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THE RELEVANCE OF FOLKTALES IN IGBO CHILD TRAINING: A WAY TO CURB THE CHALLENGES OF INSTABILITY AND CORRUPTION

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Abstract

This study examines the relevance of folktales in Igbo child training in curbing the challenges of instability and corruption. Folktale is a very important genre of traditional literature which plays a significant role in imparting tradition, culture, values, norms religious, education and social ideologies of the society to growing children. Folktales provide people an escape from the burdens and restrictions of society. They justify the institutions of a culture; teach morals and values and serve as forms of social control as well. We can easily see folktales that fulfil these functions-stories of wish-fulfilment and magic providing an escape from the drudgery of daily life, stories that explain the origins of a particular practice or idea, and stories that include morals or warnings about how to behave in the society. Of course, these are incredibly broad relevance, and they will manifest differently in different cultures. There are many more functions of folktales, or any kind of folklore, than just these. However, despite these sterling qualities of folktales, the traditional approach is being endangered with extinction giving way to modern approaches which is culturally empty, this has brought instability and

corruption. The need therefore arises for contrasting the traditional methods and modern approaches where the latter intervenes in the propagation of good morals in children and its sustenance in society. It is observed that children stand to benefit from lessons derivable from folktales. The study concludes that folktales have various lessons imbibed in them. Some of these lessons include discipline, moral uprightness, hard work and courage. And when this is done, the issue of instability and corruption will be long gone or reduced to barest minimum.

Keywords: folktales, training, values, instability, corruption.

Introduction

Folktale can be seen as a story passed down orally from generation to generation. Folktales are an integral part of the African oral society. They usually relate to, and elucidate the various cultural and traditional aspects of a society from which they evolve. Folktales perform salient functions of serving as sources of entertainment, enlightenment on cultural orientation and traditions of the people, educating the young of the various aspects of society. Since folktales portray the values and traditions of a society, where the young and adults alike learn through the events conveyed, the function of this traditional oral genre of folktales can therefore, not be over emphasized. African proverbs and stories draw upon the collective wisdom of oral peoples, express their structures of meaning, feeling, thought and expression and thus, serve important social and ethical purposes. Iyasere (1975, p.105) puts it as follows, "... the story itself is a primary form of the oral tradition, primary as a model of conveying culture, experience and values and as a means of transmitting knowledge, wisdom, feeling and attitudes in oral societies." Folktales are popular among the Igbo as well as people all over the world and fulfils the same functions all over the

world. This is because storytelling is one of the principal avenues for informal education and entertainment for children in the traditional Igbo society. The practice of folktale telling was common in traditional societies in the past, where parents and other members of families told stories to young ones, usually after the evening meal. It is a lively process, which, as put by Samson-Akpan (1986, p. 67), can be "... likened to an integrated classroom. Children, teenagers and adults attend and participate in it." In the past, the telling of folktales was a common practice in primary schools, where some class periods were dedicated to this activity. This paper elucidates folktales and the various educational values and functions derivable from them in preparing the child in this age and time. It is an aspect of traditional education from which children imbibe some of the needed lessons they should acquire from the society, which a traditional form of education seeks to achieve. Fafunwa (1974) observes that the aim of traditional African education is multilateral and the end objective is to produce an individual who is honest, respectful, skilled, co-operative and conforms to the social order of the day.

Educational aims and objectives either in the traditional or modern fame, prepare a child to rise, develop and operate according to societal dictates and expectations. Igbo folktales contain educational orientations and events, which are useful for a child's educational developmental process. Therefore, such issues which direct the mind for good and acceptable societal lifestyles and behaviour are contained and demonstrated in the folktales of the people. Exposing children to these tales should educate them in what the society expects of its members. By education here, this writer is referring to the complete circle of a child's training process, which next to reading and writing, includes the building of character, behaviour, social attitude, and intellect. The paper also goes

further to analyse the relevance of folktales in child training as a way to curb the challenges of instability and corruption. Folktale narration has been a traditional art in human societies since time immemorial. It is an art that offers very important functions in the traditional society in which it is practiced, and can also be applied in the present-day situation in the education of the child. Folktales perform didactic, entertainment, enlightenment and educative functions, among others. Life and societal activities are imbibed in and mirrored in the folktales of the people, capturing the norms and values of people who own the tales. Mbiti (1966) observes that:

Stories are to a certain extent the mirror of life; they reflect what the people do, what they think, how they live and have lived, their values, their joys and their sorrows. The stories are also a means of articulating man's response to his environment. This asserts the sterling qualities of folktales, which accord opportunities for the young and the old to interact, and the young learn from the events of the tales. These functions derived from folktale, can therefore be applied in the present-day situation in the education of children.

A lot of researches have been carried out which relate to the present study. Bersgma and Ruth E. (1969) as cited in Amali (2014) in their work *Tales Tiv Tell present Tiv folktales* written in the English language. It is one of the pioneering publications on Tiv Folktales which opened up their folktale genre to the world. The various categories of African folktales are analyzed. Skinner's Anthology of Hausa Literature (1980) highlights this group's tatsuniya (folktales) and other oral genres of the Hausa people. He observes that the performance of folktales in Hausa land, is told in the evening hour. Children are expected to listen attentively and learn from the

lessons contained in the tales. The traditional Gbagyi people have strong ties to traditional practices, one of which is folktales performance. This is the focus of discussion in a study by Amali (1986), where he reviews the impact of storytelling practice among the Gbagyi people. He observes folktale telling practice to have significant status in their traditional lifestyles. He further observes that folktales are employed for interpreting and analysing their cultural values, as well as playing the function of promoting and instilling moral discipline among the youths for the purpose of building moral uprightness and standard. Samson-Akpan (1986) analyses the impact of folktales in Education. The paper observes that folktales and folktale telling sessions imbibe dramatic and educative elements. These educative elements as presented in the paper include the structure and form of folktales, which arouse interest in the children and encourage group participation and mental alertness. The children learn of existing issues in the human and animal world as reflected through folktales.

Onu (2018) avers that Igbo folktales by their nature as well as their definitions, are regarded as fictitious, fabulous, mythical, totally removed from real life situation and events. In their appreciation in actual performance, one discovers that folktales exhibit some elements of truth that somehow translate into realism and true-life situation. This accounts for reason why real people on their appreciation react to them as if they are real stories. Folktales are introduced to a traditional Igbo child from infancy. This means that the traditional Igbo child starts appreciating folktales from infancy to adulthood.

Folktale is a mirror of the society. It explains some mysteries as Achebe (1987) explains that a story does many things. It entertains, it informs, it instructs. That is why it continues to exist and that is why the content remains stable. As Aku

(2011) puts it, the story itself is a primary form of the oral tradition, primary as a model of conveying culture, experience and values and as a means transmitting knowledge, wisdom, feeling and attitudes in oral societies.

Egudu (1973) avers that folktale in Igbo culture enjoys popularity for some reasons: it serves a didactic purpose for rearing and it is a vibrant artistic genre with educational and socializing functions. This has transmitted the Igbo culture, norms and values through generations by orally narrating and memorized landmarks of their history, belief, ethics, tradition, codes and culture, values and practices. However, the art of storytelling is almost extinct in Igbo homes and schools. There is evidence that Igbo folktale tradition is seriously on the decline, due to the influence of modernization as a result of globalization about which the Igbo people have shown much enthusiasm. Equally, true is the fact modernity has a considerable extent taken the family and the folk community and given these functions to such formal institutions as the schools and the popular media.

Igbo folktales contain the people's culture, worldview, norms, spiritual life, their hopes and aspirations. In short, Igbo folktale contains Igbo man's total way of life. And absence of folktales in our homes and schools have brought instability and corruption in our society.

Education is a life activity, which entails passing through learning processes and acquiring knowledge and other skills for positive development. Folktales are generally known to be a source of entertainment; however, as this researcher has observed above, the folktale genre performs other functions, one of which is education of children. Tshiwala-Amadi (1980) also observes that folktales serve many functions in African society. In addition to providing entertainment, they have

certain didactic qualities. They are used to educate the young; they help to establish social norms.

Several functions are therefore derivable from this oral genre as observed by Adeyemi (1997) in reference to Yoruba folktales she observes that folktales can be used to inculcate in the children of preschool age virtues such as humility, gratitude, respect for elders and constituted authority, perseverance, conformity to societal norms, cooperation, hospitality, truthfulness, honesty, willingness to take advice, patriotism, courage and love, loyalty to one's fatherland, hard work and the fear of God.

We also have folktales which focus mainly on instilling moral behaviour. These tales point to attitudes and effects of behaviour. They demonstrate that good behaviour is positively rewarded and bad behaviour is punished. Paul (1992) opines that tales which show that good must be rewarded while evil does not and cannot go undetected and unpunished. They teach on why it is not good to be disobedient, greedy, lazy etc. This category of folktales aims at good upbringing and acceptable behaviour of children, and also checks indulgence in societal ills. This accounts for why in Igbo folktale, moral tales, issues such as acts of wickedness, theft, unfaithfulness, dishonesty, stinginess, hatred, corruption and the like are accordingly punished. Children are encouraged to imbibe good attitudes such as honesty, sincerity, love, generosity, kindness, faithfulness, helpfulness, stability and the like.

Serve as a means of enforcing conformity with social norms; of validating social institutions and religious beliefs and they help to provide psychological freedom from some society-imposed restrictions.

A good example of an Igbo moral tale is the one about a co-wife, who took water from the pot of her co-wife and gave to her son. When the co-wife found out she demanded that the woman replace the water she took, she fetched water from Ogbagu river but the woman refused to accept it and insisted that she must fetch water from the stream of Olo. The stream of Olo is a dangerous river mostly at night but the woman insisted that the co-wife must fetch from that stream. When she went to the stream, the spirit water came out and the woman started singing to the mermaid. The mermaid showed her mercy and gave her a pot. Then the woman was instructed to break the pot in front of her co-wife as soon as she gets home. She walks home with the pot of water. As she reached home, the co-wife came out and she quickly broke the pot in her presence. Every piece of the broken pot turned into good things and the co-wife became jealous and she went to fetch her own water in the same stream. As she went, she saw the spirit water and became hostile to her, the spirit water gave her a pot and asked her to break it in the presence of her co-wife. She quickly broke it in the presence of her co-wife and every piece of the broken pot turned into wild snakes and scorpions and attacked the woman. She died from the snake bites and scorpion sting. The moral lesson from this tale is for us to be kind rather than wicked. It also encourages love for one another, and that punishment awaits all evil acts. Furthermore, it demonstrates that an innocent person always finds a rescuer when in danger.

The relevance of folktales in child training can be summarized thus:

1. It helps the child develop creative thinking as a natural process through which a person becomes aware of a problem, difficulty or gap in information for which he has no previous knowledge.

2. It gives the child the opportunity of using imagination to decipher the truth and develop his intellectual ability. Their wits are tested by allowing them give quick answers to questions posed to them.
3. Obedience and respect are other contributions of folktales to children's development. Most stories and songs condemn bad behaviour. In Igbo folktales, good always triumphs over evil, truth over falsehood, honesty over dishonesty.
4. National consciousness and patriotism are inculcated into the child with the aid of folktale. Children learn bravery, selflessness etc. from legendary stories and songs that tell how heroes suffered greatly or even died for their people. Children were attracted to such characters and usually they aspire to be like them. Legendary stories give the child an undiluted insight into the history of his society. This type of story embodies the values, fears and assurances of the people who invented them.
5. Every story has a lesson to teach just as the stories about heroes and heroines encourage children to be brave in the defense of their society.
6. Folktale is used to satirize the deviant characters in the society thereby making them change their bad behaviour for good. For example, a wayward girl or woman in the society can be satirized. A woman who maltreats an orphan is also satirized. Equally, a man that beats his wife or neglects his responsibilities is satirized through satire, the society maintains its codes of conduct.

Bearing all the above in mind, exposing children to the folktale oral genre creates positive impacts on them. The main problem that may be encountered in this process may be the lack of adequate documentation of folktales. However, there

is hope in reviving the genre. On this note, Adeyemi (1997) opines:

Among the Chaga of East Africa, Ogres, tales are used in the discipline of very young children and lullabies are sung to put them in a good behaviour. In Finland, folktales have been collected, and restructured to serve as their national literature for the purpose of teaching their young ones. Folktales in incorporating morals are introduced to inculcate general attitudes and principles such as diligence and filial piety, and to ridicule laziness, rebelliousness and snobbishness.

Traditionally, children were not rude to the elders, children would ask their parents virtually everything and anything before they do them because of the fear and respect they had for their parents. But this day, children are rude and disrespectful to the elders and to their parents. Children no longer sit around fireplace at night to listen to stories. Stories that promote integrity, peace, unity, love and values. Now they prefer watching late night movies or playing video game in the comfort of their living rooms with popcorn and ice cream.

Folktales inculcate in the children of preschool age virtues such as humility, gratitude, respect for elders and constituted authority, perseverance, conformity to societal norms, cooperation, hospitality, truthfulness, honesty, willingness to take advice, patriotism, courage and love, loyalty to one's fatherland, hard work and the fear of God.

But now, the reverse is the case. Children are no longer conforming to societal norm, they lack cooperation, inhospitality, untruthfulness, dishonesty, unwillingness to take

advice, unpatriotic no courage, hatred and disloyalty to one's fatherland, laziness, corruption, rebelliousness and snobbishness and no fear of God.

A typical African adores morality in his ways of life, this is developed from the roots as he needs good ways of lives so that he can relate well in the community. Morality has been internalized so much as it is an age-long value of life. John Mbiti observes:

Morals deal with the question of what is right and good, and what is wrong and evil in human conduct. African peoples have a deep sense of right and wrong. In the course of years, this moral sense has produced customs, rules, laws, traditions and taboos which can be observed in each society. Their morals are embedded in these systems of behaviours and conduct (1975).

These morals were sustained by the people's belief in Traditional Religion and its sanctity which were protected by the gods and spirits. They feared and dreaded violations of their custom and traditions because such offences were punished by immediate justice of gods and spirits with instant death etc.

With the emergency of Christianity, Africans left their culture and embraced the new culture of the whites which does not give immediate punishment to the offenders. So, people turned away from morality and modernization brought morality to the lowest ebb; lack of it increased with the jet age and its exposure of people to crime waves in internet and television: cinemas, video games and home videos. These new ways of learning have taken the place of traditional ways of learning and brought various evil ways of life. Because no disciplinary measure or action was taken to punish the

offenders; people cheat and make gains, naturally people would like a state of lawlessness from which they benefit.

Traditionally, folktale is used to inculcate morals to the children and this is done by words of mouth. Language and culture of a people are generally thought to be inseparable. The culture often gets its expression through the language. In Igbo land, language and culture are transmitted orally from generation to generation. Thus, the Igbo child gets his education from the society in general as the parents, relations, neighbours and peers are involved in his training. A child stands to get admonition, correction or instruction at any point in time from the adult or peer who happens to be around when it is needed.

Folktale telling is now presented to the child through television and radio programs. In this, they do not have close contact, physical contact and looking into the eye of the story teller. This is the reason why they no longer have feelings or emotions; corruption and instability abound in the society. They do not engage in question-and-answer sessions. The child is on his own with no one to explain things to him.

Conclusion

This paper studies the relevance of folktales in Igbo Child training: A way to curb the challenges of instability and corruption in Igbo land as it is obtainable in Igbo community and its evolution into today's world of digital technologies. Since indigenous folktales appear to dwindle, succumbing to the explosion of western influences. The study investigate how cultures through the use of folktales can make impact on children. And that culture is a strong tool for human survival, it is constantly changing and can be lost if not checked because in recent times, it only exists in our minds. This paper therefore concludes that parents, teachers and society at large should make frantic efforts to engage in the traditional ways

of instilling values, norms and moral to children by embracing folktale.

All is not lost, if the government, the parents, educational planners, publishers and teachers work together to halt the idea of using technologies to teach our children in place of storytelling. The involvement of all stakeholders in standing up to the utilization of folktales in the education of children is germane.

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MMEGBU NA NHAZI DỊKA O SIRI METUTA NDI IGBO NA NAJIRIA

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Ụmịedemede

Ndi Igbo bu otu agburu di n'ala Naijiria. Ha bi na mpaghara oyuwa anyanwu Naijiria. Ndi Igbo bu mba gbasiri ike. Ha na-adị uchu n'ihe niile ha na-eme. O na-adị ka ha na-ahuta onwe ha na a na-emegbu ha emegbu n'obodo Naijiria n'otu e si eke oke, ya na ihe ndi ozọ gasi. Onye nchọcha ga-eme nleghari adim were mee nchọcha a. Nchọcha ga-abukwa n'akuku Igbo niile ka a ga-eme ya iji nweta usa nye isiokwu a na-ekwu maka ya. Nchọcha ga-agba ajuju onu nye mmadu ole na ole iji mata uche ha gbasara isiokwu a. A ga-iji ajuju nchọcha abuo na umaokwu abuo were mee nchọcha a. Nchọcha a ga-enye aka ime ka a mara onodu ndi Igbo no n'obodo Naijiria. O ga-enyekwa aka na nhazi nke e kwesiri ihazi Naijiria ka obi were di onye o buia mma, ka a ghara imegbukwa akuku ufodu na Naijiria. Nchọcha ga-ewere steeti ise bu ndi Igbo kpom kwem mee nchọcha nke gunyere Steeti Anambara, A bia, Ebonyi, Enugwu na Imo; ma serekwa mmadu iri ato na steeti o buia mee nchọcha. Nke putara onugwu mmadu nari na iri ise. A gajikwa miin na ndipu izugbe hazie ajumaza ma werekwa t-teesti hazie umaokwu. Nchọcha tuleghariri usa nchọcha ma choputa na a na-emegbu ufodu mpaghara di na Naijiria ma ndi ahụ bu ndi Igbo. A choputara na o bu kamge a lachara agha nke daputara na Naijiria ebe ndi Igbo na ufodu ndi agbataobi ya choro ka ha noro onwe ha ghara ibuzi otu n'ime ndi

Naijiria. Nchọcha kpokọtara nchọcha ya site n'ibunye uche ihe a ga-eme ka nhazi a nwee isi ka udo were laghachi azu n'obodo Naijiria.

Igodo Okwu: Mmegbu, Ndi Igbo, Onodu, Uchu, na Nhazi

Mkpelite

Mmegbu na nhazi bu ihe a na-eti mkpu ya oge niile na Naijiria. Ndi omebe iwu n'ulo nzuko ogbako ukwu na Naijiria, a na-ezu izu mgbe na mgbe ileba anya na mkpu ufodu ndi mmadu na-eti n'obodo anyi gbasara mmegbu na nhazi onodu obodo anyi ka o baara onye elu na onye ala. Mana ihe a niile di ka o bu ura a na-ara nwata, ya lee ego ya mana onye nwe ego nwe ego ya. O bu n'afọ 2014 ka onyeisi ala Naijiria, Goodluck Jonathan Chikobara ndi ufodu ndi e chere na ha bu ndi nnochite anya umu Naijiria N'akuku Naijiria di iche iche, ka ha lebaa anya n'ihe gbasara onodu Naijiria. Ha nochara ogbako ahụ ihe kariri onwa ato. Mgbe ogbako ahụ biara n'isi njedebe, o nwere otutu mbunye uche ndi no na ya bu ogbako bunyere onyeisi ala na ndi ogbako ulo nzuko etiti, ga-enye aka ihazi obodo anyi site n'ama a gbagasiri mgbe ogbako ahụ na-aga n'ihu. Mana o na-agba anya mmiri na ego niile alara n'iyi iji guzobe ndi haziri okwu ahụ maka na o nweghi ihe si na ya bu ogbako nke e mere eme. Kama ime ya, nsogbu e si n'elu, si n'ala na-amuba. O bu eziokwu na o bughi onye guzobere ogbako a nozi n'ochichi mana e nwere akwukwo e biputara maka ya nke onye ochichi kwesiri igbado ukwu were mee ihe iwu kwuru, mana o meghe ya.

Ufodu ndi kwesiri ikwu okwu, e mee ka o bu na ha amaghi ihe na-eme n'ihu na ewerela ego suchie ha onu. Ufodu ndi isi n'ihu mpu na aghughu, a kwoo aka Pailate dika Ndubuisi (1999) si kwuo na ufodu ndi isi na-akwo aka Pailate iji wezuga onwe ha n'ihe na-eme n'obodo. O di ka o bu na ha amaghi ihe na-eme. Mana o bu ka a ghara isi na o bu ha

kwuru ma ọ bụ ha mere ụmụ mmadụ were eze ha na-ekpe ekwere n'obodo nke ha nwere ikikere inọ n'ime ya. Obodo Chineke goziri ma chọọ ya mma. O bu ya ka Igbo (2001) jiri si na ọ bụrụ na ụfọdụ mmadụ pụtara mee ihe ha kwesisi ime na udo kaara idi n'obodo Naijiria karia ihe a na-ahu taa. Ọ bụrụ na ndị ọcha siri otu ndị isi obodo Naijiria si aghọ aghughọ were sowe obodo Naijiria, o nweghi ihe ga-eme ka Naijiria nwere onwe ha n'afọ 1960 (Ndubuisi 1999). Mana ha jiri nwayọọ dika nkwekorita na nkpebi si di wetuo okoloto ha ala ma welie nke Naijiria elu. Nke a mere Naijiria jiri nwere onwe ya n'aka ndi ọcha n'ubochi taa.

Nkowasi okpurukpu okwu Mmegbu

Mmegbu bụ ime mmadụ ihe adighi mma. Ihe ọ ga-abụ e mee onye ahụ, ma ya adina ya mma. Ọ bụ ikpachara anya n'ih i nkari were na-eme mmadụ ihe ojoo, ihe na-ezighi ezi nakwa ihe aruruala. Ọ bụ ya ka Obayi (2018) jiri si na mmegbu bụ inapụ mmadụ ihe ruru ya were ya nye onye ozo iji mechuo onye ahụ iru ma gosi ya na o nweghi ihe ọ pụrụ ime. *Researchgate.net* wee kwuo na ọ bụ ihi aka abuo n'anya n'imegbu mmadụ gbaruo akọ na uche mmadụ iji gosi onye ahụ nkari ma gwa onye ahụ na o nweghi ihe ọ pụrụ ime. Offiong na Moru (2001) meturu aka n'uzo mmegbu abuo: nke mbu bu mmegbu site n'ike okwa ochichi, nke abuo bu, ike Akunauba obodo Nijiria. I lee anya nke oma na mkpu ndi Igbo na-eti, ọ di ka ọ dabachara n'okwu a Effiong na Moru (2001) kwuru gbasara mmegbu. Akunauba obodo ọ bula bu obodo niile nwe ya. Ọ dighi mma akuku ụfodu were ma ibe ha noro. Otu aka ahụ ka ikesa okwa ochichi dikwa obodo ọ bula kwesiri inwe mmetuta na ha so n'obodo, site n'ikenye ha okwa ochichi. Maka na e mee nwa ka e mere ibe ya, akwa alaa. Otutu oke kwesiri ka e kenye obodo ụfodu ka o zuo oha onu, mana e kee ụfodu oke e kenye ụfodu ghara ikenye ufodu; nke a bu mmegbu. Mkpebi Naijiria niile nwere n'Aburi na a

ga-enwe *federalism* nke bụ na steeti ga-enwe ike onwe ha, ghara anatakwa ike site n'aka goomenti etiti (*federal*). Onyisi ala bụ Gowon wee lata chegharia mmuo ya ebe ya na ndi ndumodu ya chere na Igbo ga-aba uba karja. Ha were ju na ha agaghị ekwe na nkwekorita e nwere n'Aburi. O bụ mmegbu nye umu Igbo.

Ndi Igbo

Ndi Igbo bụ ndi na-asu asusu Igbo. O bụ eziokwu na o nwekwara ndi akuku ufodu ndi Naijiria na-asu Igbo mana ndi nchocha na-ekwu maka ya bụ ndi e ji asusu Igbo mara. Ha bi n'owuwa anyanwu Naijiria. Ndi Igbo na-eme nwanne nke ukwu tumadu ha gaa mba ozu. Onye Imo huru onye Anambara ahula nwanne ya. Ma onye Anambara huru onye Enugu ahula nwanne ya. Ndi Igbo bu ndi e ji ofu obi mara. Ha na-agba mbu nke ukwu. Ndi Igbo na-apukari ije ebe ha na-agba mbu onwe ha. Obayi (2017) n'otu akwukwu ya, kwara na ndi Igbo bụ ndi na-akwalite nwanne ha mgbe ha guzoro. Nke a bụ ka o ghara inwe onye ga-ario nri n'obodo iji wetara umunne ihe ihere. Ndi Igbo nwere ezi nkwenye na ha sitere na Nri were bia uwa. O bụ ya ka Ugwu (2014) ji kwaa n'akwukwu oka nkuzi nke iri asato na anu nke Mahadum Nsuka nke o mere ka onwa Ogosutu di na mkpuru ubochi iri na anu we si na nna nna ndi Igbo bụ nwoke a na-akpo Eri, onye Chukwu zitere ya na Nwunye ya ka ha biri na Aguleri. Ndi Igbo na-apu uzo ije nke ukwu. O bụ ya kpatara Obayi (2019) n'akwukwu ya ji si na a kwughị ofu ebe ekiri mmonu, na o bụ site n'uzo ije ka ndi Igbo ji agba mbu achu ego, iji were di ndu. Obayi gwara n'iru kwuo na ndi Igbo na-agba nnukwu mbu, ndi abughị ndi na-atu egwu. Ha puo uzo ije, ha na-enwekwa olileanya na ha ga-aloghachi be ha otu mgbe. O bụ ya kpatara ha ji eje ma na-alakwa maka nkwenye ndi Igbo bụ na onye ije nwe ula. Ndi Igbo bụ ndi maara ihe nke ukwu, o bụ ya ka Obayi (2018) n'otu akwukwu ya jiri si na Naijiria enweghi ike iguzo ma guzoro ma ha achoghi ndi Igbo, a

gbanyeghi na ha na-emegbu ndi Igbo. Nke a bu eziokwu n'ihi na ndi Igbo ma ihe nke ukwu ma nwee akọ na uche zuru oke. Otutu agburu na-achọ ka ha zote agburu ndi Igbo. O bu ya kpata na umu nwaanyi ndi Igbo ndi luru di ndi Yoruba ma o bu Awusa ji asi na a na-akwanyere ha ugu nke ukwu ma na-agwa ha ka ha jisie ike ime ka o nwee onye ozọ ga-eso ya bja ije di n'obodo ahụ.

Onodu

Onodu nwere ike ibu echiche obi mmadu mgbe a na-eme ihe o bu a na-eme dika Mbah, Ikeokwu, Okeke, Nweze, Ugwuona, Akaeze, Onu, Eze, Prezi na Odii (2013) si kwaa ya na onodu bu echiche ime mmuo odee n'oge edemede ya nke nwere ike ibu nke ochi, mbuli elu, nkowaku ihe, iwe, nnomi were diri gawa. Nke a putara na onodu dika edemede a si di bu otu n'onodu iwe, onuma na nhuju anya. Onye gbata o gbaghaa nwanne ya. Obi adighi ndi mmadu mma n'ihi na a na-akpachapu ndi Igbo n'ihe ha soro nwere. Oge ufodu o buru iru uju ka mmadu no n'ime ya n'ihi nsogbu si n'elu n'ala ada iji mee ka ndi Igbo mara na ha di obere. A na-ejikwa oge a mee ka ha mara na ha enweghi onu okwu. Onodu di uzọ abuo: onodu oma na onodu ojoo. Onodu oma na-enye onu ma onodu ojoo na-agbawa obi. Onodu ndi Igbo no na Naijiria bu onodu ojoo. A na-eme ha, i ga-eme gini? Nke a were buru ihe ilu nye umu Igbo.

Ndi obodo anyi ndi ihe na-agara nke oma agaghi ekwe ka a gbanwee onodu, n'ihi na ha so eketa oke n'ihe na-eme mana imilikiti mmadu na-eti mkpu na onodu a kwesiri ka a gbanwee ya dika Onaiyekean (2018) si kwuo ya na obodo anyi no n'ezi gbara ato n'ihe gbasara ochichi maka na a maghi ebe a kwu akwu. Ndi e weputara ka ha kekota obodo chekwaa ya buzi ndi sooro ndi ntisa na-emegbu mmadu site n'imanye ha ka ha mee ihe ha ekwesighi ime n'ihi na enyere ha ego. Onaiyekean gara n'iru kwuo na ndi buzi ndi putara ihazi ochichi ka o buru onye ndi mmadu choro ga-abanye tiiri aka

ha n'ideghari uche ndi mmadu site n'itinye onye abughi ya ka ndi mmadu choror. Nke a bu Chukwu gbata oso enyemaaka maka na o nweghi ihe mmadu puru ime n'onodu di otu a.

Uchu

Uchu bu mmadu igba mbor n'ihe or na-eme. Ihe or bula e jiri mara mmadu o na-eme ya nke oma ma nogidesie ike n'ime ya. *Trumpet news* nke onwa Ogoosutu, afor 2017 na-adu ndi Igbo oru maka idi uchu n'ihe ha na-eme ma hapu ise okwu n'ihu onodu ndi Igbo no na Naijiria ma nye ha ndumodu ka onye or bula gbawa mbor welatawa ihe or bula di mma n'ala Igbo na nke a ga-eme ka anyi buru a kwaa a kwuru. Akwukwo a gara n'ihu duor ndi Igbo oru ka ha mee ka Akunauba ha latawa ala Igbo na nke a ga-eme ka obodo mepee nke ga-eme ka ndi ala oror biawa ala Igbo iru oru. Oge ahu nsogbu anyi alaa; na or ga-abuzi ndi Igbo ka a na-ariozi ihe karia Igbo irio ihe or bula n'aka ndi Naijiria. Nke a bu uchu maka na or bu mbor onye ahu gbataara onwe ya. E ji uchu mara ndi Igbo. Ebe or bula a huru onye Igbo, ya na uchu a na-eme. Or bu uchu mere ndi Igbo ji apu uzor ije nke ukwu. Akuku uwa niile, a ga-ahu onye Igbo ebe ahu dika Obayi na Udensi (2019) si kwuo na o nweghi akuku uwa niile i gaghi ahu onye Igbo. Nke a bukwanu ka a choror ihe a ga-eji di ndu, n'ihu na ndi Igbo kwenyere na ihe e ji ama nwoke ma or bu dimkpa bu na onye ahu na-enye ezinaulo ya nri.

Nhazi

Nhazi bu imezighari ihe e merela eme ka or di mma karia otu or di na mbu. Nhazi na-eweta oganiihu, onu, na udo. Or buru na e mee ihe mma, ntamu na esemokwu alaa. Or bukwanu ezi onye ochichi na-eme ka e nwee nhazi, dika Alumona na Mohammed (2011) siri Kwuo ya na ezi onye ochichi bu isi nke ukwu ulor nke na-eweta oganiihu maka ezi nhazi. Alumona na Mohammed ruturu aka n'ihe onye ode akwukwo ndi mba uwa niile nke ndi Bekee na-akpo *United*

Nation n'oge gara aga kwuru n'ezi nhazi nke ndi ochichi na-achupu ubiam ma na-eweta oganiihu. O bu ya ka Oche (2004) jiri si na dika agha okpuru okpuru nke a na-alu n'obodo anyi n'oge ochie ma agbaghi egbe mere ka oge na-aga n'iru ya na nhazi niile emere, e wee nwee ochichi onye kwuo uche ya n'obodo anyi; nke mere n'afọ 1960. Nhazi di mkpa n'ihe niile mmadu na-eme. O bu nhazi ga-eme ka ihe gawa n'usoro n'usoro, ghara ibu ihe onye choro o na-eme. Nhazi na-eweta mgbanwe mee ka ihe maa mma. O bughị nhazi nke aghugho di n'ime ya kama o bu ezi nhazi. Maka na o nwere udiri nhazi mmadu na-ahu, o buru mmegbu; mana nhazi kwesiri ibu n'uzo ziri ezi maka o dichaghi ka o kwesiri. Oge ahụ e kwuwe okwu nhazi iji mee ka o di mma.

Ajuju Nchocha

Ndi nchocha juru ajuju abuo iji choputa nke bu eziokwu. Ha bu ndi a:

1. Gini bu mmegbu a na-emegbu ndi Igbo?
2. Kedu otu a ga-esi hazie onodu ndi Igbo?

Umaokwu:

Nchocha hazikwere Umaokwu abuo iji mara ma o nwere ihe di iche n'otu e si eme ndi Igbo na ndi agburu ozo n'obodo Naijiria.

1. O nweghi ihe di iche n'otu e si emeso ndi Igbo na agburu ozo na Naijiria.
2. O nweghi uzo ozo a ga-esi hazie onodu ndi Igbo kara otu o di ugbo a.

Usoro Nchocha

A ga-eji usoro nkowasi adim wee mee nchocha a. Nke a bu ka onye nchocha nwee ike ijuputacha ndi mmadu ihe gbasara isiokwu a ma kowaa ya dika o kwesiri.

Nchọcha ga-emekwa nsere na steeti ise bụ ala Igbo site n'ihoro mmadu iri ato n'obodo di na steeti ise ahu ka o were nye mmadu otu nari na iri ise. Ndi a ga-anochite anya ndi ozo.

Njumaza ka e kewakwara uzo abuo, nke mbu bu ajuju gbasara ozaa iji mata steeti onye ahu si ma nkeji nke abuo bu ajuju kpom kwem gbasara isiokwu. Nchocha juru njumaza iri abuo iji choputa nke bu eziokwu. Onye nchocha rioro mmadu ato si Imo, Abia na Ebonyi steeti ma nchocha ji aka ya wee kee njumaza na steeti Enugwu na Anambara ma natakwa ha. Mmadu iri abuo ka nchocha gbakwara ajuju onu iji tulegharia ihe ndi usa njumaza zara. E ji miin na ndi pu izugbe wee hazie njumaaza. Nto usa o bula bu 2.50 ebe e ji t-teesti were hazie Umaokwu ebe nto ya bu 0.05 adinaoke.

Usa Nchocha

Ajuju Nchocha Mbu: Kedu udiri mmegbu a na-emegbu ndi Igbo?

Tebulu 1: Nhazi miin nke ntuka ndi usa ajuju n'udiri mmegbu a na-emegbu ndi Igbo na Najirja

| n = 150 | | | |
|---|------|----------------|--------|
| Nkwusa | Miin | Ndi pu Izugbe. | Mkpebi |
| Nke 1 Ndi Igbo a naghi enweta oke oru dika ndi ozo | 2.82 | .66 | E |
| Nke 2 Ndi goomenti Najirja na-enye okwa naani ebe ndi Awusa na ndi Yoruba no | 3.28 | .84 | E |
| Nke 3 Okporouzo n'ala Igbo niile a naghi aga ya aga | 3.10 | .89 | E |
| Nke 4 Obodo mebisiri emebi n'ugwu Awusa ka e ji ego obodo anyi aruzi mana ebe agha mebichara n'oge a luru agha ka di otu o di | 3.06 | .92 | E |

| | | | |
|---|------|-----|---|
| Nke 5 Ụlọ ndị mmadụ na ụlọ akwụkwọ ndị Boko Haram lara n'iyi n'ugwu Awụsa ka goomenti Etiti dozicharala. Mana nke ndị Igbo anaghi Ele ya anya. | 2.93 | .82 | E |
| Nke 6 Onye Igbo kwuo okwu maka ihe a na-eme ha o buru nsogbu mana onye Boko Haram wụsa ngwa ogu enye ya oru n'obodo Najirja. | 2.73 | .86 | E |
| Nke7 A ga-esi n'obodo ndị Igbo miri mmanu laa Ugwu Awụsa na-ere ya onu ala ma ndị o si n'ala ha ga-azu ya ngaraonu | 3.05 | .83 | E |
| Nke 8 Otutu ulo akwukwo na-enwezu ngwa nkuzi ha choro n'ugwu Awụsa mana ala Igbo I gaghi Ahu ya. | 2.84 | .92 | E |
| Nke 9 Ndị Igbo Igbo ga-ejiriri akara di elu aba ulo akwukwo Najirja mana ndị Awụsa ga-aba n'akara Di ala. | 2.76 | .9 | E |
| Nke10 Onye Awụsa agughi akwukwo ga-achi onye Igbo nwere akara nzere akwukwo di elu ebe o bula ha | 3.10 | .98 | E |

na-arụ oru n'ugwu Awụsa.

| | | | |
|----------------------|-------------|------------|----------|
| Nchikota Miin | 2.98 | .56 | E |
|----------------------|-------------|------------|----------|

Tebule 1 gosiri nhazi miin nke usa e nyere maka ụdiri mmegbu a na-emegbu ndị Igbo. Nke a gosiri na nhazi miin nye nto usa ajuju 1 ruo 10 kariri 2.50. Nke a ziputara na ndị sara ajuju kwenyere n'ajuju mkpesa nke kowasiri mmegbu a na-emegbu ndị Igbo.

Ajuju Nchọcha abụọ: Kedu ka a ga-esi gbochie mmegbu a na-emegbu ndị Igbo?

Tebule 2: Nhazi miin nke ntụaka ndị ụsà ajuju otu a ga-esi kwusi mmegbu a na-emegbu ndị Igbo

| Nkwusa | Miin | NI | Mkpebi |
|---|------|-----|--------|
| Nke 11 O buru nezie na Naijiria bu otu, Igbo kwesiri inwe oru N'akuku o bula na Naijiria. | 3.00 | .46 | E |
| Nke 12 O kwesiri ka okwa ochichi na-eru eru | 3.59 | .59 | E |
| Nke 13 Umuaka niile kwesiri iji otu nzere na-aba uloakwukwo niile Naijiria nwere | 3.41 | .65 | E |
| Nke 14 E kwesighi ikpa oke nye nwa afọ Naijiria n'ihe gbasara oru. | 3.32 | .80 | E |
| Nke 15 Obodo o bula kwesiri ka e dozie ya. | 3.15 | .73 | E |

| | | | |
|---|-------------|------------|----------|
| Nke 16 Okporo uzo o bula kwesiri ka a ruo ya. | 2.86 | .84 | E |
| Nke 17 Ihe o bula a ruu n'ugwu Awusa, e kwesiri iru N'akuku Naijiria. | 3.30 | .64 | E |
| Nke 18 Mmadu o bula kwesiri inwe nkwuwa okwu | 3.02 | .88 | E |
| Nke 19 Okwa ochichi kwesiri irute ndi Igbo. | 2.69 | .95 | E |
| Nke 20 A ga-eleba anya n'ihe gbasara ike steeti ka ala Igbo nweta oke ruu ha. | 3.32 | .94 | E |
| Nchikota Miin | 3.16 | .31 | E |

Tebulu 2 gosiri nhazi miin nke usa e nyere maka otu a ga-esi kwusi mmegbu a na-emegbu ndi Igbo. O gosikwara na nhazi miin nke usa 11 ruo 21 kariri nto 2.50 ndabere miin. Nke a gosiri na ndi usa ajuju kwetere na nkwusa nke na-akowa maka otu a ga-esi gboo mkpa mmegbu a na-emegbu ndi Igbo. O gosikwara na o nweghi ndiche na nhazi miin gbasara usa mmegbu asara na a steeti Ise ndi Igbo.

Uo1: O nweghi ihe di iche n'uru nchocha nke nhazi usa ajuju na steeti ise ndi Igbo.

Tebulu 3: Nhazi udidi na ndi na nhazi usa ajuju na steeti ise n'ihe gbasara mmegbu a na-emegbu ndi Igbo

| | N | Miin | NI | nd | U | ad. |
|----------------|----|------|-----|-----------|-----------|------|
| Steeti Ebonyi | 30 | 2.82 | .65 | | | |
| Steeti Enugwu | 30 | 2.94 | .63 | | | |
| Steeti Anambra | 30 | 3.16 | .30 | 4, 145 | 1.2 96 | .095 |

| | | | |
|-------------|----|------|-----|
| Steeti Imo | 30 | 3.17 | .33 |
| Steeti Abia | 30 | 3.16 | .30 |

Tebulu 3 gosiri na o nweghi ndjiche na nhazi miin n'usa e nyere na steeti ise ndi Igbo n'udiri mmegbu ana-emegbu ndi Igbo dika nchiko siri gosi, $F(4, 145) = 1.296$, $p = .095$. Nke a putara na etufughi Umaokwu efu ebe usoro adi ama ama putara 0.095 kari nto 0.05

U02:

O nweghi ndjiche putara n'usa mmegbu ndi e siri hu ya na steeti ise ndi Igbo na otu a ga-esi gboo nsogbu gbasara mmegbu a na-emegbu ndi Igbo.

Tebulu 4: Nhazi usa ajuju n'ihe gbasara ndjiche na nhazi miin nke usa ajuju na steeti ise niile nke ndi Igbo n'ihe gbasara otu a ga-esi gboo mkpa mmegbu ndi Igbo

| | | | | iche | U | u.n. |
|----------------|----|------|-----|--------|------|------|
| | N | Miin | NI | | | |
| Steeti Ebonyi | 30 | 3.18 | .32 | | | |
| Steeti Enugwu | 30 | 3.14 | .30 | | | |
| Steeti Anambra | 30 | 3.18 | .32 | 4, 145 | .121 | .975 |
| Steeti Imo | 30 | 3.14 | .30 | | | |
| Steeti Abia | 30 | 3.18 | .32 | | | |

Tebulu 4 gosiri na o nweghi ndjiche na nhazi usa n'ebe steeti ise ndi Igbo n'ihe gbasara ka a ga-esi gboo mkpa n'ihe gbasara mmegbu ndi Igbo dika nchiko siri gosi U (4, 145)

= .121, $p = .975$. Nke a pụtara na ụma efu na etufughị ya ebe usoro nke a dighị ama ama mputara 0.975 kariri 0.05 nke ntọ.

Mkparịta ụka

Nchọcha gbara ụfọdụ mmadụ ajujụ ọnụ iji mata uche ha gbasara isiokwu a na-ekwu maka ya.

Otu onye nke na-achoghi ka a kpọọ aha ya sirị na ihe na-eme n'obodo Naijiria na-agba anya mmiri nke bụ na a juo ya kwuo uche ya, na ya ga-asị ka e kewaa obodo Naijiria ka Igbo nọrọ onwe ha.

Nchọcha: Kedụ ihe i jiri sị ka Igbo nọrọ onwe ha?

Ọzaa: Ihe m jiri kwuo nke a bụ na a na-ewe ndị Igbo ka ndị ohu. Ya bụ 'boyi boyi'. Ma i lee anya, onye na-eme gi ihe, i hu na ọ bụ onye enweghi isi na ọdụ. Ike ya a buru egbe na mma ọ na-ebughari.

Nchọcha: Ya bụ na udo adighi na Naijiria?

Ọzaa: Udo ọ dikwanu? Ihe niile ha na-eme bụ aghugho ka a sị na udo di. Igbo enweghi ọnụ

Okwu. A sị na ọ bụ ochichi onye kwuo uche ya, mana ọ bughị maka ndị Igbo. Onye kwuo uche ya, e gbuo ya. Onye ọ bula nọ n'egwu.

Nchọcha: Ndeewo!

Nchọcha gbakwara ajujụ ọnụ ọzọ site na nchoputa e mere na njumaza e mere n'ihu ụfọdụ ndị sirị na ọ dighi mma ka ochichi na-eru eru.

Nchọcha: I choro ka ochichi na-eru eru na Naijiria?

Chidi: Mba! Achoghi m.

Nchọcha: Gini ka i jiri sị na i choghi?

Chidi: Ihe m jiri kwuo otu a bu na e mee ya, i mara na ma ndi amaghi ihe ga-ebilite otu ubochi chiwa obodo anyi a. O ka mma na onye bu ezigbo mmadu chiwa.

Nchocha: O bu na i maghi na ndi ezi mmadu anaghi aputa azo ochichi?

Chidi: O bu maka na mpu akaria n'obodo anyi kpatara ya. Obodo ndi maara ihe dika obodo Amerika, o dighi otu ahụ. O bu onye ka mma ka a ga-atunyere akwukwo

Nchocha: Ebe o di otu a, kedu otu ndi Igbo ga-esi chia ochichi n'obodo Naijiria.

Chidi: O bu Chukwu ga-eme nke a n'ih na o nweghi mgbe ndi ugwu ga-ekwe ka Igbo chia n'ih na egwu ji ha aka.

Nchocha: O bu egwu gini ji ha?

Chidi: Egwu na Igbo nwere ike ipu na Naijiria n'ih na mmegbu akariala.

Ndi niile a gbara ajuju onu tumadi ndi maarala ihe mgbe a luru agha na-ekwu okwu n'obi ilu. Mana ndi amaghi ihe oge a luru agha na-ekwu na nghota ha dika ikwu na o kwesighi ka ochichi na-eru eru na o ka mma onye merie ya chiwa obodo Naijiria. Mana otu ihe siri kwuru ugwu a, ndi Igbo bu okenye ga-asị ka ochichi ruwe eru. Ndi o ruru, ha achiwa.

Mmechi

Mmegbu na nhazi dika o siri metuta ndi Igbo bu ihe a maghi ka e si ekwu ya n'ih na ndi buuru uzọ gbawa oso a huru ihe ndi Igbo na-agabiga na Naijiria were bido tiwe mkpu ka a hazie ya. E mecha nkwekọrịta ihe a ga-eme n'obodo Aburi, kaa ya akara; mana a lata, mewe ihe ozọ bu nke butere agha a luru na Naijiria n'oge gara aga. Agha ahụ riri otutu mmadu bu nke a luru afọ atọ zuru ezu malite na *July* 1967 ruo

n'afọ 1970 *January*. O kwesiri ka nke a kuziere mmadu ihe mana Igbo ka noka ka ha no na Naijiria. E were ndi Igbo ka ha bu ohu ndi na-enweghi onu okwu. Mana umu Igbo bu ndi maara ihe, ndi na-emeputa otutu ihe obodo jiri biri. Nchocha na-egosi na mmegbu ahụ ka di; ma o nweghikwa nhazi doro anya a na-ahazi. Mpu na aghugho a na-ari ibe ya elu. O were dabaa n'ajuru Ndubisi (1991) *jururu si Nigeria what Hope?* A maghi ebe olileanya ndi Igbo di na Naijiria.

Mbunye Uche

Naijiria bu nnukwu obodo nwere mmadu na Akunauba Onye o bua choro iketa oke n'ihe ruru ya. O bu ya ka o ji di mma na agburu o bua ga-enwe mmadu na goomenti etiti ka ha mara ka e si eke akunauba obodo. Nke a ga-eme ka iwe laa ka onye o bua ghota ihe na-eme n'obodo. Agburu o bua n'obodo Naijiria di mma inwe oru n'akuku niile na Naijiria. O nweghi akuku na-ewe oru o bua n'obodo Naijiria. Ufodu a na-anọ n'okwa ochichi di elu ndi ozọ a na-ekiri ha. O bu ihe di njo ka o bu nke na-ebute ogbaghara.

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INTERACTIVE POSSIBILITIES OF HISTORY AND IMAGINATIVE RE-CREATIONS IN YVONNE VERA'S *THE STONE VIRGINS*

By

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Abstract

Fiction has been the means through which the writer makes his/her experiences known. The writer is a lens through which the past is recovered or reconfigured and, as well, offers the means into its understanding. It represents an elucidation of social reality. It is also in this sense that literature is seen as a national biography, recounting the social conditions of certain periods in a nation's history. It is within the above milieu that the research highlights the gap, nature and extent to which the novelist Yvonne Vera through characters, styles, plots, settings and events, portray the interaction of fiction and historicity in *The Stone Virgins* (2002). The research also provides the understanding and interpretation of the selected work in its use of historical facts and imaginative re-creations. The study also investigates the different scopes of history prevalent in the selected novel as regards to its political, cultural, economic, religious, social and aesthetic patterns. New Historicism is the theoretical framework majorly used as it advocates the reading of a literary text to its era. The implication is that each text is said to assume proper function when set side-by-side with the history it textualizes, that is history codified. Methodologically, this study is Content Analysis based. Some critical works on the writings of the novelists by other critics

were used as secondary sources. It was discovered that some critics disagree with the interplay of fiction and history, but this work reveals the various dimensions this interplay can be achieved and how the selected writer has re-creatively blended fiction with historical facts.

Keywords: Literature, Fiction, History, Imagination, African

Introduction

The literature of a particular community can be defined as the sum total of all works of imagination either in oral or written form, in prose or in verse which have helped to reflect and project the life and culture of that community in the areas of narrative fiction, drama and poetry. Literature draws on human experiences and tries to reflect the same and communicate it back to humanity in an ordered and artistic form. This is because the human condition is the reality on which literary artists depend for their writings. Kolawole Ogungbesan is of the view that, “A writer is a member of society and his sensibility around him. These issues form a part of the substance of life within which his instinct as a writer must struggle” (5-6).

Fiction, being one of the genres of literature, is created in the imagination of its writer, though it may be based on a true story or situation. It encompasses an act of creative invention so that reality is not typically assumed or affected. Science fiction, fan fiction, flash fiction, mysteries, romance, thriller, fantasy, crime fiction are all genres of fiction in the form of prose, especially short

stories and novels. In fiction, the author invents the story and makes up the characters, the plot, the dialogue and the setting. A fictional work does not claim to tell a true story, instead it immerses the reader in experience that he/she may never have in real life, introduces him/her to various types of people one may never visit in any other way and takes him/her to places he/she may have never been to. Fiction can inspire us, intrigue us, scare us and engage us in new ideas. It can help us see ourselves and our world in new and interesting ways. Fiction is free to depict events that never occurred. The writer creates an imaginary story and is free to deviate from reality. The truth that applies to history may or may not apply in fiction.

Historicity is an essential part of history, which helps us to know about the past through historical accounts of myths, legends and tales of the people, which have proven over the years to be the bag of knowledge, information and fertile sources of materials for novelists. This brings us fully to the ideas of historicity, which is the historical actuality of persons and events, meaning the quality of being part of history as opposed to being historical myths, legend or fiction. Historicity focuses on the true value of knowledge of the past and, as well, seen as the characteristics of having been in history.

Some critics like David Harvey, Martin Heidegger, Oswald Spengler, M. Bergson, Alfred North Whitehead argue that historicity is an aspect of all natural events that take place in space and time. Others like Georg Wilhelm Friedrich Hegel, Reinhart Koselleck, David Hume, R. G Collingwood argue it as an attribute

reserved to certain human circumstances, in agreement with the practice of historiography. Herbert Marcuse explains historicity as that which “defines history and thus distinguishes it from ‘nature’ or from the ‘economy’ and signifies the meaning we intend when we say of something that is ‘historical’” (22). M.A.R Habib also contributes to the idea of historicity when he states that, “Historicism has been characterized by a number of features. Most fundamentally, there is an insistence that all systems of thought, all phenomena, all institutions, all works of art, and all literary texts must be situated within a historical perspective” (265).

Historicity is also viewed as a feature of human ordinations by which we are located in historical circumstances. Octavio Paz is of the view that “History has the cruel reality of a nightmare, and the grandeur of man consists in his making beautiful and lasting works out of the real substance of that nightmare or to put in it another shapeless horror reality— if only for an instant by means of creation” (104). It is known that fiction is the lens by which a society is mirrored, while historicity itself is seen as a reflection of time and period as regards to identification of authenticated events, characters, peoples and patterns in the study of man’s past. So, historicity through fiction regards texts, not only as a reflection of the culture that produces them, but also as product of that culture playing an active role in the social and political conflicts of a period. This results to the interaction between the historical context of a work and the understanding and interpretation of the work.

Various periods in world history have been associated with some literary trends which have effectively discussed or related humanity to the ideas of fiction and history. According to Terry Eagleton, “Literature draws strength from actual life, it deals with the joys, sorrows, poverty, plenty and above all, death to which man is subjected and which is man’s enemy” (33). To this effect, this research work is based on the accounts of historical spheres which the selected writer has drawn her sources from: the second and third Zimbabwean Chimurenga Wars.

Furthermore, the concept of fiction as historical in nature or deriving value from historical reality is the result of the theory of its origin because a good fiction writer or novelist should possess some sense of history as espoused by T.S Elliot. Fiction and historicity are more alike discourses as they communicate with humanity, because they tend to evaluate and analyse the ways in which humanity reacts to the events in their environment or the role they play in such events. This brings to the mind the idea of faction which is the blend of fiction and facts as used by any creative writer. Faction, in short, as regards to this research embraces historicity. This is because history is also fact. Michiko Kakutani of *The New York Times*, in a review called faction, “an unfortunate genre of writing that evades the responsibilities of both history and fiction. While it trades on the news value of a story, it obeys none of the rules of journalism; while it exploits the liberties of fiction, it demands little exercise of the imagination” (1).

Thus, the researcher in this study, analyzes Yvonne Vera's *The Stone Virgins*, and examines how her work is simultaneously understood through cultural and historical contexts; how it is influenced by historical facts of the time in which it was produced, as well the social sphere in which it moved, the books and theories that may have influenced it, especially the author's country's recent or pre-independence history.

Statement of the Problem

A historian and a fiction writer create essentially the same thing: a narrative. Part of the difference seems to lie in their motivation, their intent and their ultimate goal. A historian will try to approach history and his work with at least an objective of adhering to the truth, no injection of fiction or creativity in as far as this is possible. It is possible that a fiction writer has the same goal. But in this case, the possible motivations are endless, and may be very different from the truth-objective a historical writer has. In modern African literature, the interplay of fiction and history has been complementary as well as problematic. Its problematic dimension is that some critics disagree with the blend of these categories (fiction and history); hence, the problem of this study is the gap and interactive possibilities and dimensions between fiction and historical facts as well as their interaction, interpretation and understanding in *The Stone Virgins*. And analyzing how the novelist fictionalizes history in the selected novel as regards to events, characters, contexts and styles, settings and techniques reflect historical facts and project literature. How the novelist employs literary aesthetics and

elements to clothe history realistically, authentically yet imaginatively.

Theoretical Framework

For the purpose of this study, the theory of New Historicism majorly framed the study. The New Historicism is a term coined by Stephen Greenblatt in 1982 when he collected some essays and then, “out of a kind of desperation to get the introduction done, he wrote that the essays represented something he called a ‘new historicism’, which became popular in the 1980s, reacting against both the formalist view of the related texts to the economic infrastructure. (Habib, 266)

As a literary theory, New Historicism identifies the authenticated events, characters, people and patterns in a situated context. Habib explains further,

New historicism saw the literary text as a kind of discourse situated within a complex of cultural discourses—religious, political, economic, aesthetic—which both shaped it, and in their turn, were shaped by it. Perhaps what was new about the procedure was its insistence, drawn from Michel Foucault and poststructuralism, that "history" itself is a text, an interpretation, and there is no single history. (266)

It also rejects any notion of historical progress or teleology, and breaks away from any literary historiography based on the study of genres and figures. In the same way, the “culture” in which New Historicism situates literary texts is itself regarded as a textual

construct. Hence, New Historicism refuses to accord any kind of unity or homogeneity to history or culture, viewing both as harbouring networks of contradictory, competing, and un-reconciled forces and interests.

New Historicism views literature as one discourse among many cultural discourses, insisting on engaging with this entire complex in a localized manner, refusing to engage in categorical generalizations or to commit to any definite political stance. It looks at literature in a wider historical context, examining both how the writer's times affected the work and how the work reflects the writer's times, in turn recognizing that current cultural contexts colour the critic's conclusions. This advocates the reading of a literary text to its era. The implication is that each text is said to assume proper function when set side-by-side with the history it textualizes, history having been codified. No privileging of text over the history it textualizes or vice versa. No back-dropping. This equal weighting of literary and non-literary texts to reveal truth is what Louis Adrian Montrose terms "the historicity of texts and textuality of history" (qtd. In Abrams 219). It means that history is taken to be "textualized". Therefore, New Historicists consider "historical" accounts as equally interpretable as literary texts, since both are seen as "expressions of the same historical moment" (Barry 173).

As a literary theory, New Historicism owes its impetus to the work of Foucault. Habib states, "Foucault based his approach both on his theory of the limit of collective cultural knowledge and on his technique of examining a

broad array of documents in order to understand the episteme of a particular time” (267).

Interactive Possibilities of History and Imaginative Re-Creations in Yvonne Vera’s *The Stone Virgins*

To help understand how the selected author from Zimbabwe has made use of the interplay of fiction and history, one must discuss the main factor in them, which is *Chimurenga* war(s). The authors portray in great detail the dire consequences of the second and third *Chimurenga*. *Chimurenga* is a Shona word that means struggle. According to Gunner, “the Zimbabwean *Chimurenga* was a guerilla war and it was in important ways a people’s war with land and a sense of dispossession at the centre” (qtd in Ogbazi 1). The second *Chimurenga* war is also known as the Rhodesian Bush War or the Zimbabwe Liberation War; it refers to the guerrilla war of 1966 – 1979 which led to the end of white-minority rule in Rhodesia and to the independence of Zimbabwe. Its physical manifestation was, however, as a conflict between the predominantly white-minority government, headed by Ian Smith, and the Black Nationalist movements of Zimbabwe African National Union (ZANU) and Zimbabwe African People’s Union (ZAPU), respectively led by Robert Mugabe and Joshua Nkomo.

The third *Chimurenga* in Zimbabwe was an extensive repossession of land by the majority local indigenous from the white minority commercial farmers. It was initiated by the Zimbabwe African National Union Patriotic Front (ZANU-PF) government on the 15th of

July 2000 under the leadership of Robert Mugabe in order to repossess and redistribute land. The centrality of land at the heart of this scheme resulted in the third *Chimurenga* (Ranger, 14)

Zimbabwe, as a nation, has undergone series of national instabilities, strife and development as regards to power: the interpenetration of power shaped developments in Zimbabwe during the 1980s and 1990s. World-system unevenness manifested specifically in the struggle of the new Zimbabwe African National Union- Patriotic Front (ZANU-PF) government to consolidate political and economic control while foreign powers and International Governmental Organizations (IGOs) continued to interfere. National sovereignty and global capitalism battled for control over Zimbabwe's economic policy, coupled with violent civil strife that was driven in part by foreign intervention. In Zimbabwe the inextricability of foreign investment from the legacy of colonialism is particularly evident: independence from minority-white government was not accompanied by the redistribution of the ownership and control of land and finance to black African leadership.

From independence in 1980 onward, world-system control encroached on national sovereignty. The Lancaster House Constitution was composed and signed in a room in London that included a delegation of 22 British dignitaries and military personnel. Its provisions prevented the economic agenda of ZANU-PF for nationalization and redistribution of majority white-owned land from coming to fruition ("Report of the Constitutional Conference"). Instead of codifying the

land policy agenda of the black nationalist parties, post-independence law entrenched private property rights and allowed land redistribution only with a “willing-seller, willing-buyer” approach (Hammar et al 4). The policy of “national development” the Constitution effected was “aimed at convincing a skeptical international community given Mugabe’s explicit Marxist predilections of the sufficiently liberal democratic (or at least modernising) credentials of the new government, in order to generate much-needed financial support” (Hammar et al 24-25). Thus, the Zimbabwean state, from its inception, was subjected to world-system economic coercion. Notably, no women, Zimbabwean or otherwise, were present at the Lancaster House talks (Charumbira and Christiansen-Ruffman 87-88).

In *The Stone Virgins*, Yvonne Vera retells the history of Zimbabwe’s most chaotic period by presenting the terrors the two sisters, Thenjiwe and Nonceba, witness and go through. Historian Terence Ranger comments that the novel confronts the reality of history and acknowledges how women have been the victims of real history (205). Vera tells the history through women’s experiences and patriotic nationalist feelings. The story textualizes the terrors which happened during Zimbabwe’s independence period. The cities were occupied by the white people while the blacks were fighting against each other to gain their political power in the new country. Thenjiwe and Nonceba, the main characters in the story, witnessed and suffered from the darkest moment in Zimbabwe’s history, the 1981–1982 genocide of estimated 20,000 ethnic Matabeles and brutal torture of the ethnic minority (Ranger, 208).

The terrors that happened during the darkest moment in Zimbabwe's history are documented in *The Stone Virgins*. Raping, beheading, women and children forced to beat their husband to death are among those terrible brutalities that have their transfigurations in the novel (Ranger, 2008). Thenjiwe is raped and decapitated; Nonceba is raped and has her lips brutally cut. A woman is forced to cut her husband's head apart in front of her children. All these happened in the black enclave of Kezi, near the sacred hills of Gulati, the nation's spiritual foundation.

The first part of *The Stone Virgins* is set in the 1970's, when the white minority declared Zimbabwe a republic after the Unilateral Declaration of Independence. Ethnic Zimbabweans under the leadership of Robert Mugabe formed ZANU and ZAPU, led by Joshua Nkomo have been fighting against the white republic through years of guerrilla wars. Nkomo's ZAPU is hiding out in the bushes and hills outside the white-controlled city. In *The Stone Virgins*, Sibaso is a member of the ZAPU that hides in the hills of Gulati. In March 1978, the white government reached an agreement with three black African leaders that guaranteed the safety for the white civilians. Shortly after signing the accord, on June 1st, 1979 a new country was born under the name of Zimbabwe Rhodesia. However, the Patriotic Front, composed of ZANU and ZAPU, was not satisfied with this solution. On December 1st 1979, the British and the newly formed Rhodesian government and the Patriotic Front signed the Lancaster House Agreement that ended the civil war (Ranger 206–208; Christiansen 207–209).

However, distrust among the new leaders of the country and their struggles over control of the new nation stirred up Zimbabwean society and a nation was completely in disorder, as Ranger comments:

Early in 1982 Joshua Nkomo's party is targeted by the new regime and some ex-ZIPRA (also known as ZAPU) guerrillas, Sibaso among them, flee back into the bush and take refuge again in the hills of Gulati. No longer supported by the people, some of these dissidents use terror against them. On its part, the Mugabe Government deploys its armed forces; set up road blocks; imposes curfews... (207)

During 1981 and 1982, ethnic struggles between the Shonas and the Matabeles, ZAPU and ZANU, led to Mugabe's Fifth Brigade, also known as Gukwu rahundi, carried out a final crush in Matabeleland, where *The Stone Virgins* is set. Atrocities against the Matabeles include genocide of an estimated 20,000 Matabeles and brutal tortures. The violence ended with an agreement between ZANU and ZAPU in 1988 that merged the two parties into a single party ZANU-PF (Jocelyn 1).

The story begins by providing the layout of colonial Bulawayo and the labouring black bodies within it from a third person point of view. This narration hovers, dipping in and out of consciousnesses without lingering, traveling swiftly from Bulawayo to Kezi as if flying above the bus line with winged grace. Thenjiwe, the ostensible protagonist, is not introduced until Chapter

Three and is dead by Chapter Five. Thus, the narration is literally floating free for much of the text. As the story progresses, it gives a long meditation on the power of natural beauty, profusion, and growth. This is done to show the disposition of Zimbabwe. Vera describes the rise and fall of the blooms using military metaphors. The flamboyant trees, with “blistering red blooms,” “take over territory from December to January, brightening the sky louder than any jacaranda could” (Stone, 3). Vera suggests both that this continually recurring, vibrant profusion has the power to infiltrate ordered categorizations of place and time and that its beauty and dominance of the cityscape is frequently forsaken. In this way the flora are metaphorical for her conception of the power of the feminine, expressed perennially in the beauty, sensuality, activity and reproduction of the female body that has been frequently excluded from histories and geographies. The lasting strength and persistence of Kezi’s marula tree in emanating its heady scent provides hope, offering “the only cherishable link with dawn” and a “profuse and dreamlike air with its promise of rescue (Stone, 128)”. The villagers “hold on to its fecundity, and, indeed, its past memories” (Stone, 128). Vera also offers this hopeful growth in the Mazhanje seed that Thenjiwe holds in her mouth before her death. Vera’s representation of cyclical time and the wild overtaking of the landscape by the unchecked profusion of floral growth in *The Stone Virgins* is her counterpoint to the futility of a linear and ordered representation of the violence in the novel and in Zimbabwe’s history.

The Stone Virgins is divided into two chronological parts. The first part of the division is set between 1950 and 1980, during which Rhodesia is a British colony. The second part is set between 1981 and 1986, a period Zimbabwe has gained its independence from Britain but been involved in a civil war. *The Stone Virgins*, two sisters – Thenjiwe and Nonceba, live in the most chaotic period in Zimbabwean history, witnessing the disorder and suffering the cruelties taking place. The story begins in the late 1970's in Zimbabwe's second largest city, Bulawayo, a city full of white colonizers, the black people being marginalised. The war is approaching and people fear it. Outside the city, in the rural Kezi community, Thenjiwe falls in love with Cephas, a traveller from faraway eastern Zimbabwe. Their relationship only lasts briefly before she sends him away because he does not belong to that place. The Thandabantu store under a big marula tree serves as a place for gathering of the people of Kezi, the rural enclave that belongs to the black Zimbabweans. The store is full of men returning from the city and foreign products like Lux and Coca Cola. A bus connection links the enclave with the city of Bulawayo and the bus station is just outside the store.

The war begins in 1980, a war that is foreseen and within everybody's expectation (Ranger, 2007). Zimbabwe is in chaos; memory is lost. Independence ends. Gun rise, rising anew, in 1981 (Stone,, 65). A civil war succeeds the declaration on independence. Kezi becomes —a naked cemetery. Thenjiwe is raped, tortured and beheaded by a man called Sibaso, who used to be a university student but now serves as a guerrilla warrior.

The warriors hide in the bush and take refuge in the hills of Gulati, the most sacred place in Kezi. The soldiers kill and torture the residents of Kezi. Nonceba, Thenjiwe's younger sister, witnesses the killing of her sister and has her lips cut off by Sibaso. Nonceba survives and is carried to hospital in Bulawayo.

In the last part of the story, Cephas, having read of Thenjiwe's death in the local newspaper, travels down to Kezi, finds Nonceba and takes her back to the city of Bulawayo. Nonceba starts her new life in the city with her memories of Kezi, the enclave where everything has happened.

Vera also relates moments of violence in narrative loops. These moments of violence are facts taken from her national history. The cyclical nature can be a source of suffering as well as a source of growth, in a parallel to the combined vulnerability and strength of women's bodies. Vera relates Sibaso's arrival in Kezi later in the novel more than she relates the violence he commits there (Stone, 67), so that the novel itself functions as a narrative loop. She describes the scene of Sibaso's murder, rape and mutilation of the sisters once, twice, then a third time, switching from third-person to first-person and also second-person in places. She focuses on the embodied experiences of Nonceba throughout: "there is only the scent of this man, the cruel embrace of his arms, the blood brown of his shoes, the length of his neck, and the gaze bending close" (Stone, 67). As she tells and retells this part of the story, Vera's sentence style becomes simpler and more direct, to represent Nonceba's living and reliving of these moments, each

time grasping for more clarity. These looping streams of narrative capture an experience that both destroys life and reproduces itself as inescapable memory. Vera also tells the moment in which Thenjiwe and Cephas meet three times (Stone, 31, 32, 38). Each interaction becomes more clear and concise and answers more of the questions raised by the previous meandering sentences and descriptions. These narrative loops represent the cyclical temporal register of Vera's narrative style, in which one moment is repeatedly relived. The increasing clarity suggests that revisions of history, especially those that accommodate the cyclicity of embodied experience, can illuminate such moments at least enough to expose the violence on women's bodies that occurred. In this way Vera captures the incommensurability of experiencing this terror, the illogical pathways to such violence, as well as the ways these incidents disturb linear temporality and rational thinking. Her narrative loops respond to the difficulty of representing the outcomes of combined and uneven development.

The idea of trauma amidst the national struggles is represented by the character, Sibaso. Sibaso is an ex-Liberation War combatant who suffers from (Post-Traumatic Stress Disease) PTSD and a bush "dissident" probably raised in a poor minority community, targeted by a state enacting violence on its own citizens in attempt to secure its power in the world-system. He is both instrument and victim of the violent conflicts of capitalist modernization. The bodies of Thenjiwe and Nonceba, as his victims, are triply casualties of these dynamics. The decapitation dismembers not only Thenjiwe's physical body but also the relationship

between embodied experience, memory and spirit that Vera has so carefully constructed. The act of decapitation forcefully separates the body from the mind and spirit, destroying life and the spiritual significance of the body. The act of rape exploits the female body's particularly feminine vulnerability and takes away Nonceba's agency, and echoes Sibaso's own possession as "an instrument of war." The removal of Nonceba's lips is an attempt to take away voice as well as a cruel disfigurement of feminine beauty. As "survival is in the mouth," it seems Nonceba should not survive such an ordeal. In this way Vera brutally and un-shrinkingly reinserts the female body at the center of national history and exclusionary historiography. These bodies, she suggests, are central not only to the stories told about the nation, but also to the horrific story of the power struggle and uneven development. She insists on illuminating that struggle's destruction of women's bodies, lives, stories, households, agency and voices. Women bear the brunt of combined and uneven development of the country; they are thus burdened with its history. Yet women's mouths also have the power to bear the stories of this suffering; their bodies also have the power to bear future generations. As always, Vera couples embodied suffering and destruction with the possibility, at least, for the entrance of the divine: "Kezi is a place gasping for survival—war, drought, death, and betrayals: a habitat as desolate as this is longing for the miraculous" (Stone, 128).

In Nonceba's recovery and her eventual ability to begin to resurrect the meaning of her sister's life, the novel offers this paradoxical hope. Nonceba very nearly

becomes a stone virgin, as captured in several passages of haunting embodied experience: “I lie on the bed, listening to my body turning slowly into stone. My jaw is held tight. I do not shout” (Stone, 123). For a long period, Sibaso’s act succeeds in silencing Nonceba. Yet she still carries memories, some of which do not belong to her alone: “I move my arms, murmuring, my mouth stiff, as though sewn up, stitched like the hem of a dress, folded; heavy with numbness. I am unable to speak, my forehead is heavy. I carry words at the back of my mind, names of things, objects, places I do not know” (Stone, 123).

In the end Vera resurrects Nonceba as she did Nehanda. Cephas returns, repentant, longing to atone for his role in attempting to ensnare Thenjiwe before her death. Rather than saving Nonceba, he seeks salvation from her. His role in helping to reanimate Thenjiwe’s sister is a way of resurrecting Thenjiwe also: “He looks up at someone else in the room, not her, as though someone else has said something and he is listening to this other voice speaking to both of them and making it unnecessary for them to say anything at all” (Stone, 162).

In restoring Thenjiwe’s voice, Cephas and Nonceba are able to move forward. And this can be related to the Zimbabwean nation as when they align together, despite the national struggles and wars, they are able to move forward and enter another phase. This can as well serve as a prophecy, that the entities of the Zimbabwean nation should forgive one another and find possible and better ways to move ahead and develop.

Bulawayo, Kezi and Gulati hills are historical places made important in the story by Vera. This technique is used to show the dispositions of the places before the disputes and wars arose, and how it desolated and ruined them. Bulawayo is a developed urban township full of colonial marks (the white Zimbabweans), while Kezi and Gulati hills retain its connection with nature and it is where the Black Zimbabweans are left to stay. The story begins like this:

Selborne Avenue in Bulawayo cuts from Fort Street (at Charter House), across to Jameson Road (of the Jameson Raid), through to Main Street, to Grey Street, to Abercorn Street, to Fife Street, to Rhodes Street, to Borrow Street, out into the lush Centenary Gardens with their fusion of dahlias, petunias, asters, red salvia, and mauve petrea bushes, onward to the National Museum, on the left side,. On the right side, and directly opposite the museum, is a fountain, cooling the air; water flows out over the arms of two large mermaids. A plaque rests in front of the fountain on a raised platform, recalling those who died in the Wilson Patrol. Wilson Street. (Stone, 3)

Bulawayo is a city equipped with advanced infrastructures and places for entertainment. There are apartment stores, cafes and hotels, but these facilities are for whites only. Black people, are not only black, they are outsiders. They make no claim of anything in the city. Bulawayo is a city owned by the white colonizers. And this historical fact is infused in the story to relate more about what the Zimbabweans went through.

In Bulawayo, black and white are divided, people are discontent because they make no claim on their own land. A colonial urban space excludes black people; they are marginalized. In chapter two, Vera introduces the rural enclave called Kezi, where most of the story takes place. Kezi is a rural enclave. Near it are the hills of Gulati, “When you leave Kezi, you depart from the most arable stretch of flatland there is. There are towering boulders of rock, then hills and an undulating silence for a whole bus journey, till on the horizon you see Bulawayo beckoning. If at night, city lights glow like a portion of the sky...” (Stone, 17)

Kezi is a place for the black people, the Zimbabwean. It reserves its nature beauties as being undeveloped and untouched by the white colonizers. In contrast to the urban place in Bulawayo, the land here is rock and everywhere there are thorn bushes. It is an untamed wilderness owned by the black people.

In chapter nine, Sibaso, the brutal murderer and rapist, hides in the hills of Gulati and comes into the shrine in Gulati, a cave called Mbelele — an enclosure, enormous, known throughout Gulati as the most sacred of sacred places. Sibaso, a student in university but now a guerrilla warrior who rapes the two sisters and kills one of them in Kezi, now is searching within the rocks of Gulati. He has a spiritual dialogue with the wilderness there in the dark cave. He lost his human conscience in the war while his kindness is overwhelmed by his brutality. All the horrors happen in Kezi, a place of black wilderness, a chaotic Zimbabwe. He discovers some ancient paintings on rocks. He places his hand over the waist of one

woman painted on the rock and ponders over the meanings of the hill,

It is true: everything else in Gulati rots except the rocks. On the rocks history is steady, it cannot be tilted forwards or backwards, it is not a refrain. History fades into the chaos of the hills but it does not vanish. In Gulati I travel four hundred years, then ten thousand years, twenty more. The rocks split open, time shifts and I confess that I am among the travelers who steal shelter from the dead. (Stone, 104)

As a confused man, a victim of the war, Sibaso searches within the sacred cave of Gulati and attempts to regain his conscience. Kindness is destructed in Zimbabwe during the civil war; people are killing people of the same ancestors. This is a disaster brought by the war, genocides, raping and murdering. He realises that the country is not a country at all as everything rots, but the ultimate spiritual institution that all Zimbabweans have in common lies in the rocks. The rocks have documented every single detail of this chaotic period. What happened cannot be forgotten as history cannot be tilted forwards or backwards. A spiritual dialogue with the rocks reveals the sinfulness and guilty a human has. The virgins painted on the stone are —waiting for the ceremonies of their own burial. The stone virgins, Thenjiwe and Nonceba, one is beheaded and another is badly injured. They are holy eyewitnesses of the history, a state in disorder. The people lose their consciousness, the darkest moment in the history of Zimbabwe.

A nation in crisis, the sacredness of Gulati being stained, a group of guerrilla soldier fight for the unknown future, being manipulated and now hiding in the hills of Gulati. Kezi is the holy place for the black nationals in Zimbabwe; it is also the place where Thenjiwe is raped and beheaded, the place where Nonceba is brutally hurt. After all these violence and horror, the place called Kezi becomes unfamiliar to the people living there, everything has been changed by the war as Nonceba observes,

She is alone now, looking out through the window. Everything is gone. She is without shelter. Everything is changing. She has a desperate feeling that everything has already changed, gone, not to be recovered. Nothing can be the same. Her own arms have changed, her body. Kezi, her place of birth, is no longer her own. She remembers Kezi, surrounded by the hills. She has loved every particle of earth there, the people, the animals, the land. The sky above her is now different; a sky should carry dreams. The things she remembers have changed: the nature and measure of pain, of joy. (Stone, 90)

The disposition of Kezi remains unchanged but in Nonceba's view, everything has been changed already. The true blackness in the hill has gone, a nation in civil wars. People are killed by those who have same skin colours, not the white intruders. It is a nation in the darkest horror; Nonceba always has a strong spiritual connection with Kezi and the hills of Gulati. In the end of the story, Cephas Dube, the one who has met her dead sister, Thenjiwe, a victim of the war, succeeds in tracing

down Nonceba and apparently has a tender passion for her. He says that: "Is this not what everyone is calling Kezi, a naked cemetery where no one is buried and everyone is betrayed? There is no certainty of life, only death" (Stone, 159). This statement reveals the ultimate reality to Nonceba and renders the theme in this novel. The enclave of Kezi, which was once the joy of spring for every black-skinned people in this colonial country, the white citiness has eliminated the blacks and this untamed Kezi is the blacks' final destination, a once sacred place now becomes a naked cemetery.

The country is involved in a horrible civil war in which people lose their conscience and soldiers slaughter the civilians. The new leaders of this new country have been manipulating the people. The real murderer is uncertain but the chaos has destroyed a once united nation under foreign control. Nothing in the future is within expectation while the truth is that the blackness of Kezi makes it a damnable place. Nonceba has no wish to leave Kezi; though she asked, "why should I run away? The war is everywhere. Is it not there in the city?" (Stone, 161). Her spiritual connect with Kezi, the untamed blackness, is so strong that despite all that happened to her, she still wants to stay in Kezi, to keep her real blackness where the true Zimbabwean spirit lies. The unwillingness also contains her doubt of Cephas, a man who remains unknown to her like the once familiar Kezi which has now becomes a completely strange place. Finally, she chooses to move out of Kezi to the city, living with Cephas. But the memory of the dark history will not fade away.

The Marula tree is historically constructed throughout the story. A nationalist institution is built upon a female's concepts on the tree and the landscapes. Most of the time, the tree is observed and sensed by women, reflecting the conscience of a person. The changing meanings signified by the tree vary from different perspectives as the experience of the characters change. The notion on the tree is subject to the story-teller's emotions and the protagonist's moods. On the other hand, the tree is given human subjectivity to observe and retell. In this way, the natural landscapes involve themselves in the making of history and identity. Vera introduces a tree to uncover the real Rhodesia. In chapter two, the marula tree is revealed:

In front of the store, close to the large marula tree, which stands higher than the roof of Thandabantu Store and higher than any other tree near or far, the impatient crowd rushes toward the bus to meet relatives and friends who have returned from the city, from Bulawayo. They find many; they find none. Each moment yields the fervent excitement of discovery. The bus the bustle, is all under the tree—that is how tall the tree is, full of leaf and height, branches sweeping down over the bus, and enough marula fruit to accompany every leaf.(Stone, 26)

The infusion and positionality of this marula tree is quite critical. It stands in front of Thandabantu Store, a popular grocery store where plenty of activities take place. The tree observes the real chaotic Rhodesia and later Zimbabwe. During the civil war, after the horrible

killing of the shopkeeper, Thandabantu Store is burnt and buried while the marula tree in front of it remains untouched. The holiness of the marula tree survives while the nation collapses. The killing of the shopkeeper and the destruction on Thandabantu store stir up the local community. Zimbabwe is in a disordered and messy state again. The marula tree metaphorically becomes important at this point while it still serves as the representative of the nation and what is left of it.

In chapter 13, the marula tree, after Zimbabwe has claimed independence from Britain, glories as the nation gains its sovereignty. Being the first person narrator, Nonceba describes the tree:

Nineteen eighty-two. You can smell the unpicked fruit from the large marula tree for distances, past one village to the next, and another, as far around Kezi as your body can go. If you cannot catch the scent of it, for whatever reason of your own, then for sure you can hear it; it is in all the minds of the otherwise solitary and quiet inhabitants of Kezi. Fruit has been falling off the marula tree endlessly, and now the rains are near—if there are going to be and left a starved and violated population even more bewildered. There is no harvest. Now this. The marula tree has been yielding and dropping fruit nonstop since the middle of the year, and in the morning, when the air embraces the first light, simultaneous with that light and that embrace, there is the scent of a divine and almost sinful succulence. (Stone, 127)

There is the infusion of vulnerability of the black female body in the story. It is captured by telling of the terrible violence inflicted on Thenjiwe and Nonceba. Yet the novel also offers the hope of resurrection in Nonceba's new life at the end of the novel, where the final word is "deliverance". Vera reinserts these black female bodies into the heart of national history, illuminating them as the casualties of core-peripheral power relations as they manifested in the internecine violence of the 1980s in Matabeleland and the Midlands. She also suggests that reanimating these bodies as part of that history is necessary to reclaim national consciousness moving forward; in this sense even though they are the site of such brutal abuse and suffering, these bodies offer symbolic power and hope. The story suggests that the violence enacted on bodies in majority Ndebele areas in the 1980s, especially women's bodies, is central to how the nation-state as it currently exists was formed, and is also linked to the history of violence on black bodies and sovereignty by imperial power. This novel is not simply an indictment of the state, but instead reaffirms the unlikelihood of nonviolent transitions after such a brutal era of primitive accumulation of land and protracted struggle for independence.

The novel is clearly critical of the state-sponsored violence enacted in the 1980s and revises national history to include that violence with unshrinking brutality. When "The war begins" in *The Stone Virgins*, both "the bones" and "the guns" are "rising," "rising anew" (65). Although "bones rising" is a clear reference to the popular conception of Nehanda's prophecy that her bones will "rise again", the rising of these bones

does not resurrect Nehanda as Vera does in *Nehanda*. The rising of the bones in *The Stone Virgins* is accompanied by “the burying of memory” rather than the restoration of that memory (Stone, 65). *The Stone Virgins* depicts the destruction of Kezi, a village in Matabeleland South, as a result of agents of the state attacking Zimbabwe’s own citizens. The grocer Mahlathini is burned alive in his own store by presumably Fifth Brigade “soldiers” who “had demonstrated that anything that had happened so far had not been random or unplanned. Atrocious, yes, but purposeful. They committed evil as though it were a legitimate pursuit, a ritual for their own convictions” (Stone, 132, 135). These soldiers are so blinded by the words of propaganda and the ideology of the state that their minds are “evaporating” (Stone, 135). The material violence inflicted on the bodies of villagers is associated with the symbolic violence of excluding various groups from history, including women, female combatants, who returned to the bush and majority-Ndebele communities in Matabeleland and the Midlands. Characters who belong to these groups become aware that independence does not necessarily reach or apply to them. At independence, the women of Kezi note that,

The rocks remain as solid as ever; the boulders are still. Not different. The trees are bare of leaves and carry a stunned and lethargic silence. The women expect sudden and spectacular fissures on the rocks. They expect some crack, some sound that will wrap over them like lightning and they will not need to ask if

independence is truly here, or if indeed this is a new day. (Stone, 51)

These women of Bulawayo and rural areas in Matabeleland can see from the advent of independence that it is only superficial while they remain in a periphery within the world-system, and a further peripheralized community within the nation.

Vera's gendered revisions to national history critique the double peripheralization of places like Kezi within in an already peripheral postcolonial situation. She locates the violent destruction of Kezi within the history of the struggle between IGO coercion and national sovereignty by tying it not only to state-sponsored violence but also to the drought that incapacitated state control of the economy: "Last year again, the maize crop withered and left a starved and violated population even more bewildered. There is no harvest" (Stone, 27). The death and destruction in Kezi take on a layered significance, suggesting cycles of crimes that are not all attributable to the post-independence Zimbabwean state: "Kezi is a place gasping for survival—war, drought, death, and betrayals" (Stone, 128). The emphasis on the suffering of the land connects this destruction to many generations of colonial exploitation. "War" suggests not only the impacts of internecine warfare but also those of the Liberation War, much of which occurred in the bush areas of Matabeleland. This land, Vera shows, has suffered betrayal upon betrayal. Yet her purpose is not to undermine the hope necessary for focused resistance to specific tyrannies, not to diffuse the critique, but to render it more comprehensive. The failings of the

ZANU-PF state need to be placed within the context of the world-system dynamics in order to be comprehensively understood. Vera's narrative style, in which time is collapsed and contradictions are illuminated rather than obscured, responds to this historically and geographically layered crisis.

Conclusion

Clearly this research has evidently shown that history and fiction can intersect and blend in many different ways as artistically explored by the selected novel, and most importantly in the depiction of the central character(s). The author attempts to represent the daily reality of these characters, which she characterizes as interpretable from multiple perspectives. In essence, the novel is the author's discourse about the past, and it shows her relationship to that past. As White points out, we can only access history through language, and its discourse must be written before it can be digested (5). In this line, a historian refers to facts about the past, and portrays belief or set of beliefs about the past, and purports to report or outline the past by adhering to the truth. In doing so, readers do not relate to the complete actual happenings of the past which embraces the emotions, loss, happiness, joy, businesses, relationships and interactions, sex or celibacy and all other involvements of a particular people in a given past. That is to say, a historian doesn't involve the intricate day-to-day lives of the people and their relationships with one another, which is an important aspect of any society, in what he/she has recorded. On the other hand, a historical fiction merges historical reality with imagined reality,

that is to say, the writer takes from the facts and re-imagines them, thereby involving the exact day-to-day lives of the people who own the past. The creative output of a writer is well appreciated when we comprehend its relevance to the other two worlds, the writer's world (his experiences) and our world (the society). This is the view this study has intricately elaborated and pointed out. In this manner, emotions, loss, happiness sex, joy and all other attributes of human interactions and relationships are relayed to achieve a striking goal in the reader's mind and in the development of a society.

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**MMETỤTA NZURUỤWA NWERE N'EBE
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Umịedemede

Nchọcha a lebara anya na mmetụta nzuruuwa nwere n'ebe omenaala Igbo dị taa na mpaghara Ndịda Ọwụwa Anyanwụ Naijiria. Ebumnobi nchọcha a bụ ichọputa mmetụta nzuruuwa nwere n'ebe omenaala Igbo dị dika nkwenye ndi Igbo, asusu Igbo, echichi, agumagu odinaala, ewumewu, alumalu, ekpemekpe, oru nkanaazu, ekike, nri, na amamiihe odinaala Igbo. Otu ajuju nchọcha ka e ji mee nchọcha a. Usoro nkowa sovee ka a gbasoro wee mee nchọcha a. Ndi e ji mee nchọcha bu uloakwukwo sekondiri niile govminti nwe na mpaghara Ndida Ọwụwa Anyanwụ Naijiria. Usoro nhoro igwe ka a gbasoro wee hoputa ndi e jiri mee nchọcha a. Usoro nhoro ebumnobi ka e ji hoputa steeti ato e jiri mee nchọcha. Onye nchọcha gbasokwara usoro nhoro ebumnobi hoputa ndi okenye nke ndi nkuzi so n'ime ha ma ha di iri ato (30) o gbara ajuju onu. Ngwa nchọcha e jiri mee nchọcha bu ajuju onu a gbara. N'ihazi ihe a choputara, a gbasoro usoro nkowa ndina nweta osisa ajuju onu a gbara. Ihe a choputara na nchọcha a

gosiri na nzuruuwa webatara nnukwu mgbanwe n'omenaala Igbo taa, nke na a hapuziri omenaala na-emezi omenaelu. Site n'ihe a choputara n'elu, onye nchocha turu alo mkpa o di inye ma ndi nkuzi asusu Igbo ozuzu, ma ndi okenye obodo tinyere nne na nna gbasara mkpa o di n'inyefe, ikwalite na nchekwaba omenaala Igbo dka o si dibu na mbu tupu nzuruuwa.

Okpurukpu okwu: Nzuruuwa, Mmetuta Nzuruuwa, Omenaala, Omenaala Igbo, Mgbanwe omenaala Igbo.

Mkpelite

Nzuruuwa bu okpurukpu ihe chere uzọ ebimndu mmadu ihu tumadi ka o si gbasata onodu agum akwukwo na omenaala. Nzuruuwa bu uzọ jikotara uwa niile onu dika o si gbasata okwa akunuba, usoro ochichi, agum akwukwo, omenaala na aka oru mmadu di iche iche. Ka o sila di, mpaghara omumu tinyekwara ndi oka mmuta di iche iche nyere nzuruuwa nkowa di iche iche ma nke a gbadoro ukwu na nhutara dikwazi iche iche ha nwere gbasara etu nzuruuwa si wee bido.

Dika o si gbasata ndi Igbo na omenaala ha, Ofodile (2017) kewara nkowa nzuruuwa agba ato. Agba nzuruuwa nke mbu bidoro n'afọ 1870-1944, a kporo nzuruuwa agba ochie/okpu, agba nke abuo bidoro n'afọ 1945-1980, a kporo nzuruuwa agba etiti, ebe agba nke ato malitere n'afọ 1981 ruo taa, a kporo nzuruuwa agba ohuru. Nzuruuwa agba ochie a, bu mgbe ndi Afrika na mba uwa ndi ozo bidoro inwe mmekorita site n'azumahia ogologo njem. Dika o si gbasata ala Igbo, nzuruuwa malitere mgbe ha bidoro izu ahia ogologo njem tumadi mgbe ha na-ebu ngwa nri di iche iche agara ndi mba mmiri wee na-agbanweta ngwa ndi ha na-enweghi dika nnu na azu. O bu site n'igbanwerita ngwa ndi a ka ha si wee bido igba ahia ohu n'ala Igbo nakwa na mba Afrika ndi ozo (Ugbor, & Dioka, 2019). Oge a ka ndi ocha na-ebubatara ndi mba

Afrika ngwa ahia dika utaba, ngwa egbe, uwe na ihe ozọ. Oge a, ka a kpọrọ oge “azumahia” n’ala Igbo bu mgbe ndi mba ofesi kworo maka izu ahia were gbaraba ndi ala Afrika dika ndi nwoke ike di n’obi, tozuru ihe e ji mmadu eme, ndi nwaanyi na umuaka dika ohu maka iruru ha oru n’ugbo ha. N’ikwado echiche a, ka Nnoli (2017) ji kwaa na mgbe agba nzuruuwa ochie malitere bu mgbe mmegbu na mkpagbu bidoro bawanye n’ala Igbo, ufuaanya na ikpe ikpe a kwughị otọ dikwaziri uba, tinyere ime nsala megidere omenaala Igbo dika ito mmadu n’ike.

Agba nzuruuwa nke abuo, bu oge e guzobere mwube ochichi mbjara chia. Ofodile (2017) kwara n’oge a ka ndi ocha batara ala Afrika, ma kewaa Afrika n’etiti onwe ha, ma nye iwu onye o bua ichi ochichi na mpaghara o bua e kenye ya. Nkewa ndi ocha kewara Afrika bu nke ha mere na-agbanyeghi agburu onye si na ya, omenaala, asusu ha na ihe ndi ozọ. Oge a, ka ndi ocha mere ka o buru iwu na ndi Afrika niile ga-agbaso omenaala ha. Ka o sila di, Ofodile (2017) kwara na ndi Afrika ekweteghi na nke a, nke na ha gbadoro ukwu ka onye o bua mebe omenaala ha. Ofodile gara n’ihu wee rutu aka na ndi mba ofesi a, siri n’uzo iwebata ekpemekpe na agum akwukwo wee webata nkwenye na uzo ebimndu nke ha.

Agba nzuruuwa nke ato, bu oge ala Afrika nwere onwe ha site n’aka ndi ochichi mbjara chia tinyere na o bu oge ngwa nkanazu diji n’obodo di iche iche. Ka o sila di, nnwere onwe a, egbochighi na ndi ocha ka si n’okpuru na uzo aghughu atuziaka n’onye ha chorọ ka o chia ma o bu ihe ha chorọ ka e mee n’ala Afrika ruo taa. Otu ihe ozọ putara ihe bu na ngwa nkanazu erugo obodo di iche iche na mba Afrika aka. Site na nkowa ndi a niile, o were anya na ebunobi e ji guzobe nzuruuwa bu maka nkwalite mmekorita na oganiihu n’etiti mba uwa dika o si gbasata uzo ebimndu mmadu niile tinyere amamihe, na nka ha, site n’igosi ihe ndi a

n'igwe nkanauzu di iche iche. Nzuruuwa a nweela mmetuta n'ebe akuko ala, omenaala, ndorondoro ochichi, okwa akunuba na ndi ozo na ndu ndi Afrika tumadi n'ala Igbo. Ka o sila di, ihe nchocha a lebara anya kpom kwem bu ichoputa mmetuta nzuruuwa nwere n'ebe omenaala Igbo di taa.

Omenaala ka ndi oka mmuta ufo du kowara n'uzo di iche iche. Ihe di mkpa imata bu na nkowa omenaala niile gbadoro ukwu n'uzo jikotara ebimndu mmadu onu maka ihazi onodu ha. N'iga n'ihu na nkowa omenaala, Abel (2015) kowara omenaala dika njikota agwa mmadu nwetara site na gburugburu ya. N'echiche Igwe (2016) omenaala bu agwa otu jikotara onu nke mmadu na-enweta site na mmekorita. Na nkowa a, otu ebe a nwere ike ibu mmadu ole na ole hoputara onwe ha, agburu ma o bu oha obodo. Obi (2017) gara n'ihu kowaa na omenaala bu odinaala nke agburu bu nke e ji ama ndi. Site na nkowa niile a di n'elu, e nwere ike ikowa omenaala dika ihe niile e ji mara mmadu bikotara onu n'udi obodo, mpaghara ma o bu mba bu nke gunyere amamihe, nkwenye, nka, agwa, iwu na odinaala, nke mmadu na-anata iji sonye n'obodo ahu. Nke a na-egosi na omenaala bu ihe zuru obodo niile onu tinyere ala Igbo ma burukwa ihe na-eziputa ndi bi n'obodo.

Ndi Igbo bu ndi bi na Ndida Owuwa Anyanwu Najirja, na-asu asusu Igbo. Asusu Igbo a so na mpaghara nke "KWA" sitere Niger Congo (Ekewo, 2012). Ekewo gara n'ihu kowaa na ndi Igbo nwere olundi di iche iche. E nwere steeti ise putara ihe na-asu asusu Igbo na Najirja, ma buru nke gunyere A bja, Anambara, Ebonyi, Enugwu, na Imo. A na-ahukwa ndi na-asu asusu Igbo na mpaghara steeti Delta na River. Ndi Igbo bu ndi a maara ka ndi na-agba mbu nke oma, n'ih i nke a, ma ndi bi n'obodo mepere emepe ma ndi bi n'ime ime obodo nwechara aka oru dika ndi oru nka, oru ugbo na ndi na-azu ahia. N'ala Igbo, nri kachasi puta ihe bu ji. A na-eme

mmemme iri ji kwa afọ. Nri ndị ọzọ putara ihe n'ala Igbo bụ akpụ na ede. Tupu ọchịchị ndị ọcha, ndị Igbo, bi n'ama n'ama ma ha na-agbaso ọchịchị onye kwuo uche ya (Ugbor, 2012). Omenaala ha gbadoro ụkwụ na mpaghara nke onye ọ bụla si na ya, tumadi ka o si gbasata ọrụ nka, ekpemekpe, usoro ọchịchị ọdịnaala, ewumewu na mmemme ndị ọzọ. N'ala Igbo, obodo eze ka puta ihe bụ na mpaghara Nri, Agbor na Onicha, obodo ndị ọzọ na-agbadokari ụkwụ na ndị ogbe, agburu ma ọ bụ ọha obodo.

Omenaala ndị Igbo bụ ihe dībara site n'agba ochie, ma burukwa ihe na-egosi ka ndị Igbo si ebi ndụ ha. Omenaala ndị Igbo putakwa nkwenye, mmeremme na ọdịnaala niile e ji mara ha. Nkwenye, mmeremme na ọdịnaala niile a, gunyere asusu ha, agumagu ọrụ, ọrụ nka, ekike, nri, egwu, alumalu, enwemenwe, ekpemekpe, abamaba, usoro ọchịchị, echichi, ekele, akwamozu, amamihe ọdịnaala, ụzọ akunuba (azumuahia), ọrụ nwoke na nwaanyi, igu afọ, izu ahia, igu aha, ọnodu ọji n'ala Igbo, tinyere ụzọ nzirita ozi. Ege (2020) kowara na omenaala ndị Igbo bụ ihe itụnanya na ndụ ha, nke na site n'isi mbido ndụ ha na ha ji ya kpọrọ ihe. Iji hụ na e nyefere omenaala a niile n'aka ụmụaka na eto eto mere e ji b guzobe agum akwukwọ ọdịnaala n'oge gboo (Nwadike, 2002, Ege, 2020).

Agum akwukwọ ọdịnaala bụ ọzuzu e guzobere oge gboo a na-anata n'ebe ọ bụla onye nọ, dika ebe a na-esi nri, ebe a na-arụ ọrụ ugbo, ebe a na-egwu egwu tumadi n'egwu ọnwala, ebe a na-echu/aga mmiri, azu ahia na ebe ndị ọzọ (Nwadike, 2002). N'ihu na agum akwukwọ ọdịnaala a na-aga n'ihu bido n'ezinaulo ruo n'obodo site n'aka nne na nna, ndị otu ogbo, na ndị okenye mere Nwadike (2002) ji kowaa na n'oge gboo, e nweghi onye bụ onye nkuzi, n'ihu na mmadu niile bụ ndị nkuzi iji hụ na ụmụaka matara ihe niile gbasara omenaala bido n'ekere ruo na ndị ọzọ.

N'ala Igbo n'oge gboo, omenaala di n'udi a, a kowaputara n'okpuru. Ekele bu nnukwu ihe n'ala Igbo. Nke a bu maka na ndi Igbo hutara ekele dika ihe na-eziputa nnukwu ugwu, nsopuru, amamiihe, nke e ji egosi oge, onodu onye no na ya ma o bu ihe o na-eme. N'oge gboo n'ala Igbo, nwata o bu na-anata emume ngafe bido n'ili alo, ibe ugwu, igu nwa aha, ruo n'ime emume iru mgbede ma o bu iwa akwa tinyere alumi ma o bu nwunye. Nke a bu jji hu na nwata nwetara ogbugba ndu n'etiti ya na ala nakwa obodo, ihu na a nabatara nwata n'ezinaulo nakwa obodo. Ihe ozu bu ihu na nwata natara ozuzu maka nkwdosi ike n'oke na oru, tumadi ihe gbasara amamiihe odinaala, isi nri, etu e si ebi mana echekwa ezinaulo, tinyere inwe ezi mmekorita na abamuru nke onwe na oha obodo.

Dika o si gbasata ochichi odinaala Igbo n'oge gboo, o bu ochichi onye kwuo uche ya. Ofu bu ihe nwere onodu na ya, n'ihu na o na-egosi ikikere ochichi na ikwu eziokwu. Udeani (2017) kowaputara ihe gbasara ofu dika nnukwu akara putara ihe n'ebe ochichi, nkwenye na ekpemekpe n'ala Igbo di. Onodu ofu na-aputa ihe n'ogbakotu tumadi ebe a na-ekpe ikpe, anu iyi, ma o bu agba ndu. Dika o si gbasata asusu Igbo n'oge gboo, a na-ahuta ya dika nnukwu ngwa oru e ji enyefe amamiihe, omenaala na ozuzu niile n'aka ndi na-eto eto, ma nke a na-enyere ha aka n'isu asusu Igbo nke oma. Udenwa (2017) ruturu aka na asusu bu ebe mgbadokwu omenaala mmadu. Udenwa kowara asusu dika ngwa kachasi di oke mkpa n'ebe ezimozu na mmekorita mmadu na ibe ya di. N'ikwado okwu a, Udoka (2020) kowara na asusu bu ikike na nnukwu ngwa e ji echekwaba omenaala. Udoka gara n'ihu kowaa na asusu bu ihe iribama e ji amata agburu mmadu.

N'oge gboo n'ala Igbo, ndi Igbo niile bu ndi a maara nke oma n'ebe igba mbu di, ma nke a mere ha ji azu ahia, enwekwa

aka ọrụ dị iche iche (ọrụ nka na ụzụ, igbu egbugbu, ọrụ ugbo) ebe ha si egbo mkpa ha. Ege (2020) kọwara na nke a bụ maka na ndị Igbo enweghị nkwenye n'ikpa ego ezighị ezi ma ọ bụ iriọ aririọ, n'ihị na onye ahụ ka a na-ahụta dika efuru efu. N'oge gbookwa n'ala Igbo, nwoke, nwaanyi, ụmụ agboghọ, ndị ntorobia na ụmụaka nwere ekike nke ha. Ebumnobi ekike ndị a bụ ikpuchi ahụ dika ihe dị asọ, maka inweta ugwu kwesiri tumadi ndị ụmụ agboghọ a ga-alụ alụ. Ka o sila dị, a hụtarara na e nweela mgbanwe n'ebe omenaala Igbo ndị a niile dị, ma mgbanwe a bụ nke na-edoghị anya ebe o si bịa ma onye nchọcha ga-achọ imata etu njekorita na mmekorita sitere na nzuruuwa si metuta omenaala Igbo taa.

Nsogbu Nchọcha

Nzuruuwa bụ usoro e guzobere nwegoro onọdụ n'ebe ụzọ ebimndu mmadụ dị iche iche dị, tumadi ka o si gbasata onọdụ agụm akwụkwọ na omenaala. N'ihị nke a, a hụtarara nzuruuwa ka ụzọ dị mfe e si emekorita mana egosi ihe onye, otu ma ọ bụ obodo ji kwurị tumadi ka o si gbasata omenaala maka ndị ọzọ isite na ya wee hazie ebe ha riri mperi, ma kwadosie ike na ya maka nchekwaba omenaala. Nke a mere na a tūrụ anya na ndị Igbo ga-esite na ya wee kwalite amamiihe, nka na omenaala ha niile tumadi ebe a na-eme nkuzi na ọmụmụ omenaala n'ụlọakwụkwọ, maka inweta ezi ntọala ndị ndị Igbo kwesiri, ichekwaba omenaala Igbo nakwa imeta nke ọma n'ule omenaala n'ụlọakwụkwọ sinio sekondiri.

Ka o sila dị, nkuzi na ọmụmụ omenaala Igbo bụ ihe na-edoghị anya ma ọ dị ire, n'ihị na ihe a na-ahụ n'ala Igbo ugbo a agbadoghizi ụkwụ n'omenaala Igbo e guzobere n'oge gboo. Nke a putara ihe n'emetaghị nke ọma ụmụ akwụkwọ n'ule omenaala Igbo. Ndị ụlọọrụ WAEC (2017 – 2019) kọwara na ihe e ji guzobe nkuzi omenaala Igbo bụ ihu na ụmụ akwụkwọ nwetara ezi ntọala na ya ma ihe a na-ahụta bụ ihe joro njo. Onye isi WAEC kọwara na ọsịsa ụmụ akwụkwọ na-enye

n'ule omenaala Igbo edoghizi anya ma omenaala Igbo anọ n' ọnọdụ nchekwaba, ka ọ bụ mkpochapụ. Onye isi WAEC gara n'ihu kowaa na ọsịsa ụfọdụ ụmụ akwụkwọ na-enye n'ajụjụ a juru ha, dika ndi na-amaghị ihe gbasara omenaala Igbo, ebe ụfọdụ ji omenaala ndi mba ọzọ di iche iche na-aza ajuju a juru.

Ihe ọzọ bụ na onye nchọcha chọputara na ndi na-eto eto anaghị akpa agwa ka ndi nwetara ntọala n'omenaala Igbo, ma nke a putara ihe n'iji asụsụ bekee hiri isi, igba ọtọ n'ụdi ekike ọgbara ọhuru, tumadi ụmụ agbọghọ, amaghị esi nri, enweghị ugwu na nsọpuru na agwa ndi ọzọ di njo. Site na agwa ndi a di njo a na-ahuta ndi na-eto eto na-akpa tinyere emetaghị nke oma ụmụ akwụkwọ n'ule omenaala Igbo, e nwere ike ikowa na o dochaghị anya ma ọ bụ mmetuta sitere n'ihuta omenaala ndi mba ọzọ na-ebute nke a. Odoghị anya etu mmekọrịta a sitere na nzuruuwa si emetuta omenaala ndi Igbo. N'ihia nke a, ka onye nchọcha ji lebaa anya na mmetuta nzuruuwa nwere n'ebe omenaala Igbo di taa.

Mbunuche Nchọcha

Mbunuche izugbe nchọcha a bụ ichọputa mmetuta nzuruuwa n'ebe nkuzi na omumu omenaala Igbo di n'uloakwukwo sinjo sekondiri di na Ndida Owuwa Anyanwu Naijiria. Nchọcha a lebaziri anya n'ihe a:

1. ichọputa udi mmetuta nzuruuwa nwere n' ebe omenaala Igbo ndi a di taa.

Ajuju Nchọcha

1. Kedu udi mmetuta nzuruuwa nwere n' ebe omenaala Igbo ndi a di taa?

Udi Nchọcha

Udi nchọcha omumu a bụ usoro sovee nkowa. Usoro sovee nkowa dika Nworgu (2016) si kowaa bu usoro e guzobere

maka nnweta ihe nchọcha site n'inwe ezi nnyocha, nkowa na mkpebi gbasara ihe omume ma o bu etu ihe di, mgbe a na-eme ya bu nchọcha. Onye nchọcha ñomiri udi nchọcha a ebe o bu na nchọcha a nwere mmasi n'inwe ezi nnyocha na mkpebi gbasara mmetuta nzuruwa nwere na omenaala Igbo taa dika ihe agbamonwe di mkpa na nchọcha a.

Nchoputa

Ajuju Nchọcha 1

Olee mmetuta nzuruwa nwere n'ebe omenaala Igbo di taa? Nchoputa onye nchọcha nwetara site n'ajuju onu o gbara ndi okenye gbasara mmetuta nzuruwa nwere n'ebe omenaala Igbo di taa.

Ajuju onu 1: E nwere mmetuta o bula nzuruwa nwere na nkwenye ndi Igbo dika ekele, na igu aha?

Mkpokota osisa:

Ekele bu ihe e ji egosi ugwu na nsopuru n'ala Igbo, n'ihia ya, e nwere ekele di ichie ichie e ji eziputa oge na onodu n'ala Igbo, dika ibola chi, ututu oma, ndewo, daalu oru. Ka o sila di, nzuruwa e meela na umuaka ahutaghi ekele dika ihe bara uru n'etiti onwe ha ma o bu ebe ndi okenye no. Nke a, mere na ekele ugbu a gunyere "hi dad, hi mum, na ndi ozo tinyere na otutu anaghi ekele cha cha. Ozo dika ibe ya bu na ndi Igbo kwenyere na ihe a na-akpo 'afamefula' bu nke na-egosi na aha bu ihe e ji echekwa obi ma o bu agburu mmadu. Ndi Igbo kwenyekwara na aha onye na-eso ya, ma nke a mere na aha a na-agu nwata na-egosi udi agwa onye ahụ nwere. N'ihia nke a, aha a na-aba nwata na-ezi ozi na egosikwa ihe dika onodu, ebe, oge, ubochi, nkwenye n'ala Igbo. Nke a mere na mgbe a bara mmadu aha dika Dioka, Ezeja, Okonta, na o bu aha na-egosi agburu. Mgbe a bara mmadu Ositadimma, Olisakwe, Chicheta o na-egosi onodu e ji muo mmadu. Mgbe a bara

Okorie, Okafo, Okeke, Okonkwo, o na-egosi ubochi ahia a muru mmadu. N'otu aka ahụ, mgbe a bara mmadu Ohaji Ogboji, o na-egosi ubochimmemme a muru mmadu. Ka o sila di, nzuruuwa e meela na aha a na-aba ugbo a na-agbadokari ukwu n'omenaala Bekee karịa omenaala Igbo. N'ihia nke a, ka ndi Igbo ji azazi aha na anaghi egosi onodu, agburu/ebe, oge ma o bu ubochi kama o buzi aha dika Terresy Philip, Andy Micheal, Som T, Andy Williams, ma nkea mere na aha mmadu na-efuzi.

Ajuju onu 2: Kedu otu nzuruuwa si emetuta asusu Igbo?

Mkpokota osisa:

O bu naani olundi di iche iche ka ndi Igbo na-asu n'oge gboo, n'ihia na e nweghi Igbo izugbe oge ahia. Olundi a bu ihe na-enye aka imata agburu onye si na ya ma buru ngwa nzulite umuaka na inyefe omenaala n'aka ha. Tupu ndi ocha a bia, ederede Igbo e nwere bu naani nsibidi, ma nke a bu ederede ndi no n' otu nzuzo. N'ihia ya otutu mmadu amaghi usoro ederede a ma o bu ghota ya beluso ndi so n'otu nzuzo ahia. Mgbe ndi ocha biara ha wetara imu amumamu etu e si agu, ede na agbako, n'ala Igbo. O bukwu oge ndi ocha biara ka e ji bido debe Igbo n'akwukwo. Ndi ocha mere ka ndi Igbo ji mata ihe bu igu akwukwo na uru o bara tinyekwara imata ihe bu ngwa nkanazu. Ka o sila di, nzuruuwa mere na taa n'ala Igbo, o bu onye na-asu asusu Bekee ka a na-ahuta ka onye mara ihe, wara anya, guru akwukwo na onye e ji eme onu. Nke a mere na o buzi asusu Bekee ka e ji azulite umuaka site n'ezinaulo ruo n'uloakwukwo. O bukwu asusu Bekee ka ndi Igbo ji enwe nzuko, azu ahia, ekpe ekpemekpe tinyere iji ya wee mee ihe omumu asusu Igbo n'uloakwukwo.

Ajuju onu 3: Kwaa nhutara nzuruuwa nwere n'ebe echichi ndi Igbo di.

Mkpokọta ọsịsa:

N'oge gboo n'ala Igbo, ihe mgbado ụkwụ ichi mmadụ echichi bụ agwa, mmadụ ịdị ọgọ, inwe ugwu na nsọpụrụ, ịkwuba aka ọtọ, ikwu eziokwu tinyere afọ ole nwata dị na-agbanyeghi ma o nwere nnukwu ego na akunuba ma ọ bụ na o nweghi. Nke a mere na aha echichi mmadụ na-aza na-egosi ụdị ọrụ ọ na-arurụ ndị obodo, dika Ochendo, Onwa n'etiri ọha. Ka o sila dī, nzuruuwa e meela na echichi n'ala Igbo taa gbadoro ụkwụ n'ụdị ego na akunuba mmadụ nwere na-agbanyeghi ụzọ o si kpata ego dika igwọ ogwu ego, izu ahia ogwu ike, izu ohi ma ọ bụ agwa onye ahụ na-akpa maọ bụkwanụ afọ ole onye ahụ dī. Nke a mekwara na aha echichi a na-aza taa n'ala Igbo anaghị egosi onye sitere agburu Igbo. Aha echichi ndị a bụ ihe dika ọzọpụrụ ili ego n'be Mandella, Eribe agwugwu na Thailand na ndị ọzọ.

Ajụjụ ọnụ 4: Olee ihe i nwere ike ikwu gbasara nzuruuwa na agumagu ọdinaala Igbo, dika akukọ ifo na ilu?

Mkpokọta ọsịsa:

N'oge gboo, agumagu ọdinaala Igbo bụ nke a na-anata site n'agum akwukwọ ọdinaala. Agumagu ndị a gunyere akukọ ifo, akukọ okike, ilu, agwugwa na ndị ọzọ. Ọ bụ site n'agumagu ọdinaala a, ka e si enyefe umuaka ntọala ebimndu ndị Igbo maka ntozuo na ibi ndụ kwesiri ekwesi. Ka o sila dī, nzuruuwa mere na a na-ahuta agumagu ndị a tumadi akukọ ifo dika ihe agba ochie na-enweghi uru ọ bara. Nke a bụ maka na e nweziri nkwenye na nzuruuwa ewetala ihe ndị ọzọ e ji anọrị oge na amutakwa ihe ọ gbara ọhụ dika onyonyo TV, igwe komputa, intaneeti, ekwe ntị na ọwa nzikorita ozi ndị ọzọ. Ọzọ dika ibe ya bụ na n'ihia na anaghị asuzi asusu Igbo mere na onweghi onye mara maka ilu Igbo nke ha ji amata mputara ilu okwu dī ichie ichie.

Ajuju ọnu 5: E nwere mgbanwe ọ bụla nzuruuwa wetara ebe ewumewu ndi Igbo di, dika iru mgbede na ime omugwo?

Mkpokota ọsisa:

Nzuruuwa wetara nnukwu mgbanwe n'ebe ewumewu ndi Igbo di. Dika o si gbasata iru mgbede ma ọ bu iwa akwa, a na-ahutazi ya dika omenaala mgbe ọchie. Umunwaanyi na-eme mmemme iru mgbede ebe ndi nwoke na-eme emume iwa akwa iji hu na ha nwetara otu ọgbọ, natara ozuzu ga-enyere ha aka ibi ezigbo ndu maka ilu di ma ọ bu nwunye na imata ọru diiri ha n'ezinaulo tinyere isonye n'otu na ọru obodo. Ka o sila di, nzuruuwa mere na otu ọgbọ na-agbadozi ukwu n'etu e si wee kpata ego, ma ọ bu luta di nwere ego. Ozo dika ibe ya bu na inata ozuzu maka ibi ndu ezinaulo buzi nke a na-enweta site n'aka ndi gi na ha kpata ego ma ọ bu site na ngwa nkanazu di iche iche dika onyonyo TV, intaneeti, na ọwa nzikorita ozi (fasiboku, wasapu, instagramu).

Dika o si gbasata ile omugwu, ọ bu oge ezumike nwaanyi muru nwa n'ebe ọru ezinaulo na ọru ya dika nwunye di, mana nzuruuwa mere na ezumike adighiziri nwaanyi muru nwa n'ebe ọru ezinaulo di maka igbo mkpa ya tinyekwara ọru ya dika nwunye.

Ajuju ọnu 6: Nzuruuwa e nwere mmetuta n'ebe alumu n'ala Igbo di?

Mkpokota ọsisa:

N'oge gboo, alumu di oke mkpa nke na a turu anya na nwokorobia na nwagboghobia ọ bula ga-aluriri di ma ọ bu nwunye tumadi mgbe ndi ọgbọ ya na-eme nke a, iji gbanari ikpo onye ahu efurefu ma ọ bu ajo nwa. Nke a mere na nwoke ma nwaanyi na-akpa ezi agwa, tumadi ndi nwaanyi tinyere ihu na ha amaghi nwoke ọ bula tupu ha luo di. Na nkwenye ndi Igbo n'oge gboo, umunwoke nwere akunuba ma ọ bu ndi chiri echichi tinyere ndi eze na-alu otutu umunwaanyi, iji gosi ogo

akunuba tinyere inyeaka ibelata onuogu umu agboghọ, tinyere ka nwoke hapu ile anya n'iro. Ozo bu na alimalu n'ala Igbo nwere usoro e ji eme a, bido n'iju ajuju gbasara nwaanyi na nwoke choro ilu onwe ya wee ruo n'ikwu ugwo isi, iga ije di, igba nkwa na ila n'ulo di. Nzuruwa mere na otutu umuokorobia na umu agboghobia anaghi ebi ezi ndu ganyere ha aka ilu di ma o bu nwunye, nke na otutu na-emezi enyi nwoke na nwaanyi. Ndi umu agboghọ na umuokorobia na – esitezi n'owa nzikorita ozi achota onye ha ga-alu na agbanyeghi ebe onye ahụ si, ma o bu ihe o na-arụ. Nke a mere na ha na-ebinyere nwoke ma di ime na-alughi alu, tinyere na ihe ha na-akpo onwe ha buzi bebi, beb, honey kara obidiya, odoziaku e ji mara nwaanyi n'oge gboo. Nzuruwa mere na alimalu agbadoghizi ukwu n'otu ogbo n'ih na umunwoke na-alu nwaanyi mgbe o bu ha kpatara ego.

Ajuju onu 7:

Kedu ihe i nwere ike ikwu gbasara nzuruwa na ekpemekpe ndi Igbo?

Mkpokota osisa:

N'oge gboo, o bu chi di iche iche di n'udi apiriapi na udi akpuruakpu ka ndi Igbo na-eke, bu nke ha na-atu egwu na asopuru n'ih na o na-egbo mkpa ha ososo. Ka o sila di, e nwere nkwenye ufodu di n'ekpemekpe ndi Igbo oge ahụ dika iji mmadu choo aja. Nzuruwa sitere n'ekpemekpe Bekee mere na anaghizi e ji mmadu achu aja, kama na ajo agwa na-atughi ujo ime ihe ojoo juziri ebe niile.

Ajuju onu 8: Nzuruwa o nwere mmetuta n' usoro ochichi ndi Igbo?

Mkpokota osisa:

N'oge gboo, anaghi azo eze azo n'ih na o na-eru eru site n'agburu, ndi chiri echichi na-enwe ugwu na nsopuru n'ih na ha na – ekwu ezi okwu maka ofo ha ji. N'ih nzuruwa

a na-azọ́zị eze azọ́, ma nke a mere na eze ugbo a na-agbado ụkwu n'okwa akunuba onye ahụ n'agbanyeghi ebe o si kpata ego ya.

Ajuju onu 9: Nzuruuwa o nwere mmetuta n'ebe nkuzi na omumu oru nkanaazu ndi Igbo di?

Mkpokota osisa:

Oru nkanuuzu so n'otu oru e ji mara mpaghara ala Igbo ufodu n'ih i mbọ ha na-agba maka inweta ngwa oru ugbo nakwa nke e ji aru oru ezinaulo tinyere inweta ego e ji egbo mkpa. Oru nkanuuzu ndi a gunyere ogu na mma di iche iche. Ka o sila di, nzuruuwa mere na oru aka a mara nke oma buzi isite na ngwa komputa nweta ego, bu nke a na-akpo yahoo.

Ajuju onu 10: Kedu ihe i nwere ike ikwu gbasara nzuruuwa na ekike ndi Igbo?

Mkpokota osisa: N'oge gboo, isi sekpunti ndi nwoke na ndi nwaanyi ji eyi akwa bu iji wee kpuchie ahụ ha, ma nke a ga-abu akwa ga-enye ha ohere iru oru ugbo. O bu aka ka umuaka na-eyi n'ukwu, n'ih na o nweghi ihe ha na-ekpuchi. Nzuruuwa mere na umukorobia na umu agboghobia na-agba otu site n'iyi nke a na-akpo 'saging', na mini skirt ma o bu 'bompshot'.

Ajuju onu 11: Nzuruuwa e nwere mmetuta n'ebe nri ndi Igbo di?

Mkpokota osisa:

Ndị Igbo bụ ndị nwere nri ọdịnaala dị iche iche ha na-esi bụ nke gụnyere Ji, ụkwa, osikapa, ọkpa, abacha, ede, ọna, akidi/agwa, fiọfiọ/agbugbụ, na ndị ọzọ, tinyere ụdị ofe dị iche iche dika ofe ọha, ofe egwusi, ofe ọgbọno, na ndị ọzọ. Nri ndị a niile ka a tụtụ anya na nwagboghọ ọ bụla ma ọ bụ nwaanyị nọ na di ga – ama etu e si esi ha nke ọma, mana nzuruuwa mere na ọ bụ nri ndị Bekee na-eye ọsọsọ ka ụmụ agboghọ mara esi taa, dika indomi na supagetini.

Ajụjụ 12: Olee ihe i nwere ike ikwu gbasara nzuruuwa na enwemenwe ndị Igbo, dika ala?

Mkpokọta ọsịsa: N’ala Igbo, ala bụ otu enwemenwe kachasi di oke mkpa, nke mere na a na-enwekọ ya ọnu tinyere na anaghị ere ya ere. Nzuruuwa mere na ọtụtụ mmadụ anaghizi enwekọ ala ọnu, tinyere na a na-erezi ala ere.

Ajụjụ 13: E nwere mmetụta ọ bụla nzuruuwa nwere n’ ebe usoro ọji n’ala Igbo di?

Mkpokọta ọsịsa:

N’ala Igbo, ọji bụ osisi nwere ugwu na nsopuru nke na e nwere usoro e ji eche ya, agozi ya, awa ya tinyere eke ya, ma usoro ndi a niile nwere nsọ ọ na-asọ. Anaghikwa e ji asusu Bekee ago ọji. Nzuruuwa mere na ọtụtụ ọgbakọ tumadi nke ndi ekpemekpe na ndi ntoroobia na-anaghị agbaso usoro ndi a , tinyere na e ji asusu Bekee ago ọji.

Ajụjụ 14: Kedu ihe i nwere ike ikwu gbasara nzuruuwa na mmemme ndi Igbo dika iri ji ọhuru na ọfala?

Mkpokọta ọsịsa: N’ala Igbo, a na-eme mmemme di iche iche ma nke kachasi puta ihe bu mmemme iri ji ọhuru, n’ihi na o zuru ala Igbo niile ọnu. Nke a bu nke a na-agbaso ụzọ ọdịnaala eme iji kelee ala na chi mere ka ji ha mee nke ọma. Nzuruuwa mere na nsọ na mmeremme ọdịnaala Igbo anaghị aputazi n’udi ọ dibu na mbu.

Ajuju ọnu 15: Kọwapụta mmetụta nzuruuwa nwere n'ebe amamiihe ọdịnaala Igbo dị.

Mkpokọta ọsịsa: Amamiihe ọdịnaala Igbo bụ otu omenaala Igbo gbadoro ukwu na ọrụaka ụfọdụ e ji mara ndị Igbo. Amamiihe ọdịnaala ndị a gụnyere ikwe akwa, ikpu ihe ọkpukpu, ite nkwu, igbu egbugbu dị iche iche dika uri tinyere ụmụmgborogwu dị iche iche e ji agwọ ọjia. Ka o sila dị, nzuruuwa mere na anaghị atinyezi uchu n'ebe amamiihe ọdịnaala ndị a dị, tumadị ka o si gbasata igbu egbugbu dika uri, kama ọ bụzi 'tattoo' ka na-egbu. Ozo bụ na ụmụ mgborogwu aka a na-ahutazi ka ihe agba ochie, n'ihì na nkwenye bụ na ọjia ọ bula bụ ogwu Bekee naanị na-agwo ya.

Mkparịta ụka

Ihe e nwetara site na nchọcha e mere (ajuju ọnu) gosiri na nzuruuwa nwere mmetụta nnukwu n'ebe omenaala Igbo dị taa. Omenaala Igbo dika ọnatara nke agburu bụ mkpokọta ọnu ihe niile gbasara ekpemekpe, agburu mmadu, akara njirimara, asusu, egwu, akuko ifo, mmemme, ụdị nri, ekike, agumagu e ji mara obodo nke ọ bula n'ala Igbo. Nchọcha gosiri na nzuruuwa wetara nnukwu ngwakọta na mgbanwe n'uzo ebimndu ndi Igbo niile a, nke na ha na-ahapuzi omenaala eme omenelu. Nchọcha a yitere nchọcha Okeke (2020) bụ onye choputara na ụmụ akwukwo ma ndi nwoke na ndi nwaanyi anaghị agba mbọ n'oru na nka ndi Igbo kwesiri na ha ga-ama bụ nke ga-enyere ha aka n'obibi ndu ha. Nchọcha a yitere nchọcha Iwulo (2021) bụ onye kowara na site n'ihe a na-ahuta n'ebe umuaka Igbo di taa, na o bu ihe mgbawa obi n'udi ekike ha na-eke, udi amaghi ihe gbasara asusu Igbo tumadi ilu okwu, tinyere enweghi ugwu na nsopuru nakwa amaghi esi nri o bula beluso nri oghe ngwa ngwa.

Ihe nchoputa a na-egosi bu na o were anya na o bu nzuruuwa nyereaka nnapu umuafọ Igbo na-eto eto ezi amamiihe gbasara

omenaala Igbo niile. N'ala Igbo ugbo a, e nweghi ugwu na nsopuru na-esite n'aka umu na-eto eto dika o si gbasata ekele na nrube isi nye ndi nne na nna, ndi nkuzi, nakwa ndi bu okenye n'ala Igbo. O nweghi oru umuaka doro ha anya, so ihe ha mara bu ihe gbasara oke ha, bu nke ha ji oke ochicho eme. Onodu a mere na ha akwudosighi ike n'igba mbọ dika umuafọ Igbo.

Mmechi

Ndi Igbo dika ndi bi na mpaghara Owuwa Anyanwu Najirija, bu ndi nwere omenaala mara mma ha na-enyefe n'aka ndi na-eto eto maka inweta ntala ebimndu ga-eme ka ha zuo oke n'udi mmadu ma baara onwe ha na oha obodo uru. Ka o sila di, nzuruuwa nwere mmetuta na omenaala ndi Igbo niile ugbua, ma nke a mere na a hapuru omenaala na-emezi omenelu.

Itu alo

N'ihu ihe ndi a choputara n'elu, onye nchocha tutara alo ndi a:

1. Ndi nne na nna ga-agba mbọ ihu na ha na-enyefe ntala ebimndu ndi Igbo n'aka umuaka ha, bido na -ime ka ha na-asu asusu Igbo tinyere ikoro ha akuko ifo na ihe mmuta d[n'ime ya.
2. Ndi nne na nna ga na-akpo umuaka ha aga mmemme omenaala n'obodo dika ebe a na-alu nwaany[, echi echichi na ndi ozọ.
3. Ndi eze odinaala obodo o bu la ga-ahu na ha na-achikoba ogbakọ, ebe a ga-anọ wee na-akowara umuaka na-eto eto ihe gbasara omenaala ha maka inyefe na nchekwaba omenaala ndi ahụ.
4. Ndi nne na nna ga na-ebindu na-eziputa nkwenye na omenaala Igbo.
5. Ndi obodo ga-amalite ihe gbasara egwu onwa iji kpolite agumagu odinaala ozọ.

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SUGAR DADDY’S SYNDROME AND ITS IMPLICATION FOR SOCIETAL STABILITY: RE-READING AGWUNA’S IKO ONYE JI AMA

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Abstract

Recently, some female folks think that they must get what they want, especially the materialistic things. They want to survive by all means no matter the source. In a bid to do so, they find sugar daddies for themselves. Most times, the said sugar daddies are men who are much older than them and can afford their needs so long as they get what they want. They believe that nothing goes for nothing. It is said that everything has a repercussion. Literature has in so many ways helped mould the lives of the masses. Drama on the other hand, mimics an existing character which most times, is questionable, for people to read or watch and be mindful of the characters they exhibit. In view of this, this paper uses *Iko Onye Ji Ama* an Igbo drama text to illustrate some of the implications of the above-mentioned syndrome and how it affects the stability of the society and also to the person who practices it. Reader response approach is employed for discussion. This piece of information will be useful to female folks out there who fail to understand that there is no such thing as ‘Greek Gift’ and also to those (still females) who think that the sugar daddies are their ‘saviours’, to re-trace their footsteps.

Keywords: sugar daddy, syndrome, literature, drama, implication, societal stability, reader response approach

Introduction

A sugar daddy is a man who is of age and has all it takes, especially money to satisfy an in searchable girl/woman. The

girl in question, sees him as her money-making machine because he gives it to her as at when due. Of recent, the issue of sugar daddy has become a trending factor in the society. In order to meet up, girls now go in search of their own and when they find, they feel fulfilled. One may wonder where and how come it bears the name, of all the coded names in the world. As a researcher, I believe and have come to realize that the name depicts its meaning. Take for instance, ‘sugar’ is known for its sweetness. Nothing tastes sweeter than it. Then ‘daddy’ means someone who is one’s father. This means that anyone who is a sugar daddy is old enough to be the father of the girl involved. With the analysis stated, the name really talks about the context by which the name is used. In the actual sense, life is so sweet when it supplies every needed thing to a seeker. In this case, an older man is sweet when he provides a girl with all she needs. Ironically speaking, no one is without a need, no matter how buoyant the person is. The only thing that matters is contentment. The Igbo people will say *ihe na-atọ ụtọ na-egbukwa egbu*. This implies that whatever thing that is sweet, has a tendency of destruction/to kill. The sugar daddy thing, is without a syndrome. This sugar daddy syndrome has a pattern of symptoms that characterize or indicate social condition. It is a predictable, characteristic pattern of behaviour, action e.t.c. that tends to occur under certain circumstances. This shows that sometime triggers it which makes it to be seen as a ‘life changer’ for some girls in the present-day society. Social stability on the other hand implies or refers to the range of life structure and reliable routine that is protective against further situational implications and hazards and helps maintain connections with societal expectations. This indeed, is the wish of every society; to be void of ills. The sugar daddy syndrome has done more harm than good to the society through the individuals involved. This will be clearly illustrated in the Agwuna’s selected Igbo drama text; *Iko Onye Ji Ama*.

Theoretical framework

As stated above, Reader Response approach is employed for this research. It is theory too and will be used for analysis purposes in order to do justice to the topic. The emphasis of this approach is based on analysing what part that the reader plays in making out meaning of a text. Ogene (2010) states clearly that “this approach holds the view that no meaning exists in the text, until the reader reads it”. He further stated that unlike the idea established in the formalistic approach, this approach imposes the task of creating the meaning in a text on the reader. He also was of the view that the reader response approach does not admit the idea that literature texts are universal or that literature texts will always either be more than what it is or less the same to its reader anywhere. For further emphasis, he cited Norman Holland which says that every reader will impose his or her ‘identity theme’ on the text, to a larger extent recreating that text in reader’s image. This according to him, presupposes that the personality of a reader can be discovered through his or her reading of a text book. In all these, one thing is certain about this approach and that is; deriving a theme from the reader’s perceptive and perception of the text he or she has read. Coming up with a striking theme after reading a literature text, is not bad. One is entitled to his or her own opinion which could differ from other persons’ interpretations. DiYanni (2002) says that reader response theory raises the question of where literary meaning resides. This means that readers re-create themselves.

Summary of *Iko Onye Ji Ama*

Iko Onye Ji Ama is an Igbo drama text written by Agwuna Stella Ogechukwu. It is made up of 103 pages. It talks about Loveline who is married to Zikoora who lost his job because of false accusation in his work place. These parents have two children; a son and a daughter, namely- Ucheoma and Adaaku.

Loveline runs a restaurant and uses that medium to flirt with married men who would solve her insatiable demands. She does not respect her husband and talks back at him each time he tries to advise her. Her daughter Adaaku is not left out of this ill behaviour. She seizes the opportunity to give out her contact to 'her mother's men' who visit her in school and 'spoil' her. On the other hand, has a family with Chinaazaekpere and Iheonyemetere as wife and husband. They have children who are also in the university. Iheonyemetere is an illiterate wayward man who lavishes his money on women and Loveline happens to be one of them. He does not take care of his family but prefers satisfying other women's needs outside. His wife Chinaaza knows about her husband's stupidity but prefers not to pay him back in the same coin. She learns a lesson from what happened to her friend Chimanzo who gallivanted with sugar daddies during her school days. With this, she decides to take the bull by its horn and fights Loveline in her shop for snatching her husband from her. Zikoora on the other hand gets tired of hearing about his wife's incessant attitude. He tries every now and then to call her to order but every attempt fell on deaf ears. There is always a saying that you reap what you sow. Nemesis cut up on all of them; Iheonyemetere and Loveline. Adaaku who happens to be Loveline's daughter is not left out. She got her own share of the repercussion. This is because she was having an affair with Iheonyemetere who also happens to be her mother's 'man'. She was driven out of her husband's house and threatened to kill herself because life according to her, seems so unfair to her.

Analysis

Some Reasons for the Indulgence from the characters experience

In this Igbo play, the characters who happen to be victims of the said syndrome are Chimanjo, Loveline, Adaaku and Ekwutosi. Of course, these mentioned characters are females. Greed drove them to such ill behaviours. They all got for themselves, older men in the name of sugar daddies who satisfied them materially and otherwise. According to the characters, some of the reasons why they indulge in this act are mentioned. Chimanjo who happens to be Chinaazaekpere's friend narrated hers. From her own experience she narrated to her friend in pages 12 and 13, it was made clear that she saw it as fun and it was a decision, she made for herself. This is shown as thus;

Chimanjo: Mgbe m nọ na mahadum, anaghị m ekweta ụmụnwoke enyi ma ọ bụrụ na ọ bughị nwoke lugoro nwaanyi. Naanị ụmụnwoke lugoro nwaanyi na-amasị m. Ihe m ji achọkari ha bụ, etu ha si agwa m na m bụ nwa agboghobia mana nwunye ha e meela ochie. O nweghị ihe ọ bụla m choro m anaghị enweta. O nwere nke ahụ anaghị ekwe m ezu ike, oge ụfodu, ọ na-ebu ụzọ kwuchaara m ụgwọ akwụkwọ... Ọ zutaara m ụgbọala 'Jeep'... Mụ na ya agaala Hong-Kong na Dubai...

English version:

Chimanjo: When I was in the university, I do not agree to befriend men if they are not married men. It is only men that are married that gladden my heart. The reason why I look out for them is that they tell me that I am a young girl but their wives are old/outdated. There is nothing that I wanted that I never had. There is this particular one who does not allow me to rest, sometimes, he would first pay my school fees... He bought a Jeep for me ... we both have travelled to Hong-Kong and Dubai.

From the above, the reader notices that Chimanjo feels 'blessed' being with the sugar daddies. Emphasis is now on the reason why she prefers older men to younger ones. They transfer all their love to her instead of their wives. It is observed here that she never lacked anything. What she demands, she gets. She also gets the ones she did not demand for. From the reader's point of view, Chimanjo sees herself as someone who cannot get all those material things if she had dated younger men or maybe, they may not have the spirit of spending. In her own case, she was convinced by her friend back then in the university that sugar daddies are the best. This was also seen in page 15 when she was narrating it to Chinaaazaekpere as thus;

Chimanjo: O bụ Ebele enyi m nwaanyị nke Imo Steeti ahụ ka m leere anya wee na-emegheri. I maara na mmadụ na-esite n'ụdịrị enyi o nwere gbanwee ezi ọzụzụ ọ natara n'aka ndị mụrụ ya?

English version:

Chimanjo: It is Ebele that my friend from Imo State that I was following her footsteps. Do you know that someone could as a result of bad friend influence, throw away the good home training he/she received from his/her parents?

It is true that the character Chimanjo, shifted the blame of her ill attitude to another person but that is not acceptable as ignorance is not an excuse for any crime. The reader is of the view that anyone who is in the university as a student, is not a minor and so should be accountable for her actions.

On the other hand, Adaaku was seen in this book emphasizing on the gains they get as a result of her mother's friendship with sugar daddies. At that point, she was not talking to anyone in particular. She was only appreciating the 'good

works and roles of the sugar daddies in their family. This was shown in page 39 as thus;

Adaaku: Gịnị ka nne mere? Ọ buru na ọ bughị ihe a nne na-eme, kedụ ihe anyị kaara ime? Chukwu ekwela ka ụdirị nwoke dī ka papa bīara m di. O nwere ego ọ na-eweta n'ụlọ a?

English version:

Adaaku: What did mother do? If not for the things that mother do, how would we have done? God forbid that a man like father would come seek for my hand in marriage, does he bring any money home?

Indeed, using the reader response theory to look at that passage, it is to be observed that the man of the house is hand capped; which means that he practically brings nothing home and as such, the wife assumes the role of the bread winner of the family. She was able to do all of those things, because she had sugar daddies. Obviously, those men are married men and are older than her in all ramifications.

Adaaku also is also seen in the same page (39) talking about her own sugar daddy. She reveals how she worships him because of his riches. She talks about him and how he never hesitates to give her money, each time she asks for it. This is shown as thus;

Adaaku: “Unkulu” Iheonyemetara ga- a bīakwa taa. M ga-ariọ ya ego taa ma ọ bīa. Nwoke ahụ bu Akajiaku. Oge ọ bula m gwara ya okwu ego, o nye m ya ozigbo ozigbo.

English version

Adaaku: ...Uncle Iheonyemetara will come today. I will beg him for money when he comes today. That

man is Akajiaku (the hand that holds wealth). Anytime I tell him about money, he gives it to me without wasting time.

From the above illustration, the reader observes from the tone of the above-mentioned character; Adaaku, that she cannot wait to meet her sugar daddy. She is super excited that he would come that day. The Igbo people would say that; *onye bu ịgụ ka ewu na-esọ*. This means that it is he who carries or has the palm fronds that the goat follows. This is because the person has what the goat eats. For Adaaku to be expecting her sugar daddy with so much excitement, shows that he has so much money, which is the reason for everything.

For Adaaku also, it was her decision to date Iheonyemetara. No one mandated her to do so. She wants to satisfy her limitless urge. Also, from the reader's point of view, the environment that she finds herself into, also contributed to her ill behavior. In the play, she accompanies her mother to her restaurant and sees what her mother does there which is not worthy of emulation. She quickly queued and follows suit. This probably is the reason why she waited for an opportunity to execute her plan, without her mother's knowledge. In page 43, it is seen as thus;

Loveline: *(Ka o kuliri pụọ, Adaaku nwa ya nwaanyị wee bịa nọrọ Iheonyemetara n'akụkụ, jide ya aka, werekwa ihu ihere adịghị si ya)*

English version:

Loveline: *(When she stood up and left, Adaaku her daughter came and sat down beside Iheonyemetara, held his hand and with a shy free face, said to him)*

This, from the reader's understanding, was Adaaku's first attempt. The reader notices that she knew that what she wanted to do at that point was unacceptable to her mother and the society at large. Unacceptable to her mother because she knows that the man in question, is her mother's 'man', hence the reason for her to wait for her mother to leave before approaching him (Iheonyemetara. Unacceptable by the society because from the reader's point of view, she is not proud of her actions.

On the other hand, Loveline who happens to be Adaaku's mother has numerous sugar daddies, among who are; Iheonyemetara and Andy. She associates herself with them because of the material things she gets from them, especially money. Her own attitude towards this type of life is unacceptable both to her husband and the society and both frown at it. The bible also frowns at it because she is a married woman who commits adultery. For the character involved, she enjoys duping those sugar daddies who spend on her because they also get what they want. The summary of her reason for getting involved with sugar daddies is captured when her daughter hurriedly came home to tell his brother and father that the wife of Iheonyemetara is fighting their mother in her restaurant;

Adaaku: *Ọ dị ka ọ bụ nwunye nwoke ahụ nke ahụ i maara. Nke na-ebunye nne anyị ego.*

English version:

Adaaku: It is like it is the wife of that man that you know. The one that loads our mother with money.

The reader gathers here from the word *ebunye* that the sugar daddy in question here does not just give Loveline money but gives it to her bountifully. “Give” to the Igbo word *ebunye* is a lighter way of explaining what is meant here. *Ebunye*, has to do with carrying, and therefore semantically speaking, adds weight to the context for which it is used.

Ekwutosi who is the last female on the list is a ‘ghost’ character who never surfaced or spoke in the play. She is more or less regarded as a minor character. She is the first daughter of Iheonyemetara and Chinaaazaekpere. She also had a sugar daddy in the text who happens to be an Hausa man, an Alhaji who has two wives. From the reader’s point of view, it is seen that Ekwutosi as an undergraduate student, wants to ‘belong’ in the campus and the ‘best’ way she thinks it could be achieved is by having a sugar daddy.

How does the syndrome affect individual/society?

The praying wife: In some cases, the said sugar daddies have their wives at home. Because they feel they have all it takes to take care of their wives, some of their wives keep mute to their ill behaviours and see it that they have infidels as husband. It does not only end there; the wives go to the extent of going on their knees to say dangerous prayers for their husbands and sometimes the ‘strange lady/woman’ scattering her home. This type of prayer seems to be very effective as it affects the said strange woman in one way or the other. In this selected drama text, it is seen in page 14 as thus;

Chinaaazaekpere: O bughị naanị nke ahụ. Nwaanyị ị
na-anaghara di ya ga na-esukwara gị aka n’ala, na-
ebuso gị agha, na-ekpekwa ajọ ekpere n’isi gị.

English version:

...It is not only that. The woman you are collecting her husband from her, will be hitting her hand on the ground for you, fighting you and will be making a dangerous prayer on your head.

The fear of a wounded woman's sincere prayer, is the beginning of wisdom. The contemporary society is filled with emotional casualties and trauma as a result of the outcome of these women's prayers. It may not come quickly after the prayer but the result and effect are certain. This is seen as what Chimanjo nurses in her mind as the reason for her misfortunes. This tallies with the biblical saying that 'what God has joined together, let no man put asunder'. In that case, another person putting asunder is a thief and must receive his or her reward as such. Chimanjo's fears was seen in page 14 as thus;

Chimanjo: Echetara m na o nwere ụbọchị ọ gwara m na nwunye ya bụ ekwensu, na ọ na-ekpe ajọ ekpere gbasara nwaanyị ọ bụla ọ na-alakwuru nke na-etinyere ya aka ọjọọ n'ezinaụlọ ya. Biko Chinaaza, ị si na ọ bughị ajọ ekpere nwunye Jọn kpekọbara n'isi m na-apụta ihe na ndụ m ugbua?

English version

Chimanjo: I remembered a day he told me that his wife is a devil, that she prays dangerous prayers for any woman that he goes to stay with who is putting evil hand in her family. Please Chinaaza, are you sure that it is not the evil prayer that John's wife prayed on my head that is affecting my life now?

From all indications, things are not moving well with her hence, her complaints. There is a saying that 'a clear conscience fears no accusation'. The Igbo people will equally say *onye enweghị ihe o bu, enweghị ihe ọ na-akwafu*; meaning

that one who is not carrying anything, is not afraid of something pouring out or falling off him. Chimanjo has no clear conscience. She faces misfortunes in her marriage as a result of her past mistakes which emanated from a syndrome, she considered a lifestyle in the past.

The Sugar Daddies: Those ones are not left out of the syndrome. Most times, they are affected in one way or the other. Huge amount of money is mostly involved in the process of satisfying their prey. Some of them are affected in the process as a result of extravagant lives. In this play, Iheonyemetara is affected. His money dwindled. He was busying catching air and things were not going well with his business and he did not notice it because he was too 'busy' with Loveline. At that point also, he was a skeleton of himself. He had virtually nothing monetarily, to offer to his wife. It is said that one cannot eat his cake and have it back. He chose Loveline over his wife and made her his priority. This brought regrets which by then, was too late to turn back the hand of time. This is shown in page 67 as thus;

Iheonyemetara: ...ihe na-ewute m bu na emefuchara
m ọtụtụ ego n'isi ya. A kwọchaara m aka tiere ọkụko
akị.

English version:

Iheonyemetara: ...what pains me is that I have
squandered major part of my money on her. I washed
my hands and broke palm kernel for a fowl.

Not only that he became poor, his home never remained the same, no peace in his house and his family scattered. This is captured in page 67 as thus;

Iheonyemetara: Ọ bughị ego ka m nweziri... Ọ bughị
udo ka m nwere ...Ezinaụlọ m, aghasachaala!

English version:

Iheonyemetara: It is not money that I have again... It is not peace that I have ... My family is shattered!

The sins of the father to his offspring also visited his daughter; Ekwutosi. One of her eyes was punctured. Her daughter really towed her father's footstep. This is seen when a lady came to tell her parents what happened to their daughter, as thus;

Nwagboghobia Si UNIJOS: ...O nwere nwoke onye Awusa lugoro nwaanyi ha abuo na-eme enyi. Nwoke Alhaji ahụ chọtaara ya ulo ebe ahụ, o si aga akwukwo. ...Ubochi ndi nwunye abuo Alhaji ahụ chọputara ihe di ha na-eme, ha were iwe, kpuputa Ekwutosi, gbaa ya oto, tupusia ibu ya niile n'ezi wee kupia ya otu anya. Amaghi m ma o jizikwa anya ahụ ahụ uzo ugbuga.

English version

Nwagboghobia Si UNIJOS: ...There is this Hausa man who is married that she is friends with. That Alhaji man found the apartment where she goes to school, from. ...The day that the two wives of the Alhaji found out what their husband has been doing, in anger, they brought Ekwutosi out, stripped her naked, threw all her properties out and punctured one of her eyes. I do not know if she still sees with that eye.

The emphasis of reader response approach is based on analysing what part that the reader plays in making out meaning of a text. In this context and from the reader's perception, Iheonyemetara as a sugar daddy did not only get the repercussion of his ill lifestyle; his daughter did, too. If he had known that what he does in the secret has a way of

bringing itself to the open, he would not have subjected himself to such mess. The Igbo people will say; *nne ewu na-ata agbara, nwa ya ana ele ya anya n'ọnụ*. This when translated to English implies; when the female goat is eating a harmful grass, the kid is automatically watching or looking. In this case, it is not only looking or watching. It is learning and would explore when the time comes. So, for Iheonyemetara, his daughter Ekwutosi was indirectly emulating his father's behaviour, which unfortunately landed her into losing one of her eyes.

“The Benefactors”: In this case, the women involved in the act will be termed ‘the benefactors. They are not free from the said syndrome. In this selected text, Adaaku and Loveline are the ‘benefactors’ who got affected by the syndrome. It is every reasonable mother's dream and wish to see her daughter grow into a responsible woman, get married and succeed. In Loveline's case, her daughter got married to Clinton and did not last in it. She complains of the ill treatment she gets from her said husband. She even had to subject herself to committing suicide by getting drowned (pg 88) but was talked out of it. She left marriage and came back to leave with her parents. Loveline, has no moral justifications whatsoever to talk to her son- in- law because her daughter towed her path. Both mother, daughter and the society are affected here. In the real sense of it, younger girls may think that marriage is a do or die affair or an entity where it is almost impossible to survive or last in it.

What to do/suggestions

From every indication, sugar daddy is a syndrome that affects both the young and the old. It is increasing on daily basis in the society due to the rate of hardship and ‘I want to belong’ lifestyle. This notwithstanding, something needs to be done and done quickly about it, to avoid it spreading like wild fire

in the society, where it could be seen as a norm. With these, the following suggestions are made;

- i. Contentment is the key to checkmate ill lifestyle. From the text, the persons involved or who were victims of the syndrome, lack this. They were not deformed, yet they want to get things they never worked for and this gave rise to sugar daddy menace.
- ii. Providing for our children especially the daughters. This is fundamental. A girl child should be adequately cared and carted for. The reason for 'looking around' comes up when they are in need. The reason for this suggestion is that, the girl child is vulnerable.
- iii. Adults should live a life worthy of emulation. The younger one's watch, learn and explore easily, the lifestyle they get or learn from them. Not only this, it is believed that what goes around, has a way of coming around. There is also a saying that goes this way; 'do to others what you would want then to do to you'. This says it all.
- iv. Patience is vital in every relationship not to talk of marriage. The downfall of a man is not the end of his life. Wives should not misbehave or misdirect their children because of a temporary financial incapacitation of the bread winner of the family. They should always have it at the back of their minds that no condition is permanent and that no one knows tomorrow.

Conclusion

Literature has a way of exposing the ills in the society. The playwright does this through his storyline by using the characters in the play. It is believed that drama is meant to be acted on a stage for the spectators to watch and grab meaning out of the display. This is one of the reasons why most of the drama texts focus more on morality by exposing negative trends in the society for the people to see and re-trace their steps. In the analysed drama text, Agwuna tried to expose the ill behaviours of some wealthy group of men who feel they have ‘arrived’ and should do whatever they want, because they believe that money stops all nonsenses. From the reader response point of view, this research tries to see those calibre of men as causing more harm than good to individuals and to the society at large.

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**ADİMIRE OJJI OSISI ESERESE NA NKUZI ỤTỌASỤ
SỤ IGBO N'ỤLỌAKWỤKWỌ SINIỌ SEKỌNDỊRỊ NA
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Ụmịedemede

Nchọcha a lebara anya na adimire ojiji osisi eserese na nkuzi utoasusu Igbo n'uloakwukwo sinio sekondiri na mpaghara mmuta Nsuka. Mbunuche nchọcha a bu ichoputa etu osisi eserese ga-esi nye aka n'ime ka umu akwukwo n-eme nke oma n'omumu utoasusu Igbo n'uloakwukwo sinio sekondiri na mpaghara mmuta Nsuka. Otu ajuju nchọcha na otu umaokwu nchọcha ka e ji wee mee nchọcha a. Onye nchọcha gbasoro usoro 'quasi-experimental' n'asusu bekee wee mee nchọcha ya. E ji usoro nhoro nsere hoputa uloakwukwo abuo ma were usoro ebunobi wee hoputa umu akwukwo sinio sekondiri nke abuo (SS II) di iri asato na ise sitere na klasi abuo e jiri mee nchọcha. Klasi abuo e ji mee

nchọcha bụ nke mmebere ya gunyere otu nchọputa na otu ntunyere.

Ngwa e jiri mee nchọcha a bụ nke a kpọrọ Nnwale iji osisi eserese kuzie utoasusu Igbo (NIOEKUI). Maka inyocha ngwa nchọcha, ndi nkuzi abuo na ngalaba amumamu Igbo na otu onye nkuzi na-akuzi na ngalaba measurement na evaluation lebara anya na ya, bu ndi si na ngalaba mahadum nke Naijiria Nsuka. E jiri ntucha mini na ndipu n'izugbe wee nweta osisa nchọcha, were 'analysis of covariance (ANCOVA) na bekee wee nwalee umaokwu nchọcha n'ogo ntu 0.05. Nchọcha e mere gosiri na iji osisi eserese na-emetuta umu akwukwo n'omumu utoasusu Igbo n'uloakwukwo sinjo sekondiri na mpaghara mmuta Nsuka. Ihe nke a putara bu na na umu akwukwo ndi e jiri osisi eserese kuziere utoasusu Igbo mere nke oma karja ndi a na-ejighi wee kuziere. Site n'ihe a choputara, onye nchọcha tutara alo mkpa o di, inye ndi nkuzi ozuzu inabata iji osisi eserese kuzie utoasusu Igbo karja igbaso usoro nkuzi nkiti, n'ihia na o ga-enye aka ime ka umu akwukwo sonye na mmeremme ihe omumu, ma dikwara ha mfe ighota iwu ma o bu usoro okwu Igbo.

Okpuruokwu okwu: Osisi eserese, utoasusu Igbo, nkuzi utoasusu Igbo, usorookwu Igbo.

Mkpelite

Asusu bu ngwa mmadu na ibe ya ji emekorita. Asusu Igbo bu otu n'ime asusu ara nne putara ihe n'ala Nijiria, ebe ndi ozo gunyere Awusa na Yoruba. Asusu Igbo bu ihe were anya na o nweela onodu n'ebe mmuta di. Iwuala (2014) kowara na ndi nkuzi na-agba mbu ihu na a kwadoro nkuzi na omumu asusu Igbo n'uloakwukwo ka umu akwukwo mata nke oma bido na nka asusu anu (nka onunu, osusu. ogugu na odide) ruo na alaka anu mmebere asusu gunyere mmebe okwu, utoasusu, udaasusu na omenaala. Ihe ozo bu maka na o bara nnukwu uru n'ihazi ma ziputa echiche ma o bu ekwurekwu ma o bu

ederede maka ezi nghota na mmekorita n'etiti mmadu na ibe ya tinyere inata ntoala ebimndu. Asusu Igbo a umuaka na-anata ntoala ya abughi naani maka osusu ya ma o bu iji ya nwee mmekorita, kama o bu maka inyere ha aka n'ikwalite amamihe ha, n'ebe imata usoro okwu Igbo di, dika o si gbasata mkpopta okwu, iwu mmebe mkpuru okwu, ahiriokwu (Eluma, 2020). N'ikwado echiche a, ka Uloma (2020) ji kowaa na o bu site nkuzi na omumu asusu Igbo ka umu akwukwo si amuta nka okwu e ji amata nwafu Igbo tinyere mmeta nke oma ha. Egeonu (2016) kowara na otu ngalaba omumu e nwere n'asusu Igbo di oke mkpa bu utasusu Igbo.

Utasusu bu usoro a na-agbaso n'iwube mkpuruokwu ma o bu ahiriokwu n'asusu (Nwaozuzu, 2008). N'ikwado echiche a, ka Ilouno (2022) ji kowaa na iwu a mkpuruokwu ma o bu ahiriokwu na-agbaso bu ihe bu usoro okwu. Ihe nke a na-egosi bu na utasusu gbasara iwu ndi na-echekwa nhazi na nkewasi mkpuruokwu no n'ahiriokwu nke gbadoro ukwu n'oru ha na nnabata nke onye na-asu asusu ahu ma o bu ede ya. N'echiche Davis (2020), utasusu na-enyochakwa ma na-akowa udi mwube e nwere di ka ntupo, mputara okwu, udaokwu nakwa nkowa okwu bu nke gbadoro ukwu n'ahiri o no na ya. Na nkowa Nora (2020), utasusu Igbo bu nke na-aputa ihe na nka asusu anu e nwere bu nke gunyere nka okwukwu, nka ngere, nka ogugu na nka odide. Mwube di n'utasusu metutara alaka abuo bu nke gunyere mwube mkpuruokwu na mwube ahiriokwu.

Utasusu dika o si wee gbasata mkpuruokwu metutara nkejiasusu nwere alaka asaa n'Igbo bu nke gunyere mkpoha, ngwaa, nkowaaha, nkwuwa, mbuzo, njiko na ntimkpu (Nwaozuzu, 2008). Nwaozuzu gara n'ihu kowaa na mkpoha na ngwa bu nkejiasusu kacha nwee alaka ma di mkpa n'asusu Igbo. Utasusu putara ihe n'ahiriokwu gunyere nkebiokwu na nkebiahiri (Edeson, 2019). Nke a gosiri na nwata akwukwo

ga-amata ihe gbasara usoro na iwu a na - agbaso emebe mkpuruokwu, ahazi ya maka itinye ya na tensi na ahiriokwu na nkwputa ma o bu ndeputa echiche nke oma.

Site na nkwa niile a di n'elu, e nwere ike ikwu na mbunuche e ji akuziri umu akwukwo utasusu Igbo bu: maka imuta etu e si emebe okwu Igbo, etu e si asupe okwu Igbo, etu e si akpopta okwu, imata uda mkpuruokwu di ichie ichie nwere bu nke na-agbado ukwu na nkejiokwu ole mkpuruokwu nwere, imata iwu nile gbasara odide nakwa ogugu asusu, imata ihe gbasara nkejasusu di n'asusu Igbo dika aha, mkpoha, ngwaa, nnochiaha dgz, imata ihe kpatara asusu Igbo ji buru asusu ngwaa, site n'imata na isi ngwaa o bua nwere mgbat iji ruo oru nke oma n'asusu. Imaat fe+e = fee, ri+e = rie, kwu+o = kwuo, ku+o = ku o dgz. Nwaozuzu gara n'ihu kowaa na o bu site na nkuzi utasusu ka e si eme ka umu akwukwo mata na-a na-ebukote isingwa abuo ma o bu kari, iji mebe otu okwu. Imaat: ga + fe = gafe, ti + gbu = tigbu, fe + la + ga = felaga. Okee (2014) kwadokwara na mgbe a na-akuziri umuaka utasusu a, na ebunuche bu na umuaka ga-enwe ike imuta kpom niile, rikom niile, akara uda niile nke di n'ebe asusu Igbo di.

O bu ihe di mkpa imata na nkuzi ihe gbasara iwu na usoro mmebe mkpuruokwu, nkebiokwu, nkebiahiri na ahiriokwu bu nke nwere ike idi mfe site n'iji osisi eserese kuzie ya. Ka o sila di, onye nchocha ugbo a choro imata mmetuta iji osisi eserese kuzie ihe nwere n' omumu utasusu Igbo n'ulokwukwo sekondiri na mpaghara mmuta Nsuka.

Nsogbu Nchocha

Utasusu bu alaka asusu putara ihe e si na ya amuta iwu, na usoro mmebe mkpuruokwu na ahiriokwu bu nke na-enyere mmadu aka ikwuputa ma o bu ideputa echiche ya nke oma. Mkpuruokwu bu ebe mgbakwasi ukwu asusu o bua n'ih na o bu ya ka e ji emebe nkebiokwu, nkebiahiri, na ahiriokwu.

Nke a mere na ọ bụkwa site n'ijikọta mkpuruokwu sitere n'alaka nkejasusu di iche iche ka e si enweta ahiriokwu nwere nghota, nke e ji edeputa echiche maka nghota mputara. Ka o sila di, a hutara na umu akwukwo na-enwe nnukwu nhiaahu n'ebe iji asusu Igbo deputa echiche ha di. Nsogbu amaghi ede asusu Igbo a gbasatara agbasoghi iwu ma o bu ezi usoro n'ideputa asusu Igbo ka echiche ha kwe nghota. Umu akwukwo na-enwekwa ihe nhiaahu n'imata ihe gbasara usoro mmebe mkpuruokwu, alaka nkejasusu mkpuruokwu ahụ si na ya, tinyere oru ya na ahiriokwu.

Ndi nkuzi asusu Igbo agbaala mbọ isi uzọ na usoro di iche iche kuzie utasusu Igbo ma nke a amitaghi mkpuru. Nsogbu amaghi usoro ma o bu iwu odide asusu Igbo, usoro mmebe mkpuruokwu tinyere oru ya n'ahiriokwu, o sitere na e jighi usoro a ga-eji mmereme na mmeputa ga-enye umu akwukwo ohere isonye wee kuzie utasusu Igbo? Nke a mere na o di mkpa ileba anya n'usoro nkuzi ga-adị mfe ma dikwa ezi ire n'ikuzi utasusu Igbo. N'ih i nke a, ka onye nchocha ji lebaa anya n'iji osisi eserese wee kuzie utasusu Igbo n'uloakwukwo sekondiri na mpaghara mmuta Nsuka.

Ajụjụ nchocha

1. Kedu ndimiche di n'etiti akara miin umu akwukwo ndi e ji osisi eserese kuziere utasusu Igbo na ndi e jighi ya kuziere?

Ho1 Enweghi ezigbo ndimiche di n'etiti akara miin umu akwukwo ndi e ji osisi eserese kuziere utasusu Igbo na ndi e jighi ya kuziere

Iji osisi eserese kuzie utasusu Igbo.

Osis eserese bu ngwa onye nkuzi na-eji eserese dika osisi nwere alaka kpodoro isi n'ala akwa ihe. Osis eserese bu eserese e ji eziputa mkpuruokwu, echiche, mmebere, na etu ha

si nwee mmetụta ebe a ga-ahụ ya anya nke ọma (Richards na Theodore, 1992). N'echiche Murly (2007), osisi eserese bụ eserese e ji echepụta, ahụta, ahazi n'usoro tinyere ikewa echiche. Na nkọwa nke Terry (2016), osisi eserese bụ usoro eserese e ji ezipụta mkpebi, ntule na mgbakọ. Flora (2018) gara n'ihu kọwaa na ọ bụ otu akara ka o ji ebido ma site na ya gbasaba alaka. Flora gara n'ihu kọwakwa na osisi eserese bụ ngwa eserese e ji alaka egosiputa ndina ma ọ bụ mmebere niile di n'ahiriokwu. Na nkọwa, Denis (2019), osisi eserese a bụ ihe na-enyere umu akwukwo aka n'ichikolata na ihazi echiche ha mgbe ha na-edede ihe. Hammer (2016) n' echiche ya kowara na e ji ya ahuta usoro nhazi ma ọ bụ ndoko okwu, nkebiokwu, nkejiokwu na njiko di n'etiti mkpuruokwu ma ọ bụ ahiriokwu nke ọma.

Nke a na-eme ka ọ diri umu akwukwo mfe n'ihazi, ikewasi, na inwe ezi mkpebi n'echiche ha tumadi mgbe ha na-edeputa asusu Igbo. O na-egosi na ọ bụ ebe mgbado ukwu ihazi echiche mgbe a na-edede asusu. Nke a na-enyere umu akwukwo aka imata okpurukpu mkpuruokwu di n'asusu Igbo maka ikwuputa ma ọ bụ ideputa echiche ha nke ọma. Okpurukpu mkpuruokwu ndi di n'asusu ka Uche (2018) kowara dika mkpuruokwu niile mmadu mara ma ọ bụ o ji eziputa echiche ya n'asusu ọ bula. Okpurukpu mkpuruokwu bu mkpuruokwu niile asusu nwere mmadu ji akowaputa echiche ya. O bu ihe di mkpa na okpurukpu mkpuruokwua na-enwe ezi mputara mgbe agbasoro iwu odide Igbo deputa ya nke ọma ma tinyekwa ya ebe o kwesiri n'ahiriokwu. Iji osisi eserese osisi kuzie utuasusu na-enye aka n'igosi iwu, usoro na onodu mkpuruokwu n'ahiriokwu. Iji osisi eserese kuzie ihe bara nnukwu uru bu nke gunyere na:

- O na-egosiputa alaka nkejiasusu mkpuruowu di n'ahiriokwu no na ya dika aha, ngwa, nruaka, nkowa, nkquwa, mbuuzo na njiko. O di mkpa imata na aha bu otu alaka n'ime mkpooaha ebe ndi ozọ gunyere

nnọchiaha, ọnuogugu, njuajuju, ucheuda/nghota nsinuda.

- Eserese na-enyeaka imata na ọ bu ọnođu mkpuruokwu na mwube na-egosi nkejiasusu ọ bu. N'ih i nke a, mkpuruokwu nwere ike iru ọrụ dika aha, na nkwa. Imaatụ: ọsọ ọsọ ka ha ji bia (Aha). Ha b́ara ọsọ ọsọ (nkwa).
- Ọ na-egosi usoro ma ọ bu iwu ndoko nkebiokwu Igbo. (Nwaozuzu, 2008 : Mbah na Mbah, 2014)) kowa na iwu nke ndoko nkebiokwu bu umu irighiri ntuziaka ndeghari nke usoro okwu di n'utoasusu. Nwaozuzu (2008) gara n'ihu kowa na a bia n'asusu Igbo na mwube kasi elu n'edemede bu ahiriokwu, ma ihe mebere ahiriokwu bu nkebiokwu nkeaha na nkebiokwu nkengwa. H NA + NN Site na nkwa Nwaozuzu, ọ bu site na nkebiokwu nke ngwa (NN) ka a ga-enweta ụdị ngwa abuo gunyere ngwa transitivu na ngwa ntransitivu.

$$NN \left\{ \begin{array}{l} N^t + NA \\ N^N \end{array} \right\}$$

Ihe nke a gosiri bu na nkebiokwu nke ngwa nwere ike inwe ngwa transitivu nke ya na nkebiokwu nkeaha ga-eso ma ọ bu ngwa ntransitivu nke ga-anoro onwe ya. Na nkwa Nwaozuzu, a b́azie na nkebiokwu nke aha, ihe e nwere ike inwe bu aha na nruaka

NA → A + NR

Nke a putara na anyi nwere ike inwe ụdị ahiriokwu ato

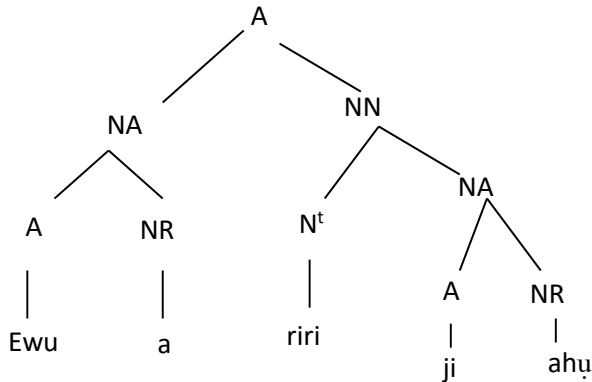
NA + NN

NA + N^t + NA

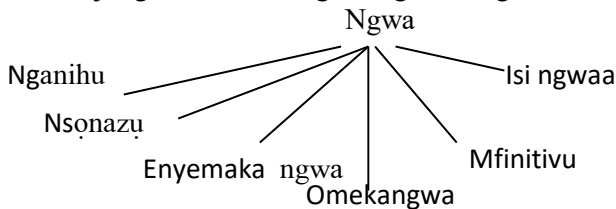
A + NR + N^t + A + NR

Omumaatu

NA + NN → Obi biara
 NA + N^t + NA → Nnamdi gburu agwọ
 A + NR + N^t + A → NR Ewu a riri ji ahụ



- Eserese a na-eme ka ọ dịrị umụ akwukwọ mfe imata na ngwa kachasi nwee alaka n'ime nkejiasusu niile e nwere n'asusu Igbo. Ọ dịkwa mkpa imata na ihe kpatara e ji asi na Igbo bu asusu ngwa bu maka na e si na ngwa enweta mkpuru okwu di iche iche bu alaka nkejiasusu ozo site na mgbakwunye di iche iche. Mbah na Mbah gara n'ihu kowaa na mebere ngwa gunyere isingwa, omekangwa, enyemaka ngwa, mmejungwa, nsonazu ngwa, nganihu ngwa.



- ❖ Isingwa bu ngwa nwere ike ikwuru onwe ya. Ọ bu ya na-ekwu ihe ngwa ga-aputa n'echiche ma na-akowa ihe omee na-eme na ahiriokwu. Isingwa bu ihe

dikarịchara mkpa na ngwa, n'ihị na ọ ga-adịriri na mwube ngwa ọ bụla.

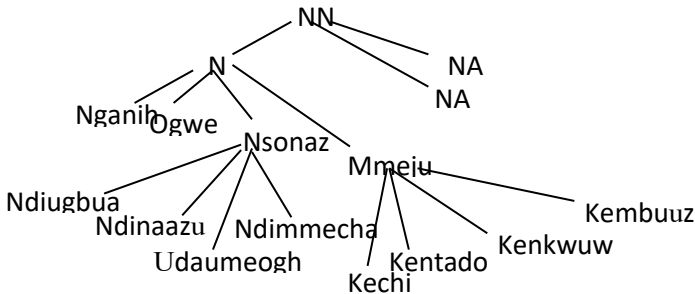
- ❖ Omekangwa bụ nke a na-agbakwunyere ihe , ọkachasi mgbe a na-ewube mkpuruokwu ndị eme.
- ❖ Enyemakangwa: Enyemaka ngwa bụ mpahara ngwa ọ bụla nke nwere ike ịkwurū onwe ya, ma na-eburu isingwa ụzọ, mana enyere ya aka ịrū ọrū niile. Ana-ahụkarị enyemakangwa n'Igbo izugbe.
- ❖ E nwekwara mmeju ngwa. Mmejungwa nwere ike ịbụ:
 - mmejungwa nnapụta na-enwe omee na nnara. - Uju riri nri.
 - mmeju ngwaa kentado na-enwe ngwa mgbatiji- Uche sụrū akwa asụ.
 - mmejungwa kechi bụ ngwa nwere okwu na-enye aka ezipụta ma ọ bụ akọwa ya nke ọma --kwa akwa, kụọaka.
 - ❖ Nnọnihu/ Nganihu ngwa bụ mgbakwunye na-eburu isingwa ụzọ, dika i, i, e,a.
 - ❖ Nsonazụ ngwa bụ okwu ọ bụla ma ọ bụ mkpuru okwu ọ bụla nke na –eso isingwa, ma ọ bụ di n'azụ isingwa.

Ịmaatụ

| | | |
|---------|---|------------------------------|
| -ri- | - | isingwa |
| iri | - | mfinitivu |
| rie nri | - | ntimiwu |
| eri | - | omekangwa |
| orighi | - | mfufeisi |
| nri | - | aha |
| oriri | - | jerond |
| erielā | - | mmecha |
| riri | - | tensi ndinazụ |
| ga-eri | - | tensi ndi nihu |
| na-eri | - | tensi ndi gbua/enyemaka ngwa |

- Eserese a na-eme ka ọ dịrị ụmụ akwụkwọ mfe imata na asụsụ Igbo, ọ bụ naanị ngwaa na-enwe mgbakwunye. Ọ bụ n'isingwa.ka a na-enwe mgbakwunye ndị a. Ihe na-emebe isingwa ma ọ bụ mgborogwu ngwa n'asụsụ Igbo bụ mgbochiume na ụdaume. Imaatụ ri, me, kọ, che, ru, pu dgz. Eserese na-enyeaka egosi ụdị mgbakwunye dị iche iche ngwa nwere dika nganihu, nsonazu, ndinazu, ndimeecha, tinyere mmeju dị iche iche.

A bịa n'usoro ndokọ nkebiokwu n'Igbo, a ga-ahụ na nkebiokwu nke ngwa nwere alaka bụ nke gosiri na ngwa kachasi nwe alaka n'asụsụ Igbo.



- Eserese a na-eme ka ọ dịrị ụmụ akwụkwọ mfe imata ọrụ NA n'asụsụ Igbo, dika
Mbuuzọ ; Iko dī n'elu oche,
Enyemakangwa : Ada na-eri nri
Njikọ : Ji na ede bụ ihe oriri.
- Eserese a na-eme ka ọ dịrị ụmụ akwụkwọ mfe imata etu e si ejikọta mkpuruokwu abuo ka ọ buru otu okwu, dika akara + aka = akaraaka
- Eserese a na-eme ka ọ dịrị ụmụ akwụkwọ mfe imata iwu nsupe na mkpoputa mkpuruokwu tumadi okwu

ndị nwere otu nsupe na mputara di iche iche bu nke na-aputakarị ihe n'udaolu Igbo., dika aka na aka

Usoro Nchọcha

Udi nchọcha omumu a bu nke quasi euperimental n'olu Bekee. Nworgu (2006) hutara usoro e ji enyocha mkpatara na mmetutara di na mmekorita ihe agbammonwe na nchọcha na-adi n'otu abuo no n'otu ogo ihe omumu. Usoro a dabara ebe onye nchọcha lebara anya n'adimire iji osisi eserese kuzie otu umu akwukwo utasusu Igbo na ndi ejighi ya wee kuzie. Ebe a noro mee nchọcha bu n'okpuru ochichi Nsuka na steeti Enugu. Ndi e jiri mee nchọcha bu umu akwukwo sinio sekondiri niile, di otu puku nari ato na ise. Ndi e jiri mee nchọcha kpom kewm bu umu akwukwo sinio sekondiri niile nke abuo (SSII), di otu iri asato na ise. Onye nchọcha gbasoro usoro mbunobi hoputa klassi abuo n'ime ulokwuko abuo e jiri mee nchọcha. Ngwa nchọcha e jiri mee nchọcha bu ajuju ederede e nyere kamum akwukwo horo aziza na ya nke a kporo Nnwalee iji osisi eserese kuzie utasusu Igbo (NIOEKUI). E jiri ntucha mini na ndipu n'izugbe wee tuchaa data ma were analysis of covariance nnwalee umaokwu nchọcha n'ogo akara ntu 0.05.

Nchoputa

Ihe e nwetara site na nchọcha ka e ziputara na tebul abuo dika o si gbasata ajuju nchọcha na umaokwu nchọcha onye nchọcha guzobere.

Ajuju nchọcha 1: Kedu ndimiche di n'etiti akara miin umu akwukwo ndi e ji osisi eserese kuzie utasusu Igbo na ndi e jighi ya kuziere?

Tebul 1: Mini na ndipu n'izugbe umu akwukwo ndi e ji osisi eserese kuzie utasusu Igbo na ndi e jighi ya kuziere.

| Otu | Onyogu | Miin | Ndipu | Miin | Ndipu | Adjustedi |
|-----|--------|------|-------|------|-------|-----------|
|-----|--------|------|-------|------|-------|-----------|

| | | tupu nwale | n'izugbe tupu nwale | nwale | n'izugbe | miin |
|------------------------------------|----|---------------|---------------------------|-------|----------|-------|
| Otu Njirime Nchọcha | 40 | 38.67 | 6.70 | 74.10 | 10.41 | 74.12 |
| Otu njiri tunyere | 45 | 38.73 | 7.82 | 50.45 | 8.61 | 50.43 |

Ọsịsa e nwetara na tebul nke mbụ gosiri na adjusted miin ụmụ akwụkwọ ndị e jiri osisi eserese kuziere utoasụsụ Igbo bụ 74.12 ebe ụmụ akwụkwọ ndị ejighị osisi eserese kuziere bụ 50.43. Nke a gosiri na ụmụ akwụkwọ ndị e jiri osisi eserese kuziere utoasụsụ Igbo mere nke ọma karịa ndị a na-ejighi wee kuziere utoasụsụ Igbo.

Ụmaokwu nchọcha

H01 Enweghị ezigbo ndimiche dị n'etiti akara miin ụmụ akwụkwọ ndị e ji osisi eserese kuzie utoasụsụ Igbo na ndị e jighị ya kuziere.

Tebul 2: Ntụcha 'Analysis of Coviance' mmeta nke ọma ụmụ akwụkwọ ndị e ji osisi eserese kuziere utoasụsụ Igbo na ndị e jighị ya kuziere.

| Test of Normality | | | | | | | |
|---------------------------------------|--------------|------------|------|------|------------|-------|------|
| | Class | Pretest | | | Posttest | | |
| | | Statistics | Df | Sig. | Statistics | Df | Sig. |
| Score | Experimental | 38.67 | 6.70 | 0.05 | 74.10 | 10.41 | 0.05 |
| | Control | 38.73 | 7.82 | 0.05 | 50.45 | 8.61 | 0.05 |
| Like... Significance Correction | | | | | | | |

| Group Statistics | | | | | |
|------------------|--------------|----|-------|----------------|------------------|
| | Class | N | Mean | Std, Deviation | Std. Error. Mean |
| Score | Experimental | 40 | 74.10 | 10.43321 | 2.34734 |
| | Control | 45 | 50.45 | 8.612431 | 2.13646 |

| Sources of variation | Sum of square | Df | Mean square | F | Sig | Effect partial square |
|-------------------------|---------------|----|-------------|-------|------|-----------------------|
| Tupu nwale Covariance | 763.24 | 1 | 763.24 | 54.43 | .000 | .324 |
| Miin effects (combined) | 781.04 | 2 | 543.56 | 18.71 | .000 | .268 |
| Osisi eserese | 723.61 | 1 | 723.61 | 52.11 | .000 | .268 |
| Model | 11311.51 | 5 | 18541.52 | 19.78 | .000 | |
| Residual | 10241.33 | 80 | 68.59 | | | |
| Mkpoko(total) | 14655.21 | 85 | 185.79 | | | |

Tebul nke abụọ gosiri ndịmiche putara ihe maka osisi eserese $F = 52.11$, $p < 0.000$. Nke a mere na a juru inabata ụmaokwu nchọcha. Ihe nke a putara bụ na e nwere ndịmiche putara ihe n'akara miin ụmụ akwụkwọ ndị e ji osisi eserese kuziere utoasusu Igbo na ndị e jighi ya kuziere. Adjusted miin maka ndị e jiri osisi eserese kuziere bụ 74.12, ebe ndị e jighi wee kuziere bụ 50.43. Ndịmiche dị na ya gosiri na osisi eserese dị ire n'iji ya kuzie ihe. N'ihie nke a, iji osisi eserese kuziere ụmụ akwụkwọ utoasusu Igbo na-eme ka nkuzi dị ezigbo ire karịa mgbe a na-ejighi ya.

Ntule Data

Ihe a chọputara gosiri na ụmụ akwụkwọ ndị e ji osisi eserese kuziere utoasusu Igbo ka wee mmeta nke oma karịa ndị e jighi ya kuziere. Nke a bụ maka na iji osisi eserese kuzie utoasusu

Igbo na-enyeaka egosiputa alaka nkejiasusu mkpuruowu di n'ahiriokwu nke oma, udi oru mkpuruowu nke o bula na-arụ n'ahiriokwu, egosi iwu na usoro ndoko nkebiokwu nke oma, imata alaka ngwa n'asusu Igbo, nakwa na site na n'ogwe ngwaa ka e si enweta mkpuruokwu di iche iche n'asusu Igbo. Nchocha a dabara na nkowa Harris, (2019), Eluma (2020), Uloma (2021) na Ilouno (2022) bu ndi gbadoro ukwu na iji osisi eserese kuzie ihe na-eme ka o diri umu akwukwo mfe ichikolata na iziputa echiche ha, tinyere nkwalite mmuo ha na nsonye n'ihe omumu. N'ih i nke a, o dabara ikowa ebe a na osisi eserese na emetuta mmeta nke oma umu akwukwo n'omumu utoasusu Igbo. Nke a bu eziokwu n'ih i na iji osisi eserese kuziere umu akwukwo utoasusu Igbo bara nnukwu uru nke ka gunyekwara ime ka o diri ha mfe imata oru 'NA' n'asusu Igbo, imata etu e si ejikota mkpuruokwu abuo ka o buru otu okwu, imata iwu nsupe na mkpoputa mkpuruokwu tumadi okwu ndi nwere otu nsupe na mputara di iche iche bu nke na-aputakari ihe n'udaolu Igbo.

Mmechi na itu alo

Utoasusu di ka alaka amumamu Igbo na-enyeaka n'omumu iwu na usoro odide asusu Igbo, mmebe mkpuruokwu, nkebiokwu, nkebiahiri na ahiriokwu. Iji osisi eserese kuzie ya na-eme ka nke a di mfe, tumadi ka o si gbasata imata oru mkpuruokwu o bula na-arụ n'ahiriokwu tinyere nkejiasusu o bu. Iji osisi eserese kuzie utoasusu Igbo na-emekwa ka umu akwukwo nwee mkpalite nke mmuo ma sonye n'ih e omumu ah i nke oma, Nke a mere na o di ezi mkpa ime ka umu akwukwo ghota ya nke oma. N'ih i nke a, onye nchocha tutara alo ndi a:

1. Ndi nkuzi asusu Igbo ga-agba mb o iji osisi eserese kuzie utoasusu Igbo kari igbaso usoro nkuzi nkiti, n'ih i mkpa o di n'ime ka mmuta di mfe nakwa ososo, n'ikpalite mmuo umu akwukwo n'ih e omumu, tinyere

ime ka ụmụ akwụkwọ sonye na mmeremme ihe ọmụmụ.

2. A ga-enye ndị nkuzi ọzụzụ imata etu e si eji osisi eserese akụzi utoasụsụ Igbo n'ụlọakwụkwọ.
3. Ndị nkuzi ga na-enye ụmụ akwụkwọ ihe omume, dika mmebe mkpuruokwu na ahiriokwu, bu nke ha ga-eji osisi eserese wee mme ma n'ụlọakwụkwọ nakwa n'ụlọ.
4. Ndị na-ahazi ihe ọmụmụ korikulum Igbo, ga-agbado anya ihu na e nwere ohere emereme na mmeputa n'isiokwu nkuzi na ọmụmụ di n'asụsụ Igbo, bu nke a ga-eji osisi eserese wee ziputa.
5. Ndị nkuzi asụsụ Igbo ga-agba mbọ iji osisi eserese akụzi ihe ọmụmụ ndi ozo o dabara na ya nke o na-abughị naanị utoasụsụ Igbo.
6. A ga-ahaziri ụmụ akwụkwọ na-eme ihe ọmụmụ asụsụ Igbo n'ụlọakwụkwọ ogbako wokshopu ikowara ha mkpa o di iji osisi eserese eme ọmụmụ n'ihe ndi ozo a na-akuziri ha n'ụlọakwụkwọ maka mmata idi mfe.

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**NNYOGHA OMENAALA IGBO A NA-AKUZIRI UMU
AKWUKWO SINIO SEKONDIRI TUPU E NWEE
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Umịedemede

Nhọcha a lebara anya n'omenaala Igbo a na-akuziri umu akwukwo sinio sekondiri tupu e nwee nzuruwa. Ebumnobi nchọcha a bu ichọputa omenaala Igbo di iche iche dika nkwenye ndi Igbo, asusu Igbo, echichi, agumagu odinaala, ewumewu, alimalu, ekpemekpe, oru nkanaazu, ekike, nri, na amamiihe odinaala Igbo a na-akuziri umu akwukwo sinio sekondiri tupu e nwee nzuruwa. Otu ajuju nchọcha ka e ji mee nchọcha a. Usoro nkwa sovee ka a gbasoro wee mee nchọcha a. Ndi e ji mee nchọcha bu ulokwukwo sekondiri niile govgmenti nwe na mpaghara Ndida Owuwa Anyanwu

Naijiria. Usoro nhoro igwe ka a gbasoro wee hoputa ndi e jiri mee nchocha a maka ihe agbamonwe jenda na mpaghara ulokwukwo di. Usoro nhoro ebumnobi ka e ji hoputa steeti ato e jiri mee nchocha. Onye nchocha gbasoro usoro nnonanha wee hoputa ulokwukwo di 246 na ndi nkuzi di 246 zara njumaza. Ndi e jiri mee nchocha bu ndi isi nkuzi Igbo. Ngwa nchocha e jiri mee nchocha gunyere njumaza isiokwu ya bu Ajuju Gbasara Nzuru Uwa na Nkuzi na Omumu Omenaala Igbo (AGNNQOI). Ihe e nwetara maka adimmma ngwa bu 0.86. N'ihazi ihe a choputara, a gbasoro usoro ntucha Miin na ndipu n'izugbe wee zaa ajuju nchocha ma were nnwale-t (t-test) wee nweta osisa umaokwu nchocha e hibere n'akara ntu 0.05. Ihe a choputara na nchocha a gosiri na e nwere otutu omenaala a na-akuziri umuaka site n'agum akwukwo odinaala tupu e nwee nzuruuwa. Site n'ihe a choputara n'elu, onye nchocha turu alo mkpa o di ihaziri ndi nkuzi wokshop imata mkpa o di inyefe omenaala Igbo n'aka umu akwukwo dika o si di ire n'oge agum akwukwo odinaala.

Okpurukpu okwu: Nzuruuwa, Mmetuta Nzuruuwa, Omenaala, Omenaala Igbo, Agum akwukwo odnaala.

Mkpelite

Nzuruuwa bu usoro e guzobere nwegoro onodu n'ebe uzo ebimndu mmadu di iche iche di, tumadi ka o si gbasata onodu agum akwukwo na omenaala. Mkpuruokwu a bu nzuruuwa bu nke Feder (2014) kowara na ngalaba di iche iche kowara ya etu o si gbasata ha. Ogoko (2015) hutara nzuruuwa dika uzo e guzobere iji kwalite onodu na mmekorita mmadu na ibe ya na mba uwa na - enweghi ihe mmetuta di njo. Iloba (2015) kowara na nzuruuwa bu udo e ji jikota mpaghara uwa niile onu bu nke na-egosi ka obodo di n'uzo ebimndu ha niile na udi mgbanwe di na ya site na ngwa nkanazu di iche iche dika igwe onyonyo, igwe radio, igwe komputa tinyere owa nzikorita ozi. Dika o si gbasata ndi Igbo na omenaala ha, Ofodile (2017) kewara nkwa nzuruuwa agba ato. Agba nke

mbụ bụ nke ọ kpọrọ oge azumahia n'ala Igbo. Nke a putara mgbe ndị Igbo na mba uwa ndị ọzọ bidoro inwe mmekọrịta site n'azumahia ogologo njem, ebe ha na-agbanweta ngwa ahia. Agba nke abụọ bụ bụ oge e guzobere mwube ọchịchị mbiara Chia. Ofodile (2017) kọwara n'oge a ndị ọcha mere ka ọ bụrụ iwu na ndị Afrika niile ga-agbaso omenaala dika ekpemekpe na agum akwukwọ ha.

Agba nzuruuwa nke atọ, bụ oge ngwa nkanuuzụ zuru mba uwa niile onu. N'ihu nke a, a hutara nzuruuwa ka uto di mfe e si emekorita mana egosi ihe onye, otu ma o bu obodo ji kwuru tumadi ka o si gbasata omenaala maka ndi ozo isite na ya wee hazie ebe ha riri mperi, ma kwudosie ike na ya maka nchekwaba omenaala (Ugbor, & Dioka, 2019). Ka o sila di, ihe nchocha a lebara anya kpom kwem bu ichoputa mmetuta nzuruuwa nwere n'ebe omenaala Igbo a na-akuziri umu akwukwọ di.

Omenaala ka ndi oka mmuta ufodu kowara n'uto di iche iche. Ihe di mkpa imata bu na nkowa omenaala niile gbadoro ukwu n' uto jikotara ebimndu mmadu onu maka ihazi onodu ha. N'iga n'ihu na nkowa omenaala, Abel (2015) kowara omenaala dika njikota agwa mmadu nwetara site na gburugburu ya. Obi (2017) gara n'ihu kowaa na omenaala bu odinaala nke agburu bu nke e ji ama ndi. Omenaala gunyere ihe niile mmadu na-eme, bukwa nke a na-amu amu ma na-enyefekwa site n'aka fere aka. Okonkwo (2015) kowara omenaala dika onatara nke agburu. Ihe nkowa a na-egosi bu na omenaala bu uto ebimudu a muniere mmadu n'ime ya bu nke o nweghi ikikere iju ma o bu ikpochapu. Okonkwo gara n'ihu kowaa na omenaala bu odinaala na-eziputa ihe obodo o bula turu anya, ihe ha na-anabata, iwu na-agbazi uto mmekorita ha na agwa ha, tinyere ihe ndi ha na-aso nsọ. Iwu ndi a bu nke obodo na-agbado anya ihu na onye o bula dobere ya nke oma, ma o di onye nupuru isi, o nwee ntaramaahuhu

dịrị ya. Na nkwado nkọwa a, ka Obi (2015) ji hụta omenaala dika iwu na-agbaziri obodo o bula usoro nzomukwu ha. Nke a gosiri na agburu di iche iche nwere omenaala dikwazi iche iche tumadi ndi Igbo.

Ndi Igbo bu ndi bi na Ndiada Owuwa Anyanwu Naijiria, na – asu asusu Igbo. Asusu Igbo a so na mpaghara nke “KWA” sitere Niger Congo (Ekewo, 2012). Ekewo gara n’ihu kowaa na ndi Igbo nwere olundi di iche iche. E nwere steeti ise putara ihe na-asu asusu Igbo na Naijiria, ma buru nke gunyere A bia, Anambra, Ebonyi, Enugu, na Imo. A na-ahukwa ndi na-asu asusu Igbo na mpaghara steeti Delta na River. Nsiripu ndi Igbo bu ihe na-edochaghi anya, n’ihi ya e nwere atutu di iche iche kowara nke a (Okeke, 2020). E nwere atutu kowara na ndi Igbo sitere na mpaghara Israel ma nke a bu maka na otutu omenaala ha na nke ndi Israel yitere. Atutu nke abuo kowara na ndi Igbo sitere na mgbago ugwu, nke a bu maka na e nwere ngwogwo agba ochie di iche iche ndi Igbo a hugasiri na mgbago ugwu dika “Ite Igbo ukwu” na ihe ndi ozu. Atutu nke atu bu nke kowara na ndi Igbo sitere na Nri. Atutu nke a gbadoro ukwu n’Eri bu nna Nri, bu onye nke si n’igwe daa nweta onwe ya n’ala Nri ebe o no mubata ndi Igbo. Atutu nke atu a, ka a ka wee nabata n’ihi nkwenye ndi Igbo nwere n’ala Nri.

Ndi Igbo a bu nke e kewara na mpaghara gunyere:

- Mpaghara Ugwu
- Mpaghara Ndi da
- Mpaghara Owuwa Anyanwu
- Mpaghara Odida Anyanwu

Ndi Igbo bu ndi a maara ka ndi na-agba mbu nke oma, n’ihi nke a, ma ndi bi n’obodo mepere emepe ma ndi bi n’ime ime obodo nwechara aka oru dika ndi oru nka, oru ugbo na ndi na-azu ahia. Ugbor (2012) kowara na ndi Igbo a nwere

omenaala dị iche iche ha ji anya isi, dika asụsụ ha, agumagu ọnu, ọrụ nka, ekike, nri, egwu, alụmalụ, enwemenwe, ekpemekpe, abamaba, usoro ọchịchị, echichi, ekele, akwamozu, amamihe ọdịnaala, ụzọ akunuba (azumuahia), ọrụ nwoke na nwaanyi, igu afo, izu ahia, igu aha, ọnođụ oji n'ala Igbo, tinyere ụzọ nzirita ozi. Omenaala Igbo ndi a ka a na-esite n'agum akwukwo ọdịnaala enyefe ya site n'aka fere aka, ihu na e chekwabara ya. Eric (2017) kowara na agamnihu na nkwalite omenaala agburu o bula gbadoro ukwu n'etu ndi obodo ahụ si amuta ma na-enyefekwa ihe gbasara omenaala ha n'aka ndi ntorobia. Inyefe omenaala Igbo a bu nke na-ebido n'ulo ruo n'uloakwukwo. O bu site n'ezinaulo, ndi otu ọgbo, umunna, na umuokpu ka e si ebido inyefe ya bu omenaala site n'agum akwukwo ọdịnaala ganye na nwata ebido akwukwo ebe ndi nkuzi ga-amalite wee na-akuziwanyere ha omenaala.

Agum akwukwo ọdịnaala bu agum akwukwo a na-ahazighi ahazi e si enyefe omenaala n'aka ndi na-eto eto. A hazighi ya ahazi n'ihu na o na-aga n'ihu ebe o bula nakwa mgbe o bula site n'aka nne na nna, umunne, ndi otu ọgbo, umunna, umuokpu n akwa oha obodo. Nwadike (2002) kowara na agum akwukwo ọdịnaala a bu nke na-aga n'ihu oge o bula n'ebe o bula dika n' ezinaulo, ebe a na-egwuegwu, n'ime ugbo, n'ime ahia, n'uzo e si aga mmiri, n'ebe a na-esi nri ma o bu ericha nri abali. N'ihu otu na ọnođụ agum akwukwo ọdịnaala a si aga, o bu naani ebe e chekwabara omenaala nke oma, ka nwata ga-anata udi nkuzi na omumu a. Inyefe agum akwukwo ọdịnaala a na-eme ka nwata o bula nwee ndu juputara n'ime ya ma bido na nwata na-arụ ọrụ diri ya n'obodo. O nweghi amamihe o bula na-agbanari ya n'ebe ụzọ ebimndu ndi Igbo di.

N'iga n'ihu na nkowa omenaala Igbo na uru o bara, ka Eric (2017) ji ziputa omenaala ndi a na-enyefe n'aka ndi na-etolite etolite site n'agum akwukwo ọdịnaala. Eric kwenyere na

omenaala Igbo nke a na-esite n'agum akwukwo odinaala enyefe gunyere agumagu, echichi, nkwenye ndi Igbo, usoro ochichi, alumalu, abamaba, mmemme/emume, nsuala, arusi na ofufe chi/ekpemekpe, enwemenwe, ewumewu na amamiihe odinaala. Agumagu ndi Igbo gunyere akuko okike, akondiche, egwuregwu, akuko ifo, ukabuilu, agwugwa, egwu onwa, ukwe na abu. Akuko ifo di ka otu ihe omumu n'ime agumagu, bu nke na-aba nnukwu uru na ndu ndi Igbo. O bu site na ya ka e si amuta ihe gbasara irube isi, idi uchu n'oru, ikwu eziokwu na inwe umeala.

Agumagu Igbo a bu nke ji asusu kwara ngwa oru. Asusu nka na – aputa ihe nke oma na ya, ma nke a gunyere ilu, akpala okwu, mmemmadu, mburu, myiri na nsinauda. Ufodu nkwenye ndi Igbo gunyere oji, igba ndu/ oriko, ikwo aka ututu, inu iyi, ogbanje, ilo uwa, akara ogoli, omugwo, ibe ugwu, ikuputa nwa, igu aha, izu ahia nwa, ihu eze na uzozonkorita ozi. Ufodu echichi ndi Igbo gunyere Nze, ozoz. Eze/Obi, Lofo, Iyom na Ezeji. Ufodu abamaba ndi Igbo gunyere Mmonwu, Okonko, Ekpe, Omaba, Odo, Dibia,

Ogbo/uke/ebiri. Ufodu mmemme/emume ndi Igbo gunyere ofala, ibozoz, iru mgbede, iwa akwa, akwamozu, igba mkpe, igu afoz, mbari. Ufodu nsuala ndi Igbo gunyere igbu mmadu, mmadu ilu nwanne ya ma oz bu nwa ya, igba n'ezi/ iwa okpa. Ufodu enwemenwe gunyere ala, akunauba, nkwi na ukwa. Ufodu ochichi odinaala gunyere ochichi amaala/ oha obodo, ndi eze, ichie, umokpu, ebiri/ ogbo. Ufodu ewumewu Igbo gunyere ekele, inabata obia, itu ahia, iwa oji na igozoz. N'ekpemekpe ndi Igbo, e nwere arusi di ichie ichie ndi Igbo na-akpoku, bu nke gunyere Ikenga, Chi Ogwugwu, Ahiaji oku, Agwu, Amadi oha, Kamalu, Agbala, Ibini Ukpabi, Ojukwu, Igwekala, Ofoz, Otosi na Okpesi (Chike, 2016).

Amamiihe odinaala bu ihe okpu di ichie ichie ndi Igbo ji enyere ndu ha aka, gunyere mgborogwu na mkpa akwukwo, oru nka

na ọrụ aka dị iche iche dịka ikpụ ụzụ, ikpa akwa na aka, ikpụ ite, uri, uhie, uri aja. Amamiihe ọdịnaala ụnyekwara ọrụ ugbo, nri ndị Igbo dị iche iche, ụzọ e si echekwa nri nakwa ite nkwa. Omenaala Igbo bụ nke a na-akuzi bido n'ụlọakwụkwọ ọtaakara, praịmari, sekọndiri, kolejị nke Edukeshọn wee ruo n'ogo mahadum. Nke a bụ iji hụ na onye ọ bụla bụ onye Igbo nwetara ezi ntọala na usoro ga-enyere ya aka inata ntọala ebimndu niile, ichepụta ezi echiche, tinyere inweta nka na amamiihe ga-enyere onye ahụ aka n'ibi ezi ndụ dịka nwafo Igbo. N'ihì uru omenaala Igbo bara na ndụ ndị Igbo, ọ bụ ihe dị mkpa, na nkuzi asụsụ Igbo n'ụlọakwụkwọ sekọndiri ga-agbado ụkwụ n'omenaala ndị Igbo. Ihe niile ndị a dị n'elu bụ ihe onye nkuzi omenaala ga-amata ma jisieike n' iziputa ya nye ụmụaka n'ụlọakwụkwọ maka ichekwaba na ikwadosike na ya na-agbanyeghi ọndu nzuruuwa ma ọ bụ ihe ndị ọzọ. Ka o sila dị, onye nchọcha lebara anya imata omenaala Igbo a na akuziri ụmụ akwụkwọ tupu e nwee nzuruuwa.

Nsogbu Nchọcha

Nzuruuwa bụ usoro e guzobere nwegoro ọndu n'ebe ụzọ ebimndu mmadụ dị iche iche, tumadi ka o si gbasata ọndu agum akwụkwọ na omenaala. N'ihì nke a, a hụtarà nzuruuwa ka ụzọ dị mfe e si emekọrịta mana egosi ihe onye, otu ma ọ bụ obodo ji kwurị tumadi ka o si gbasata omenaala maka ndị ọzọ isite na ya wee hazie ebe ha riri mperi, ma kwadosie ike na ya maka nchekwaba omenaala. Nke a mere na a tūrụ anya na ndị Igbo ga-esite na ya wee kwalite amamiihe, nka na omenaala ha niile tumadi ebe a na-eme nkuzi na omumụ omenaala n'ụlọakwụkwọ, maka inweta ezi ntọala ndu ndị Igbo kwesiri, ichekwaba omenaala Igbo nakwa imeta nke oma n'ule omenaala n'ụlọakwụkwọ sinio sekondiri.

Ka o sila dị, nkuzi na omumụ omenaala Igbo bụ ihe na-edoghi anya ma ọ dị ire, n'ihì na ihe a na-ahụ n'ala Igbo ugbo a agbadoghizi ụkwụ n'omenaala Igbo e guzobere n'oge gbao. Nke a putara ihe n'emetaghị nke oma umụ akwụkwọ n'ule

omenaala Igbo. Ndị ụlọọrụ WAEC (2017 – 2019) kọwara na ihe e ji guzobe nkuzi omenaala Igbo bụ ihu na ụmụ akwụkwọ nwetara ezi ntọala na ya ma ihe a na-ahụta bụ ihe jọrọ njoye. Onye isi WAEC kọwara na ọsịsa ụmụ akwụkwọ na-enye n'ule omenaala Igbo edoghizi anya ma omenaala Igbo anọ n'ọnọdụ nchekwaba, ka ọ bụ mkpochapụ. Onye isi WAEC gara n'ihu kọwaa na ọsịsa ụfọdụ ụmụ akwụkwọ na-enye n'ajụjụ a juru ha, dika ndị na-amaghị ihe gbasara omenaala Igbo, ebe ụfọdụ ji omenaala ndị mba ọzọ dị iche iche na-aza ajụjụ a juru.

Ihe ọzọ bụ na onye nchọcha chọputara na ndị na-eto eto anaghị akpa agwa ka ndị nwetara ntọala n'omenaala Igbo, ma nke a putara ihe n'iji asụsụ bekee hiri isi, igba ọtọ n'ụdị ekike ọgbara ọhụrụ, tumadi ụmụ agboghọ, amaghị esi nri, enweghị ugwu na nsopuru na agwa ndị ọzọ dị njoye. Site na agwa ndị a dị njoye a na-ahụta ndị na-eto eto na-akpa tinyere emetaghị nke ọma ụmụ akwụkwọ n'ule omenaala Igbo, e nwere ike ikọwa na o dochaghị anya ma ọ bụ mmetụta sitere n'ihuta omenaala ndị mba ọzọ na-ebute nke a. Odoghị anya etu mmekọrịta a sitere na nzuruuwa si emetuta omenaala Igbo a na-akuziri ụmụ akwụkwọ. N'ihie nke a, ka onye nchọcha ji lebaa anya n'omenaala Igbo a na-akuziri ụmụ akwụkwọ sinio sekondiri na Ndida Owuwa Anyanwu Najirịa tupu e nwee nzuruuwa.

Mbunuche Nchọcha

Mbunuche izugbe nchọcha a bụ ichọputa mmetuta nzuruuwa n'ebe nkuzi na omumu omenaala Igbo di n'uloakwukwo sinio sekondiri di na Ndida Owuwa Anyanwu Najiria. Nchọcha a lebaziri anya n'ihe a:

2. ichọputa omenaala Igbo a na-akuziri ụmụ akwụkwọ sinio sekondiri tupu e nwee nzuruuwa.

| Ọnọgụ | Ihe e deputara maka nchọcha | Ndị Nkuzi | | | |
|-------|---|-----------|------|----------------|--------|
| | Omenaala Igbo a na-akuziri ụmụ akwụkwọ sinjo sekondiri tupu e nwee nzuruwa. | Ọnọgụ | Miin | Ndipụ n'Izugbe | Mkpebi |
| 1 | Nkwenye ndi Igbo- ekele, nsopuru, igu aha, | 246 | 3.41 | .66 | KE |
| 2 | Agumagu odinaala Igbo - akuko ifo,ilu, egwu | 246 | 2.80 | .98 | KE |
| 3 | Oru nka na uzu ndi Igbo | 246 | 3.20 | .75 | KE |
| 4 | Ewumewu ndi Igbo- iru mgbede, omugwo | 246 | 2.50 | 1.19 | KE |
| 5 | Usoro ochichi ndi Igbo | 246 | 2.70 | .46 | KE |
| 6 | Odinaala agburu ha | 246 | 3.49 | .67 | KE |
| 7 | Etu ala Igbo/ebe di | 246 | 2.69 | .94 | KE |
| 8 | Akuko agburu/ akuko okike/ nsiribido | 246 | 3.31 | .81 | KE |
| 9 | Usoro ekpemekpe odinaala Igbo | 246 | 3.11 | .81 | KE |
| 10 | Alumalu n'ala Igbo | 246 | 3.61 | .73 | KE |
| 11 | Ekike ndi Igbo | 246 | 3.70 | .64 | KE |
| 12 | Oru aka ndi Igbo- ikpa akwa, aka, jigida | 246 | 3.42 | .74 | KE |
| 13 | Amamihe odinaala Igbo | 246 | 3.59 | .88 | KE |
| 14 | Echichi ndi Igbo | 246 | 3.60 | .88 | KE |
| 15 | Usoro akunuba ndi Igbo | 246 | 2.69 | .94 | KE |
| 16 | Nri ndi Igbo | 246 | 3.04 | .64 | KE |

| | | | | | |
|----|---------------------------------------|-----|------|------|----|
| 17 | Enwemenwe ndi Igbo – ala | 246 | 2.54 | .88 | KE |
| 18 | Oji n'ala Igbo | 246 | 2.55 | .65 | KE |
| 19 | Mmemme ndi Igbo – iri ji oheru, ofala | 246 | 2.65 | 1.04 | KE |
| 20 | Oru ugbo ndi Igbo | 246 | 2.70 | .95 | KE |

Ajuju Nchocha

Ajuju nchocha a duziri nchocha a:

1. Kedu omenaala Igbo a na-akuziri umu akwukwo sinjo sekondiri tupu e nwee nzuruwa.?

Umaokwu Nchocha

Umaokwu nchocha a ka onye nchocha hibere maka nchocha a bu nke a nwalere n'akara ntu 0.05.

Ho₁. Enweghi ndimiche putara ihe n'akara miin echiche ndi nkuzi nwoke na ndi nwaanyi n'omenaala Igbo a na-akuziri umu akwukwo sinjo sekondiri tupu e nwee nzuruwa.

Udi Nchocha

Udi nchocha omumu a bu usoro sovee nkowa. Usoro sovee nkowa dika Nworgu (2016) si kwaa bu usoro e guzobere maka nnweta ihe nchocha site n'inwe ezi nnyocha, nkowa na mkpebi gbasara ihe omume ma o bu etu ihe di, mgbe a na-eme ya bu nchocha. Onye nchocha nomiri udi nchocha a ebe o bu na nchocha a nwere mmasi n'inwe ezi nnyocha na mkpebi imata omenaala Igbo a na-akuziri umu akwukwo sinjo sekondiri tupu e nwee nzuruwa.

Nchọpụta

Tebul 1: Miin echiche ndị nkuzi n'ịmata omenaala Igbo a na-akuziri ụmụ akwụkwọ sinio sekondiri tupu e nwee nzuruuwa.

Ndịkọ Miin: 2.89

Tebul a gosiputara echiche ndị nkuzi gbasara omenaala Igbo a na-akuziri ụmụ akwụkwọ sinio sekondiri tupu e nwee nzuruuwa. Ihe e depụtara maka nchọcha nke mbụ a dị iri abuo ma ha nwere akara miin ndi a 3.41, 2.80, 3.20, 2.50, 2.70, 3.49, 2.69, 3.31, 3.11, 3.61, 3.70, 3.42, 3.59, 3.60, 2.69, 3.04, 2.54, 2.55, 2.65, na 2.70 na ndipụ n'izugbe gunyere.66, .98, .75, 1.19, .46. 67, .94, .81, .81, .73, .64, .74, .88, .88, .94, .64, .88, .65, 1.04, na .95 na ndikọ miin bu 2.89 bu nke kariri kraiterion miin 2.50. Osisia e nwetara n'ihe e depụtara maka ajuju nke mbu gosiri na a na-akuziri ụmụ akwụkwọ sinio sekondiri omenaala Igbo niile kwesiri tupu e nwee nzuruuwa. Omenaala Igbo ndi a a na-akuzi bu nke gunyere nkwenye ndi Igbo dika ekele, nsopuru, igu aha, agumagu odinaala Igbo dika akuko ifo,ilu, egwu, oru nka na uzu ndi Igbo, ewumewu ndi Igbo- iru mgbede, na omugwo. Omenaala ndi ozọ a na-akuzi gunyere usoro ochichi ndi Igbo, odinaala agburu ha, etu ala Igbo/ebe di, akuko agburu/ akuko okike/ nsiribido, usoro ekpemekpe odinaala Igbo, alumalu n'ala Igbo, ekike ndi Igbo, oru aka ndi Igbo (ikwe akwa, ikpa aka, jigida, oru ugbo), amamiihe odinaala Igbo, echichi ndi Igbo, usoro akunuba ndi Igbo, nri ndi Igbo, enwemenwe ndi Igbo dika ala na oji, mmemme ndi Igbo dika ofala na iri ji ohuru ndi Igbo.

Umaokwu Nchọcha 1

E nweghi ndimiche n'akara miin echiche ndi nkuzi nwoke na ndi nwaanyi n' omenaala Igbo a na-akuziri ụmụ akwụkwọ sinio sekondiri tupu e nwee nzuruuwa.

Tebul 2: Tebul nke a gosiri mkpokọ ihe e nwetara na nnwale-t (t-testi) site n' echiche ndị nkuzi nwoke na ndị nwaanyị n' omenaala Igbo a na-akuziri ụmụ akwụkwọ sinio sekondiri tupu e nwee nzuruuwa.

| Ndi zara njumaza | N | U | Std.D | t- kal | Df | t-kri | M |
|-------------------------|-----|------|-------|-----------|-----|-------|--------------------------|
| Ndi nkuzi nwoke | 84 | 2.72 | .55 | 2.9 | 357 | 0.005 | Nju/Ajuru (Rijiktedi) |
| Ndi nkuzi nwaanyị | 162 | 1.60 | .43 | | | | |

Site na tebul di n'elu, t-kakulatedi bu 2.9 ebe t-kritikal bu 0.005 n' ogo nnwere onwe 357. Miin echiche ndi nkuzi nwoke na ndi nwaanyị n' omenaala Igbo a na-akuziri ụmụ akwụkwọ sinio sekondiri tupu e nwee nzuruuwa bu 2.72 na 1.60 na ndipu n'izugbe gunyere .55 na .43 na akara ogo nnwere onwe bu 357. Na nnwale na ogo nnwere onwe 357 e nwetara t-kakuletedi bu 0.053 ebe t-kritikal bu 2.9. Umaokwu nchocha ka a juru (rijiktedi) ebe o bu na t-kakuletedi ka riri t-kritikal 2.9 $P < 0.005$. Ihe nke a putara bu na e nwere ndimiche n'echiche ndi nkuzi nwoke na nwaanyị gbasara omenaala Igbo a na-akuziri ụmụ akwụkwọ sinio sekondiri tupu e nwee nzuruuwa. E nwere ike inwe mkpebi na ndi nkuzi nwoke ka nwe kwenye na a na-akuziri ụmụ akwụkwọ sinio sekondiri omenaala Igbo ndi a tupu e nwee nzuruuwa karia ndi nkuzi nwaanyị.

Mkparita uka

Ihe e nwetara site na nchọcha e mere bụ na a na-akuziri ụmụ akwụkwọ sinio sekondiri omenaala Igbo niile kwesiri tupu e nwee nzuruuwa. Ihe e nwetara na nchọcha bụ ihe a tụtụ anya. Nchọcha e mere gosiri na ndi nkuzi na-akuzi omenaala Igbo n'uloakwukwo sinio sekondirin nke oma, tupu e nwee nzuruuwa. Nke a gosiri na ndi nkuzi na-esi n'omenaala Igbo eziputara ụmụ akwụkwọ omenaala Igbo ndi a dika ekele, nsopuru, igu aha, agumagu odinaala Igbo dika akuko ifo,ilu, egwu, oru nka na uzu ndi Igbo, ewumewu ndi Igbo na iru mgbede. Omenaala ndi ozo a na-akuzi gunyere omugwo,usoro ochichi ndi Igbo, odinaala agburu ha, etu ala Igbo/ebe di, akuko agburu/ akuko okike/ nsiribido, usoro ekpemekpe odinaala Igbo, alumalu n'ala Igbo, ekike ndi Igbo, oru aka ndi Igbo dika ikpa akwa, aka, jigida, amamiihe odinaala Igbo, echichi ndi Igbo, usoro akunuba ndi Igbo, nri ndi Igbo, enwemenwe ndi Igbo dika ala, oji n'ala Igbo, mmemme ndi Igbo dika iri ji ohuru, ofala, na oru ugbo ndi Igbo.

Ihe niile a choputara na – egosi na tupu e nwee nzuruuwa na ndi nkuzi na-enye nkwardo na mbunuche e ji Guzobe nkuzi omenaala Igbo n'uloakwukwo. Nchọcha a yitere nchọcha Ofodile (2017) bu onye choputara na o bu site n'omenaala ka e si akuzi ihe gbasara nsiripuru, nka, nkwenye, na uzo ebimndu ndi Igbo niile. Nchọcha a yitere nchọcha Udeani (2017) onye kowara na nkuzi omenaala Igbo bu uzo na-enye aka ikwalite amamiihe ụmụ akwụkwọ na inata nka na ezi ntola gbasara ebimndu ndi Igbo maka o di mma ha na nke oha obodo. Site n'ihe a choputara, o were anya na n' oge gboo, tupu enwe nzuruuwa na ezi amamiihe na ezi ntola ebimndu zuru oke akoghị ụmụaka Igbo na-eto eto, nke mere na ha na-ebiputa ndu ha n'uju. Nke a bu maka na e nweghi ihe mmeghari anya nye ndi nkuzi, nke na ha na-agbado anya akuziputa omenaala Igbo etu o si di n'ihe omumu korikulum n'uloakwukwo.

Mmechi

Ntọala ebimndu ndi Igbo bu nke nwere nnukwu onodu na oru o na-aru n'ebe nwata no. Nke a mere na ndi Igbo ji inyefe ntọala ebimndu ndi a niile di n'omenaala Igbo wee kpọrọ ihe, ma iji hu na o di ire mere na e guzobere agum akwukwo odinaala, nke na-aga n'ihu mgbe o bua nakwa ebe o bua. Ka o sila di, o bu ihe nwute na ndi Igbo tumadi ndi nkuzi ejighizi inyefe omenaala Igbo kpọrọ ihe, n'ihu nzuruuwa bu nke mere ka ana-enomi uzọ ebimndu mmadu ozo sitere na mba uwa di iche iche. O bu ihe di oke mkpa ime ka nkuzi na omumu omenaala Igbo n'uloakwukwo sinio sekondiri na mpaghara Qwuwa Anyanwu Najirja, buru ihe ga-adi ire ozo.

Itu alo

N'ihu ihe ndi a choputara n'elu, onye nchocha tutara alo ndi a:

6. Ndi nne na nna ga-agba mbọ ihu na ha na-enyefe ntọala ebimndu ndi Igbo n'aka umuaka ha, bido na -ime ka ha na-asu asusu Igbo tinyere ikoro ha akuko ifo na ihe mmuta di n'ime ya.
7. Ndi nne na nna ga na-akpo umuaka ha aga mmemme omenaala n'obodo dika ebe a na-alu nwaany[, echi echichi na ndi ozo.
8. Ndi eze odinaala obodo o bua ga-ahu na ha na-achikoba ogbakọ, ebe a ga-anọ wee na-akowara umuaka na-eto eto ihe gbasara omenaala ha maka inyefe na nchekwaba omenaala ndi ahụ.
9. Ndi nne na nna ga na-ebindu na-eziputa nkwenye na omenaala Igbo.
10. Ndi obodo ga-amalite ihe gbasara egwu onwa iji kpolite agumagu odinaala ozo.

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THE IMPACT OF EDUCATION ON NATIONAL DEVELOPMENT: A PHILOSOPHICAL INQUIRY

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Abstract

Education is a potent tool for national development. The quality of education in a nation is a primary coefficient for determining the level of development of the nation. This is because education impacts directly on the citizens who are the subject of national development. If the citizens are ill-prepared and lacking in knowledge, skills and aptitude, the nation will wallow in underdevelopment. The article seeks to tackle the problem surrounding the obvious inability of the system of education in place in Nigeria to drive the growth and development of the country. How well has education contributed to the development of Nigeria? Is there something amiss in the system of education in vogue in Nigeria? Can the system be improved in such wise that it can catalyse more efficiently the development needs of Nigeria? The article therefore studies the impact of education on the development of Nigeria. It finds out that education has not made the needed impact on Nigeria's development because the system of education

in the country is not purposive and productive. The article suggests that poor curricula development is the major challenge to qualitative education in Nigeria; a factor that hinders education from imparting the required competence on the citizens necessary to spur the nation to greater heights. The article concludes that for education to catalyse Nigeria's development, attention must be given to local content attribution in curricula development. In this regard there is great need to adapt Nigeria education to the Nigerian culture and national need since education is basically a tool for transmission of culture and enhancing national development. The article is certain that until Nigeria system of education mirrors the Nigerian culture, it will continue to fall shy of the standard needed to drive Nigeria forward politically, economically and otherwise.

Introduction

Education develops a country's economy therefore, it is an index of a nation's development. It provides knowledge and skills to the population and shapes the personality of the youth of a nation. Education is very important for an individual's success in life. It is generally seen as the foundation of society which ensures economic prosperity, social and political stability. Economic and social status depends on education obtained by the individual since education determines individual capability in choosing and managing his quality of life. It can help the individual to avoid poverty, build harmony within a society and foster the principles of democracy in a society. Education is also capable of providing power to citizens to voice out

their views, expose to them their real potential, lead them to become better persons and widen their views on global issues.

Education is the best investment for the people because well educated people have more opportunities to get a job or even create one that gives them satisfaction. Educated individuals enjoy respect among their colleagues and they can effectively contribute to the development of their society by inventing new devices and discoveries. The purpose of education is to enlighten individuals within a society, to prepare and qualify them to work for the development of the society as well as to integrate people into society and teach them the values and morals of the society.

Has the system of education in Nigeria met the above objectives of education? Has education shaped the youth's national identity? Has education cultivated the person's identity or sense of belonging to the nation? The answers are definitely not in the affirmative. What then are the forces that undermine good education as a tool for national development in Nigeria? This article seeks answers to this problem by evaluating the impact of education on national development. It exposes the viewpoints of some philosophers on education, with emphasis on the right method and ideal content (curriculum) of education. It concludes that for Nigeria's education to attain the goals of national development, the curricula at various levels must be revisited to ensure that they are both purposive and productive.

Conceptual Analysis

Education

Education refers to the process of knowledge acquisition for the self-development of the beneficiary. Education means a change in man's way of conduct due to the introduction of a new attitude to life under the influence of learning. Technically, "Education is the process of facilitating learning, or the acquisition of knowledge, skills, values and morals, beliefs and habits."ⁱ Fazila Idris et al describe it as "... the upgrading of a man's ability to choose the best alternative available in any circumstance he faces."ⁱⁱ It means the development of the person to prepare him to adopt the best approach to a problem at any given time.ⁱⁱⁱ Seen from this radar, education can therefore be described as "... adjustment ability to a changing situation and environment."^{iv} Education frequently takes place under the guidance of educators. Nevertheless, learners can also educate themselves. Education can be formal (within the school system) or informal (outside the organized school system). Thus, any experience that has formative effect on the way one thinks, feels or acts, whether in the formal or informal setting, may be considered educational.

Education is more than an economic investment; it is an essential input upon which life, development and the survival of man depend. We all know that it is the responsibility of everyone in a country to educate; whether we are parents, adults, children, or teachers, in the public or private sector, education is the responsibility of everyone. However, we see the needs and problems, most of us would agree that the role of

education is to help provide the opportunity for all people to develop as fully as possible. Education should be a means to empower children and adults alike to become active participants in the transformation of their societies. Learning should also focus on the values, attitudes and behaviors which enable individuals to learn to live together in a world characterized by diversity and pluralism. Education therefore has a crucial long-term role in developing a knowledge and understanding of human rights, the value system they represent and the skills required to strengthen a democratic culture.

Development

The concept of development is almost as old as civilization. Its extensive use in Western societies from Greco-Roman civilizations to the late 19th century as a generic construct that designates the most varied aspects related to humanity's well-being, however, made the concept come closer to that of a doctrine. Soares and Quintella observe that "At the end of the 17th century, the predominant idea of development was dependent on natural and positive phenomena, with its expansion only contained by conscience of limit."^{vi} Note that they used the term "conscience of limit" in reference to "An inflection point on the growth curve for adaptation to natural laws or God's plan."^{vi}

Following a long dispute between those called the Modern and Ancient, ending with victory by the Modern, Leibniz (1646-1716) inaugurated the concept of infinite progress. Other modern thinkers such as

Condorcet, Kant, Hegel and Marx in turn conceived and interpreted progress in a distinct manner from that resulting from the idea of 'conscience of limit' or in other words are aligned with the potentially infinite concept of progress. In these authors' works, it is also possible to note a certain proximity with Augustinian thinking, of conceiving history as a totality, a firm march of civilization, a continual, albeit inconstant and non-linear process, in the direction of a common well-being. Rist's rightly describes this as "a constant evolution, based on the belief of human perfectibility and motivated by the incessant search for well-being."^{vii}

Rostow's seminal work reclaims Social Darwinism to explain development as a process of evolutionary succession in stages, where human societies leave a rudimentary model until they arrive at a western industrialized civilization consumption model, which is considered unique and universal.^{viii} We see this notion of development in the works of Francis Fukuyama in contemporary times. Ribeiro suggests that the sense of the word development in various areas of knowledge converges to "... a state, process, well-being, progress, economic and human growth or ecological balance."^{ix} Development has also been defined as "... a maturing and development process of self that frees the population from fear and exploitation."^x The United Nations Development Programme, UNDP describes development as "... expanding the range of choices for the population that allows governance to become more democratic and participative, ... access to income... participation in decisions and enjoyment of human, economic and political liberties."^{xi}

Education and Development: Establishing the Nexus

The link between education and economic development in the field of development studies centres on the question of whether formal education brings about economic development or the other way round. The aim in this study is not to prove either. What is paramount here is that there is a profound correlation between the situations of a high incidence of school enrolments and rapid economic growth of a country. It can also be argued that the degree to which a country is economically developed determines the State's capability to supply education. That is why it is said that no nation can grow taller than her education. As a matter of fact, even that which is obviously not a result of formal education, is in fact an indirect effect of formal education.

It should also be pointed out that while the argument here is the impact formal education has on development, all forms of development have a lot to do with the type of formal education being offered. Quality education, the education that is responsive to the economic needs of the country, should be able to enhance that country's economic development. Massive provision of education may not necessarily lead to economic development. Providing education for a certain minimum number of years (quantity) is different from, for example, expenditure on education (quality). Quantity is measured in terms of the number of people receiving schooling.^{xii} Quality education on the other hand is determined by a number of factors. Among these are:

- expenditure per child
- standard of educational facilities available, e.g., libraries, laboratories
- sizes of classes
- quality of teachers in terms of salaries and qualifications
- learning material, e.g., textbooks, audio-visual aids
- nature of the curriculum
- school buildings which, among other things, ensure safe custody of learning materials
- availability of other learning modes at home, in the media and in the community and
- the way learners spend their time both in and out of school.^{xiii}

According to Johnson and Stafford, expenditure per learner affects years of schooling to be attained. This means that, for example, without public policy to support education, acquiring education may become very expensive for people from economically disadvantaged backgrounds. Poor parents may be forced to withdraw their children from school. However, these authors also argue that it is more beneficial to allocate resources to improve school quality than to expand years of education (quantity).^{xiv} Added to the question of quantity and quality are the levels and types of education being offered. Gillis et al point out that of the three levels of education - primary, secondary and higher education - primary and secondary levels can be better suited to poor countries. Success in these levels of education will, in turn, highly depend on the type of education offered.^{xv} The types of education are academic, vocational, non-

formal and on-the-job education. Here again vocational education at school is highly recommended. By offering vocational education, the school system will be equipping learners with skills which are needed by the labour market. This is why philosophers of education like John Dewey and Paulo Freire condemned traditional system of education because it is neither experiential nor practical. Regrettably, Nigeria's system of education at all levels is still very theoretical.

Combining the preferred level and type of education should also remove the unemployable educated labour problem. One crucial factor which needs to be emphasized is that formal education should not be offered only to enable people to better sell their labour power, but to enable people to be creators of employment themselves. Failing this, formal education becomes a problem, as Thembela puts it:

Unemployment exists and increases in spite of more schooling. At the same time there is a great shortage of skilled manpower. Too often, pupils are taught what they could find out elsewhere, do without, or work out for themselves. Too often, the school is made responsible for attaining objectives that could be better acquired through other subsystems of society.^{xvi}

Thembela's position addressed a serious issue in his home country- South Africa. The same issue is very evident in the Nigerian system. It is as if in Nigeria unemployment and the volume of unskilled manpower

increases with increase in the number of schools at all levels, private and public, across the federation. The more the number of schools, the more the number of graduates, the higher the unemployment rate, and most unfortunately, the higher the volume of unskilled manpower thrust into the labour market. What this suggests is simple: education in Nigeria is empty, almost a waste of scarce resources because it fails to meet with the demands for national development. Quantity is emphasized over quality leading to duplicity of schools without the necessary resources, human and material, needed to chisel minds that will steer the nation to greater heights.

Clearly the educational provisions within any given country represent one of the main determinants of the composition and growth of that country's output and exports and constitute an important ingredient in a system's capacity to borrow foreign technology effectively. For example: health and nutrition, and primary and secondary education all raise the productivity of workers, rural and urban; secondary education, including vocational, facilitates the acquisition of skills and managerial capacity; tertiary education supports the development of basic science, the appropriate selection of technology imports and the domestic adaptation and development of technologies; secondary and tertiary education also represent critical elements in the development of key institutions, of government, the law, and the financial system, among others, all essential for economic growth. Empirical evidence at both micro and macro levels further illuminates these relationships. At a micro level,

numerous studies indicate that increases in earnings are associated with additional years of education, with the rate of return varying with high level of education.^{xvii}

In Agriculture, evidence suggests positive effects of education on productivity among farmers using modern technologies, but less impact, as might be expected, among those using traditional methods. In Thailand, farmers with four or more years of schooling were three times more likely to adopt fertilizer and other modern inputs than less educated farmers.^{xviii} Similarly, in Nepal, the completion of at least seven years of schooling increased productivity in wheat by over a quarter, and in rice by 13%.^{xix} It is difficult to say the same of Nigeria due to the lukewarm attitude of the government to support peasant farmers, let alone facilitate mechanized farming. Of course, it is common knowledge that the Central Government abandoned agriculture for decades since the discovery of crude oil. This has impacted negatively on the nation's development due to poor generation of internal revenue from exports.

Education is also an important contributor to technological capability and technical change in industry. Statistical analysis of the clothing and engineering industries in Sri Lanka, to cite just one example, showed that the skill and education levels of workers and entrepreneurs were positively related to the rate of technical change of firms. Education alone, of course cannot transform an economy. The quantity and quality of investment, domestic and foreign, together with the overall policy environment, form the other important determinants of economic performance. Yet the level of

human development has a bearing on these factors too. The quality of policy making and of investment decisions are bound to be influenced by the education of both policy makers and managers; moreover, the volume of both domestic and foreign investment is likely to be larger when a system's human capital supply is more plentiful.

Some Philosophical Viewpoints on Education

There are innumerable philosophers who have given thought to the relation between education and development. Ideas have mostly centred on the right method of education that would ensure complete development of the student, and by so doing, prepare the student adequately to contribute to the development of the society. All the philosophers of education, from Ancient to contemporary times, such as Socrates, Plato, Jean Jacques Rousseau, John Dewey, Martin Buber, Paulo Freire, etc agree that education is the handmaid of development. They all posit that education should be applied in such ways that it would help prepare the citizens of a country to contribute enviably to the growth and development of their country. All of these scholars are very critical of the traditional method of education that seeks to impose ideals on the pupil without considering the personal experience and predispositions of the pupil. In fact, as early as the Later Greek period of philosophy, Socrates fought against this tendency by introducing his method of dialectics (also called intellectual midwifery), a method that introduces the learner to new knowledge by first evaluating the learner's previous knowledge. This Socratic Method

became the foundation, the paradigm for the formation of most, if not all, contemporary child-centred pedagogies.

The viewpoints of all philosophers on education cannot be exposed here given the limitation of this work. Therefore, effort is made to present the views of two prominent scholars of the modern and contemporary era. John Dewey and Paulo Freire share very close affinity in their viewpoints on education and development. They made striking emphasis on the need for education to be dialogical, experimental, particular or peculiar to the local needs of the State and the citizens. Nigeria Education planners can borrow a lot from Dewey and Freire's thought on education.

Overview of John Dewey's Thought on Education

Dewey discusses traditional and progressive education in his masterpiece *Experience and Education*. Note that Traditional education could also be called back-to-basics, conventional or customary education. It is an age-long procedure that societies usually applied in schools to transfer knowledge to the young. Traditional education is teacher-centred. Reformers in education prefer what is now described as progressive education which is child or student-centred. John Dewey condemns the traditional method of education. He views it as the direct opposite of progressive education. He affirms that for traditional education, learning is the "... acquisition of what already is incorporated in books and in the heads of the elders."^{xx} The child is simply the immature being who is to be matured; he is the superficial being who is to be deepened; his is narrow experience which is to be

widened. It is his to receive, to accept. His part is fulfilled when he is ductile and docile.^{xxi}

Dewey argues that in traditional schools everything is done according to the ‘imposed’ will of the educator(s). This, therefore, Dewey asserts, limits “the intellectual and moral development of the young.”^{xxii} He condemns the traditional system of education for emphasizing the study of “... facts and ideas [...] bound up with the past.”^{xxiii} This undermines the student’s capacity “in dealing with issues of present and future.”^{xxiv} Dewey acknowledges that although the “knowledge of the past and its heritage is of greater significance,”^{xxv} the past should “... be seen as the past *of* the present, and not as another and disconnected world.”^{xxvi} For Dewey, learning should be communicated indirectly through the environment. He describes the environment as consisting of those conditions that promote or hinder, stimulate or inhibit, the *characteristic* activities of a living being.^{xxvii} Dewey views education as a social function.^{xxviii} Hence, for him “... a being connected with other beings cannot perform his own activities without taking the activities of others into account.”^{xxix} According to him, the ignorance of this is a critical failing of the traditional system of education.

Dewey avers that traditional education does not contribute to student’s growth because it sees the teacher as the ‘Jack of all trade’ and the student as the ‘master of none’. The system, thus, creates room for the teacher to impose her experiences on the students. Experience is an important factor in Dewey’s philosophy of education. This explains his advocacy for experiential education which is also described as ‘progressive’. He suggests

that progressive education offers students the opportunity to grow by offering them the "... expression and cultivation of individuality," "free activity" and "... learning through experience."^{xxx} According to him, progressive education also builds on their experiences and as a result forms "... later experience of a deeper and more expansive quality."^{xxx}ⁱ In doing so the school guides the pupils toward a better future. Dewey affirms that it is important to connect the curriculum to pupils' "... everyday life experience [for] all genuine education comes about through experience."^{xxx}ⁱⁱ Only through such an education can students grow and contribute to the development of their immediate community and the society at large.

Overview of Paulo Freire's Thought on Education

In *Pedagogy of the Oppressed*, Paulo Freire states that traditionally education is framed as "an act of depositing, in which the students are the depositories and the teacher is the depositor."^{xxx}ⁱⁱⁱ The task of the teacher, in traditional education, Freire argues, is to "fill the students with the content of his narration- content which is detached from reality, disconnected from the totality that engendered them and could give them significance."^{xxx}^{iv} This type of education, he believes, is "... suffering from narration sickness"^{xxx}^v He suggests that in such schools the task of the student is to "... receive, memorize, and repeat."^{xxx}^{vi} This, he believes, turns them into "... receptacles to be filled by the teacher."^{xxx}^{vii} In such an environment, teachers are active while students are passive members of the classroom community. Freire argues that the interests of the two are

different in such relationship; teachers promote the goal of the oppressors by depositing information into the students: the oppressed.^{xxxviii} It is this manner of education that he describes as the ‘banking system of education’. Of course, by the expression ‘banking system of education,’ Freire was directly criticizing traditional system of education.

Paulo Freire is widely known for his radical educational ideas called “critical pedagogy” or “critical theory.” Arguing against the banking concept of education, Freire posits: “Education must begin with the solution of the teacher-student contradiction, by reconciling the poles of the contradiction so that both are simultaneously or at the same time teachers and students.”^{xxxix} It is necessary, for Freire, that the “... educational goal of deposit-making [is replaced] with the posing of the problems of human beings in their relations with the world.”^{xl} Education based on problem-posing ensures active teachers and active students within the classroom and the global community. The interests of both the teachers and the students, then, within the problem-posing classroom, become the same. In fact, Freire maintains that problem-posing education aims at the emancipation of those who have been “... subjected to domination.”^{xli} Freire claims that “to that end, [problem-posing education] enables teachers and students to become subjects of the education process by overcoming authoritarianism and alienating intellectualism; it also enables people to overcome their false perception of reality.”^{xlii} This overcoming of the false perception of reality is considered the true measurement of growth.

The Role of Education in National Development

The role of education is inevitable in producing new generations capable of solving the real problems in our society. Today's ever-growing population are not satisfied with their basic education and try to get secondary or tertiary education in order to meet the demands of contemporary society. They sacrifice their time and money and sometimes even their health to improve on their educational level because they realize that education is their passport to the future.

The school plays a critical role toward promoting national integration by engendering programmes that enable youths realize the good in other people's cultures, and hence, respect the cultural diversity in Nigeria. youths' development toward a positive sense of ethnic identity. By implementing these programmes, students come to know the strengths and uniqueness of ethnic identity in Nigeria. When the students have full understanding of their ethnic identity and those of others in Nigeria, they become more tolerant and respectful of others ethnic group. Education thus can contribute to helping Nigeria harness the forces of her ethnic and cultural diversity; and hence quicken the pace of national development.

Community service is another area of the education curriculum of Nigeria that can help in cultivating and instilling the sense of national identity. It can be an important part of civic education, provided it is properly conceived as being more than just doing good deeds. It can contribute to the effort to instil the value of solidarity among races especially the teenagers. This should include the activities that stress tolerance and

harmony among Nigerians regardless of differences in religion and ethnicity. Hence, the purpose of the community programme should be to inculcate a sense of citizenship, whereby students learn the importance of contributing to their own community, the society at large and to the nation. By doing community service, students will also develop a sense of civic duty and commitment to the nation.

The National Youth Service Corps (NYSC) is supposed to be a programme that fosters national integration through community service across the length and breadth of the Federation. This is why those engaged in the programme are sent to serve in areas away from their ethnicity and most times, far from their geographical zone. Unfortunately, the aim of the programme has been largely defeated. The perennial problem of corruption in the country has not allowed the programme to thrive. Today, shortlisted candidates for NYSC do everything possible to be posted to areas of their choices, most times, areas within their ethnicities or geographical zones. This has impinged on the success of the programme.

Education can also contribute to stabilizing Nigeria's democracy. This is because it has the capacity to expose ignorance and defeat illiteracy and poverty which are the weaknesses politicians capitalize on to bamboozle unsuspecting citizens to exchange their ballots for material benefits. Education helps the citizens to know their rights and stand by it at all times. It enables the citizens to demand for responsible and accountable governance from those occupying leadership positions. This has a way of improving on the

quality of leadership and eschewing the penchant for abuse of political power prevalent in underdeveloped (developing) countries. Education engenders political participation. The citizens become very interested in the actions and inactions of State forces, ensuring that their rights as citizens are not neglected or abused. It can therefore be said that education reinforces legitimacy in governance.

Culture and Education in Nigeria

Culture is the way of life of a social group and it includes actions, values and beliefs that can be communicated with necessary modifications from one generation to the succeeding one. Education is the process by which society deliberately transmit its cultural heritage through schools, colleges, universities and other institutions.^{xliii} This means that the content of the curriculum in schools must be loaded with cultural elements of the society. Education should be cultural; it should be used as a tool to further explore and promote the positive aspects of a given culture. Consequently, knowledge, which is produced in the school system of a particular nation, should be firmly grounded in the culture of the given society. This means that no two societies can have identical educational system. Since educational system is supposed to be a reflection of the society's culture, needs and aspirations, the nature of the knowledge available in any given society should be sought in the nature of a society's institutions and culture. This is because knowledge is disseminated and acquired so that members of the society can improve themselves and operate the social institutions of the society. This

implies that the culture of a given society reflects the types of knowledge produced in the society.

This suggests that since European types of education are based on European philosophies of education which reflect different national philosophies about German, French, British, Russian or Spanish character, Africans too (Nigeria specifically) should secure their cultural identity by fashioning their own philosophies of education. The structure, content and methods of education differ from nation to nation in the advanced world because national educational policies are formulated in line with the philosophies, values and history of a people.^{xliv} Katoke rightly asserts that it is essential that any kind of educational policy and planning which is a key to development or an eye opener to the learner's self-awareness and that of his surroundings makes culture its base.^{xlvi} This means that areas of emphasis in stipulated curricula course outlines and contents must necessarily reflect or relate to the learner's cultural heritage.

The general perception is that the major cause of the failure of colonial/missionary education in most parts of Africa is the failure of the missionaries/colonialists to adapt the system to the socio-cultural milieu in which it operated. Colonial education never incorporated valued aspects of the culture as its base and this is why colonial education has been regarded as inadequate for Africans in general and Nigerians in particular. Regrettably, it appears that even till date, Nigeria system of education is yet to be freed from the vestiges of the colonial system.

Culture has been described as a way of life of a people. There is no culture that is static. Since education

is also largely understood as “cultural transmission,” it plays an important part in achieving cultural change. This is because a good education system should have conservative, transitive and innovative functions as society is not static but dynamic. Okeke asserts that

aspects of society’s culture which are not found adequate for the survival and progress of society at any point in time could either be modified or changed through the process of education.^{xlvi}

Therefore, knowledge in every society is relative to time and place. It therefore means that any good educational system should imbibe the culture of the people. It is thus the culture of the society that should determine the content of the school curriculum. Similarly, the knowledge that is produced and transmitted through the process of education is in fact the cultural elements of the given society.

Curriculum Deficiency in Nigerian Education: a Setback to National Development

It is an obvious fact that the curricula in use in all levels of education in Nigeria are inadequate. Unfortunately, the federal ministry of education and almost all other stakeholders in the educational sector in Nigeria continue to employ and implement with tenacity these odious curricula as the standard for mass education. Other countries of the world, including Britain and the United States from whom Nigeria copied, have since improved upon their curricula with the addition of current and practical contents which have ensured the churning of innovative, skilled and highly creative graduates from their institutions. The situation in Nigeria

is almost hopeless. There is an over-reliance on paper qualification as opposed to the development of skills and technicality or what may be described as the 'can-do' attitude of the individual. The goal of a qualitative, functional and *ad rem* curriculum should not be restricted to the offer of merely theoretical knowledge and certificate; it should rather be targeted at offering the individual competent practical and technical ability to solve problems in the society. With this, at graduation, the individual can be self-employed; he can generate ideas on his own and apply to solve personal and national needs. The system of education in Nigeria founded on a poor structure and impotent curricula with poor syllabic contents greatly falls short of this. The implication, then, is that the knowledge passed across to students is a mere waste of time and resources, because knowledge attained through an obsolete curriculum is neither valuable in the current dispensation of organizational development, nor capable of preparing learners for future challenges or tasks.

The role of education to nation building is pivotal, indispensable. This is because education has the potential of helping individuals to understand themselves and the world around them. Quality education helps to improve social interactions and interpersonal relationships, quality of life and patriotic tendencies. These have been found to be related to a galvanized national development. It is evident that a developed economy or nation is only a reflection of the human capital development which can only be achieved through proper levels of education measured in qualitative terms. Regrettably, the core of the Nigerian education

stakeholders ensures that all institutions of learning strictly comply and teach grossly moribund curricula contents, thereby suppressing the cognitive development of the nation's future leaders. A greater emphasis is laid on the acquisition of abstract terms and certificate, and not on the significant impacts of the content on students' ability to apply the terms in problem-solving.

The moribund curricula have made it difficult for Nigerian graduates to be gainfully employed; most times, even after committed years of learning and resources invested, the graduates require retraining in order to fit into various organizations. Unfortunately, most of these graduates feel they are best trained and well poised to occupy or handle any position in any organization. They end up seeking for white collar jobs endlessly. They are programmed by virtue of their 'certificate education' to become 'job seekers' instead of 'job creators'. The average Nigerian graduate expects to be spoon-fed by the government, even in this era of grave dearth in employment opportunity. More are churned out from the university as empty certified graduates annually. They join the band of the unemployed; they can hardly create anything or offer anything to the society because the society has bequeathed nothing unto them curtesy of the poor curricula with which they were trained throughout their academic journey.

It is important to review the current academic curricula in Nigeria in order to improve and synthesize the content in both public and private schools. It is also necessary to evaluate the curriculum in terms of its standards and outcomes when compared with those used in advanced countries. Current events in the global arena,

especially the shift in technological paradigms to new constructs such as artificial intelligence, robotics engineering, etc are factors to be considered in designing pragmatic and rewarding new curricula for Nigerian institutions. It is important to consider societal trends to ensure that the relevance of knowledge acquired in institutions are equated with real and practical applications, as there is need to showcase the applications of the acquired theory in the industries when students graduate and are conferred with degrees. This, no doubt, will help to de-emphasize the deleterious desire for certificate acquisition without proportionate acquisition of practical knowledge; a practice that has almost assumed a normative position within the Nigerian system.

Poor Funding: As a Setback to Education for National Development

The quality of education offered in Nigeria today is not without myriad of problems. The problem with education in Nigeria is not only anchored on poor curricular development or policy making. Poor budgetary allocation is also a fundamental issue. This is because even when and where the policy or curriculum is seen to be objective and tailored to serve the local needs of Nigeria, the major obstacle has always been the failure of the government to provide adequate resource to help apply such policies concretely. One major issue bedeviling the effective implementation of educational policies and consequently, national

development in Nigeria is therefore inadequate funding. Therefore, such good policies collapse due to inadequate budgetary figures allocated to this crucial sector.

The issue of poor financing of education remains unchanged even in recent times and justifies one of the reasons why the United Nations Educational, Scientific and Cultural Organization (UNESCO) specified that, for educational systems of developing nations to witness stability, at least 26 percent of such nations' budget must be channeled to the education sector.^{xlvi}

On the contrary, the allocation usually made in Nigeria to this pivotal sector is not mouth-watering and can hardly convince anyone that such a country of Nigeria's repute will forego a benchmark forecasted by a world-known organization.

A critical look into 1999, 2000 and 2010 budgetary provisions for education in Nigeria showed that 16.77%, 4.08%, and 10.24% went to the sector respectively while in 2011 and 2013, it got 10.24% and 8 percent respectively, a far cry from the year 1999 and 2010 appropriation.^{xlvi} Relying on the benchmark advocated by UNESCO, it is implicit that the Nigerian education sector still faces the problem of inadequate funding. No public policy or programme will reach a successful end without a supporting means. The bastardization of education in Nigeria can also be held accountable for poor

economic growth and development-related issues. A look at the Human Development Index released by UNESCO in 2018 shows that Nigeria is sitting in 24th position out of 54 African countries, and 157th in the world in terms of educational development, and lagging behind several West African countries like Ghana, Cameroon, Kenya. Nigeria is also characterized by low human development when countries like Seychelles, Mauritius, Algeria, Tunisia, Botswana, Libya, and Gabon are cruising at the top with high human development figures.^{xlix}

One of the core reasons why Nigeria is lagging behind compared to other African countries is due to poor financing and insufficient funding of education. Thus, it is common to see in Nigeria that many schools lack buildings, facilities, shortage of human resources to drive planned policies, poor supervision, monitoring, amongst others. All these issues are tied to finance in one way or the other. Classrooms are highly unequipped in many Nigerian schools, especially public schools. It is also common to see children learn under tree shades as classrooms, and under other poor learning environments. Progressive education based on the principles of experimentation, dialogue and problem-solving procedures cannot apply within the Nigerian context given the paucity of fund needed to provide the required resources. Education in Nigeria has therefore been largely reduced to “book” education with little or no emphasis on experimentation. Even the theoretical

aspect is sometimes not properly attended to due to inadequacy of resources.

Conclusion

Education is the totality of the activities that enable the self-development of the individual through learning which directly or even indirectly lead to the development of the individual's immediate society and the nation at large. No nation, it is said, can rise above the level or quality of her education. There is therefore a close connection between education and development. Notice that one of the major factors that separate underdeveloped and developing countries from developed countries is the quality of education. Poor standard of education is an obvious deficit in developing countries. This, in turn, has contributed to a high level of illiteracy, poverty and abuse of political power resulting to poor governance in such climes. Same cannot be said of countries with high standards of education where the citizens are abreast with the requirements of good citizenship. Good governance is the norm leading to rapid national development.

Based on the research conducted here, we can conclude that some types of education contribute more than others to national development. After all, Nigeria has an educational system yet she is rated very lowly on the scale of development. The education that brings development is qualitative education. By the term qualitative education, we refer to a system of education that is purposive and productive similar to that proposed by John Dewey and Paulo Freire. Education is purposive when it is structured to help the learners acquire skills

and aptitudes that would help take the individual and the larger society to greater heights economically and otherwise. Purpose education therefore pays critical attention to local content development, ensuring that the curricula at various levels of education are tailored to the particular needs of the people. Education is said to be productive when those who pass through the walls of educational institutions actually graduate into individuals with the requisite aptitude, skills and competence to proffer solutions to societal problems, and hence contribute to national development. Therefore, ‘purposive’ points at the actual goal of education while ‘productive’ pertains to the ability of education to achieve the set goals.

The problem of education in Nigeria is that the Nigerian system is shy of ‘purposiveness’ and ‘productivity’ because the curricula does not pay strict attention to local content development. Consequently, educational institutions churn out graduates that are largely incompetent and unable to contribute to national development.

Endnotes

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- ^{xxiv} Ibid.
- ^{xxv} J. Dewey, *Democracy and Education: An Introduction to the Philosophy of Education*, p. 75.
- ^{xxvi} Ibid, p. 76.
- ^{xxvii} Ibid, p. 11.
- ^{xxviii} Ibid, p. 81.
- ^{xxix} Ibid, p. 12.
- ^{xxx} J. Dewey, *Experience and Education*, p. 19.
- ^{xxxi} Ibid, p.47.
- ^{xxxii} Ibid, p. 25.
- ^{xxxiii} P. Freire, *Pedagogy of the Oppressed* (New York: The Continuum Publishing Company, 2000), p. 72
- ^{xxxiv} Ibid p. 71
- ^{xxxv} Ibid.
- ^{xxxvi} Ibid, p. 72
- ^{xxxvii} Ibid.
- ^{xxxviii} Note that, Freire seems to assume that anyone who contributes to the unfair *silencing* of an individual could be considered an oppressor. These could include political institutions within a government, the educational system, bureaucrats and religious institutions and so on.
- ^{xxxix} P. Freire, *Pedagogy of the Oppressed* (New York: The Continuum Publishing Company, 2000), p. 72
- ^{xl} Ibid, p. 79.
- ^{xli} Ibid, p. 86.
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