata ọ bụla nwere ikikere igwuri egwu n'ihu na ọ bara oke uru n'otuto nwata maka na ọ na-akwalite ekemeke uche, ahụ ike, mmetụta n'ahụ na mmekọrịta ọha ya. Na ọ bụ ya ka o ji dị mkpa na ndị nkuzi ụmụaka kwesiri idị na-eji usoro egwuregwu na-akuzi ihe na klasị; maka na ọ na-ewulite usoro ọmụmụ ihe na mmasị ụmụaka . O kwuru na usoro egwuregwu na-enweta n'uju ezi mmekọrịta n'etiti ụmụaka na ibe ya nakwa n'etiti ụmụaka na ndị nkuzi ha na klasị; na inyere ha aka imuta asụsụ ha n'uzọ egwu na amụ. Usoro egwuregwu na-enye ụmụaka ohereiji ekemeke uche ha mee ka enyo uche ha tolite. Egwuregwu na-enye ụmụaka ohere imuta ihe site na nhụrụ ụwa ha, kwalite ntụkwasị obi na mweli onwe. Ọ na-emekwazi ka ha nwee ezi mmasị n'ọmụmụ asụsụ. Ya ka Scarfo na LittleFord (2008) jiri kwudosie ike na ndị nkuzi kwesiri idị na-ahapụ ụmụaka ka ha na-egwuri egwu site n'uzọ dị iche iche dị ka egwu, mbem, ikpo aja, igwu egwu na mmiri, mbudo, ihe a tụtụ atụ, nwata rọba, na ihe ndị ọzọ ga-ejide mmasị ha ogologo oge. Ha gakwara n'ihu kwuo na e kwesiri ikewaputara ha ama ngwuri egwu ebe a ga-enye ha ohere imetụ, inyocha, nwale ihe ndị dị na gburugburu ama ngwuri egwu a. Ha sịrị na ihe ndị ahụ niile na-enyecha aka n'ọmụmụ asụsụ. Na sitekwa n'egwuregwu, ụmụaka na-amuta inọrọ onwe ha, nwee amamihe ma mutakwa mkpuru okwu ọhụ. Bodrova (2000) n'akụkụ nke ya kwuwagara na egwuregwu na-enyere ụmụaka aka imuta n'uzọ onatara chi odimara na-anochi okwu; ebe Istomia (1977) kwuputara na ụmụaka na-aka echeta ihe ọ bụla a kuziere ha n'usoro egwuregwu karịa ndị okenye ha e jiri usoro nkịtị kuziere otu ihe.

Ntuleghari atutu

Iji kwado nchocha a, e lebara anya n'atutu ndi a bu atutu nsina gburugburu , atutu nsina uburu na atutu ndina ncheke.

Atutu nsina gburugburu

Ndi tuputara atutu a di ka Mbah (2018) siri kowaputa bu L. Pavlov, Leonard Bloomfield na ndi ozọ n'afọ 1951. Ndi otu a kwenyere na ka nwata na-eto, ka o na-enweta ntuzi aka asusu site n'ihe ndi o na-enomi na gburugburu ya. O bu n'uzo di etu a ka nwata si amuta asusu. Ndi tuputara atutu a kowara na nwata na-amuta asusu site na njali na kwunkwukwa sitere n'aka ndi muru ha na n'aka ndi ohe nwa. Ndi otu a huru omumu asusu di ka njali na nzaghachi bu nke nwata na-eme mgbe a kpaliri mmuo ya. Ha kowara na site na kwunkwugha nwata kwughara mgbe o nwetaghi ihe a choro, o na-eme ka nwata gbalia n'isu asusu nke oma. Ha kowara na ihe o bua nwere echiche na n'enyọ. Ha siri na, echiche ihe o bua nwere bu enyo ihe ahụ na-akpalite n'echiche mmadu mgbe o bua a kporo ihe ahụ aha. Atutu a bara uru n'ihı na o na-enye aka n'ikowaputa ihe gbasra omumu asusu na ihe a na-ahụ anya. Nke a bu maka na mgbe a kporo ihe ahụ aha enyo ya ga-abia onye ahụ n'uche. Atutu a rikwara mperi n'ihı na o bughı ihe niile a kporo aha nwere enyo uche nke mmadu nwere ike ighota. Ozọ kwa, mmadu niile enwekotaghi nhata nha enyo nghota gbasara otu ihe ma o bu ihe o bua.

Atutu nsina uburu

Atutu a bu Noam Chomsky tuputara ya di ka Mbah (2018) si kwuo. O choputara atutu a n'afọ 1960. Atutu a gbaghara atutu nsina gburugburu. O kowara na nwata o

bula na-ebu ngwa mmata asusu (NMA) aputa uwa. N'atutu a, Chomsky kowara na nwata o bula, n'agbanyeghi ebe a munnyere ya ma o bu ndi gbara ya gburugburu na-amata asusu ma kwuo okwu n'ih akuku uburu ya bu nke Chineke kere maka isu asusu. Chomsky kwenyesiri ike na e nwere enyo n'uburu isi mmadu bu nke e ji amata asusu na-agbanyeghi ma a kuziri ma o bu na-akuzighi ya. Usoro omumu asusu atutu a na-agbaso bu usoro kwunkwukwa nke usoro njali na nzaghachi. Ha kwuru na njali na nzaghachi na-aha nhata nha. Atutu a bara uru n'ih na a na-esi na ya amata ihe di n'uburu mmadu. Atutu a n'onwe ya riri mperi nke ya. Di ka ndi oka mmuta siri kwuo, o nweghi mgbe izugbe omume ihe na osisa ya ga-esi gaa ihu ihu. Ndi mmadu katoro atutu a maka na o kowaghi ihe mere umaka niile ji amuta asusu n'otu oge n'agbanyeghi gburugburu ebe a muru ha na asusu a munnyere ha na ya. Atutu a dabara na nchocha a maka na o bu site n'ih na-eme na gburugburu ka nwakiri na-esi amalite asum asusu ya n'uzo egwuregwu.

Atutu ndina ncheke

Atutu a bu nke Lakoff na Johnson tuputara n'afọ 1980. Ha tuputara atutu a iji hazie arumaka bu nke daputara n'etiti ndi otu atutu nsina uburu na ndi otu nsina gburugburu . Ndi a kowara na tupu a mata echiche okwu o bula, a gaghi eleghara oru uburu na gburugburu anya maka na ha diche mkpa n'omumu na nghota asusu. Ha kowara na ngwa mmata asusu bu ebun puta uwa bu nke ga-enyere mmadu aka imata na ighota asusu mgbe ihe di na gburugburu ya kpaliri ya. Ha tuputara atumatu ato gbasara etu asusu si aru oru; nke gunyere ichoputa ihe bu

ezi okwu n'ekwumekwu. Nke a ka ha kwuru na a na-achoputa site n'ibu uzọ choputa ma echiche di n'ahiri okwu o bu nke di n'onodu e jiri kwuo ya. Nke ozo bu ichoputa ka echiche okwu o bu ihe a na-ahu anya nakwa ihuta ezi okwu izugbe. Iwu a na-ekwu na onye o bua nwere etu o si amata ihe bu ezi okwu na nkata o bua. O bu ihe ato ndi a mere ha ji kpebie na ngwa mmata asusu di nnukwu mkpa n'uburu mmadu maka iji nabata ihe a kuziiri ya tumadi mgbe ihe di na gburugburu ya kpaliri ngwa mmuta ahu. Ya bu na atutu a dabara na nchocha a ma o bu ru na ndi nkuzi na umu akwukwo ejigbaa ihe ndi di n'uburu e bu puta uwa na ihe ndi di na gburu na nkuzi na omumu, mmuta ga-adị ire.

Usoro nchocha

Nka nchocha

Nka nchocha ochocha ji mee nchocha a bu nchocha nchoputa. Nke a putara na e nwere otu abuo - otu nchoputa na otu ntulekorita. E ji usoro egwuregwu kuziere otu nchoputa ma otu ntulekorita bu ndi e ji usoro nkiti kuziere. A nwalere ha site na nnwale nganihu na nnwale ndinazu. Ali (2006), kowara nka nchocha a di ka udi nchocha a na-eji usoro nsere nhata nha enweta ndi e ji eme nchocha. O kowara na iji udi nchocha nchoputa na ntulekorita na nnwale nganihu na nnwale ndinazu na-adị ire oge e ji ndi no n'otu ogo mee nchocha. Usoro a kwesiri nchocha a n'ihu na ndi otu abuo ndi a ochocha lebara anya no n'otu ogo.

Ebe nchocha

Ebe a no mee nchocha a bu na zoon mmuta Ezeagu, di na Steeti Enugwu. Ama mmepe ano mejuputara Zoon Mmuta

Ezeagu. E kewara Zoon Mmụta a ụzọ anọ iji mee ka mmụta bamie n'ime obodo ndị mejupụtara Zoon Mmụta ndị a. Mmepe etiti ndị ahụ bụ mgbago uwgu Ezeagu nke nwere isi ọnọdụ ya n'Ogodome. E nwekwara obodo ndị dịgasi na mmepe etiti ndị a. E nwekwara Mgbago Ugwu odida Ezeagu, isi ọnọdụ ya dị n'Olo. Ezeagu Etiti, isi ọnọdụ ya bụ Aguobu Owa na Ezeagu Saut, nke nwere isi ọnọdụ ya n'Umana Ndiagu. Ụlọ akwụkwọ praịmarị dị n'ama mmepe anọ ndị a dị iri asatọ na anọ (84). E wetara ya n'ụlọ ọrụ State Primary Education Board, Enugwu nke agumakwukwọ afọ 2021/2022.

Ndị njirime nchọcha

Ndị e ji mee nchọcha a bụ ụmụaka Praịmarị nke mbụ niile nọ na zoon mmụta anọ ndị ahụ dị puku abụọ (2000) n'ọnụ ọgụ. Ụlọ akwụkwọ dị iri asatọ na anọ (84). E sitere n'ụlọ akwụkwọ iri asatọ na anọ ahụ sere naanị ụlọ akwụkwọ anọ (4) n'usoro ebumnobi. N'ime ụlọ akwụkwọ anọ ndị ahụ, ọnụ ọgụ ha n'otu n'otu bụ State School, Obeleagu Umana 35; St.Peter's Primary School 33; Central School, Obinofia Ndiuno 30 na Model Primary School, Obinofia Ndiuno 32. N'ime ọnụ ọgụ klasị ndị a, ọchọcha ji usoro nhata nha sere na klasị ọ bụla ụmụaka dị iri na ise iri na ise. Ya bụ na ụmụaka e ji mee nchọcha dị iri isii (60). O mekọtara ha ọnụ klasị abụọ abụọ dị ka ha siri nọketa onwe ha na mgbasa ebe, site n'iji usoro tumbom tumbum sere ha. Otu nchoputa dị iri atọ (30) ebe otu ntulekorita dị kwa iri atọ (30). Ụmụaka ndị a nọ n'agbata afọ ise ruo afọ asaa.

Nsere na usoro nsere

Ọ bụ usoro nsere ebumnobi ka ọchọcha gbasoro sere ụlọ akwụkwọ anọ ndị a n'ime ụlọ akwụkwọ dị iri asatọ na anọ (84). Ọchọcha ji usoro nsere nhata nha sere n'ime klasị ọ bụla ụmụaka dị iri na ise iri na ise (15) ma jiri usoro tumbom tumbom sere klasị ndị otu nchoputa mekọta ha ọnụ ma mekọtazie klasị abụọ fọdurụ ka ndị otu ntulekorita. Ihe

kpatara o jiri hōrō ndị Praịmarị nke mbụ bụ na ọ bụ klasị ka sitere n'ọta akara e ji usoro egwuregwu malitere ọmụmụ ihe. Ọchọcha tūrū anya na ọ ga-enweta ihe ọ chọrọ na klasị a nakwa n'aka ndị nkuzi ha. Ọ bụkwa ndị nkuzi ha ka ọ ga-ejikwa kuziere ha ihe ma zakwaa ajujụ njumaza n'ihi na ụmụaka amatachabeghi ihe nke ịza ajujụ n'onwe ha.

Ngwa nchọcha

Ngwa nchọcha onye ọchọcha ji mee nchọcha a bụ ngwa nchọcha abụọ bụ nnwale nganihu na nnwale ndinazụ nakwa njumaza nke ọ kpọrọ 'Njumaza Adimire Usoro Egwuregwu n'Omumụ Asụsụ Igbo n'Ụlọ akwụkwọ Praịmarị (NAUEQAIUP) bụ ajujụ ederede njumaza nwere ndina ise. Ajujụ njumaza ise ndi ahụ bụ maka akara nnweta ụsà ọchọcha ga-eji rụọ ọrụ. O jikwa ihe o nwetara na intanet, ọbọ akwụkwọ, nleta nsonye, ọgbakọ ụmụaka nakwa ụmụaka chọọchị rụọ ọrụ.

Nhazido ngwa nchọcha

Iji hụ na ngwa nchọcha ndi e jiri mee nchọcha a tozuru oke maka imejuputa mbunuche nchọcha a, ọchọcha nyefere ya n'aka ndi ọkacha mara mmadụ atọ nọ n'Alaka Nkuzi na Mmụta, Mahadum Najirija, Nsuka ka ha nyochaa ma kwado na ha adịla mma. Ọchọcha gbasoro ntuzi aka onye nlekota nchọcha ya na nke ndi ọkacha mara ndi a dozigharịa ngwa nchọcha nke mere o jiri di n'udi ọ di ugbu a.

Usoro nnweta njiatule

Ọchọcha nwetara data site n'inye ndi nkuzi ajujụ nnwale ndinihu nke e ji nwalee ụmụaka tupu a kuziere otu nchọcha abụọ ndi a. Mgbe a kuzichara, a nwalee ha nnwale ndinazụ. Ọ bụ site na nnwale abụọ ndi a ka e siri choputa otu mere nke ọma karịa ibe ya. Ọchọcha hazikwara njumaza ma kee ya ndi nkuzi ha. Ọ nakotakwara ha njumaza ndi ahụ ka ọ ghara inwe

nke furu efu. Ọzọ, n'ihì obubu ibu mgbasa ebe, ọchọcha were otu onye nkuzi otu onye nkuzi dị ka ndị inye aka ya n'ụlọ akwụkwọ anọ (4) ndị ahụ e jiri mee nchọcha na-elekọta klasị ọ bụla.

Usoro a gbasoro na nchọcha a

Nchọcha a weere izu ụka anọ. Ọchọcha gbasoro usoro egwuregwu kwado nkuzi n'isi okwu ndị ahụ a kuziri na nchọcha. O nyekwara ndị nkuzi nyeere ya aka ọzụzụ gbasara etu ha ga-esi jiri ederede nkwardo nkuzi maka usoro egwuregwu kuziere ụmụaka ihe. Nke a weere otu izu ụka. Na ngwụcha ọzụzụ, ndị enyemaka nchọcha jiri ngwa nchọcha NAUEQAIUP nye ụmụaka nnwale nganihu. N'ime izu ụka anọ e mere nchọcha a, ndị enyemaka nchọcha bụkwa ndị nkuzi ha, jiri ederede nkwardo nkuzi ndị ahụ kuziere ụmụaka ihe. E jiri nke e dere maka usoro egwuregwu kuziere ndị otu nchọputa ma jiri nke e dere maka usoro nkịtị kuziere ndị ntulekorita. N'ikpeazụ, a hazighariri ngwa nkuzi ndị ahụ ma jirikwa ha nye ụmụaka niile nnwale ndinazu ma nye otu ọ bụla maakị ha.

Usoro nkọwasị ihe a chọputara

Data e nwetara bụ nke ọchọcha nyochara, gosiputa site n'igbaso mbunuche nchọcha tuchaa njatule. O ji miin na ndipu n'izugbe nyochaa ma tucha data maka ndị otu nchọputa na ndị otu ntulekorita nwere nnwale nganihu na nnwale ndinazu. Ọchọcha gbasokwara usoro adim mma tuchaa aziza sitere na mbunuche nchọcha atọ ndị ọzọ malite n'otu ndina ruo na ndina ikpeazụ.

Nchọputa

Mbunuche : Ichoputa akara miin agbam mbọ ụmụaka ndị e ji usoro egwuregwu na ndị usoro nkịtị kuziere ọmụmụ asụsụ Igbo.

Mputara nnwale ndinihu ziputara na ndị otu nchoputa e ji usoro egwuregwu kuziere mere nke ọma karịa ndị e ji usoro nkịtị kuziere ọmụmụ asụsụ Igbo. O bụ ezi okwu na ha mere karịa ndị otu ntulekorita kama ihe ha jiri karịa adichaghi ukwu. Ndị otu nchoputa nwere akara miin 59.1, S.D ha bụ 2.95. Ebe ndị otu ntulekorita nwere 58.4, S.D ha bụ 2.92. Ya bụ na e nweghi ndị iche putara ihe n'etiti akara miin nrite ndị otu abụọ ndị a. Mana site na nchoputa nke nnwale ndinazu, o gosiri na e nwere ezigbo ndị iche n'etiti akara miin ndị otu nchoputa na ndị otu ntulekorita. Nchoputa nchocha a bụ na otu nchoputa nwere akara miin 79.83 ebe S.D bụ 3.99. Ndị otu ntulekorita nwekwara akara miin 69.19 ebe S.D ha bụ 3.45. Akara nrite uru otu nchoputa bụ 20.73 ebe 10.75 bụ nke ndị otu ntulekorita. Nke a gosiri na miin mmeta nke ọma ụmụaka e ji usoro egwuregwu kuziere ọmụmụ asụsụ Igbo kariri nke ndị e ji usoro nkịtị kuziere.

Nkata

Nchoputa gosiri na usoro egwuregwu nyeere ụmụaka ndị otu nchoputa aka n'imuta asụsụ Igbo karịa ndị otu ntulekorita. Nchoputa a dabara n'echiche Nair, Yusof na Arumugam (2013) ndị kwuwagara na usoro egwuregwu a haziri nke ọma na-enyere ụmụaka praimari aka n'ọmụmụ asụsụ (Igbo). Ha kwadokwara na usoro egwuregwu na-enyere ụmụaka aka n'ọmụmụ ihe o bụla ma na-ewulite amamihe n'ime ha. O bụ n'ihi na ụmụaka ndị otu nchoputa ritere erere n'ihe ọmụmụ sitere n'usoro egwuregwu mere ha jiri mee nke ọma karịa ndị otu ha. O bụ ya ka Gage na Berliner (1984) ji katọọ iji okwu ọnụ nkịtị akuziri ụmụaka ihe o bụla. Ha siiri na o bụ mma agha na-egbuka mmasi nwata nwere n'ọmụmụ ihe. Ụmụaka ndị otu nchoputa e ji usoro egwuregwu kuziere ọmụmụ asụsụ

mere nke oma n'ih i na ha nwere mmasi kari ndi otu ntulekorita ndi e ji usoro nkiti kuziere. Usoro egwuregwu na-ejide mmasi umuaka ogologo mgbe ka o ghara ida. Nke a dabara n'echiche Nelson na Hueners (2007) ndi kwadoro usoro egwuregwu n'ih i na o bara uru ma na-eme ka umuaka nwee mmasi na mmesonye n'omumu asusu. Ha na- ejuputakwa n'obi anuri mgbe o bula e ji usoro egwuregwu akuziri ha asusu Igbo na-akpolite mmasi ha.

Nchikota nchoputa

Site na nnwale ndinazu e mere n'etiti ndi otu nchoputa na ndi otu ntulekorita, ochocha choputara na usoro egwuregwu bu ezigbo usoro nkuzi mara mma ka ndi nkuzi webata na nkuzi ha mgbe niile n'ih i na o na-amita ezi mkpuru na nkuzi na omumu. A ga-ahuta nke a site n'akara miin nrite ha nwere na nnwale ndinazu bu 79.83 maka ndi otu nchoputa ebe 69.15 bu maka ndi otu ntulekorita. Ndi otu nchoputa nwere akara uru di 20.73 ebe ndi otu ntulekorita nwere 10.75

Nke a gosiri na usoro egwuregwu na-akpali mmasi umuaka nke na-enweta mmesonye ha. O buru na ha e nweghi mmasi n'omumu asusu, ha agaghi esonye n'ihe onye nkuzi na-akuzi na klasi.

Mmechi

N'ebe a, ochocha gbasoro mbunuche nchocha a mee mkparita uka n'ihe o choputara. Mputara nchocha a na-eziputa na usoro egwuregwu bu okpoka usoro nkuzi nwere ike ikwalite omumu asusu Igbo n'ulo akwukwo pramari nke mbu di ka a tulere ya na usoro nkiti. Usoro egwuregwu na-emetutakwa mmekorita oha ha ma jiri ekemeke uche ha na-enyocha ihe di na gburugburu ha. Ha na-esite kwa na nhuru uwa ha amuta ihe n'uzo nke onwe ha. Ya bu na ndi nkuzi pramari kwesiri idi na-eji usoro nkuzi egwuregwu kwa mgbe kwa mgbe n'ihe omumu, n'ih i na usoro nkuzi na-eme ka

umụaka na-eji ọhụ amụr ihe ọmụmụ. Usoro a na-eme ha idị gara gara mgbe ọ bụla, nke na-apụta ihe na mmesonye ha. Ọ na-emekwa ka ihe onye nkuzi na-akuzi tọọ atọ. Ọ na-ebelatarara onye nkuzi oke mfumahu, ipia utari, ọtụtụ okwu ma ọ bụ oke mba ma mee ka ha mụta ihe ọ na-akuzi ngwa ngwa. N'aka nke ọzọ, iji usoro nkịtị kuziere umụaka ihe anaghị ekwe ha weputacha mmụọ ha isonye n'ihe ọmụmụ n'ihị na ọ na-egbuka mmasị ha, nke metụtara mmesonye ha ịnyụ ọkụ ma mezie ha nwee mmụọ ịjụ oyi na nke na-ebuere ha ime mkpotụ na klasị nakwa ngharipụ. N'ime ihe niile, usoro egwuregwu na-enyere umụaka aka inweta uru n'ozuzu oke n'usoro nkuzi na ọmụmụ

Ntunye aro

Site na nchoputa nchọcha a, ọchọcha tụtutara aro ndị a:

-Ka a na-eji nka usoro egwuregwu na-akuziri ndị nkuzi nọ ọzuzu na kolejji Keedukeshon na Mahadum ka ha mụta ma jiri mmụta ha nwetara kuziere umụaka n'ụlọ akwụkwọ praịmarị ka ha nwee ike imeta nke ọma n'ọmụmụ Igbo.

-Ka ndị na-enye ndị nkuzi ọzuzu n'ụlọ akwụkwọ kolejji keedukeshon na Mahadum gbaa mbọ hụ na onye nkuzi ọ bụla matara ka e si agugodu nke bụ asụsụ Igbo agụ. Onye nkuzi praịmarị na-amaghị Igbo agụ, olee etu ọ ga-esi akuziri umụaka ọgụgụ na odide. Nke a bụ ezigbo ihe ịma aka dịiri ọmụmụ asụsụ Igbo.

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ECHICHE NDINIME N'AGUM AHA MMADU N'ALA IGBO

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Umjedemede

Nchocha a bu maka Echiche ndinime n'agum aha mmadu n'ala Igbo. Ihe nwa nchocha bu n'uche bu ichoputa echiche miri emi di n'aha ndi Igbo na-agu mmadu. Atutu a gbasoro na nchocha a bu atutu echiche Park (2010). Mgbe e mechara nchocha a, a choputara na ndi Igbo nwere echiche miri emi di n'aha di iche iche ha na-agu mmadu. Ya bu na e nwere ihe ndi kpataha ha ji agu mmadu aha di iche iche. Echiche ndi a sitere na nghota ndi igbo nwere n'oge ochie nakwa n'oge ugbu a banyere ndu nakwa uwa ha no n'ime ya. Ufodu ihe ndi ahụ gunyere: Igu oge, nkwenye na ihe ndi mere mmadu

Abstract

This paper is about the inner meaning of Igbo names. The researcher intends to find out the inner meaning hidden in the names Igbo people give to their children. The research was guided by Meaning theory of Park (2010). At the end of the research, it was discovered that there are hidden meanings in the names Igbo people take. That is there are a number of things that prompt the Igbo people to give their children various names. The names arose out of their understanding of

life, the universe and things therein. This is summarized in time counting, belief and human experience.

Ndubanye

Igu aha bu ihe bidoro n'oge uwa malitere. A bia n'akwukwo nsọ, n'akwukwo mbido, mgbe Chukwu kechara mmadu, (Nwoke na nwaanyi) o nyere ha ikikere igu ihe niile di n'uwa aha. O bu n'ikikere a Chukwu nyere mmadu ka e ji nyewe ihe niile di n'uwa aha. Ya bu igu aha bu omenaala di n'akuku uwa niile. Agburu o bu na mba o bu nwere ihe ndi ha na-agbado ukwu na ya wee na-agu aha. Ndi Igbo bu agburu na-echemi echiche ime tupu ha agu o ihe o bu aha. Nke a mere na aha o bu ndi Igbo nyere ihe o bu na agwa ihe ahụ na-eyite.

A bi a n'ebe o si metuta mmadu, akuku uwa o bu nwere usoro ha na-agbaso n'igu mmadu aha. A bia n'ala Igbo, ndi Igbo ejighi mmadu egwu egwu. Nke a mere na e nwere usoro ha na-agbaso n'igu mmadu aha; ma nwekwaa ndi o bu oru ha igu mmadu aha. Otutu ebe n'ala Igbo, a na-agu nwata aha n'abali asato e jiri muo ya. Mgbe o bu onye Igbo na-agu nwa ya aha, o na-enwe ihe ndi na-akpalite ya iji nye nwata ahụ aha o ga-aza. Ya bu na aha ndi Igbo anaghi abia na nkiti. O na-enwe echiche miriri emi.

Ufodu ndi mmadu emeela nchocha n'uzo di ichie ichie n'ebe o si metuta agum aha n'omenaala Igbo. Ka o sila di, o nwebeghi onye merela nchocha putara ihe n'echiche ndinime n'agum aha mmadu n'ala Igbo. O bu nke a mere nwa nchocha ji choo ka o bagide nchocha a. Ebumnobi nwa nchocha bu ichoputa echiche miri emi nke di n'aha di ichie ichie ndi Igbo na-agu mmadu.

Nchocha a ga-agbaso usoro mmetuta ahụ; nke gunyere igu akwukwo di ichie ichie nakwa igba ajuju onu iji nweta usa bu ezioku. Nke a ga-eme ka nchocha a buru

ọkaibe. Nchọcha a ga-aba uru n'ebe ọ dị ukwu; maka na ọ ga-enye aka imata echiche miri emi dị n'aha dị iche iche ndị Igbo na-aza, nakwa ihe ndị kpatara ha ji aza aha ndị ahụ.

Nkọwa ọkpurukpu Okwu dị n'isiokwu

Iji hụ na nchọcha a gara n'ihu dị ka o si kwesi, ọ dị mkpa ka a kọwaa ufodu ọkpurukpu okwu ndị mewere nchọcha a. Ọkpurukpu okwu ndị putara ihe na ya bụ ndị a: Ala Igbo, echiche, na aha.

Ala Igbo

Ọtutu ndị mmadu kowara ndị Igbo n'uzo dị iche iche site na nsirihiu dị iche iche. nwa nchọcha ga-eleba anya na nkowa ndị ahụ.

Ugochukwu (2019) si na ndị Igbo bụ ndị si na steeti Anambra, Enugu, Imo, Owerri, Abia, Ebonyi, na ala ufodu na steeti Delta na Rivers, ndị asusu ala nna ha bụ Igbo. N'otu aka ahụ Onwuejeogu (1981) kwuru na ala Igbo sitere n'Agbo na Kwele nke steeti Delta wee gbadaa Ahoada, Diobu na Umuabayi dị na mpaghara Port Harcourt. Ọ gafekwara Arọchukwu nke dị na steeti Abia ruo Afikpo na Isiagu nke dị na mpaghara Abakariki gbagoo Enugwu-Ezike nke dị na mpaghara Nsukka, ma gafekwaa Ebu nke ala Igbo Ofesi Naija. Nkowa ya na-egosi na ọ bụ ndị Igbo mejuputara steeti Anambara, Imo, Owerri, Ebonyi, Enugu, Abia na mpaghara ufodu na steeti Delta, Akwa Ibom na Rivers.

Nwadike (2002) si na Igbo na-egosi ndị ndị Igbo mụrụ, nke abuo, ọ na-egosi oke ala ndị Igbo; nke ato bụ na ọ na-egosi asusu ndị Igbo na-asu. Site na nkowa ya, ọ putara na onye bụ onye Igbo bụ onye onye Igbo mụrụ, n'agbanyeghi

n'ebe ọ nọrọ mụọ ya. Ala Igbo putara okere ala ndị Igbo nwe ma biri na ya; ebe asụsụ Igbo bụ asụsụ ndị Igbo na-asụ .

Eme na Nkamigbo (2009) gbadoro ụkwụ n'echiche Nwadike wee kọwaa na ihe e ji akpọ ndị Igbo ndị Igbo bụ maka na asụsụ ha bụ asụsụ Igbo. Nkọwa ha na-ekwu na ọ bụ asụsụ ka e ji ama agburu ọ bụla. Ihe ọ putara bụ na agburu ọ bụla tufuru asụsụ ha, mara na agburu ahụ anwụọla.

Nsolibe (2017) Kọwara ndị Igbo dị ka ndị bi na mgbadaugwu Naijiria, asụsụ ha bụ asụsụ Igbo, omenaala na agumagu ha bụ nke ndị Igbo.

N'iga n'ihu, Umezi (2021) kọwara ndị Igbo dị ka ndị nna ha bụ ndị Igbo n'agbanyeghi ebe ha bi ma ọ bụ ebe a nọrọ mụọ ha.

Nkọwa ndị niile e mere gbasara ndị Igbo na ala Igbo dabachara adaba; mana dị ka o si metuta nchọcha a, nwa nchọcha na-akọwa ndị Igbo dị ka agburu ndị isi ojii ndị bi n'ọwụwa anyanwụ mgbago ugwu Naijiria dị ka be nketa ha; echiche ha na nkwenye ha na-aputa ihe n'usoro obibi ndụ ha.

Echiche

Pinker (2008) kọwara echiche dị ka atumatu ma ọ bụ ichikọta otutu atumatu nke ga-eme ka a chigharịa mmụọ maka otu ihe ma ọ bụ nke ọzọ. Nkọwa Pinker na-ahụta echiche dị ka ihe dị omimi. Ihe ọ na-egosi bụ na echiche anaghị adị n'agbaelu mgbe niile. Ya bụ na tupu mmadụ amata echiche ihe ọ bụla nwere, onye ahụ ga-achigharị mmụọ ya nke ọma iji choputa ihe ọ bụ kpom kwem.

Caianiello (1961) n'aka nke ya, hụtarala echiche dị ka inọdụ na mmụọ maka otu ihe ma ọ bụ ilegara otu ihe anya, itụ alo; ma ọ bụ atumatu gbasara otu ihe ma ọ bụ nke ọzọ. Na nkọwa Caianiello, echiche bụ ihe na-esi n'ime mmadụ aputa mgbe onye ahụ banyere n'ime onwe ya.

Umezi (2017) si na echiche bu mmadu ibanye n'ime onwe ya wee chigharia uche gbasara gburugburu ya nakwa ihe ndi ozo metutara ya. Nkwa ya na-ahuta echiche di ka ihe si n'ako mmadu aputa. Ihe o putara bu na tupu ihe o bula enwee echiche kwesiri ya, o di mkpa na e nyochara nke oma iji hu na e nyere ya echiche bu okaibe.

Ka o sila di, di ka o si metuta nchocha a, nwa nchocha na-akwa echiche di ka mputara ihe o bula di ka ndi si na gburugburu ebe ihe ahụ di si ahuta ya.

Aha

Emenanjo (1991) si na aha na-eziputa ihe a bara mmadu, obodo, mba, ala, na ihe ndi ozo ma e nwere ike ihu ha anya ma e nweghi ike ihu ha anya, ma e nwere ike imetu ha aka ma e nweghi ike imetu ha aka.

Di ka o si metuta nchocha a, nwa nchocha na-akwa aha di ka ihe e ji mara onye ma o bu ihe o bula nke sitere n'echiche miri emmi ndi nyeere ya aha ahụ chere.

Nchocha e merela n'ihe yitere isiokwu

Umezi (2017) mere nchocha na nnwemagba asusu nye echiche na nsirihu ndi Igbo. Ebumnobi ya bu ichoputa etu asusu si nwe agba n'ebe echiche di. O choputara na etu ndi Igbo si agu ihe aha gosiri na asusu nwere agba n'ebe echiche di. Nchocha Umezi bara uru nke ukwu, maka na o nyere aka iji ghotawanye ebe asusu na echiche si metuta nakwa ebe ha si di ihe. Nchocha ya yitere nchocha a, maka na ha abuo rutoru aka n'echiche. Ka o sila di, nchocha ya diwaga ihe na nchocha a, maka na nchocha ya bu maka ichoputa etu asusu si nwe agba n'ebe echiche no; mana nchocha a bu maka ichoputa echiche ndinime di n'aha ndi Igbo na-agu mmadu. Ya bu na nchocha Umezi egboghi nsogbu nchocha a.

Meng na Dillon (2014) mere nchọcha ịjị chọputa mmetuta echiche na akparamagwa ndi mmadu nke na-ahia ahụ mgbanwe. Ha chọputara na akparamagwa ndi mmadu na-aputa ihe etu ha si ahuta ma na-aghota uwa ha no n'ime ya. Nchọcha ha bara uru nke ukwu maka na o mere ka a mata etu echiche ndi mmadu nwere banyere uwa si aputa ihe n'akparamagwa ha. Nchọcha ha yitere nchọcha a maka na ha abuo na-aruga aka n'echiche. Ha abuo diwaga iche, maka na nchọcha Meng na Dillon bu maka ichọputa mmetuta echiche na akparamagwa; ebe nchọcha a bu ichọputa echiche ndinime di n'aha ndi Igbo na-agu.

N'iganihu, Janoff-Bulman (1992) mere nchọcha maka echiche di ka o si metuta ihe mere na ndu mmadu. O chọputara na ihe mmadu cheputara n'echiche na-abu etu onye ahụ si ahuta uwa. Echiche mmadu nwere ike igbanwo oge o bua site n'etu onye ahụ si huta uwa n'odinihu site n'ihe ndi mere na ndu ya. Nchọcha ya bara uru nke ukwu maka na o mere ka a mata etu ihe na-eme n'uwa si agbanwo echiche mmadu na etu onye ahụ si ahuta uwa. O yitere nchọcha a, maka na ha abuo na-ekwu maka echiche di ka o si metuta nghota mmadu. O diwagakwa iche n'ebe nchọcha a di maka na o gbadoro ukwu n'echiche di ka o si metuta ihe mere mmadu; ebe nchọcha a bu maka echiche ndinime n'agum aha mmadu n'ala Igbo.

Wong (2012b) mere nchọcha ịjị chọputa onodu echiche n'uche mmadu. O hutara echiche di ka mma ihu abuo. O chọputara na ihe ndi mejuputara echiche bu: mkpatara, nghota, oru, na nnyocha. Mkpata na-egosi echiche di ka ihe na-akpata ihe ji eme. O gunyere ebumnuche na uru. Ya bu na o na-elegara anya n'imejuputa ihe e bu n'uche n'odinihu. N'otu aka ahụ, nghota metutara echiche di ka o si metuta nsinuburu. Oru metutara omume di ka o si metuta akonuche mmadu na ndu inwere onwe ya. Nnyocha metutara echiche di ka o si metuta ndu ime mmuo. Nchọcha Wong bara uru nke

ukwuu maka na o mere ka a mata alaka di iche iche di n'echiche. Ihe o putara bu na echiche nwere akuku di iche iche e si ahuta ya. Nchocha ya na nchocha a yitere maka na ha abuo na-arutu aka n'echiche n'udi nke ha. Ha diwagakwa iche n'ebe onwe ha di; maka na nchocha Wong na-akowa maka echiche na nsirihu di iche iche; ebe nchocha a bu maka ichoputa echiche ndinime di n'aha ndi Igbo na-agu mmadu.

Ogwudile (2003) mere nchocha n'ike na ebube di n'aha mmadu. O choputara na a bia n'agburu niile di n'awa, ndi mmadu nwere ihe di iche iche na-akpalite ha ha ji aza aha di iche iche ha na-aza. Ya bu na o nwere echiche di n'aha o bua ndi mmadu na-aza. Nchocha ya bara uru nke ukwuu, maka na o nyere aka weputa echiche di n'aha ndi mmadu na-aza. Ya na nchocha a yitere, maka na ha abuo na-aruga aka n'aha di iche iche ndi mmadu na-aza. Ka o sila di, ha abuo diwaga iche n'ebe onwe ha di maka na nchocha Ogwudile gbadoro ukwu n'ike na ebube di n'aha ndi mmadu na-aza, ebe nchocha a bu maka echiche ndinime n'aha ndi Igbo na-agu mmadu.

Ochanya (2017) n'aka nke ya mere nchocha maka igu aha n'omenaala Igbo di ka o si metuta Onicha Ado n'idu. O choputara na a bia n'ala Igbo, aha mmadu abughi naani ihe e ji ama mmadu. O nwere ozi di iche iche aha mmadu na-eziputa nye ohanze. O bu ya ka aha mmadu ji eziputa echiche di iche iche na-aputa n'udi akuko, ihe mere mmadu na ndu, nakwa ihe mmadu na-ario ka Chineke mere ya. Ya bu na ndi Igbo na-esite n'igu aha egosi nkwenye ha nwere banyere ndu nakwa uwa ha huru onwe ha na ya. Nchocha ya bara uru maka na o nyere aka n'ikowaputa echiche ufodu di n'aha ndi Igbo na-agu mmadu. Ya na nchocha a yitere, maka na ha abuo na-arutu aka n'echiche di n'aha ndi Igbo n'agu mmadu. N'agbanyeghi nke a, ha abuo diwagakwa iche; maka na nchocha Ochanye lebara anya n'etu e si agu aha n'ala Igbo,

ebe nchọcha a bụ maka echiche ndinime n'aha ndi Igbo na-agụ mmadụ.

Nchikọta Ntuleghari Agumagu

Site n'agumagu ndi a nwa nchọcha tulerere, a choputara na otutu ndi mmadu agbaala mbọ mee nchọcha ma detuo otutu ihe banyere echiche na igu aha n'ala Igbo. Ka o sila di, o nwebeghi onye merela nchọcha n'isiokwu a bụ “Echiche ndinime n'agum aha mmadu n'ala Igbo”. N'ih i nke a, nwa nchọcha ga-ga n'ihu n'ime nchọcha ya.

Atutu Nchọcha

Atutu nchọcha a ga-agbado ukwu na ya bụ atutu echiche Park (2010). O bụ C.I. Park tuputara atutu a n'afọ 2010. Atutu a na-akowa na o bụ echiche izugbe bụ ihe na-akpalite ma na-enye nghota banyere ndu, uwa na ihe niile di na ya. O na-akowa na echiche izugbe metutara nkwenye, ihe nlegara anya, na ebumnobi. Nkwenye gunyere ekpmekpe na adimasọ nke alaka ya bụ ikpe nkwmoto, ochichi onwe, na ihe iga n'usoro. Ihe nlegara anya metutara ihe ndi a na-atu anya ga-aputa n'ikpeazu ma o bụ igba mbọ nweta ihe a na-atu anya ya. A bja n'ebumnobi, atutu a na-ahuta echiche di ka o si metuta ihe mmadu na-eme na ndu ya iji hu na o nwetara ihe bụ ochichọ obi ya. Atutu a na-akowa na echiche izugbe na-amalite n'ihe mere mmadu na nwata wee na-eto site n'ihe ndi na-emegasi na ndu onye ahụ.

Atutu a ga-adaba nke oma na nchọcha a maka na echiche ndi Igbo gbadoro ukwu n'ihe ndi merela na ndu ha. O bụ ha kpatara etu Igbo si ahuta uwa na ihe ndi na-eme n'uwa.

Nchoputa

Site n'ihe ndi a choputara mgbe a na-eme nchọcha a, a bja n'echiche ndinime n'aha ndi Igbo na-agu mmadu, echiche ndi Igbo gbara mkpi di ka o si metuta onodu ndi Igbo

na mgbenwe batarala na ya site n'oge ochie ruo n'oge ugbo a. Ya bu na ntucha nchoputa nchocha a ga-agbado ukwu n'ihe abuo ndi a:

- 1) Echiche ndi Igbo n'oge ochie
- 2) Echiche ndi Igbo n'oge ugbo a

1) Echiche ndi Igbo n'oge ochie

Tupu obibia ndi ocha n'ala Igbo, ndi Igbo nwere nghota ha nwere banyere ndu, uwa na ihe ndi ozo di iche iche. Nghota ndi a nwere mmetuta puru iche n'ebe ndi Igbo no. Nke a putara ihe n'etu ha si agu aha n'oge ahụ. Ya bu na aha ndi Igbo na-agu anaghi enwe naani echiche agba elu. Ha na-enwe echiche ime nke a na-eji ha eziputa. Ihe o putara bu na ndi Igbo na-eji aha ha na-agu mmadu eziputa ihe ndi a:

- a. Igu oge
- b. Nkwenye
- ch. Ihe ndi mere mmadu

Igu Oge

Igu oge bu ihe e jiri mara ndi Igbo bido n'oge ochie ruo n'oge ugbo a. A bia n'oge ochie, tupu obibia ndi ocha, ndi Igbo nwere ubochi anọ mewere izu, izu asaa mewere onwa, na onwa iri na ato mewere afọ. A bia n'ubochi o bula, e kere ya uzo ato: ututu, ehie na abali. O bu nke a bu awa n'ogugu oge ndi Igbo. N'oge ahụ, ndi Igbo amaghi etu e si ede ihe, nke ha na-ama etu e si agu ihe e dere ede. Ya bu na asusu Igbo bu naani n'ogo asumasu ka o no. Nke a mere na ndi Igbo enweghi ike idetu ihe o bula merenu n'akwukwo iji lote ya n'odinihu. O bu nke a mere na ndi Igbo enweghi ike idetu ubochi a muru nwata o bula iji hudo ama kpom kwem ubochi a muru nwata ahụ maka ogugu oge na ndu nwata ahụ. N'ih i nke a, ha na-eji igu aha wee ahudo ubochi a muru nwata o bula ama. Nke a mere na a bia n'usoro agum aha ndi Igbo

n’oge gboo, aha ahia anọ a na-apụtakarị ihe. N’onọdụ dị etu a, a na-agụ nwoke a mụrụ aha dị etu a:

Nwoke a mụrụ ụbọchị Afọ ka a na-agụ Okeafọ ma ọ bụ Nwafọ

Nwoke a mụrụ ụbọchị Nkwọ ka a na-agụ Okonkwọ ma ọ bụ Nwankwọ

Nwoke a mụrụ ụbọchị Eke ka a na-agụ Okeke ma ọ bụ Nweke

Nwoke a mụrụ ụbọchị Orié ka a na-agụ Okorie ma ọ bụ Nwaorie

N’otu aka ahụ, etu a ka e si agụ ụmụ nwaanyị aha nke ha dị ka o si metụta ahia anọ e nwere:

Nnwaanyị a mụrụ ụbọchị Afọ ka a na-agụ Mgboafọ

Nnwaanyị a mụrụ ụbọchị Nkwọ ka a na-agụ Mgbonkwọ

Nnwaanyị a mụrụ ụbọchị Eke ka a na-agụ Mgbeke

Nnwaanyị a mụrụ ụbọchị Orié ka a na-agụ Mgborie

N’iga n’ihu, ịgụ aha dị ka o si metụta ịgụ oge n’ala Igbo n’oge ochie metụtakwuaziri emume ma ọ bụ oriri dị iche iche. Oriri ndị a na-abụkarị oriri arụsị n’ogo dị iche iche. Ya bụ, ụfọdụ oge nwaanyị mụọ nwa n’oge a na-eri oriri dị etu a, ọ na-agụ nwata ahụ aha arụsị ahụ iji lota na oge a mụrụ nwata ahụ bụ oge a na-eri oriri arụsị ahụ. Ọ bụ nke a mere ụfọdụ aha mmadụ jiri buru aha arụsị dị ka, Akwari, Udo, Ngene, Ogwugwu, Ọkpala wdg.

Nkwenye

Echiche ndị Igbo n’agum aha na-agbadokwuazị ụkwụ na nkwenye dị iche iche ha nwere. Nkwenye ndị a na-agbadokarị ụkwụ n’ekpemekpe dị iche iche. N’oge ochie, tupu ọbịbia ndị ọcha n’ala Igbo, otu ekpemekpe dị n’ala Igbo

bụ ịgọ mmụọ. Ya bụ na ndị Igbo kwenyere n'arụsị dị iche iche na na mmụọ dị iche iche n'oge ahụ ịjị nweta nchekwa n'ebe ndị iro ha nọ. Ebe ọ dị etu a, ụfọdụ na-ewere nwa ha goọrọ arụsị ma ọ bụ mmụọ dị iche iche site n'ịgụ nwata ahụ aha na-egosi na arụsị ma ọ bụ mmụọ ahụ ga na-eche kwa ya. Ọ bụ ya kpata e ji enwe ụdị aha dị etu a: Nwaudo, Nwaakwari, Nwaagwu, Nwammụọ, wdg. Aha ndị a na-eziputa echiche ha nwere na arụsị ma ọ bụ mmụọ ndị a ga na-eche kwa ụmụaka dị etu a. Ọ bụ ụdị echiche dị etu a ka ndị Igbo nwere n'oge ochie.

Ihe Ndị Mere na Ndu Mmadu

Onya laa, apa ya anaghị ala. Ndị Igbo kwenyere na nnukwu ihe mere mmadu na-adị n'echiche ya mgbe niile. Nke a na-aputa ihe oge ha na-agụ ụmụ ha aha. Ụfọdụ n'ime ihe ndị ahụ bụ ihe ndị metụtara ọnwụ na ndụ, abụmoke na abụmnwunye, ọnọdụ akụnaụba wdg.

Ọnwụ na Ndu

Ndị Igbo kwenyesiri ike na ndụ kacha ihe niile. Ọ bụ nke a ka ha ji agụ aha ịjị gosi ihe mere na ndụ ha dị ka o si metụta ọnwụ na ndụ. Ụfọdụ n'ime aha ndị ahụ bụ Ndụkaku, Ndụbuisi, Ndụbueze, wdg. Ha na-arụtụ aka ma na-akọwa etu ndị Igbo si buwe ndụ mmadu ụzọ karịchaa ihe ndị ọzọ mmadu nwere ike inweta.

A bịa n'aha ndị a, Ndụkaku na-egosi na ndụ mmadu kariri akụnaụba nke ụwa. A ga-agba mbọ nwetagodu ndụ tupu a chọwa akụnaụba. N'otu aka ahụ, Ndụbueze na-egosi na ọ bụ ndụ na-achị ihe niile gbara mmadu gburugburu. E wepu ndụ, o nweghi ihe mmadu pụrụ ime. Ndụbuisi na-ekwukwa otu ihe ahụ. Ọ na-akọwa na ndụ bụ isi ihe niile mmadu bụ na ihe mmadu na-eme.

Aha ndi a na-eziputa mkpa ndu mmadu di n'ebe ndi Igbo no. Mgbe ndi Igbo na-agu aha ndi a, o na-egosi ihe mere mmadu mana o metutaghi ndu ya. Ndukaku nwere ike buru onye tufuru otutu akunauba nke uwa, mana o tufughi ndu ya. N'otu aka ahụ ka o dikwa Ndubueze, Ndubuisi nakwa aha ndi ozo di etu ahụ.

N'iga n'ihu, onwu bu onodu ndi Igbo na-akacha eziputara mwute. Nke a na-aputa ihe n'otutu aha ha na-agu umu ha iji ziputa ihe ndi merela na ndu ha n'otu oge ma o bu nke ozo. A bia n'onodu di etu a, ha na-eziputa ihe di ichie ichie gbasara onwu. Nke mbu, ndi Igbo na-agukwa umu ha aha iji gosi etu onwu si di obi ojoo. Ufodu n'ime aha ndi ahụ bu Onwudjiwe, Onwudinjo, Onwuatuegwu wdg.

Ndi Igbo na-agukwa aha iji gosi na onye o bula bjara n'uwa ga-anwuri anwu. Nke a na-aputa ihe site n'aha ndi a: Onwuatuegwu, Onwuamaeze, Onwunaecche wdg. Ha na-agukwuazi aha iji gosi na o bu eziokwu na onye o bula bjara n'uwa ga-anwu anwu, o nweghi onye onwu na-atọ uto. Onye o bula choro ino ogologo ndu. Ha na-egosiputa nke a site n'igu aha di etu a: Onwuchekwa, Onwuhuna, Onwuegbuna wdg. N'otu aka ahụ, ndi Igbo na-agba mbọ izota ndu mgbe mmadu no n'etiti onwu na ndu. Ufodu oge, onye ahụ nwere ike nwuo n'agbanyeghi mbọ niile ndi mmadu gbara ka onye ahụ diri ndu. Nke a na-ebute igu aha di etu a: Onwumerie, Onwuka, Onwuma wdg.

Abumoke/Abumnwunye

Abumoke na abumnwunye bu ihe ntụ putara ihe nke ukwu n'ogo di ichie ichie na ndu ndi Igbo bido n'oge ochie ruo n'oge ugbo a. N'oge ochie, ndi Igbo na-eleli nwaanyi anya nke ukwu. Ufodu oge ha na-enye onye mutara naani nwaanyi na onye amutaghi nwa otu onodu. Nke a bu maka na ha na-ewe ya na onye mutara nwaanyi amutaghi nwa. Ihe ndi a na-aputa ihe n'aha ha na-agu. Ufodu oge ha na-agu aha iji

gosi na nwoke di mkpa kari a nwaanyi. Ufodu n'ime aha ndi ahụ bu Nwokeka, Nwokedike, Nwokeabia wdg.

N'aka nke ozo, ufodu oge ufodu umu nwaanyi na-achokwuazi igosi na nwaanyi bu mmadu Chineke kere; maka na o bu na nwaanyi ka nwa si aputa. Nwaanyi nwekwara ike ime ufodu ihe n'uwa nke oma kari etu nwoke ga-esi mee ya. Ha na-eziputa nke a site n'igu ufodu aha di ka Nwaanyiibunwa, Nwaanyiibuihe, Nwaanyidkwa wdg.

Onodu Akunauba

Ufodu oge, ndi Igbo na-eji aha ha na-agu eziputa echiche ha n'ihe gbasara onodu akunauba. Nke a na-egosi onodu ha dowere akunauba nke uwa a. Nke a na-aputa ihe n'echiche ha na nsirihu di ichie ichie. Ndi Igbo na-agu aha jji gosi na o nwere ihe ndi kari akunauba nke uwa. Ufodu n'ime aha ndi ahụ bu Nwakaego, Ndukaaku, Mmadukaku wdg. Aha ndi a na-egosi na akunauba nke mmadu abughi ya kacha ihe niile.

N'otu aka ahụ, ha na-egosikwa na akunauba nke uwa abughi naani ego na ihe enwunwe ndi ozo di ka ufodu mmadu si eche, mana ndu mmadu na ihe ndi ozo sokwa n'akunauba Chineke ji agozi ndi mmadu. Nke a na-aputa ihe site n'aha di etu a: Nwabaku, Ndubuaku, Akukananwa, Akubuugwu wdg.

N'iga n'ihu, n'agbanyeghi na ndi Igbo ebuweghi akunauba nke uwa uzo n'ihe niile ha na-eme, ha na-egosiputakwa na akunauba di mkpa na ndu mmadu. Nke a na-aputa ihe n'aha ndi a: Akubumma, Akuka, Akumaka, Akukaria, wdg.

Ozo kwa, ha na-egosi na n'agbanyeghi na akunauba nke uwa di mma, ufodu oge o na-ebute esemokwu na odachi di ichie ichie. Nke a na-aputa ihe n'aha ufodu ha na-agu, di ka: Akubui, Akunaeseokwu, wdg.

Ndị Igbo na-egosikwa na akunauba nke uwa anaghị anogide n'otu ebe. O nwere ike ibata oge o bula nwekwaa ike ipu oge o bula. Ya bu na onye bu ogaranya taa nwere ike ibu ogbenye echi. N'otu aka ahụ, onye bu ogbenye taa nwekwara ike ibu ogaranya echi. Nke a na-aputa ihe n'ufodu aha di ka: Akuenwebe, Akunagaghari, Akuasanya wdg.

Echiche Ndị Igbo n'Oge Ugbu a

Oge na onodu uwa na-emetuta omenaala, usoro obibi ndu na nkwenye di iche iche. Nke a na-emetuta echiche ndi mmadu nwere banyere uwa na ihe ndi na-eme n'ime ya.

A bia n'ala Igbo, omenaala na usoro obibi ndu n'oge ugbu a abughi etu odi n'oge ochie. Tupu obibia ndi ocha n'ala Igbo, nghota ndi Igbo nwere banyere uwa gbadoro ukwu n'ihe ndi na-eme n'okirikrir ala Igbo. Nke a bu maka na ndi Igbo na ndi mba ozọ enwebeghi mmetuta. Ozọ kwa, e nwebughi ekpemekpe ndi ozọ di iche iche n'ala Igbo di ka o di taa ma e wezuga ekpemekpe metutara omenaala Igbo di ka ife arusi na mmuo ndi ozọ di iche iche.

Ka o sila di, obibia ndi ocha mere ka ndi Igbo na ndi mba ozọ nwee mmetuta n'uzo di iche iche. Mmetuta di etu a mere ka e nwee mgbanwo n'echiche na nghota ndi Igbo. O mekwuaziri ka onugwu ekpemekpe di n'ala Igbo bawanye.

Ebe o di etu a, echiche ndinime di n'aha ndi Igbo na-agu mmadu gbanworo site etu o di n'oge gboo. Ya bu na a bia n'oge ugbu a, echiche ndinime di n'aha ndi Igbo putakewere ihe na nkwenye na ihe mere na ndu mmadu

Nkwenye

Obibia ndi ocha n'ala Igbo wetara nkwenye ohuru nke gbadoro ukwu n'ekpemekpe ndi otu Kristi. Nke a bjara na-agbasa, nke mere na ife arusi, bu ihe dibu n'ala Igbo, bidoziri na-anyu ka oku a wuru mmiri. O bu ya mere ka echiche na

ngikota ndi Igbo nwere banyere ndu, uwa na ihe ndi ozọ di iche iche gbanwoo. Ka o di etu a, echiche ndinime n'aha ndi Igbo na-agu mmadu di ka o si metuta nkwenye ha nwere gbanworo. Aha ndi ahụ na-egosizi na ihe niile di Chukwu n'aka. Ufodu n'ime aha ndi ahụ bu Chukwudi, Chukwuka, Ngozichukwuka, Chijindu, Okwuchukwu wdg

N'iga n'ihu, site n'ekpemekpe nke ogbara ohuru, ndi Igbo na ndi mba ozọ di iche iche nwere mmetuta n'uzo di iche iche. Nke a mere ka ndi Igbo malite guwa umu ha aha ndi si n'agburu ndi ozọ abughi ala Igbo. Aha ndi a gbadokariri ukwu na nkwenye ndi otu Kristi. Aha ndi ahụ na-eziputa nkwenye ha nwere na Jesu Kristi, ndi mmuma na ndi nsọ di iche iche. Ufodu n'ime aha ndi ahụ bu Immanuel. O bu aha na-egosi omumu Kristi. A na-agukari ya one a muru n'onwa Disemba, ma o bu onye a muru n'ubochi oriri ncheta omumu Jesu Kristi. Ihe o putara bu Dinwenu nonyeere anyi .

Ozo kwa, site na nkwenye nke ha nwere banyere ndi nsọ, ndi Igbo na-agu umu ha aha ndi nsọ di iche iche iji mee ka nwata ahụ na-agbaso nzokwu onye nsọ ahụ o na-aza aha ya. Ufodu na-emekwa ya ka onye nsọ ahụ na-achekwa nwatakiri ahụ di ka nwa aka mkpa ya. Ufodu n'ime aha ndi ahụ bu Jesinta, Jon, Pita, Patrik wdg. N'agbanyeghi na aha ndi a abughi okwu Igbo mewere ha, ha enweela echiche n'obi ndi Igbo n'ihikwenye ha nwere.

N'otu aka ahụ, ndi Igbo n'oge a na-eji ubochi ndi putara ihe n'ime mkpuru ubochi asaa mewere otu izu n'agugu ndi Bekee wee agu umu ha aha. Nke a gbadokwuaziri ukwu na nkwenye ha nwere. Ufodu n'ime ubochi ndi ahụ bu Sonde, Monde, Fraidee. Sonde bu ubochi mbu n'izu; ma burukwa ubochi ogbako ekpemekpe ndi otu Kristi. O bu ubochi Jesu Kristi bilitere n'onwu di ka okwukwe ndi otu Kristi siridi. Fraidee bu ubochi Jesu Kristi nwuru n'elu obe iji gbaputa mmadu na njo ya. Monde bu ubochi oru mbu n'izu.

Aha ndị a ndị Igbo na-agụ ụmụ ha n'oge a gosiri na e nweela mgbanwo putara ihe n'echiche ndị Igbo n'oge ugbo a. Nke a kwere omume n'ihì ekpemekpe ọhụrụ nakwa n'ihì mmekọrịta dī n'etiti ndị Igbo na ndị mba ọzọ.

Ihe Ndị Mere na Ndu Mmadu

Ndị Igbo si na ọ bụ ihe mere onye ka o ji agụ aha. Ụfọdụ ụmụ nwaanyị n'ala Igbo na-eji ihe ndị mere ha, ọ kachasi n'oge ha dī ime wee agụ nwa ha aha. Ụfọdụ n'ime aha ndị ahụ bụ Chimmụanya, Chizowa, Chikwado, Ozoemena, Chukwudi, Ikechuckwu wdg. Aha ndị a nwere ike na-eziputa nsogbu nwaanyị ahụ ma ọ bụ onye dī mkpa na ndu ya tupu a mụọ nwata ahụ.

Ntucha Nchoputa

Site na nchoputa e mere na nchocha a, o doro anya na aha ndị Igbo anaghị agbado ụkwụ naanị n'echiche agbaelụ; kama ọ na-enwe echiche ndinime. Echiche ndinime a na-esite na nghota ndị Igbo nwere gbasara ndu, ụwa na ihe ndị ọzọ dī n'ime ya. Ihe nke a putara bụ na oge metutara echiche ndị Igbo n'uzo pụrụ iche. Ya bụ na ọ bughị echiche na nghota ndị Igbo nwere tupu ọbibia ndị ọcha n'ala Igbo ka ha nwere taa. Nchoputa e mere na nchocha a gosiri na echiche ndinime n'agum aha ndị Igbo abuchaghị otu site n'oge ochie ruo n'oge ugbo a. Ntucha nchoputa a ga-agbado ụkwụ n'ihe ndị a choputara mgbe a na-eme nchocha iji wee choputa myiri na ndị iche dī n'echiche ndinime n'agum aha mmadu n'ala Igbo n'oge ochie na n'oge ugbo a. Nke a ga-enye aka n'ighota etu ihe si kwurū n'agum aha ndị Igbo taa.

Myiri Dī n'Etiti Echiche Ndinime n'Agum aha Mmadu n'Ala Igbo n'Oge Ochie na n'Oge Ugbo a.

Mgbanwo sitere n'oge metutara echiche na nghota ndị Igbo n'ogo dī iche iche. Site na nchoputa e mere na nchocha a,

echiche na nghota ndi Igbo n'oge ochie diwaga ichie n'echiche na nghota ha n'oge ugbo a. Nke a metutara echiche ndinime di n'aha ha na-agu mmadu. N'agbanyeghi nke a, e nwegara ebe ha si yite onwe. Nke a putara ihe n'ebe ndi a: Nkwenye na ihe ndi mere mmadu

Nkwenye

O bu eziokwu na e nwere mgbanwo n'ebe ndi Igbo no n'ebe o si metuta nkwenye na ekpemekpe site n'oge ochie ruo n'oge ugbo a. Otu ihe putara ihe bu na site na mbido ndu ndi Igbo ruo ugbo a, ha kwenyere na o bu Chineke bu Chi kacha chi niile. Nke a na-aputa ihe na-aha ndi di etu a: Chijindu, Chukwuma, Chika, Chibuike, Chimmunya, Chukwuebuka, wdg. Aha ndi a di n'echiche ndi Igbo site n'oge ochie ruo n'oge ugbo a.

Ozo kwa, ndi Igbo na-esite n'aha ha na-agu egosiputa na ndu mmadu ka mkpa karja akunauba nke uwa. Nke a na-aputa ihe ma n'oge ochie ma n'oge ugbo a. Ufodu aha ndi ahụ bu Ndubuisi, Ndukaaku wdg.

Ihe ndi Mere Mmadu

Ndi Igbo na-eji ihe ndi mere mmadu agu aha site n'oge ochie ruo n'oge ugbo a. O bu eziokwu na o nwere ndiche putara ihe n'etu ndi Igbo si eji ihe mere ha wee agu aha n'oge ochie na n'oge ugbo a. Ndiiche ndi ahụ na-egosi ogo echiche ndi Igbo n'oge a na-ekwu maka ya di. N'agbanyeghi nke a, e nwere myiri putara ihe n'etu ndi Igbo si agu aha iji gosi ihe mere ha n'oge ochie na n'oge ugbo a. Myiri ndi ahụ putara ihe n'aha ndi a: Chimmunya, Chimamanda, Chijioke, Chinwendu wdg.

Ndịiche Dị n'Etiti Echiche Ndịnime n'Agụm aha Mmadụ n'Ala Igbo n'Oge Ochie na n'Oge Ugbu a.

Echiche na nghọta ndị Igbo dị ka o si metụta agum aha n'oge ochie na n'oge ugbu a abụchaghị otu. O nwere ụfọdụ ebe ha abụọ si dị iche n'ebe onwe ha dị. Ndịiche ndị a gbadokewere ụkwụ n'isiokwu ndị a: Igụ oge, Nkwenye, na ihe mere mmadụ.

Igụ oge

A bịa n'echiche ndị Igbo n'oge ochie, ya bụ tupu ọbịbị a ndị ọcha n'ala Igbo, ndị Igbo na-agụ mmadụ aha site n'ihe mere n'otu oge iji hụwa oge a mụrụ nwa ahụ ama. Nke a bụ maka na e nweghi ike idetu ihe n'akwụkwọ n'oge ahụ iji chekwawa ihe ndị mere eme maka ọdịnihu.

N'aka nke ọzọ, a bịa n'oge ugbu a, malite n'oge ọbịbịa ndị ọcha n'ala Igbo, ọnọdụ ndị Igbo gbanworo nke na ha amarala etu e si ede ihe na etu e si agụ ihe e dere ede. Nke a mere na ndị Igbo anazighi agụ nwata aha iji lota mgbe a mụrụ ya. Ọ bụ eziokwu na ha nwere ike igụ nwata aha na-egosi nnukwu ihe merenu; ebumnobi ha abụghị iji guo oge a mụrụ nwata ahụ, kama o nwere ike buri iji kwanyere nwata ahụ ugwu ma ọ bụ n'ihị ihe ọzọ.

Nkwenye

Nkwenye ndị Igbo gbadoro ụkwụ n'ekpemekpe dị iche iche, site n'oge ochie ruo n'oge ugbu a. Nkwenye ndị a nwere mmetụta dị iche iche n'echiche dị n'aha ndị Igbo na-agụ umụ ha. Nchọputa e mere gosiri na nkwenye ndị Igbo n'oge ochie diwaga iche na nkwenye ha n'oge ugbu a. Tupu ọbịbịa ndị ọcha n'ala Igbo, ndị Igbo gbadoro ụkwụ n'ekpemekpe ogo mmuo (ife arusi). Mana ọbịbịa ndị ọcha wetara ekpemekpe ndị otu Kristi. N'ihị ekpemekpe ọhụrụ a, nkwenye ndị Igbo gbanworo nke wetara mgbanwo putara ihe

n'echiche ha di ka o si metatu agum aha mmadu. Nke a putara ihe n'uzo di iche iche.

N'oge ochie, ndi Igbo na-agu mmadu aha arusi ma o bu umu mmuo di iche iche iji gooro nwata ahụ arusi ma o bu mmuo ahụ ka o na-echedo ya. Nke a bu ka nkwenye ha si di. Aha ahụ di ka Nwammuo, Nwagwu, Nwangene, Nwaanyanwu, Nwaudu wdg. N'aka nke ozo, a bia n'oge ugbu a, n'ihu na o bu ekpemekpe ndi otu Kristi buzi ihe na-ewu, udi aha ahụ adizighi ewu n'ala Igbo. Ihe na-ewuzi bu aha ndi gbadoro ukwu n'ekpemekpe ndi otu Kristi. Udi aha di ka: Ukamaka, Ekpereka, Chigozie, Ngozichukwu wdg

N'oge ochie, echiche ndi Igbo gbadoro ukwu n'ihe ndi na-eme n'okirikiri ala Igbo. Nke a bu maka na ekpemekpe di n'oge ahụ metutara naani ala Igbo; o metutaghị ndi Igbo na ndi mba ozo. Nke a mere na aha a na-agu n'oge ahụ bu nke metutara naani ndi Igbo ma gbado kwuazi ukwu n'ihe na-eme naani n'ala Igbo na n'ekpemekpe ogo mmuo. Udi aha di ka: Alagboo, Enuka, Anyanwuututu wdg. N'aka nke ozo, obibia ndi ocha mere ka ndi Igbo na ndi mba ozo nwee mmetuta. Nke a mere ka echiche ndi Igbo gbanwoo n'ogo di iche iche. A bia n'ekpemekpe, ndi Igbo kwenyere na ndi nsọ di iche iche. Nke a metutara echiche ha n'agum aha. Ufodu na-agu umu ha aha ndi nsọ di iche iche. Nke a bu iji mee ka nwata ahụ na-enomi ndu onye nsọ ahụ biri n'oge o no n'ụwa; ya na iji gooro nwata ahụ onye nsọ o na-aza aha ya ka o na-arịotara ya ariri n'ihu Chineke. Ufodu aha di ka: Jon, Pita, Jemis, Marja, Helin wdg. O bu eziokwu na aha ndi a abughi aha Igbo, mana ha enweela echiche di omimi n'ebe ndi Igbo no site na nkwenye ha nwere n'ekpemekpe ha.

N'iga n'ihu, n'oge ochie, ndi Igbo na-agu aha na-egosi na ike di na mmuo di iche iche nakwa ihe ndi ozo di iche iche. Ufodu n'ime aha ndi na-eziputa ihe ndi a bu Mmuobuike, Alagbogu, Enuka, Ezike. Mana a bia n'oge ugbu

a, echiche ndị Igbo gbanworo n'etu o si metụta agum aha. Aha ndị ahụ wuru ewu n'oge ochie anazighi ewu n'oge ugbu a. Ekpemekpe dị ugbu a mere ka ndị Igbo gbanwoo echiche ha n'agum aha. Aha ndị na-ewu ugbu a bụ nke gbadoro ụkwụ na Chineke dị ka Chi kacha chi niile. Nke a na-apụta ihe n'ụfọdụ aha ndị a: Chukwuka, Chukwudị, Onyedikachukwu, Onyekachukwu, Toochukwu, Chukwubụike, Ngozichukwu wdg. Ihe mgbawo a gosiri bụ na aha ndị na-egosi na ike dị n'obere mmụọ dị iche iche jizi nwayọọ ala n'ala Igbo n'ihi ekpemekpe ndị otu Christi bịaara were onọdụ n'ala Igbo.

Ihe Ndị Mere Mmadụ

Site n'oge ochie ruo n'oge ugbu a, ndị Igbo na-eji ihe mere ha wee agụ ụmụ ha aha. Mana e nwere ndịiche pụtara ihe n'ụdị aha ndị Igbo na-agụ ụmụ ha n'oge ochie site n'ihe mere ha na nke ha na-agụ ha ugbu a site n'otu ihe ahụ. Ihe ndị a nwere ike ibụ ihe onụ ma o bụ ihe uru. Ndịiche a gbadoro ụkwụ na ndịiche dị n'echiche na ngọta ndị Igbo n'oge abụọ a.

Mmechi

Na nchọcha a isiokwu ya bụ Echiche ndinime n'agum aha mmadụ n'ala Igbo, nwa nchọcha mejupụtara ebumnobi ya nke bụ ichọpụta echiche dị omimi dị n'aha ndị Igbo na-agụ mmadụ. A chọpụtara na echiche na-adị n'aha ndị a na-agbado ụkwụ na nghọta ndị Igbo nwere gbasara ụwa, ndụ na ihe ndị ọzọ dị iche iche. Ha gbadoro ụkwụ n'igụ oge, nkwenye na ihe ndị mere mmadụ. N'oge ochie, ndị Igbo na-agụ aha iji guo oge ma cheta oge a mụrụ nwata ahụ; mana n'oge ugbu a, igụ aha na-agbadokewe ụkwụ na nkwenye na n'ihe mere mmadụ. Nke a gosiri na echiche na-adị n'aha ndị Igbo na-agụ mmadụ na-agbanwo agbanwo site n'oge.

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