

IGBOSCHOLARS INTERNATIONAL JOURNAL OF IGBO SCHOLARS FORUM, NIGERI

Volume 17 No 4, August, 2024
ISSN: 2476-843x



\

Igboscholars International Journal of IGBO SCHOLARS FORUM, NIGERIA

Published by:

©Igbo Scholars Forum Nigeria 2024

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission of the copyright owners.

Printed by:

Raphtex Press, Trinity Plaza, Ifite-Awka, Anambra State, Nigeria.

EDITORIAL DETAILS

Editorial Office Contact Information:

Igbo Scholars Forum, Nigeria, Department of African & Asian Studies, NnamdiAzikiwe University, P.M.B. 5025, Awka, Anambra State, Nigeria.

Email: igboscholarsforum@yahoo.com igboscholarsforum@gmail.com

Editor in Chief:

Onukwube Alex Alfred Anedo

Dept. of African & Asian Studies, Faculty of Arts, Nnamdi Azikiwe University, Awka, Anambra State, Nigeria

+2348149225739

Editor:

Ngozi Edith Anedo

An Anthropologist

Equipment Maintenance Unit, Nnamdi Azikiwe University, Awka, Anambra State

Associate Editors:

•**Rev. Fr. Dr. Chibuike Ojilere CSSP**

Spiritans Philippines (Mindanao State University, Iligan city, Philippines), Spiritans Nigeria (Chaplain, Seat of Wisdom Catholic Chaplaincy, Federal University, Otuoke, Bayelsa State, Nigeria).

•**Dr. Anne Onyinye Nwankwo**

Alex Ekwueme Federal University Ndiye-Alike, Ikwo

•**Dr. Gerald Okey Nweya**

Dept of linguistics, University of Ibadan

Ven. Dr. Kumbukandana Rewatha Thero

Department of Philosophy, Faculty of Social Sciences, University of Kelaniya, Kelaniya, Sri-Lanka.

Book Review Editors:

Dr. Gloria Tochukwu Onwuka

University of Nigeria, Nsukka

Dr. Grace Ifeoma Ikechukwu

Madonna University, Nigeria, Okija

Dr. Ethel Ebere Obiakor

Alvan Ikoku Fed. College of Education Owerri

Khadija Onirisda Billa

AK16 Konkonuru Str. Rita Marley Rue Aburi Ghana

Assistant Editors:

Rev Bro. Dr. Judemary Ikechukwu Anyigor,
Nwafor Orizu College of Education, Nsugbe

Dr. Helen Chiji Echebima,
Abia State University, Uturu

Dr. Chris Onwuadiochi,
Nnamdi Azikiwe University, Awka

DCP Dr. Cletus-Chris Nwadiogbu
Nigerian Police Zone 3 CID Head Quarters, Yola, Adamawa State.

CALL FOR PAPERS

IGBO SCHOLARS FORUM, Nigeria with Head Quarters at the Department of African & Asian Studies, Nnamdi Azikiwe University, Awka, Nigeria, has three international Journals all of which are multidisciplinary aiming to search, collect, analyze and evaluate Igbo/African thoughts and beliefs as it concerns Humanity and her world of Science, Religion, Politics, Education, Medicine, Economy, Social life, History, Law and Order, Culture and Civilization, Engineering, Business relations, Comparative politics, strategy and environment, Public policy, Language, Philosophy, etc. She also intends to find out how Igbo/African culture could relate with other cultures of the world for greater world peace and security.

She therefore calls for well researched papers for publication in any of these three journals: **Ekwe Jonal**, **IgboScholars Internal Journal** and **Ideal International Journal** all dedicated to the systematic articulation of Igbo/African Ideas, Thoughts and Beliefs, Culture and Civilization, Symbols and Institutions; Medicare, Economy, Social life, Security, History and Politics, Law and Order; Science and Technology, Language and Literature, Crafts and Agriculture' Philosophy and Religion, e.t.c. Interested authors are free to send papers any time, any day as we accept papers 24/7 and publish each of the Journals three times or more every year.

GUIDELINES FOR SUBMISSION OF PAPERS

Any documentation and referencing style appropriate to author's discipline is acceptable. However, papers should not be more than 5,000 words including abstracts and references, and every manuscript should have a cover page, author's name(s), affiliated Institution's address, e-mail address and phone number. All papers should be sent to igboscholarsforum@yahoo.com, igboscholarsforum@gmail.com or as WhatsApp attachment to +2348149225739 for faster accessibility.

Onukwube Alex Alfred Anedo, PhD

Editor-in-Chief

Journals of Igbo Scholars Forum, Nigeria (JISFN)

Department of African & Asian Studies

Faculty of Arts

Nnamdi Azikiwe University, Awka Anambra State, Nigeria

Phone:+2348149225739 Website:<https://www.biafuluigboscholarsforum.com>

FROM EDITORIAL DESK

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

Onukwube A. A. Anedo, Ph.D.

CONSULTING EDITORS

1. Prof. Lizzy Anizoba

4705 Dresden Village Drive, Raleigh, North Carolina 27604, USA.

2. Prof. Sam Uzochukwu

Department of Linguistics, African & Asian Studies, University of Lagos Nigeria

3. Prof. Sheng Jia

Department of Chinese Culture & Anthropology, Xiamen University, Xiamen, Fujian Province, P. R. China

4. Prof. Yuhua Ji

Department of English language & Linguistics, Xiamen University, Xiamen, Fujian Province, P. R. China

5. Prof. Betrand Okolo

Department of Languages & Linguistics, University of Benin, Edo State, Nigeria

6. Prof. Gamini Ranasinghe

Department of Archaeology & Anthropology, Faculty of Humanities and Social Sciences
University of Sri-Jayewardenepura, Sri Lanka

7. Dr. Olekaibe Chinenye Christiana

Directorate of General Studies, Federal University of Technology, Owerri, Imo State, Nigeria

8. Prof. Babette Zoumara

Rue de la FILATURE LOGEMENT 3 BATIMENT B LES FRESNES 28380. SAINT-REMY-SUR-AVRE

9. Prof. Uju Clara Umo

Faculty of Education, University of Nigeria, Nsukka

10. Dr. Lucy Mgbemgasha Apakama

Department of Nigerian Languages, Alvan Ikoku Federal College of Education, Owerri, Imo State, Nigeria

11. Prof. Nnamdi Obika

Department of English Language and Literature Madonna University Okija Campus Anambra State

12. Dr. Francis Mulunge Muma

An International Economist, Central Bank of Zambia, Zambia

13. Prof. Fransiska Wiratikusuma

President, University of Indonesia

MEMBERS OF EDITORIAL BOARD

1. Onukwube Alex Alfred Anedo

(Editor-in-Chief)

Ph.D. in African Culture & Civilization (NAU); M. A. in African Culture & Civilization (NAU); M.Phil. in Chinese Culture & Anthropology (XIADA, China); B.A.Ed./Igbo/Linguistics (UNN); N.C.E. in Igbo/Religion (ASCEA); Diploma in Chinese Studies (NAU). A Professor of Sino/Afro Cultures & Anthropology, Nnamdi Azikiwe University, Awka; Visiting Professor, Department of Linguistics, Igbo & Other Nigerian languages, University of Nigeria, Nsukka, Nigeria

2. Rev. Bro. Charles Ogbuchukwu Okeke

PhD; M.A. (ATR), B. D (Theo); B. Phil, PGDE, Dipl (Italian & French), Head of Department, Religious Studies, Nwafor Orizu College of Education, Nsugbe, Anambra State, Nigeria,

3. Professor Donatus Ifukwu Ajaegbo

(PhD in History), M.A. in History (UNN), PGD in Education (NAU), B. A. History Hons (UNN), Department of History & Strategic Studies, Alex Ekwueme Federal University, Ndufu-Alike Ikwo Ebonyi State, Nigeria.

4. Canon Friday Ifeanyichukwu Ogbuehi

PhD, M.A. B.A. Department of Religion
Trinity Theological College, Umuahia, Abia State, Nigeria.

5. Pastor Ndubuisi Ogbonna Ahamefula

PhD Linguistics; B. A. Linguistics M. A. Linguistics, Department of Linguistics, Igbo & Other Nigerian languages, University of Nigeria Nsukka

6. Chinenye Viola Udeze

PhD (African Culture & Civilization), M.A. B.A.Ed./Igbo/Lin Department of Nigerian Languages, Alvan Ikoku Federal College of Education, Owerri, Imo State, Nigeria

7. Chimezie Okoye

B.A. (English) Secretary, Igbo Scholars Forum, Nigeria. Besing Books, No. 9 Wisdom Avenue, Suleja, Niger State

8. Olatayo Michael Ogunbayo

PhD (United Kingdom), PGD (Israel), M. Sc. In Marine science (UniLag), M.Sc. in Fisheries-Aquatic Pollution & Management (LASU), B.Sc. in Fisheries Science (LASU). Lagos State University of Science & Technology, Ikorodu, Lagos State, Nigeria

9. Prof. Obiora Eke

B. A. M.A.; Ph.D. English Department of English Language & Literature, Madonna University, Okija Campus, Anambra State, Nigeria

10. Nneka Justina Eze

B.A. Ed/Igbo/Ling; M.A.; PhD
Ebonyi State University Abakiliki Ebonyi State Nigeria

11. Prof Mmoloki Gabatlhoaolwe Walker

Doctor of Law in Political Theory (Xiamen University, China, 2015); Master of Law in International relations (Xiamen University, China-2011); Master of Letters in Film and Television Studies (University of Glasgow, United Kingdom, 2020) & Degree of Bachelor of Media Studies (University of Botswana, 2009).

12. Engr Prof. Jean-Claude Lappe

PhD in International Relations (China Foreign Affairs University (CFAU), Master Degree in Political Science (Xiamen University, China). Minister Counselor, Haitian Embassy, Mexico, USA.

13. Prof. Ifeoma Magrita Nweze

B.A./Ed/Ling/Igbo, M. A. (Syntax & Semantics), Ph.D. (Linguistic/Igbo), N.C.E. (Igbo/Rel)
Department of Linguistics and Nigerian Languages, Alex Ekwueme Federal University, Ndufu-Alike Ikwo Ebonyi State, Nigeria.

Disclaimer of Warranties

In no event shall Journals of Igbo Scholars Forum, Nigeria be liable for any special, incidental, indirect, or consequential damages of any kind arising out of or in connection with the use of the articles or other material derived from the JISFN, whether or not advised of the possibility of damage, and on any theory of liability.

This publication is provided "as is" without warranty of any kind, either expressed or implied, including, but not limited to, the implied warranties of merchantability, fitness for a particular purpose, or non-infringement. Descriptions of, or references to, products or publications does not imply endorsement of that product or publication.

While every effort is made by Journals of Igbo Scholars Forum, Nigeria to see that no inaccurate or misleading data, opinion or statements appear in this publication, they wish to make it clear that the data and opinions appearing in the articles and advertisements herein are the responsibility of the contributor or advertiser concerned. Journals of Igbo Scholars Forum, Nigeria make no warranty of any kind, either express or implied, regarding the quality, accuracy, availability, or validity of the data or information in this publication or of any other publication to which it may be linked.

©Igbo Scholars Forum, Nigeria 2024

Contents and Contributors

1. AFIGBO AND THE CHALLENGES OF IGBO SCHOLARSHIP: ISSUES AND PERSPECTIVES

Igbo K. Nwokike, Ph.D.

Nnanyere C. Ogo, Ph.D.

Ndubuisi M. Mbam, Ph.D.

2. PRE-COLONIAL IGBO DEMOCRACY IN NATIONAL DEVELOPMENT

Ephraim-Chukwu, Anthonia Chinyere

3. CHRISTIANITY IN AWKA: FAITH OR SYNCRETISM

Nmah, Patrick Enoch

Onukwube Alex Alfred Anedo

4. POIGNANT POETICS: THE AESTHETICS OF IGBO MASK CHANTS

Chike Okoye (PhD)

5. TASK-BASED LANGUAGE TEACHING IN AN ELEMENTARY IGBO LANGUAGE CLASSROOM

Angela Uloaku NgoziNwankwere, B. I. Mmadike & C.A. Eme

6. UNLOCKING NIGERIA'S POTENTIALS: HARNESSING THE POWER OF CULTURAL DIPLOMACY IN CATALYSING NIGERIA'S INFLUENCE AND PROGRESS IN AFRICA.

Ogo, Nnanyere Chukwu, PhD

Nwokike, Kenneth Igbo, PhD

Jacob, UcheHenry, PhD.

AFIGBO AND THE CHALLENGES OF IGBO SCHOLARSHIP: ISSUES AND PERSPECTIVES

Igbo K. Nwokike, Ph.D.

Department of History and International Relations,
Ebonyi State University, Abakaliki, Nigeria.
kenneth.nwokike@ebsu.edu.ng +2348035463488

Nnanyere C. Ogo, Ph.D.

Department of History and International Relations,
Ebonyi State University, Abakaliki, Nigeria.

Ndubuisi M. Mbam, Ph.D.

Department of History and International Relations,
Ebonyi State University, Abakaliki, Nigeria.

Abstract

This study critically examines the contributions of a Historian, Adiele Afigbo to Igbo scholarship; highlighting the challenges and complexities associated with researching Igbo history and culture. Afigbo, a pioneering figure in African historiography, addressed numerous issues such as the distortion of Igbo history during colonial rule, the marginalization of Igbo perspectives in broader Nigerian and African narratives, and the methodological difficulties of reconstructing pre-colonial history from oral traditions. The research delves into the thematic and historiographical concerns Afigbo raised, including the underrepresentation of Igbo culture in academia, the debates around ethnic identity and nationalism, and the challenges of balancing indigenous knowledge systems with Western historical frameworks. By analyzing Afigbo's works and the subsequent discourse they generated, this study explores the enduring relevance of his scholarship in contemporary debates on African history and the continuous struggle to authentically represent the Igbo people within the broader Nigerian state. The study also offers perspectives on how these challenges can be addressed, advocating for a more inclusive and multidisciplinary approach to Igbo studies.

Keywords: Historiography, Igbo-history, Culture, Oral-history

Introduction

Prof. Afigbo is a Nigerian Historian. He was born on November 22, 1937 at Ihube autonomous community, Isikwuato, Abia State. He attended Methodist Central School Ihube, 1944-1951: St. Augustine's Grammar School Nkwere in Orlu Division 1958-1960.' On completion of his Secondary School, he gained admission into the University of Ibadan in 1960. There, he met remarkable scholars noted for their brilliance and beneficent influence. They were: J. D. Omer Cooper, J. C. Anene, J. F. Ade Ajayi, and K. O. Dike. There were also his colleagues; Obaro Ikime and Philip Igbafe who not only studied history with him but went on to pioneer made-in-Nigeria Ph.D., at the university of Ibadan with the help of postgraduate scholarship awarded by the university for the best graduating students. Afigbo had not only come on top of his class at the B.A. levels but also was the first of these colleagues to finish his Ph.D. and thus the first to receive Ph.D. from an Indigenous Nigerian university. This is the major reason why some of his friends refer to him as a 'National Specimen'.

Professor Afigbo came from a background that laid less emphasis on ethnicity. Even after the Nigerian civil war, his position did not change. Prof. Afigbo was made a Historian by the men and forces that in the 1950s, gave birth to the celebrated Ibadan School of History which for about three decades was the most prominent school of History in Africa. He developed to become a prominent member of that school which devoted his time to preaching and demonstrating the possibility of the necessity for African History and Historiography as a specific genre of the world branch of knowledge known as History.

In pursuing the mission of this school, through teaching, research, writing and publication, Afigbo produced a wide variety of works which established inter alia the possibility of basic deconstructionist history of African historical methodologies and the close link between the art and sciences of history on the one hand and state formation and state craft on the other.³ In the process, he gave full rein to elitism with respect to sources and methods using as the occasion demands and warrants elements and other oral sources from archaeology, linguistics, artifacts and written source.

Prof. Afigbo is a career Lecturer who lectured in many Universities listed below:

- i. Department of History University of Ibadan, 1964-1966.
- ii. Department of History and Archaeology University of Nigeria, Nsukka 1966-1970, 1974-1975,
- iii. 1977-1980, 1983-1992, Avan Ikoku college of Education 1992-1997.
- iv. Department of History Abia State University 1997-2003.
- v. Department of History and International Relations, Ebonyi State University, Abakaliki 2004-2009.

Afigbo and Igbo Historiography

Prof. Afigbo believes that the best chroniclers of Igbo history and culture would be Igbo themselves both scholars and non-scholars. He gives an impression of a people whose identity is under siege, embattled by negative stereotypes portraying them as anarchic, materialistic and belligerent. He believes that the progression of this view point has led to the assumption that ethnic identity for the Igbo is a negative influence that ought to be suppressed for a group of people often seen as scapegoat for much larger problems. He believes that the key to better understanding of the Igbo vis-a-vis other Nigerian ethnic groups lies in a greater understanding of the Igbo History and cultural traditions at both the academic and popular levels Afigbo thus reinterpreted Igbo history and culture on its own terms. He also makes effort to compare the history and culture of the Igbo to other world culture, noting remarkable similarities that have to date been overshadowed by negative obsession with Igbo differences. The reorientation of Igbo history and culture in Afigbo's works put the records straight and also has practical implications. He insists that integration between modernization and tradition must occur for the Igbo to become politically and economically formidable. Afigbo is primarily concerned with the poor state of research into the history and culture of Igbo society and this has allowed negative images of the Igbo to be developed and perpetuated over time. Commenting on Afigbo's works on the Igbo, Prof. Ogbu Kalu has argued that Afigbo remains the leading historian of the Igbo people even if he postures his practice of the art within the National framework. Collections of his essays on Igbo history and society consists of his persistent efforts to tell the story of an ethnic group without sounding parochial to wave a tapestry of their past that is not as brittle as making a rope with sand. Each is a cameo that portrays one diversion or the other.

Afigbo has toiled to show that oral traditions could serve oral historiography and would be used to construct the origins of communities without conflicting myth with history Afigbo insist that the Igbo constitute an interesting case study because they did not form a state.⁵ His seminar contribution is to trace the path of Igbo origin through Igboukwu art and turn a searchlight on the Niger-Benue confluence and genetic data. Afigbo believes strongly in the inter-disciplinary approach to historical reconstruction when he argues that the migratory history of the Igbo that occurred 6,000 years ago could be reconstructed by using sources from geography, climatology, Geology, Palynology and Ecology that probe reality. There is no doubt that all these essays are contributions to African historiography based on a new consciousness. ⁶ With these essays, Afigbo revives the image of Igboland painted by the various categories of colonial government, officers and missionaries.

Commenting on Afigbo's contribution to Igbo history. Professor Onwuka Njoku has written that Afigbo has written on the Igbo people, her history and culture more than any other scholar dead or living. He has inspired scores of other scholars into Igbo studies and suggested to them profitable

areas of research. Professor Afigbo founded the Ikenga Journal, Ikoro Bulletin and the Obi Journal. This is eloquent testimonies of Afigbo as a moving spirit in Igbo studies.

Afigbo's internalistic approach to the study and understanding of Igbo history is instructive and worthy of emulation. He has greatly extended and deepened any person who reads his collections. However, Prof. Njoku noted that not all will agree with Afigbo's view points. For instance, some may contest the statements that Igala and Benin influences in parts of Igbo land were "pushed at the point of sword" and through Military terrorism" and that the Igbo have abandoned "Western Education". In addition, the claim that it was greed that drove the Igbo to economic ventures outside their homeland could also be contested.

Professor R. C. Njoku is of the opinion that Afigbo is unarguably one of the most erudite African Historian whose work has immensely contributed to filling up some of the voids in Igbo historical past. Prof. Afigbo is recognized nationally and internationally with Editorial and Advisory Board's membership in the:

- i. Journal of Historical Society of Nigeria (1965-1967).
- ii. Institute of African Studies (1970-1971)
- iii. Journal of African History (198- -1984)
- iv. Journal of the International African Institute, London. (1984-1985)
- v. Journal of Imperial and Commonwealth History from 1990-2009.

Afigbo's scholarship cuts across studies in oral traditions and cultural history, Igbo women' Religion, Migration, Philosophy, Warfare and Weaponry, Trade and Routes, Industry and Arts, a aspects of Colonial History, Federalism, Rural and National Development etc. It is appropriate to state that there is no work on any aspect of Igbo history, inter-alia in the broad field of African studies that can afford to totally ignore Afigbo's intellectual ideas. He has contributed much to salvaging Igbo history from dark images of the past.

Prof Afigbo debunks the oriental hypothesis which was once employed to explain the evolution of Igbo culture and insist that it tells us nothing about the event even though it might be a useful ideology for satisfying non historical needs. Afigbo argues that a study of the interaction between the Igbo and their environment, between them and their human neighbours throw better light on the Igbo culture history. This suggests that after separating from their Kwa sub group somewhere around the Niger Benue confluence, the Igbo settled first on the northern Igbo where they evolved their characteristic culture. He went on to explain that due to pressure of population, some of them left along their own lines while retaining the basic Igbo speech and culture. It was this dispersal that brought the Igbo into contact with the Edo, Ijo, Ibibio and other peoples whom they borrowed

certain socio and political institutions, items of material culture and ideas. Regional trade developed early in Igbo culture partly because of the failure of agriculture on the northern plateau and partly due to mineral resources.

Afigbo argues that though it must be emphasized that Igbo culture resulted from the workings of Igbo spirit or genius on its environment it must also be remembered that the Igbo did not live in isolation. Available evidence shows that the Igbo were closely linked with their neighbours whom they influenced and who influenced them equally. Of all these influences, the Edo kingdom of Benin and the Igala state of Idah would appear to have had the most far reaching impact on the evolution of Igbo culture. The influence of Benin was most felt in the western Igbo area of Onitsha, and Aboh especially in their dialect and material culture. The impact of Ibibio, Ijo and Cross River on the Igbo could be best seen in the social institutions as the secret society and the age grade organization of the Eastern and Ngwa-igbo.

Many of Afigbo's books and articles provide important examples of how reassessment of widely held assumption about Igbo society can lead to a new interpretation that paints a more balanced picture of the Igbo in relation to other Nigerian and world peoples. However, Afigbo did not pretend to have provided all the answers to the numerous hard questions surrounding Igbo identity. For instance, he acknowledges that further archaeological research is needed to firmly support his conclusions on the origins and culture history. He also identifies a number of nagging questions without precise answers:

- i. Had Igbo society always been as "primitive" as the British found it in 1900"
- ii. Was it that the Igbo once came under the influence of some alien culture carriers who, by inter-breeding with them, gave rise to the Aro, Nri, Awka, Nkwere and Abiriba? Or did these communities rise simultaneously from Igbo society.

Afigbo and Beyond Igbo History and Their Neighbours

Toyin Falola and Matthew Heaton described Professor Afigbo as truly a giant of Nigerian studies. They maintain that he has influenced a generation of scholars across the inter-disciplinary horizon of liberal arts through his pioneering works. According to them, his essays offer perspective relevant to many social science fields economics, sociology, anthropology, education etc. Commenting on these characteristics in his writing, Professor Afigbo states: As historians, we believe that the best way is to know how it began, what factors dictated its origin and what factors dictate its development, as well as where it is heading. If you find it is headed in the wrong direction, and you are a reformer or do-gooder, you can try to redirect it. But if it proves obstinate, you can decapitate it and try growing a new head.

Afigbo believes that mere knowledge of the philosophy, structure and dynamics of any particular phenomenon may be a good addition to knowledge generally, but it is no substitute for knowledge of where it is coming from, where it is and where it is going. This latter knowledge is historical

knowledge and helps to explain why history is the queen of the non-exact sciences. This need to trace the root causes of problems through historical methods, rather than simply ameliorate the symptoms through policy orientation, is the central theses of most of Afigbo's works.

In his works on Nigeria, Afigbo sees historical understanding as a factor in the improvement of the political, economic and social conditions. His essays on Nigeria can be divided into four; The Precolonial, Transition to Colonial, Colonial, and Independent Nigeria. Afigbo suggests that solutions to Nigeria's development problem must take a much broader scope than constitutional reforms. He also believes that the Nigerian government has the power to affect these transformations in the consciousness of Nigerians.

However, one of his best students, Professor Ayodeji Olukoju insist that it is rather unfortunate that Professor Afigbo never managed to deliver an inaugural lecture before leaving UNN, despite his evident towering credentials. Moreover, Afigbo's erudition and capacity for painstaking research and analysis have not been reflected in the production of academic successors, in the form of graduate students that he successfully nurtured to carry on the struggle which has yet to be won.

Professor Afigbo is an encyclopedia of sort; he has ability to analyze problem beyond the pale of the average historian in a cross-disciplinary setting and a firm grasp of issues. His treatment of issues is magisterial and hardly tainted by partisanship or biases. Professor Afigbo has broken free of the rigid approach of History based on European conceptions and adopted by most historians of Nigeira. Afigbo believes that first step can be taken towards an Africa more in tune with its own needs capable of contributing to the dialogue of world civilization. But Afigbo does more than abstract theorizing on the steps needed to advance the study of History in Nigeria in order to improve its local and global position. He has also spent much of his academic life practicing what he preaches. Professor Afigbo had dedicated a large chunk of work to issues in local history as well as the social, economic and cultural history of Nigeria or parts of Nigeria and its link to National unity and interdisciplinary.

Afigbo has a passion for local history; this can be shown "the idea of Igbo History" in which he gives an up-to-date account of the Historiography of the Igbo of Southern Nigeria.

In his treatment, Afigbo pushes for the establishment of a history curriculum that emphasizes Pan-Nigerian history in "Myth, History and National Orientation in Nigeria". Afigbo is known for creative use of sources to develop historical interpretation. This can be seen in his work "Textile Art, Culture and History in Southern Nigeria". He focuses on the socio-economic and cultural history of the masses.

Afigbo proves that valuable information can be gleaned from locally centered socio- economic histories of Nigerian people and this information can be used in the development of Nigerian project. He made attempts to improve the image of Nigeria in the wider world through making Nigeria contribuie to the understanding of world civilization. Prof. Afigbo promotes national unity

through historical analysis in his works on Southern Nigeria, the Niger-Benue confluence and the Benue in pre-colonial period and some issues of Historiography.

Afigbo ranks second to none in his mastery of Igbo historiography. He has made great attempts towards the continuing recovery and better understanding of the History and culture of his people of Southeastern Nigeria and Nigeria in general.

Afigbo's consistent nationalist brand of historiography like those of B. Ogot of Kenya, Adu, Boahen of Ghana etc., serves to remind younger generation of Africanist scholars about unfinished cause of rescuing African history from imperial distortion.

In many of his publications, he sought to use the particular to illuminate the universal, and the universal to illuminate the particular. For instance, he used a detailed study of the textile process in Southern Nigeria to throw much helpful light on the socio-cultural dynamics of the region. In a similar manner, he used the rise and expansion of the pre-colonial great states such as Benin to show that the so-called mini-states of pre-colonial Africa are, among other things, fossilized reminders of the conditions from which the great states arose.

Afigbo broke away from the action react, on thesis: that ruled the new African historiography when he joined the History profession. He did so by emphasizing the study of people and their cultures in their own right instead of the other way around. He saw the study of inter-group relations as a fruitful approach to understanding pre-colonial African society

His essays on Nigerian History provide an insight into how Afigbo sees the history of his country from the pre-colonial period right up to the turn of the 21st century. His works show why Afigbo sees historical understanding as a factor in the improvement of the political, economic and social conditions of Nigeria.

Afigbo's works like: *The Benue Valley in the Pre-colonial Nigerian History*, *Southeastern Nigeria in the 19th Century*; *The Cross River Region in the Pre-colonial Era: External Contacts and Relations*, *The Diplomacy of Small-scale states: A Case Study from Southeastern Nigeria*; and *Trade and Politics on the Cross River, 1885-1905* are situated squarely in the ISP century, before the consolidation of British power in West Africa. With these essays, Prof. Afigbo attempts to construct an image of the political, economic and social makeup of various geographical regions of modern day Nigeria.

Afigbo made contributions to Nigerian History when he wrote essays like *Ralph Moor and the Economic Development of Southern Nigeria: 1896-1903*, *The Consolidation of British Imperial Administration in Nigeria 1900-1918*; *The Amalgamation: Myths, Howlers and Heresies*, *Herbert Richmond Palmer and Indirect Rule in Eastern Nigeria: 1900-1950*; *Lugard in Southeastern Nigeria 1912-1919*; *The Native Revenue Ordinance in the Eastern Provinces: The Adventures of a Colonial Legislation*; and *Anthropology and Colonial Administration in Southeastern Nigeria, 1891-1939*.

These works are basically on debates within the colonial administration about how best to govern the Nigerian provinces. He makes attempt to explain the process of implementing indirect rule system, the debates surrounding its efficacy and reasons for failure as a system of administering the various peoples of Nigeria.

Prof Afigbo also has essays that depict the legacy of indirect rule; they focus on the nature of the federal state, ethnic tensions and political crisis in independent Nigeria. The shadow of indirect rule holds sway over all these essays but Prof Afigbo has not heaped all the problems of independent Nigeria on its colonial past. Some of his works like Background to Nigerian federalism: federal features in the colonial state; the nationalities questions in Southern Nigeria during the colonial period; The nationalities question in history, politics and Affairs; Federal character: its meaning and history; History and the Nigerian polity: the case of the 1979 federal constitution. In the shadow of the caliphate: culture and the politics of structure and administration in Nigeria, initiate the reader to some of Afigbo's theoretical positions on how the Nigerian State should be governed.

Prof Afigbo has written several works on contemporary Nigeria. In works like Nigerian politics in the 1980s" A political horoscope for the second republic; Nigeria and the myth of modern democracy, Nigeira's Sociology and Institutional performance: The case of the Public Service; Dark shadows or past policies and administration in contemporary Nigeria; The National Youth Service Corps and the challenges of the fourth republic: towards a culture of peace in Nigeria: popular uprising as a reflection on the legal justice; the burden of duty and press response to regime and volatile issues and developing a new civil society and order for Nigeria: The problem and the prospects.

Afigbo is mostly concerned with demystifying assumptions popular in Nigeria about the country's political and social problems. Therefore, Afigbo plans to put Nigeria on the part of greatness through National education system so as to produce a society of patriotic, responsible and qualified contributors to the national good.

In his works on Nigeria in the pre-colonial period, Afigbo goes to a great length to prove the sophisticated inter-relationships that Nigeria societies had developed before the imposition of British colonial rule in the last decade of the 19th century. Afigbo proposes that the Jukun of what is now North Eastern Nigeria were not in fact, the political and military overlord of a quasi-imperial system containing multitudinous separate ethnic groups, as had previously been believed, but were rather the ritual overlords of the region, holding no direct political or economic control over surrounding areas. With such idea in mind, Afigbo concluded that true nature of social interaction in the Benue valley in 19th century had been "a socio-political continuum with the region to the South of it inhabited by the Ogoja the Effik Ibibio, the Igbo and the Ijo. Afigbo makes a similar point about the social organization of the various peoples of the Southeastern Nigeria in the 21st century. In his discussion of the political and socio-economic order of the societies in Southeastern

Nigeria, he concludes that the people in the region did have autonomous and particularistic local structures.

In Conclusion, it has been shown that Professor Adiele Eberechukwu Afigbo is a Nigerian Historian that worth his salt. His academic background and influences helped to shape him into a scholar of repute in the academia. He is truly the giant of Igbo history and the quality of his works attest to this position. However, some scholars argue that Professor Afigbo has not been able to produce followership in terms of Doctorate candidates who should continue the struggle for the reconstruction of not only Igbo history but Nigeria and African history.

Works By Professor Adiele Ebelechukwu Afigbo

A. Eastern Nigeria Historiography: The Idea of Igbo History

1. Ibibio Origin and Migrations: A Critique of Methodology.
2. Mono-causality and African Historiography: The Case of Effik Society and International Commerce.
3. The "Bini Mirage" and the History of South-Central Nigeria.
4. Oral Tradition and the History of Segmentary Societies.
5. Oral Tradition and Historical Explanation: A Case Study of Central Southern Nigeria.
6. The Anthropology and Historiography of Nigeria Before and Since Igboukwu.
7. War and Historical Expansion in Eastern Nigeria.
8. The Aro Phenomenon in the Historiography and Sociology of Southeastern Nigeria.
9. Oral Tradition and History in Eastern Nigeria
10. Southeastern Nigeria, The Niger-Benue confluence and the Benue in the Pre-Colonial period: Some Issues of Historiography.
11. Ancestral Igbo Religion and Cosmos and the idea of World Religion.

B. Igbo History and Society

1. Towards a History of the Igbo-speaking Peoples of Nigeria.
2. Prolegomena to the Study of the Culture History of the Igbo-speaking Peoples.
3. Our Essential History and us.

4. An Outline of Igbo History.
5. Traditions of Igbo Origins: A Comment.
6. Igbo Genes.
7. The Indigenous Political System of the Igbo
8. Igbo Land Before 1800
9. Igbo Experience: A Prolegomena
10. Igbo Political Leadership: Past, Present and the Future.
11. A History of Igbo Traditional Textile Industry.
12. Some Aspects of the History of Ozo Among the Igbo of Nigeria
13. The age of innocence: The Igbo and Their neighbours in Pre- colonial Times.
14. Religion and Economic Enterprise in traditional Igbo Society.
15. Toward a Study of Weaponry in Pre-colonial Igboland.
16. The Aro Expedition of 1901 -1902 (An episode in the British Occupation of Ibo land).
17. Patterns of Igbo Resistance to British Conquest
18. The Calabar Mission and the Aro Expedition of 1901 -1902
19. The Igbo Under British Rule: Aspects of the Human Dimension. •
20. The Pangs of Social Adjustment: Emancipation Among the Nkanu Igbo, 1907-1924.
21. Chief Igwegbe Odum: The Omenuko of History.
22. Some Aspects of Rural Development in Igboland
23. Time and its Measurement in Igbo Culture
24. The Idea of Igbo Nationality and its Enemies

Notes and References

Toyin Falola, Ed. (2005). *Igbo History and Society: The Essays of Adiele Afigbo*. Eritrea: African World Press.

Toyin Falola, Ed. (2005). *Nigerian History, Politics and Affairs: The Collected Works of Adiele Afigbo*. Eritrea: African World Press.

Toyin Falola, Ed. (2006). *Myth, History and Society: The Collected Works of Adiele Afigbo*. Eritrea: African World Press.

See, Ogbu Kalu's *Reflections on Igbo History and Society*

See, R.C Njoku. *Comments on Afigbo's Essays on Igbo History*

See *Re-reading Afigbo's Works on Nigeria in Nigerian History, Politics and Affairs*

See *Colonial Historiography: Essays in Honour of Prof J.F Ade Ajayi*

PRE-COLONIAL IGBO DEMOCRACY IN NATIONAL DEVELOPMENT

Ephraim-Chukwu, Anthonia Chinyere
Student of African Culture & Anthropology
Faculty of Arts
Nnamdi Azikiwe University, Awka Nigeria

Abstract

This work studies pre-colonial Igbo democracy in national development. In Nigeria democracy, the executive wields much power and this makes it has many lapses these lapses makes the country to be underdeveloped, this is not so in true democracy which the Igbo people practiced in the olden days. The research therefore, was carried out to bring to limelight how Igbo people practiced their democracy in the olden days. This will help in developing the nation if Nigerian government should copy it. Data for this work was collected from various books written by renowned scholars. Functionalist theory was used to analyze how arms of Igbo democracy perform their functions at family, kindred, village and town levels which the representatives of various constituencies in Nigeria fails to do. It was equally used to portray where Nigeria have their lapses and this hinders development in the nation. In view of this, the work suggested that candidates seeking for elective positions should be made to swear with an *ofọ* which is the strength of Igbo democracy. If this is done, both the voters and the leaders will know that the music has changed and everybody will perform their function very well and there would development in all sectors of the nation.

Introduction

The white men that came to Igbo land were expecting to see the type of kings or queen they had in their countries. They compared the Emirs of Hausa and Obas of Yoruba to Igbo land. When they did not see these types of kings they concluded that the Igbo people do not have kings-*Igbo enwe eze*. The type of kings (leaders) the Igbo culture areas had in those days were not hereditary like those of the Europeans, Hausa, Yoruba and Benin rather, it was the type that emerges when the need arose. The leader will gave direction until the problems were resolved and when this happened, the king went back to his normal position. Uchendu, (1965:46) avers “failing to find powerful chiefs who wielded influence over a large territory, as were found in northern and western parts of Nigeria, they naively concluded that the Igbo people were living in ordered anarchy”. Corroborating Uchendu, Okafor (1992:4), opines that the British colonial Administration encountered obstacles of great magnitude when it first came to Igbo land. It had enjoyed considerable success in the western and northern parts of Nigeria. Through their agencies of

western Obas and northern Emirs, the British Authorities successfully introduced a system of indirect rule in those areas.

The Igbo had organized system of democracy. They are so good in it that when the Europeans came, they did not know how to penetrate them because unlike in Hausa and Yoruba where they met Emir and Oba respectively, they could not find any king in Igbo land, hence they said that the Igbo has no king –*Igbo enwe eze*. This assertion was wrong because the Igbo people have various kings that emerge only when there is need for his role, when he finishes his function, he goes back to the society and lives like ordinary person. They have yam king- *ezeji/diji*, palmwine tapper-*diochi*, hunter-*dinta*, wrestler-*dingba*, scarifier -*dioka*, deity priest-*ezemmuo*. Their king is not hereditary because when they die their titles will be no more.

Ogbalu,(2006:24), in his own view says that the word *eze* which has now gathered around it the idea of kingship as a result of the Igbo people's contact with British system of monarchy meant nothing more than a headman in a particular sphere or a wealthy man of affluence. All the idols had a head priest and he was referred to as the *eze* (king) of a particular idol-*eze arusi* or *eze mmuo*. The priest was the *eze* of the idol for which he was responsible and was called accordingly eg-*Eze Ogwugwu, Eze Ngene, Eze Omaliko, Eze Aro, Eze Udo* etc.

Igbo people had several institutions that helped them to organize their activities. These institutions include age grade, masquerade, *umuada*, *inyomdi*, etc. The governance of their town was not vested on one individual. The oldest of the village in a town has certain privileges. Nwala, (1985:167) opines that a hierarchy of seniority and social status plays an important role in Igbo political community. He says that seniority is a function of age and birth while social status is achieved within the open competitive social system. Both of them modify each other. There were the priests, elders, diviners, medicine-men and the first born sons, the titled men, members of secret society and the age- grade; all have their recognized roles within the political framework. There were efforts to utilize experience, knowledge and expertise of elders and priests, the physical prowess of younger men, energetic and influential leadership of the titled men as well as to exploit the economic power and influence of the wealthy citizens for the general welfare of the whole community.

Meaning of Democracy:

According to Mish (2004:331) democracy is a government in which the supreme power is vested in the people and exercised by them directly or indirectly through a system of representation usually involving periodically held free elections, a government by the people especially the rule of majority. From what Mish said, we can now see that democracy is not practice fully in Nigeria because the supreme power is vested on the elected rather than the people. This hinders development in the country because the elected ones are there for their selfish interest- to loot and not to lead. They do whatever they want. In true democracy which is practice by the Igbo peoples,

once the elected representative fails to do his work, he is withdrawn from the cabinet by those who elected him and another person is elected. Moreover, the representatives are mainly the oldest person or titled men who had sworn oath of allegiance. They do not commit any atrocity else the deity they have been sworn in with will strike them down immediately.

Harper (2010:11) opines that democracy implies that man must take the responsibility for choosing his rulers and representatives, and for the maintenance of his own rights against the possible and probable encroachment of the governments which he has sanctioned to act for him in public matters. This means that any leader elected is obliged to protect the rights and interest of the electorate. In Nigeria, this hinders development because the leaders do not care about the rights of those who elected them. Take for instance the various bills they are sponsoring and passing in the national and state assemblies, they do not consider common masses in the bill. If the government of Nigeria will practice democracy, there will be major development in Nigeria.

Hornby (2010:398) defines democracy as “a system of government in which all the people of a country vote to elect their representatives. Lincoln says that democracy is the government of the people by the people and for the people USIA (1991:4). Going by what Lincoln said, the electorate are the major participant in democracy because they are people to choose who leads or not and this is what Igbo democracy did. Appadorai (2004:137) views democracy a system of government under which people exercise the power either directly or through representatives periodically elected by them.

National Development:

Scholars on development believe that high level of social organization and social system is not only paramount for development of the country, but also to the development of individuals. National development is the ability of a country or countries to improve the social welfare of the people, by providing social amenities like quality education, potable water, transportation infrastructure, medical care etc.

According to Nkom (1997:223), national development is an attempt to build a better society, a society characterized by greater material prosperity and better life chances for the majority of the population: a society characterized by significant improvements in the people's capacity to understand, control and transform their environment for their own good and that of humanity in general; a society which opens up new opportunities for the personal upliftment and cultural fulfillment, a society in which creativity, productivity, fairness and popular participation are enhanced. In his own view Adamolekun (2006:92) states that the overall objective of every government, regardless of its implicit or explicit political ideology, is to bring about a qualitative improvement in the standard of living of its citizens by promoting industrialization, agricultural development, the construction of roads, railways and other transport facilities and providing social and welfare services, especially in health, housing and education. Supporting Adamolekun,

Nnamani (2009:23) says that national development refers to improvement in the social status of the people and the society in general. It necessitates provision in reality and not deceitful of such services, as health, education, housing, roads, portable water and electricity. It also encompasses reduction of poverty or reduction of the status of women and improved standard of workers.

The Federal government draws up national development plans and policies based on the perceived needs of their citizens these include an emphasis on reducing poverty, affordable and available housing and community development. The goal of all national development is to improve the lives of the citizens in question within the context of a growing economy and an emphasis on the good of the community as a whole national development council. Judging by the prevailing realities in most of the states in Nigeria, it does not appear that the administrative reform exercises have produced desired results.

The Structures of Igbo Democracy

The Family-*Ezinaulo*

The family in Igbo democracy plays a vital role. Olisa (2002:220) observes that it is within the family that the individual, in the course of his development, learns the relationships between his kindred and other kindred and those between his village and other villages at town level. According to Nmah, (2003:41), corroborates Olisa, he says that it is from family that an individual is taught to obey the law, to observe the norms and traditions of the land. The family is made up of father, his wives and the children from all his wives. Each lineage is made up of a number of territorially kin-based units called *Umunna* whose widest referent is the patrilineal members, real and putative, and whom a relation cannot marry. Sometimes it is loosely applied to all the members of the group in contradistinction to other like village groups. Within the environment, there are compounds that made up *Umunna*. Ogbukagu, (2008:169) avers that the *umunna* or kindred men constitutes the most strongest and the most effective means of managing and controlling excesses in village democracy and also an essential vehicle for maintenance of law and order.

The family has a function to perform in the Igbo democracy. It is the function of the family to bring up their children in the accepted way of the community or town. They pay their taxes- *utu ezi* and equally nominate one male from that household to go to war should erupt. All the family members recognize and respect the eldest among them as *Okpala*; it is the duty of *OkpalaObi* to represent his family at *Umunna* level. He makes sure that his household is not short changed at *Umunna* gathering. He brings back all the due share for them, pays their leviers and protects their interest. He performs his function very well because he is adjured to be close to the ancestors. He dare not soil his hands with bribe in order to short change the shares of his lineage *oke ruru ezi na ulo*.

***Umunna*- Kindred**

Olisa (2002: 221) says that the *Umunna* is made up of people who are believed to have one patri lineage. Each kindred are under the leadership of an *Okpara* (literally elder) who may be an elderly

man or young man. The *Okpara* holds the *ofo* of the family and performs all duties attached both to his leadership position and to the *ofo* as the binding ritual symbol of the kindred. His duties include performing scarifies for members on request, representing the kindred vis – a –vis other kindred's at the village level, presiding over the meeting of the kindred members where conflicts and other problems are resolved. His privileges include the traditional respect everyone gives to him, entitlement to certain parts of big game or domestic animal slaughtered at home for any purpose and his right to the normal labour on his farm by younger adult members of the kindred at certain times of the year.

The strongest bond of unity within the kindred is the *ofo* of the kindred according to Olisa (2002: 222) The presence of the lineage *ofo* does not preclude other *ofos* being held in the kindred for every adult is entitled to a personal *ofo* and every shrine is entitled to an *ofo*, the *ofo* signifying in each case the relationship between the holders and *Chukwu*. Justice is executed with the aid of the *ofo*, upon which disputing parties could be made to swear. When the lineage enact new rules for itself, or desires struck adherents to establish rules, final sanction is demonstrated by *Isu ofo* (knocking) *ofo* on the ground) by all concerned.

The *Okpara* that is holding this *ofo* is conscious about it, because it is a symbol of justice, he says the truth at all time, else the ancestors will strike him dead or visits him with an ailment. He goes to the village meeting and represents his kindred. Perform his duties well and bring back their shares. The various representatives in Nigeria democracy should copy this from Igbo people. They should be made to swear with *ofo* before they are elected as representative in their various ward and constituency. If this is done they will perform their function which is bringing development to their people. Ogugua (2013:201) posits, "One thing is certain, that *ofo* is a symbol authority in Igbo land. Another point is that not everybody can have or hold *ofo* because it means holding the soul of a people".

Village-Ogbe

The village according to Olisa (2002:223) is in its composition of federation of kindred or sub-villages, which in itself is a cluster of kindred. The strongest basis of unity and solidarity here is the common attachment to one *Ani* (earth goddess) which embraces the village and the whole town. Another factor of group solidarity is the *ofo* which is held by the *Okpara Ukwu* the most senior of the kindred's constitutes the village, the bond of common ancestries is still recognized. The heart of Igbo democracy is the village council which is composed of the *Okparas* of the kindred's as *ofo* holder, all adults, and titled men if they are not *Okpara*, and elders. The leadership role in this level is provided by the *Okpara* of the most senior kindred. The *Okpara* and other *ofo* holders supply the ritual authority to make decisions effective, the elders supply knowledge of the customs and laws of the community.

At the village council all the decisions and laws are ratified with *ita ojiAla* (eating of kolanut of the Earth Deity) when this is done, they are bound to uphold and protect the law of the village and to inculcate same to their younger ones at kindred level. This means that they are performing their functions.

Town-Obodo

The government at the town level is made up of the representatives of the village heads. The *ofa* holders of each village and the titled men, elders and wealthy men made up this council. The oldest of the villages that made up the town is the *ofa* holder of the Deity they have in common. In Awgu town for example, Umuhu village is the *ofa* holder. They perform all the ritual concerning Awgu town.

According to Olisa (2002:223) Government at the town level is the extension of what happens in village and kindred level. The town assembly is like the village council, an informal body and not a regular constituted executive authority. Its meetings are called when occasions arise, usually by the town's announcers (every village has one) going round in the night to announce the meeting. The town's external relations with other towns is one of the most important concerns of the town assembly, organization of war, reprisals for wrongs done to members by people of other towns disputes about land boundaries, all these are taken care of at the town level, so the maintenance of common property – roads, markets and so on.

The judicial functions of the town assembly include settlement of disputes between villages, kindred's or even individuals. The procedure here is very much like that adopted for other purposes. Every adult present can give opinions before final decision is reached by the elders and the *ofa* holders who also announce the decision.

From what has been said about Igbo democracy which is what true democracy should be, the representatives in family, kindred, village and town levels perform their functions well. This is due to the fact that they are all *ofa* holders. They swear by the *ofa* that they will always do the right thing else, let *ofa* strike them dead. For development to reach all the four corners of Nigeria, the voters and leaders should emulate Igbo democracy.

Arms of Igbo Democracy:

The leader (*Onyeisi*): The leader in Igbo democracy is not autocratic; his work is to carry out the decision of the General assembly. His reign is not hereditary because he does not transfer his reign to his son or descendent. There are a lot of things that were put into consideration before choosing a leader; he must be a freeborn of that village, he must be of unquestionable character and a worthy man in all ramifications. In the olden days a leader was chosen from those who have taken the highest title. Again he will be an elder who had integrity.

Process of Election: Two or three people will be nominated and from them the leader will emerge. The electorate may consult a deity to ascertain the authenticity of the election. When the leader emerged no one will doubt it.

The Executive-

Ndi Okwu Di N' aka the executives in Igbo democracy are elected by general assembly of the people they represent. If it is the town, they are elected from various clan/kinsmen. Their work is to help the leader to execute the decision of the general assembly. They are not there to fill their bags just like the Nigeria senators and representatives do. They perform the functions of which they are elected because they are sworn in with a deity to do so.

The General assembly- *Ohanaeze* or *Ndi Onu na-eru n' Okwu*:

The general assembly is made up of people that have come of age that is young men that had started paying tax in their various towns, villages and kinsmen. They are free to air their views at any matter in the village assembly. They are the people who votes during election and can be voted for to become either a leader or the executive. The functions of general assembly is to make decision, they are not there to take money before voting for someone, they vote for only credible person, because in the Igbo village democracy everybody exercise his right, nobody is paid to vote or be voted for unlike the Nigeria nation where electorate are paid by the candidates to vote for them.

How Igbo Democracy can help National Development:

The Igbo democracy can go a long way in national development if the agreement of the national conference which states that all the state should practice true federalism will be put into practice in Nigeria. That is each zone should control the wealth that comes from their area, the Igbo democracy starts from the family level, *ezi*, in this, the oldest plays the role of the head there, he controls their wealth and give account of it to the family members. The *Umunna* and village level equally manage their affairs. Equally the towns manage their affairs also. The town declare war and made peace with whom even they deem fit, they practice autonomy and it bring development in each family, clan, village and town level because there is always competition to outdo the other people.

Nigeria government should emulate the type of democracy practice in the Igbo village assembly and allow the common masses to air their view by organizing town assembly with representatives which will be documented and aired, they will know what the people they are leading are need and how to provide it to them, this will bring development.

The representatives of various senatorial zones and constituencies should perform the functions of which they were elected to do and avoid filing their pocket with constituency money meant for

building various infrastructure like pipe born water, good road, bridges, modern markets, health facilities there will be development in the country.

The president will borrow a leaf from Igbo democracy and stop being autocratic. The function of the Igbo leader *Onyeisi* is to execute the decision of the general assembly, nothing more noting less, if the general assembly needs good road, good education and so on that is what he will do. But what do we have in Nigeria, a Country where one man will wake up and increase the price of Premium Motor Spirit (PMS) to N145 naira per liter without consulting anybody.

There will be development in Nigeria if the electorate should examine themselves and adopt the way, the Igbo democracy is being practice. The electorate, *ndi onu na-eru n'okwu* do not take bribe to vote for someone, rather, they choose theirrepresentatives and leader from a trustworthy person, a person not collectwith integrity and unquestionable character.

They must be of age and has started paying their tax. In last 2015 general election African Independent Television (AIT) and British Broadcasting Corporation (BBC) aired the video of underage voters in the North. All these thing hinders development because if the wrong person is elected the masses will suffer.

Therefore, I urge the Federal government of Nigeria to adopt the real democracy, which is government of the people by the people and for the people by listening to the masses, they should call a town hall meeting through the senator and reps in every community and state so that the poor masses can say their minds. This will bring fast development. The president who leaves in Abuja do not know what is happening at Awka or Awgu. He does not know that this road is bad or that bridge has collapse, the masses through their representatives should tell the president their needs. That is performing the function of which they were elected to do they were elected to work for their constituencies and not for their interest.

References

- Adamolekun, L. (2006). *Politics, Bureaucracy and Development in Africa* Ibadan: Spectrum Books.
- Appardorai, A (2004). *The Substance of Politics*. New Delhi:Oxford University Press.
- Harper D. (2010). Online Entymology Dictionary. Retrieved 10th May,2016 From www.dictionay.com/democracy
- Hornby, A.S. (2010). *Oxford Advanced Learner's Dictionary*. Oxford: Oxford University Press.
- Mish, F.C. (2004). *Merriam-Webster's Collegiate Dictionary(11th ed.)* Massachusetts: Merriam-Webster's Incorporated.

- Nkom, S. A. (1973). Reflections on culture and national development in Nigeria. In Y. Nasidi & Ligoil (Eds.), *Culture and Democracy* (pp.220-229), Zaria: Ahmadu Bello University Press.
- Nnamani, L. C.(2009) *Politics of Development and Underdevelopment* Enugu: John Jacobs Classic Publishers,
- Nmah, P. E. (2003). *Women's Rights in Igbo land:A Christian Reappraisal* Aba: Soul Winner Publications.
- Nwala, T. U. (1985). *Igbo Philosophy*. Lagos: Lantern Books.
- Ogugua, P.I. (2013).A Philosophical Discourse on ofo as Igbo cultural, Religious and Ritual Symbol of Governance. In A. Anedo & T Udemmadu (Eds.), *Ideal Journal of Igbo Scholars Forum* (pp.197-214). Awka: Multipurpose Publications.
- Ogbalu, F. C. (2006). *Igbo Institutions and Customs*. Onitsha: University Publishing Company.
- Ogbukagu, I.N.T. (2008). *Traditional Igbo Beliefs and Practices*. Enugu: Snaap Press.
- Okafor, F. U.(1992). *Igbo Philosophy of Law*. Enugu: Fourth Dimension Publishing.
- Olisa, M. S. O. (2002). Igbo Traditional Socio- Political System. In G.E.K. Ofomata (Ed.), *A Survey of the Igbo Nation*. Onitsha: Africana First Publishers
- Uchendu, V. C. (1965). *The Igbo of South-Eastern Nigeria*. London: Holt, Rinehart & Winston.
- United State Information Agency (1991).*What is Democracy?* Washington: USIA Publications.

Nmah, Patrick Enoch Department of Religion and Human
Relations Nnamdi Azikiwe University, Awka-Nigeria patricknmah@yahoo.com
+23481272729, +2348056032439, +2348145272729

And

Onukwube Alex Alfred Anedo Department of African & Asian
Studies, Faculty of Arts, Nnamdi Azikiwe University, Awka, Nigeria
onunedoal@yahoo.com +2348037859249

Abstract

In the course of this research work, I observed some challenges in Awka Christianity: lack of commitment of Awka Christians in Jesus Christ; the practice of vain syncretism by those who profess Christianity, Chris-paganism, believe in sorcery, witchcraft, marine spirits, sun and moon gods; animal deities etcetera. The ignorance of scriptural truths and theology has also contributed to the resurgence of witchcraft in different dimension-related beliefs and practices among Christians. Pastors and evangelists are more prone to issue superficial condemnations than to give systematic teaching on philosophical, religious and theological beliefs and values in Awka context. The work recommended that Christian faith in Awka should be total christocentric and sola scriptura. Methods of approach are historical and descriptive methods with the review of related extant material.

Introduction

To O'Donovan (1996), God sees the human race as divided according to the language and culture groups to which people belong. The human race developed into different language and culture groups through the descendants of the sons of Noah according to Genesis 10:4, 20, 31-32. Thus the division of the human race into separate ethnic nations was hastened by what happened at the tower of Babel. With time many of these original groups probably split into smaller groups with different language dialects and other cultural differences. In the great commission, Jesus commanded his followers to take the gospel to every one of these nations of people, in order to make disciples in each group (Matt. 28:19-20). In the book of Revelation (especially Rev. 7:9-10), we discover that when God's purposes are completed there will be people from every one of these ethnic groups gathered around the throne of God to worship him.

The ancient town of Awka is conspicuously in the known at the annals of history in Igbo land and by extension Nigeria. Their trademark as blacksmith, in metal and woodcarving prowess also

brought them civilization and fame even before the coming of the Europeans with their Christianity and act of governance. Although it was not easy for the missionary to settle at Awka on their arrival, but even when they eventually did, history has it that Awka people in spite of their existing traditional religion still embraced the Christian faith. The issue of concern as time went on up to this contemporary era has been the continuous drifting of Awka Christian faithful from good Christian beliefs and practices and having to meddle with traditional religious activities even as a Christian. These acts of them have been seen by many as an act of playing Jesus (Christianity) in the morning and voodoo (fetishism) in the evening. This speaks volume of the participation of Christian faithful of Awka in traditional ceremonies which entails masquerade performances, idol feasts and patronizing of dibia (the traditional medicine men). In this study, we intend to carry out a survey on Awka and its Christian and religious life, with a critical look at the Awka Christians acts of meddling with Awka traditional beliefs and religious practices.

Conceptual Framework

McKinney (1985) defines witchcraft as “an inherent capacity to exert supernatural influence over another person. This influence frequently causes harm, and it explains phenomena such as breaches in social relations, anti-social behaviour, unexpected occurrences, sickness and death. This belief is a philosophical attempt to deal with the question of evil. It has its own natural logic:

“This explanatory system provides answers to questions of why particular Occurrences happen to specific individuals at the time they do. It does not invalidate their understanding of empirical cause and effect of an occurrence. Rather it deals with its ultimate cause” (Evans–Pritchard, 1976, p. 71).

To Shaver, and Strong (1976), values are “standards and principles for judging worth. They are the criteria by which we judge ‘things’ to be good, worth, while, desirable; or on the other hand, bad, worthless, despicable; or of course, somewhere in-between these extremes. We may apply our values consciously. Or they may function unconsciously, as part of the influence of our frames of reference, without our being aware of the standards implied by our decisions”(p.15). There are three important elements in the above definition namely first, that values are concepts, not feelings; second, that we may not be conscious or explicitly aware of the values we hold; third, that values are dimensional rather than absolute categories. Rokeach (1973), remarks that a value is a belief and like all beliefs, values have cognitive, affective, and behavioural components. Christianity is the religion that is based on the teachings of Jesus Christ and the belief that he was the son of God.

To Packer (1993), faith means union with Christ by the Holy Spirit in the whole sweep of his redemption, and that means that all Christians, however new or immature their faith, have died with Christ, been raised with Christ, are ascended in Christ and will share Christ’s glory. Faith denotes a belief which, so to speak, takes a man out of himself, and puts him into Christ. It is not simply a belief that carries an intellectual assent, but one wherein the believer cleaves to his Saviour with all

his heart (Douglas, 1980). Faith is the body of truth (the Christian faith) to be found in the Creeds. Again it is the human response to Divine truth (Livingstone, 1977). The later definition is applicable to our research work.

Syncretism is the mixture of different religious ideas. To Livingstone (1977), it is the attempt to combine opposing doctrines and practices, especially in reference to philosophical and religious systems.

Awka people: a brief ethnography

To Okafor (1992), there is a mystery with regard to the origin of the first *Oka* (Awka) people, that nuclear group around which other people attached themselves to form *Oka* town. These first *Oka* people were known as Ifiteana. To them others came and joined them and they all fused together to become one whole—the *Oka* people of today. These Ifiteana people were living in *Oka* under the names of Urueri, Amaenyiana and Okpo respectively. Who they were, where they came from (if they came from somewhere), who their own ancestors were, are not known. *Oka people* simply said of themselves that they were Ifiteana stock.

Okafor (1992) maintained that Awka people claimed to be the most ancient nation in Igboland and that no other nation surpassed them in antiquity. Thus other people have history or stories of where they came from but Awka have none. They believed that other Igbo communities took the names of their gods and days of their week such as *Eke*, *Oye*, *Afo* and *Nkwo* from them. The name *Oka* is derived from *Okika-na-Ube* shortened to *Okanube*. *Okika-na-Ube* is the god of war and hunting and the Ifiteana people the progenitors of Awka worship *Okika-na-Ube*; so they were called Umu-Okanube or Umu-Oka hence their town became *Oka*. The name *Oka* was changed to Awka in 1908 by a British colonial secretary, Mr. F.S. James.

Furthermore, this Ifiteana community lives together at the present Nkwelle later they separated. Urueri remained at Nkwelle with the original Nkwelle people namely Achallaoji, Umunamoke, Agbana and Umudiaba who came and joined them and they become one village. But it is unfortunate that the original Urueri later decreased in number to the extent that they joined Achallaoji family. Amaenyiana on the other hand were later split into two; the main Amaenyiana and Ndu group. They all live in Okpuno Ochu the present old Enugu and ring road junction. The main Amaenyiana group does not live long because they killed their brother and were asked to leave the town. Ndu group later moved to the present Umuayom and formed Umuokpandu family. This made them to take over the headship from Urueri. The Okpo people settled near Nwanna stream. They were the founders of the three villages, Amachalla, Amudo and Umuzocha popularly known as Amachalla na-ato meaning the three Amachalla villages.

Other people that came to settle in Awka are Umudioka and Agulu. Umudioka came from a town in Idemili known as Umudioka–Akpom. They were popularly known as Diokas. The Diokas usually came to Awka to do business. Later one of them known as Ichide decided to settle at Awka. He

later got married to Nwanyanwu. Nwanyanwu is from Amikwo village. She bore four sons. Ichide having seen that he has settled in Awka called his brother Udeke. They both settled together and were the founders of the five families of Umudioka Village popularly known as Umudioka-Obunese.

Another theory of *Oka* origin has it that the founding father was Nneoshi (Kanu, 1996). He wandered from one place to another probably in search of a better place to farm and hunts and later found himself at the present Ugwuoba in Enugu State. He settled there and has two sons Ugwuoba and Oka. When Nneoshi died, Ugwuoba his first son occupied his father's obi and lived in the family house as the tradition demanded and the name of the place became Ugwuoba. Oka who is the second son moved out of the compound and settled at Amaenyi meaning the abode of elephants in the present Awka. His families were the founders of the two major sections in Awka namely Ifite and Ezi. Ifite section were the original habitation of Ifiteana while Ezi were the outskirts that is why Ifite section always take the first share and Ezi the second in sharing of things in Awka. Udoye and Ofoegbu (2011) said that, "Awka comprises thirty three (33) villages grouped into two Ezi and Ifite sections and each section is divided into three and four quarters respectively." (p. 85). The two sections and their respective quarters are Ezi with Amikwo, Agulu and Ezioka quarters. The Ifite section has the following Ayom-na-Okpala, Amachalla, Nkwelle and Ifite-Oka quarters. In sharing things quarter by quarter Ayom-na-Okpala takes first share, because of a part of Amaenyi-ana family known as Umuokpandu family that are living there who became the head after the disappearance of Urueri while Nkwelle especially the Achallaoji takes the second share, because of the remaining part of Urueri that joined them. The thirty three villages in Awka in order of taking shares according to Okafor (1992) are: Umuayom, Umunnoko, Umuoramma, Umuokpu, Achallaoji, Umunamoke, Umudioka, Agbana, Amachalla, Amudo, Umuzocha, Ezinato-Ifite, Enu-ifite, Agbana-itife, Omuku, Umueri, Umukwa, Umuogwai, Umuogbunu 1, Umuogbunu 2, Umudioka, Umudiana, Okpaeri, Igweogige, Isiagu, Obunagu, Umuogbu, Umubele, Umuanaga, Umuike, Umujagwo, Umuenechi and Umuoruka" (p.42).

Occupation

Awka is a rich town blessed with economic trees, water and other natural resources. They are not very good in farm work. They substitute agricultural practices with crafts work. Okafor (1992) asserts that *Oka* people before the advent of British people in 1905 were great people, resourceful, inventive and courageous. They specialized in iron, copper, brass, and bronze work. Afigbo (1981) said that "after the Awka blacksmith had finished his assignment, Eri rewarded him with an *ofa* which conferred on him special claims to the smith profession" (p. 41). This depicts that Awka people are professional blacksmiths, since *ofa* is a symbol of authority. They specialized in producing farm implements, hunting spears, weapons of offence and defence like guns, knives. They manufacture also musical instruments like *ogene* (gong). Hence Awka people were known for

egwu ogene the metal gong music. They use it to make money and to entertain people during Imoka festival, marriage ceremony, title taking and funeral rites and so on.

Awka people substitute agriculture with crafts work, but that does not mean that they do not farm at all. Hence they practice subsistence system of farming. They cultivate crops like maize, cassava, and vegetables. Some of their women use the cassava to produce garri that is why there are cassavas grinding machine centers in Awka urban. Their major markets are Eke Awka and Nkwo-Amaenyi markets where people from Awka and nearby communities buy and sell their farm products.

Christianity, civilization through western education, commerce cum Awka new status as the capital city of Anambra state and headquarters of Awka South L.G.A. made Awka people to assume a new form of occupation. Apart from Paul University and Central School Awka, which were among the oldest schools in Awka, there are many public and private schools in Awka nowadays. The establishment of primary and secondary schools cum universities in Awka gave the people opportunity to attend school. Today most of them are graduates and this offered them white collar jobs. Thus some of them are medical doctors, teachers, soldiers, policemen, lawyers, African traditional and Christian religious leaders, and bankers in both public and private establishments in and outside Awka.

Awka Religion and Culture

The most common religion in Awka is the Igbo traditional religion (at times known as African traditional religion). In respect of cultural practices or festivals, the most popular cultural festival in Awka is the Imoka festival. Okafor (1992) said the *Akpoto* native doctors from Idoma were invited by Awka people to prepare a medicine to appease the spirit of *Nomeh* who was the most beautiful girl in Awka then and was said to have been murdered at Umuezeukwu war with Awka people. *Nomeh* was buried in what is now the shrine of Imoka. The name of the medicine *Akpoto* native doctors made for them is *Akwali-oda-omumu* also known as *Akwali Umuoka* or *Imoka*. Okafor believed that the medicine was buried at the spot *Nomeh* was buried and when the medicine became powerful Awka people started worshipping it as a god and celebrate its festival once a year. Thus Imoka or *egwu Imoka* became an annual festival in Awka that takes place mostly in the month of May.

During this festival, Awka people both home and abroad members are expected to participate in the festival. Masquerades from various villages in Awka are expected to assemble at Imoka shrine at Nkwo Amaenyi market. The women celebrate their own a day before the men's day. On the women's day, masquerades are not allowed to perform that day while on the men's day which is the actual Imoka day masquerades are allowed to perform. It is also pertinent to point out that Imoka festival takes place four days after the visit to Umuokpu shrine. One of the sacred or totemic animals in Awka is the *enwe Imoka* (black money) which is venerated and cannot be killed by the

people. This is because of the people's belief that the black monkeys are the Imoka children and that Imoka used them to inform Awka people that war is approaching Awka if there is a threat of such. There are certain deities worshipped by the people such as Agunabo and Akpu-taakpu deities located at Umuzocha village; Akoyoli deity is worshipped by Umudioka, associated with ancestral cult and is located at Umudioka Obu-nese; Ofufe and Ngene deities are idols worshipped by the people of Umuayom-na- Okpala; Ofufe deity is located at Umuoranma; Nwagu Ofufe deity is located at Nkwelle village and is associated with ancestral cult; Oye nwa-ofufe deity is worshipped by Umuokpu village; and Agulu-nne-buzo deity is worshipped by Agulu-Oka village.

The Advent of Christianity in Awka

Christianity came to Awka in 1899 and 1903. Their first visit in 1899 was on one of their major market days and their arrival attracted a crowd. Okafor (1992) said that Avo Agulu was in full swing. Men and women, but mostly women were bustling about pricing and re-pricing commodities offered for sale. Suddenly there was a more than usual excitement from Umuenechi end of the market so people gathered to know what was happening and they saw an Awka man from Umuokpu leading the missionaries; a white woman and two white men who were church missionary society missionaries. The people were excited and those that followed them reported that they stopped at the house of Owo Ukaozo in Umuanaganaga village. Okafor said that the missionaries were of the Anglican Communion. They preached the gospel to the crowd and promised that they will come again. The missionaries visited again in 1903 and the people gave them a land to build a church at the place known as *Ajo-ofia* (evil forest) by Agulu quarters. Later another land was given to them near Udo shrine at Iyiokpu quarters where they built both school and church known as St. Faith School and St. Faith Church respectively. Today there are many churches in Awka such as the Roman Catholic Church, Methodist Church Nigeria, and Presbyterian Church of Nigeria. The Baptist Church, Evangelical Church of Winning All, Deeper Life Bible Church, Mountain of Fire and Miracles Ministries, The Redeemed Christian Church, The Assemblies of God Church, Grace of God Mission and so on.

According to Idowu (1973), when the missionaries came to Nigeria to teach and preach, they found ready to their hands communities of people who were educable in every way. Apart from preaching the gospel, they taught their converts or the adherents of the new faith to read and write, employing, of course, the only method known to them-that of western education (English system mainly). By a certain miscarriage of purpose, however, their effort succeeded not only in enlightening, but also in enslaving the mind, inasmuch as it inculcated that the only way to human dignity and full-grown personality was to be in everything like Europeans and to despise their own culture. It was in this way that Christianity arrived in Awka dressed up in European garb. It was immediately associated with civilization in the sense of being well dressed in European fashion, dexterity in European etiquette and manners, and proficiency (or dabbling) in the use of English language with a corresponding disdain for their own culture, a disdain which crystallized into inability to use their

own language properly. It must be said here that if at the beginning, any one had enough vision to suggest that while accepting Christianity, Awka people did not need to throw away what was good and valuable in their own culture, such a person would have been accused of rank 'heathenism' by the European religious educators whose set purpose was to exterminate as of the devil anything that had no meaning for them; such a person would also probably have been stoned by the Awka natives in whom inferiority complex was them finding a soothing compensation in the adoption of what appeared to them to be a fashionable and more acceptable way of life. Thus, today, we find especially in Catholic, Anglican and like churches that in spite of the political independence of Nigeria, the way things are done in Europe and America still forms the norm and standard by which the life of the Church is ordered.

Awka and Jesus in the morning and Voodoo in the evening

By this 21st century, the growth of Anglicanism, Methodism, Catholicism, Evangelical Church to Win All (ECWA) and the like has slowed down in Awka. With very few exceptions, the decline has continued to this date. Never before had any large religious body in this community lost members steadily for so many years. Many theories have been advanced to explain why these old denominations have fallen on recent times. The least credible theory attributes their decline to the effects of Jesus in the morning and Voodoo in the evening, dust to dust rite, Imoka, secularizing effects of industrialization, urbanization, and the spread of mass education (Johnson, Hoge, and Luidens, 1993).

If syncretism and secularization were the sole explanation, all but the most culturally insulated sectors of European religion would be losing members. Biblically conservative non-denominational Christian fellowships, for example are among the fastest growing groups whereas in many areas the former "mainline Churches" are stagnating or continuously shrinking. To explain the decay of the mainline denominations, one must look instead for special factors at work within these churches themselves or in the lives of their constituents. The tendency of many adolescents who had been confirmed in these denominations from the early 1990s on to drop out of church and not return is a threat to the church growth. When the congregation is left to the graying and balding heads, rising death rates will diminish the ranks of the mainline denominations even further in the years ahead. Given the reluctance of so many parents to talk about religion or to instill their own views in their children, the prospects that their offspring will make a serious Christian commitment are even dimmer than their own prospects turned out to be. And among the "religious" dropouts the prospects are dimmer still.

The underlying problem of the mainline churches cannot be solved by new programmes of church development and sanctions alone. That problem is the weakening of the spiritual conviction required to generate the enthusiasm and energy needed to sustain a vigorous communal life. Somehow, in the course of the past decades, these churches lost the will or the ability to teach the Christian faith and what it requires to a succession of younger cohorts in such a way as to command

their allegiance. Admittedly, doing so has become increasingly difficult for churches as close to the very center of Europeans culture and institutional life as the mainline denominations are. The challenges posed to Christianity by various secular ideologies and moral systems have been truly formidable in recent times. Many of the forebears of these mainline churches read such authors as Charles Darwin, H. L. Menchen, and Aldous Huxley. In response to the currents of modernity, denominational leaders promoted ecumenism and dialogue, but they did not devise or promote compelling new versions distinctively Christian faith. They do not fashion or preach a vigorous apologetics.

To O'Donovan (1996), non-Christian religions have arisen in the world for a combination of reasons. The main reasons have probably been wrong concepts of reality, resulting from superstition and ignorance. These wrong ideas have been actively given to human minds through the discerning lies of Satan and demons (1 Tim. 4.1). In the Old Testament, the pagan people who surrounded the Israelites had patron gods or goddesses who were known to them by name. For example, the Moabites worshipped a god they called Chemosh and the Ammonites worshipped a god they called Molech (1 Kings 11:7). The Philistines worshipped an agricultural god they called Dagon (Judges 16: 23). The Sidonians worshipped a fertility goddess called Ashtoreth (1 Kings 11:15). The Assyrians worshipped a god they called Nisroch (2 Kings 19: 36-37). These spirits often required evil practices, such as human sacrifice (Jer. 32:35) and sexual immorality (Jer. 2:20, Ezek. 16:25). It seems that each ethnic group had one or more traditional spirits whom they were required to worship and obey. Even God himself describes these pagan spirits as the particular 'gods' of each of these people (1Kings 11:33). Missionaries entering groups of people who have had no contact with Christ, often report severe conflict with demons, especially in the early days of their ministry.

Awka religious, through all their varying forms and degrees, still show men worshipping, praying, sacrificing, building altars and shrines, making pilgrimages to holy places and exhibiting so much of what is recognized as religious belief and practice. One will also be familiar with the various types of religious leaders-priest, prophet, mystic, saint, diviner, teacher, proselytizer, mediator, saviour, or sacral ruler. In phenomenological terms, a limited number of physical features are being referred to time and again: caves or rock shelters, sacred stones or stone circles, feathers, hills and mountains, sacred groves. The overarching and commonest term is the 'shrine', with or without a hut or house as part of its structure. Awka religious beliefs and practices could be described as apostasy (cf. Heb. 10:29; Nu.15:27-31).

According to Barrett (1970), basic to these loyalties are certain time-honoured institutions: the family unit; the family land; the polygamous economy; the lineages; traditional religion; the ancestor cult; the magical worldview; divinations; and the like. The Christian mission has been faced with this kind of highly developed pagan society all down the ages. In the early church, strenuous efforts were made to discern at what points in the pagan world these could be found a

praeparatio evangelica preparing the way for acceptance of the gospel. The realities of pagan religion were accepted and the relevance of Christ. It is certain that the majority of the converts regarded the old objects of their worship as existent, worsted indeed by Christ but still active and not wholly to be deprived of their activity till the coming of the kingdom of God. The redemptive operation of Christ lay in deliverance from demons rather than in deliverance from sin (Bailey, 1932; Nock, 1933).

Traditional African people know that certain spirits demand practices of ritual worship and obedience from the people under their influence. Sometimes they have appeared in dreams, and sometimes they have communicated these demands through a possessed person or through a diviner. The evidence all points to the same fact that non-Christian religions involve contact with satanic powers of darkness. Sorcery and witchcraft are found all over the world. These practices are also found in most African cultures including Awka. They are the cause of great fear in many African societies (O'Donovan, 1996). In Awka culture, a distinction is made between a sorcerer and a witch. A sorcerer is a person who purposely uses mystical power for or against someone. In sorcery, there is almost always the use of ritual words or ritual practices, such as the use of magic, spells, curses or the use of medicines. In most cases the sorcerer or sorceress will demand a fee for his or her service. A witch, on the other hand, is thought to be a person who compulsively acts with evil supernatural power. Witches act because of an irresistible inner evil power. Sometimes they are believed to act blindly, without knowing what they are doing.

It is thought that witches are either born with these evil powers or get them by becoming part of a community (coven) of witches. The witch is believed to be a prisoner of the evil power within. Thus witches do not need to use ritual words, magic medicines, spells or curses to perform their evil deeds. Instead, the power to do evil comes out from within. Witchcraft is thought to be carried out unconsciously by the witch when he or she is asleep. The witch is believed to leave his or her body and fly about at night seeking 'to eat human flesh'. It is believed that when the witch eats the flesh of a person, the person becomes weak and sick and finally dies. This belief about witches and witchcraft is very strong in Awka and in many parts of Africa.

For a great many people, including some weak Christians, the fear of witches and witchcraft is the greatest single fear in their lives. The fear of witchcraft can be so great that a person can develop serious symptoms of physical or mental illness. The Bible recognizes sorcery and witchcraft, but it does not make a strong distinction between the two (Micah 5:12; Nahum 3:4; Deut. 18:10-11, Isaiah 47:9-12).

Traditional beliefs about witchcraft are a way of explaining the ultimate caused of any evil, misfortune or death. According to Kunhiyop (2008),

Barren women, people whose children die at birth, women with irregular menstrual flow, accident victims, traders who suffer losses, office workers who fail to get

promotions, a political candidate who fails to get elected, a student who fails examinations, a person who notices scratches on his or her body, a hunter or fisherman who fails to bring home meat, a farmer with bad crop yields, a football team that consistently loses matches—all suspect witches as the cause of their misfortune. Even those who are most successful in their business or profession constantly fear being bewitched by envious relatives or friends. This shows the extent of average Awka person's belief in witchcraft.

Natural causes and witchcraft are not mutually exclusive, but complementary. The one supports the other, accounting for what the other does not account for. Awka people do not deny the working of natural causes. They would never deny that a motor car accident caused the death of a young man crushed by a car. But they would assert that this was not a complete explanation; things do not just happen. It must have been witchcraft that put the young man in harm's way.

Belief in witchcraft thus serves a very practical purpose in explaining events and the causes behind them. For example, death is not regarded as a natural phenomenon, and the death of a young man or woman is especially unnatural. Witchcraft is real in the mind of Awka man and is considered the enemy of life. "Harmony, order, good neighbourliness or good company, cooperation and sharing, propriety and equitableness, honesty and transparency—all of which constitute signs of how the human and created order should be—are denied in the most fundamental way by witchcraft" (Magesa, 1997, p. 187). Awka people believe that witchcraft is real as a result of oral tradition. They have heard the stories relating to witchcraft. They have also heard the confessions of perpetrators and the testimonies of victims.

Awka Christians who are trying to be relevant to their culture must begin by accepting that there is something such as witchcraft, by which we mean the general power of Satan and his evil cohorts to bring suffering and misery to humanity. It is not unbiblical to accept this. To Kunhiyop (2008), belief in witchcraft does not exonerate us from asking serious philosophical questions about it. The two critical philosophical disciplines that are relevant to a study of witchcraft are metaphysics and epistemology. To take one example, witches are often accused of eating human flesh and drinking human blood. When such an accusation is made, we need to ask a metaphysical question: Was this action metaphorical or literal? The Nupe people of Nigeria, for example, believe that such "eating" is spiritual not physical. Christians, too, admit to a spiritual sharing in the body and blood of Christ each time they take communion. But they do not each actual human flesh or drink actual human blood.

At the epistemological level, we have to ask ourselves: How do we know whether a story is true? To underline this point: stories and confessions about witchcraft do not prove the reality and certainty of witchcraft. They simply affirm the belief in the existence of witchcraft. Though the belief in witchcraft attempts to provide a solution to the existence of evil in the world, the solution it offers is inadequate.

Our understanding of witchcraft must not be based on stories but on the teachings of the Old and New Testaments, both of which warn the people of God to have nothing to do with any form of witchcraft (Lev. 19:31, 20:6-7; Ex. 22:18; Deut. 18:10-12; 1 Sam. 28; Gal. 3:1; Acts 19:13-19 etc). “Jesus’ power is super power and Satan’s is powerless power,” as in the chorus children sing in Nigeria. The basis for this assertion is that Jesus has stripped evil forces of their power: “having disarmed the powers and authorities, he made a public spectacle of them, triumphing over them by the cross” (Col. 2:15). The Bible is often used merely as a source of proof texts to support our traditional opinions and beliefs. However, when properly interpreted, the Bible does not support the kinds of doctrines of demons, evil spirits and witchcraft that are supported, nursed and propagated in Awka. Though Awka experiences and stories like any other African society are relevant and should be interacted with, the truths we believe should be based solely on the scripture.

Some of the causes of Jesus in the morning and voodoo in the evening on the part of the missionaries include ignorance; avarice; imperiousness; faulty biblical interpretation; multiplicity of missionary agencies; land hunger; personal quarrels; hankering after ancestor worship; condemnation of polygamy as an institution, which was not a moral issue in African traditional society; missionary ignorance of Awka psychology; language and culture (that is African personality). To Ayandele (1970), “Any African who does not contend for the purity of his race is not worthy of a place in the ranks of humanity” (p.286). For many African *literati* today, including Leopold Sedar Senghor, African personality (identity) has mainly a psychological and emotional connotation, clearly discernible in their abstract philosophy, songs and poetry.

Christianity and Voodoo Syncretism: Its Syntheses

Witchcraft, sorcery and spirits have nothing good to offer; they encourage disrespect for parents and children, disunity and hatred among families, and even murder. Christian rituals are often seen as new and more powerful protection against the attacks of one’s enemies and those who may be jealous. Missionaries, early African church leaders and some contemporary leaders have dismissed belief in witchcraft as mere superstition. In doing this they fail to understand the Awka worldview. To Turaki (1982), “The major pitfall of the pioneering and early missionaries was the way they berated African culture. Their attitude was in the main the basic negation of African culture, custom, religious and social life” (p. 27).

Church leaders are now painfully aware that dismissing witchcraft and the like as superstition no longer carried weight with many members of their congregations. Many young and old Christians can tell countless stories testifying to the power of witches and wizards, but can hardly tell one story about deliverance from demonic power. Nominal Christianity has also contributed to the resurgence of witchcraft. External change without an internal transformation does not affect the whole person. Many Awka indigenes have confessed that they became Christians because it was the expected thing to do. In most former mission churches, it is normal to be churchgoers. Though at

the external level these churchgoers claim to be Christians, they are unbelieving and unchanged and cling tenaciously to deep-seated traditional beliefs and values.

According to Mbiti (1969), “A careful scrutiny of the religious situation shows clearly that in their encounter with traditional religions, Christianity have made only an astonishingly shallow penetration in converting the whole man of Africa, with all his historical cultural roots, social dimension, self-consciousness and expectations” (p. 263). In the same vein, Shorter (1977), notes that “at baptism, the African Christian repudiates remarkably little of his former non-Christian outlook. What remains above the surface is in fact, the tip of an iceberg. The African Christian is not asked to recant a religious philosophy. Consequently, he returns to the forbidden practices as occasion arises with remarkable ease” (p. 10). The resurgence of witchcraft, sorcery communities in Awka illustrates the point.

Ignorance of scriptural truths and theology has also contributed to the resurgence of witchcraft-related beliefs and practices among the so-called Christians. A quick survey would show that many professing Christians have no knowledge of the scriptures and are unaware of what the Bible really teaches on many issues, including witchcraft, sorcery and witch-hunt. Pastors and evangelists are more prone to issue superficial condemnations than to give systematic teaching on the philosophical, religious and theological beliefs and values in Awka context. According to Neill (1957), “Almost everywhere, there has been grave failure in the giving of systematic instruction to the members of the Christian faith” (p. 130). Oosthuizen (1964) averred, “Why does the African, in times of human crisis, revert back to non-Christian practices? This appears to be the rule rather than the exception because the Africans past have been ignored and no attempt has been made to penetrate it with the regeneration power of the gospel message; the converted African lives in two levels” (p. 4). The breakdown of law and order corruption, mal-administration and ecclesiastical poor leadership, made children and young people of today, to claim to be experts in witchcraft, sorcery and the like. There are no checks and controls to curb the modern mass hysteria of belief in and practices of witchcraft.

Witches are detected by means of an oracular technique, such as the manipulation of a special rubbing-board (which it sticks it confirms the suggestion put to it) or the administration of a strychnine poison to fowls, the victims determines or confirms the identity of the attacker (Beattie, 1980). To avert conflict, the witch will be asked to withdraw his witchcraft. Witchcraft, oracles, idols, magic and sorcery form a coherent system on the levels of both thought and action, and as social institutions they have important implications for the life of the community. Awka is associated with blacksmith. This, too, is also associated with particular rituals, and joint participation in these is mandatory.

The old natural religions continue to thrive in Awka. While Christianity vies for supremacy in Awka thirty three villages, she has failed to banish the rain gods, witchcraft, sorcery and spirits in these communities. Frequently the pagan rites such as *ikponye aja n'ili* (dust to dust), *imoka* and

okuko onye uwa have fused with a faith in Jesus Christ. The clashes between Christianity (especially Catholic Church) and Awka beliefs and practices are becoming increasingly bitter. Yet, as hard as the monotheistic and polytheistic faiths have struggled for supremacy, Christianity has for now failed to wrest power from priests of *Imoka*. With its nature deities, the Awka mythology is often the only stabilizing force in a world full of suffering, corruption, poor political institution, fraud electoral institution, displacement, unemployment, poverty, illiteracy, terrorism, religious fanaticism or extremism and death, where everything is in constant flux, but rarely changes for the better, where-in many respects—time has stood still. This is a world populated by nymphs and sirens, by elfin spirits, sun and moon gods, marine spirits, and by animal deities such as cows, stags, tortoises (and other reptiles), lambs and calves. At the end of the 19th century, the British ethnologist Taylor (1871) coined the term animism (the Latin word *anima* means soul or breath) to describe this pantheon, correctly assuming that plants, animals and objects also have souls in the minds of these “primitive peoples.” Someone who attends church in the morning at midday night easily invite a voodoo priest over in the evening or even day time to read the kola nuts.

Practically everywhere the cult of the dead or ancestral cult intermingles with Christianity, “There is scarcely any distinction between the secular and religious spheres; faith is omnipresent”, says Stinger (1997). It is therefore no surprise that when a person is sick, he seeks for a preacher to pray for him, a traditional medicine man and a doctor to administer drugs, and a local sorcerer, or oracle to find the root cause of the sickness.

In Kenya, for instance, the modern-minded Kikuyu, Flashing cell phones and Ray-Bans, happily journey to Mount Kenya and pray to Ngai, the supreme God of the animists despite often being members of one of the numerous congregations. In Benin City, Nigeria’s “human trafficking hub,” where the women from the region’s slums begin their journeys to Europe’s red-light districts, the path to the gods of nature runs through a backyard reeking of urine. The voodoo priest Chief John Odeh, receives his flock in a white gown. His upholstered throne is trimmed with red satin. Beside him hang drums made of cowhide and the sword-like insignia of his position, known as Eben and Ada. As the voodoo mass begins, Odeh flourishes a chicken over his head, mumbles unintelligible incantations and pours liquor over the skulls. Then he takes a knife and cuts the bird’s throat. Blood fountains in every direction, splattering onto the wooden fetishes—crudely carved figures with huge penises. More liquor is dispensed, another invocation mumbled, bringing the juju ceremony to its conclusion. Tribute has been paid and the king of the night appeased.

Citing James Johnson, one of the heroes of African personality, posited that James Johnson did not believe in the oneness of the human race. He perceived the fact that history and geography had introduced differences between peoples all over the terrestrial globe; he described that these differences be not only recognized, but also respected. Geography and history, he noted, had been responsible for the evolution of different cultures and civilizations. In the light of this fact he believed that civilization could not be absolute but relative.

In defence of and respect for African culture, for which Edward Blyden is better known, James Johnson was asking that Africans should know themselves as a people, a race, distinct from other peoples and endowed with attributes unique to themselves. Christianity per se, Johnson was convinced, was a culturally neutral ideology which was capable of growing in different cultures and environment without losing its sublimity or compromising its tenets.

Conclusion and recommendations

The evidence for the persistence of traditional religious attitudes in Awka is overwhelming. Some resisted the incursion and stuck to the gods of the fathers. Others wavered: first parleying with the missionaries and later recovering their balance and bolting back to the ancestral gods. Some accepted literally what they had heard, being especially frightened by the doctrine of heaven and hell which was emphasized in the preaching of the early missionaries. Of course, there were variations of an instrumental approach to religion: some converted so as to gain wealth, new status, knowledge, security, exemption from forced labour, safety and success in competition either at a personal or communal level. For example, Agulu accepted Church missionary society to help it in its war with Amikwo. Christianity sits lightly on Awka people. The failure of the gods in crises opened the traditional cosmology to the co-option of new gods.

The Bible recognizes that spells and curses and people such as witches and sorcerers do have power. But their power is nothing in comparison with the power of Almighty God (Is. 47:9). This gives us a clear hint that the Christian does not need to fear the spells or curses of a sorcerer or a witch, no matter how strongly they are applied. Jesus Christ, who lives in the heart of a Christian, is infinitely more powerful than the power of any sorcerer, witch, evil spirit or evil power in the universe. Indeed, such persons and such powers are terrified in the presence of Christ, who dwells in the heart of a Christian. This was seen in the case of Simon the Samaritan sorcerer, who was humbled in the presence of the apostles Peter and John (Acts 8:9-24). It was seen in the case of the Gerasene demoniac, who was humbled in the presence of Christ (Mk. 5:1-8).

Sorcery and witchcraft are severely condemned by God as wickedness (Lev. 19:26; Deut. 18:10). King Hezekiah's son Manasseh was severely condemned by God for his practices of sorcery and witchcraft (2 Kings 21:6, 2 Chron, 33:6). The flying by night and eating of human flesh are issues of traditional belief. The Bible does not address these beliefs. Evil eye is a demonic power which some traditional people possess. When a person has the power of evil eye, they can stare at people and cause severe physical or mental disorders.

According to O'Donovan (1996), a traditional healer may also have demonic powers. It can happen that the traditional healer will be able to remove (appear to heal) the sickness caused by demons through a sorcerer, a witch, or a person with evil eye. In this way, Satan can strengthen both the belief in witchcraft and the belief in traditional healers and witch-doctors at the same time. By

doing this, Satan draws people away from trust in God and tempts them to trust in things which God has condemned.

But God has given us the spiritual weapons through the promises of his word to deal with such attacks of the evil one. The Bible tells us to take up the shield of faith, with which you can extinguish all the flaming arrows of the evil one (Eph. 6:16). Since witchcraft, magic, spells and curses have power because of the power of Satan and his demons, a Christian who is walking in holiness of life has authority from the Lord to overcome the power of such magic, spells and curses in the name of Jesus Christ.

Note the warning which God gave to the Israelites about being deceived by such spirits: “They have been led astray by false gods, the gods their ancestors followed” (Amos 2:4). This is not surprising, because people feel a strong emotional attachment to their ancestors and relatives. Traditional religious throughout the world which seek the help of ancestral spirits, reveal a consistent pattern of belief which has very effectively deceived people. Such beliefs have kept many people from finding a personal, saving relationship with Jesus Christ. Therefore, making disciples from all groups of people on earth is a priority for the church. The church must finally include people from every tribe, tongue, and nation on earth (Matt. 28:19, Rev. 5:10; 7:9). The great commission will not be completed until believers have been discipled in every ethnic group. There is therefore no value in speaking with evil spirits who possess people and speak through their mouths. It is also clear from the titles given to the fallen angels in Daniel 10:12-21, that demons attempt to influence and even control human governments for evil purposes (Rev. 16:14).

The Bible says, “The god of this age (Satan) has blinded the minds of unbelievers” (2 Cor. 4:4). This is probably an important reason why we are specifically commanded to pray for government leaders (1 Tim. 2:2). The prayers of God’s people help to free the minds of these leaders from the strong suggestions being made to them by Satan and demons. In summary, demon activity includes deception, murder (Jn. 8:44), torture (Matt. 12:22; Luke 13:11-17), physical sickness (Job 2:7, Acts 10:38), and mental illness (Luke 8:27-29). Other activities include sexual uncleanness and violence (Matt. 10:1; Eph. 5:5; Rev 17:14; Luke 8:2; Ecc. 2:8– King Solomon with his 1000 wives and concubines was clearly preoccupied with sex-hindrances to the work of the gospel (1 Thess. 2:18; Eph. 6:12; hindrances to prayer (Dan. 10:12-13; Matt. 26: 38-43), general harassment of the people of God (2 Cor. 12:7; Luke 22:31), promotion of idolatry, witchcraft and various pagan and occult practices (Psalm 106:35-37; Deut. 18:9-12, 32:16-17; 1 Sam. 15:23; Rev. 18:2), the working of strange occurrences and deceiving miracles (2 Thess. 2:9, Rev. 16:13-14) and so on.

Confessions, stories and experiences of sorcery, idolatry, and witchcraft and so on are a clear demonstration of what people believe based on their cultural experience. As Christians, we need to address our culturally postulated reality of witchcraft pastorally with seriousness, sensitivity and respect. We should not live as if there are no evil spirits and witches, but should live with the full conviction that God is in control of every situation.

If the mainline churches want to regain their vitality, their first step must be to address theological issues head on. They must listen to the voices of lay liberals and provide compelling answers to the question, “What is so special about Christianity in Awka?” Christianity is, however, intended to be the religion not of one particular race of people only, but of the whole world. But in different countries it will wear different types, if it is to become indigenous to every soil.

References

- Ayandele, E. A.** (1970). *Holy Johnson: pioneer of African nationalism 1836-1917*. London: Frank Cass.
- Bailey, C.** (1932). *Phases in the religion of ancient Rome*. Berkeley: University of California Press.
- Barrett, D. B.** (1970). *Schism & renewal in Africa: an analysis of six thousand contemporary religious movements*. London: Oxford University Press.
- Beattie, J.** (1980). *Other cultures: aims, methods and achievements in social anthropology*. London: Routledge & Kegan Paul.
- Douglas, J. D.** (Ed.). (1980). *The new Bible dictionary*. Leicester: Inter-Varsity Press.
- Idowu, B.** (1973). *Towards an indigenous church*. Ibadan: Oluseyi.
- Johnson B., Hoge, D. R. & Luidens, D. A.** (1993). *Mainline churches: the real reason for decline*. **First Things** 31 (March), 13-18.
- Kanu, R. C.** (1996). *Christianity and culture at Cross-roads: A case study of Awka town*. Unpublished project, Department of Religion and Theology, Paul University- Awka.
- Kunhiyop, S.W.** (2008). *African Christian ethics*. Bukuru: ACTS.
- Livingstone, E. A.** (Ed.). (1977). *The concise Oxford dictionary of the Christian church*. New York: Oxford University Press.
- Magesa, L.** (1997). *African religion: the moral traditions of abundant life*. New York: Orbis Books.
- Mbiti, J.S.** (1969). *African religions and Philosophy*. London: Heinemann.
- McKinney, C.V.** (1985). *The Bejju of central Nigeria: A case study of religious and social change*, PhD dissertation, Southern Method University.

- Neill, S.** (1957). *The unfinished task*. London: Edinburgh House Press.
- Nock, A. D.** (1933). *Conversion: the Old and the New in religion from Alexander the Great to Augustine of Hippo*. London: Oxford University Press.
- O'Donovan, W.** (1996). *Biblical Christianity in African perspective*. Carlisle: Paternoster.
- Okafor, A.** (1992). *The Awka people*. Onitsha: Chudo.
- Oosthuizen, G.S.** (1964). *Post-Christianity in Africa: A theological and anthropological study*. Grand Rapids: Eerdmans.
- Rokeach, M.** (1973). *The nature of human values*. New York: The Free Press.
- Scupin, R.** (2000). *The anthropological perspective on religion*. In R. Scupin (Ed.), *Religion and culture: An anthropological focus*. New Jersey: Prentice-Hall, Inc, 1- 15.
- Shaver, J. & Strong, W.** 1976). *Facing values decisions: rationale building for teachers*. Calif: Wadsworth.
- Shorter, A.** (1977). *African theology: adaptation or incarnation?* Maryknoll: Orbis Books.

FOUNDATIONS AND PRINCIPLES OF SOCIAL ORDER

Ogugua P.I
Awka.

Dept of Philosophy N.A.U

And

Ogugua C.I

Awka

Anambra State Judiciary

Introduction

The issue of foundations is very serious that is why real attention need to be given to it. The scripture understood it so much when it says, if the foundation is destroyed what can the righteous do? The answer is, nothing or very little. In the spiritual and in the physical spheres, the issue of foundation must be taken seriously. Little wonder, this paper discusses the topic from the philosophical science angle; which is concerned with the search for the ultimate principles of reality

with the sole aid of human reason. Now, let us examine the foundations of the social order, which are thus; personality, nature of man, freedom, law etc.

Personality

It seems uncanny to us to accept that in any place in the whole world there will be a being that is just like us in everything. Why? It is because we know we are unique, original and unrepeatable. Although the word personality is common, it is not easy to define. Ogugua writes:

When people use it, they refer to something slightly different. It is derived from the Latin word 'persona' meaning mask. It means, simply put, an individual as he manifests himself and as seen by others. The term can be defined in many ways. A number of approaches are available; the trait-type, dynamic, behavioural and phenomenological approaches, emphasizing the dimensions and organization, motivational factors and interplay of different components of personality, the ways in which habits are acquired and the role of the self and the individuals interpretation of the world respectively¹

Using the phenomenological approach, personality is for Mischel "the distinctive patterns of behaviour (including thoughts and emotions) that characterize each individual's adaptation to the situations of his or her life,"²

Personality is dynamic, fluid like, it keeps changing, it is not the same as identity, it is rather a mixture of nature and nurture. On account of the fact that an individual is a unit of the constituents of the State and that it is only by understanding his personality as the State is the individual writ large' as opined by Plato, that his social nature can be comprehended; which gives us access into our understanding of the State and what order in such a unit could be. We hold that personality characterized by uniqueness, self-subsistence, thought, action, participation,

Freedom, responsibility, solitude, consciousness, auto-transcendence, etc. is a foundation of social and political order.

Nature of Man

We think that any theory of the state or society more so a socio-political order has implicit in it a theory of human nature. Human nature is what we think, conceive and hold the essential and distinguishing qualities of man to be; and it is no doubt a combination of biological, psychological, social or even a combination of ontological, epistemological, moral, psycho-physico chemical properties of man as these make them unique. Leslie Stevenson asserts:

The meaning and purpose of human life, what we ought to do and what we can hope to achieve- all these are fundamentally affected by whatever we think is the real or true nature

of man. Lapati supports this view point thus:" Basic to the study and understanding of any theory that deals with human behaviour is the concept of the nature of man underlying that philosophy or theory.,³

The question of human nature falls within the ambience of metaphysical anthropology. Modern epistemology and scientific methodology hold that scientific and non-scientific thoughts are products of opinions, and we do not think these opinions flow from the blues. We believe that they spring from somewhere in ontology and worldview. So Marshall seems right when he holds that our perception of things is dependent on our commitment, "from particular ways of looking at the world- a fundamental metaphysical commitment"? It is not surprising therefore to see multiple systems of anthropology springing up: epistemological, biblical, metaphysical, etc. Whatever is the case, we know via reason and experience that man is a social animal, a "being-with", with a transcendental focus; a being made up of body, soul and spirit. We think Messner's remark is 'adrem', he states:

It is equally true that any metaphysics which refuses to take parts of experience into account or tries to explain away facts of reality lapses into dogmatism of one kind or another, consisting of hypotheses or assertions based on inadequate or non-existent empirical or philosophical grounds⁴

Man as a member of society is not only externally dependent on others but is metaphysically dependent in his essence. Man as the image of God, cannot be in the likeness of God except by being communicative in a metaphysical sense. Hoffner asserts: "...all personal being essentially strives towards giving and sharing, so that personal being is of its essence ordered to the 'thou' of the other and to society.

Man is both a creature and creator of culture. Little wonder, Aristotle stated in his Politics "...he who is unable to live in society or who has no need because he is sufficient for himself, must be either a beast or a god"

And Higgins,

Emphatically testifies that men do not live isolated lives but have ever acted as members of some group⁷.

The Pope in *Populorum Progressio* states: "We are the heirs of earlier generations, and we reap benefits from the efforts of our contemporaries" ⁸ So you see only very little, if we be right, we can call our own.

We can see that we have community building qualities (powers): language, society and morality. Language is very vital as it is a process of wording our horizon (society). It creates a community, for it makes communication possible. Mounier opined:

Common opinion notwithstanding, the fundamental nature of the person is not originality nor self-knowledge nor individual affirmation. It lies not in separation but in communication⁹

And our chief task, according to Mounier is not to master nature but, increasingly to bring about communication leading to universal understanding¹⁰

Karl Jasper equally understood the importance of communication and advises that: "An avoidance of true communication is tantamount to a relinquishment of any self- being, if I withdraw from it, I am betraying not only the other by myself,¹¹

We can glean from the above, that language is important; and should be looked at with seriousness; for if the language is not correct, we cannot get what is meant to be communicated. Arbitrariness in the use of words is dangerous, for the word of man is man. He who wants to communicate owes others the duty to communicate the truth. If language is polluted, it is undermined hence, it dissolves the truth or at best hides the truth; and truth which flows from openness is indeed at the basis of society. Or do you think it is uncommon to see people who live alongside others without relationship? In that situation, each one is on one's own, within one's cocoon, there is no relationship it breeds death.

This ability to communicate and relate introduces sociality, which is usually noticed in these instincts: sex, imitative and play. These instincts push men to relate with the other; that of sex is at the physical level, while those of imitation and play, coupled with love are at the psychological and spiritual levels. We think these instincts are power; apart from sex, the rest could be seen as spiritual powers which aid in community building; when community building goes on, it cannot withstand the shock along the path unless the community is built on social virtues: truthfulness, justice, fidelity, love, etc.

Man as a creature of culture met a cultural domain and develops this as he comes of age so to do. Nell-Breunig remarks:

Here we see ... entitative and moral values that lie absolutely beyond the reach of separate individual, which even God's creative power could only confer on social beings and make accessible to them¹²

Freedom

In this work, we beg to differ from Boethian concept of the person as "rationalist naturaeindividuasubstantia", and the Greek's 'persona' meaning mask, likeness or representation but

rather as "per-se-une" - that which is one in and with itself; that means one that is properly integrated, whole, hence one with integrity.

It is because the members of society are free beings that we made freedom serve as one of the key pillars for social order. Little wonder, Pope John Paul II defines man by his capacity to act, and he acts because he is free. We know that for an act to be seen as a human act it must be one seen to have flowed from freedom, knowledge, voluntariness (volition), intention, etc. Man is always an actor and cannot be otherwise, being means (suggests) acting or else why do we say "agere sequitur esse"

Osuagwu states:

Fundamentally- ontologically, man is man by his action, by a special grade of action that characterize's him as such - not by pure biological acts of man (actushominis) - but by that action which scholasticism describe as "actus humanus"¹³

Characteristics of human act in scholastic- Thomistic tradition are "actusvoluntarius", "appetitusrationalis", moral action, and auto determination: A critical look at these qualities, shows that freedom is basic, for an action to be conscious, deliberate, etc.

Freedom is a popular word, yet atimes isused. Freedom is not licence, doing as one likes. Pope John Paul" states:

True freedom is not advances in the permissive society, which confuses freedom with licence to do anything whatever and which in the name of freedom proclaims a kind of general morality. It is a caricature of freedom to claim that people are free to organize their lives without a reference to moral values. Such an attitude is destructive of freedom ¹⁴

What then is freedom? It is a word with nuances of meaning scholars have made a distinction between "freedom from" and "freedom to "the former is couched in the negative while the latter is couched in the positive; freedom from restraints and freedom to perfect oneself via self-knowledge, self-awareness, self determination, self-transcendence, etc. Maritain observes:

the word freedom, like all big words for which men are ready to die, and which are ladened, not only with the riches of the object, but with the desires, the dreams, and the supreme generosities of the subject, the word freedom conveys a great number of meanings; yet these meanings though widely different have something in common ¹⁵

In whichever way, freedom is used; it has a ring of choice and responsibility around it. John Locke sees it as a power in any agent to do or forebear any particular action, according to his determination, or that of the mind, whereby either of them is preferred to the other³³

Grisez et al state that "...the freedom to direct oneself by one's own choice is the freedom most proper to a human being,,¹⁶

We think freedom is tied up with conscience in a sense, as it connotes, acting in accordance as one's conscience directs.

It is because man is free that we can rightly think of and work for a balance between authority and the individual. If not for freedom, we would simply be 'zombies' and do everything we are asked or commanded to do. There are things the State cannot rightly ask, Sullivan states: "What it cannot ask is hate, falsehood, treachery, any evil doing on the part of its citizens; it cannot demand in short, the sacrifices of the citizens eternal life, for no temporal good¹⁷

Freedom is not absolute; it rather points towards choice-making which has consequences, Mill observes that a

...human being is not a machine to be built after a model and set to do exactly the work prescribed for it, but a tree which should be allowed to grow and develop itself on all sides according to the tendency of the inward forces which makes it a long living thing¹⁸.

In as much as freedom is a right of an individual, it has a ring of obligation/duty around it. Your freedom to fly your hand ceases immediately another person starts to feel threatened.

So, you can see that freedom is a duty you have necessarily to undertake with regard to any other person; for the golden rule says "do unto others as you would like them do unto you". Benn has a point when he argued that "this ... sets a limit to freedom but it also gives it its logic and dignity, since we are by nature social beings,,¹⁹ It is no longer difficult to see that freedom will only be realized within the ambience or limits of law.

Law

Law is purposeful, and indeed a necessity. Ogugua writes:

Since consent is the highest degree of human freedom it does look like law protects true freedom as it does not impose any hardship on anybody. The law is that which the polity truly and sincerely upholds to give them support in their actualization of their common good. Law is value laden hence is end oriented. The purpose of law is intrinsically conjoined with the end of the society and is grounded on this end. Law exists for the total well being of man as man ²⁰

Law is not unnatural; as such it is not an imposition; for it is related to the nature of man and even things. Ogugua asserts:

Man is made up of a body, spirit and soul. The primary end of law must be capable of satisfying these varied aspects of man. It must include all possible social and spiritual needs and goals of man ²¹.

When a man is in an orderly frame of mind, he thinks rationally and reasonably, and can inject the same order in this mind externally unto society. This is because thoughts are seedlings of realities, as thought influences action and behaviour. Ogugua remarks

Law is only a necessary instrument of putting man's aggressive instinct under control. So law is natural to man in the sense that being in chains is necessary for a violent mad man ²²

Even if we all were angels, we still will need law to function at our optimal level, for a lawless society cannot be orderly. The first principle of natural moral law states: Good is to be done and evil avoided. We need rules (laws) to make it operational in our society. And if these laws will aid us to discover and affirm ourselves, they must be not only consistent but coherent for if they are irrational, inconsistent, they will no longer be in our best interest.

Obligation

That there is a State points directly or indirectly to an authority; and this authority is sovereign. It follows that if the State has authority, it has the right to issue orders and the citizens are indeed obliged to obey the given orders.

We may ask in view of what happen in Africa most of the time, whether a citizen is legally obliged to obey the orders of a 'defacto' government for people claiming authority. If we acknowledge that he should because of power and not authority then we admit he has prudential obligation so to do. But if we hold that he has right to do so, then we admit moral obligation. But notwithstanding the arguments put up we maintain that might cannot be right, for the end does not justify the means. Power no doubt may oblige, it does not confer right. Raphael states:

The fact that we often use the word 'ought' and should to express prudential obligation shows that we think there is a choice. ⁴¹ Although he is obliged to obey, he has strictly speaking no obligation.

We are indeed concerned with moral reasons for political Obligation, for legal reasons may not rightly ground political obligation. Legality may be associated with the authority promulgating a rule/law but not the authority of the state. Raphael sees these moral reasons in theories of social contract, consent, general will, justice and general interest or common good.

Having presented the foundations or grounds for socio-political order, let us now quickly draw basic and essential principles of socio-political order from these foundations.

The Principles of Socio-Political Order

The principles we would like to discuss here though briefly are: principles of horizontality, solidarity, subsidiarity and common good. These are modes of being which crops up from the foundations of order in society.

The Principle of Horizontality

Individuality and communality suggest relationship that is not really qualified. Is it on the same footing? If so, then it means there is equality, this ensures that we share' adequately the experience of self discovery, self-affirmation and self-development. What it means is that we recognize that though we are different in a sense, we are still same, on a level, and not beings that operate on the principle of verticality. We think this principle by recognizing co-presence of the other via dialogue introduces the principle of solidarity.

The Principle of Solidarity

Solidarity is from the Latin *Soliciare*' meaning to hold firmly together. It has its foundation in personality, for man is essentially social or communal, hence he needs cooperation and mutual support to actualize his person. Hoffner holds:

... this principle is grounded in the ontologically pre-given mutual connection of the individual and society (common involvement); on the other hand, it implies the moral responsibility resulting from this mode of being (common liability)²³

Solidarity is not only an ontological principle it is equally an ethical one. It is an indispensable project of any human being; we see it as a step in the right direction for human maturity and excellence. Why? It is due to the fact that it implies a union of our beings, ensures participation and ontological sharing of ourselves. We cannot realize ourselves outside solidarity (society). To be human is to live in 'solidum'. According to the Catholic Diocese of Awka it is:

... a deliberate choice to enter in some degree into the world of those who are deprived - to share in a significant way in their experience of being mistreated, by passed or left helpless. It springs from compassion and a choice to deepen this compassion by sharing in the suffering of the poor: and to devote oneself generously to the common welfare ²⁴.

The Principle of Subsidiarity

The word subsidiarity is from the Latin 'subsidium' meaning help rendered from reserves. This principle though related to those of subsidiarity and common good is different from them, to see it as same with the two no doubt will plunge us into conceptual problems and methodological confusions, and will no doubt cause traffic jam in our discourse of these primary principles of social order and everything will become every other thing. Then we end up not being able to distinguish. It presupposes these other principles, as it promotes the right to beingness participation, and self-determination.

It is a weighty principle which recognizes areas of proficiency by different units in society and encourages industry and initiative in each unit as society though sovereign in a sense does not mean that it is omni -competence as a unit and that it can survive without the subsidiary functions performed by other units: individuals, groups, etc., Pope Pius XII on July 18, 1947 maintained that:

...activity and achievement on the part of society may always be a buttress only, and support and complete the activity of the individual, of the family and of the professional groups.

This principle designates the complimentary and supplementary roles played by units in society for the well-being of the units and the whole. In it is buried the idea of complementarity and relationship. Hence, the community of a higher order should not interfere with the roles of communities of a lower order; each unit is best equipped to carry out its functions.

The Principle of Common Good

Individuality and sociality (communality) suggest a relationship. The question is, is it always on an equal footing? It does not seem for usually you see conflictual tension here and there. It is to avoid this naturally tense situation that common good becomes necessary and important so as to ensure that this relationship is neither super-or subordinated. It is on the footing of balance that every social entity can by the law of entelechy meet its common good, for there is common good peculiar to each entity.

For Aristotle, the good life is the end of every political society and since no society can attain this good life without being in an orderly and peaceful form, common good which is a principle of social order plays a cordial rule. Common good is a horizon of search for true values to build the community and move it forward. It entails personal freedom, responsibilities and cooperative activity and at the same time preclusion of anti-social impulses and cutting to the barest minimum ambivalence of human interest.

Common good is that good that is common to all; not a summation of individual goods. For Messner, it rather

...meansthat social cooperation makes it possible for the members of society to fulfill by their own responsibility and effort the vital tasks set for them by their existential ends".

In the words of Thornill, it is "a good or benefit which human persons can only attain through the co-ordination of their several activities" ²⁵ and according to an author common good puts the cord that links all together in order, for it is communion in good living and public welfare. For according to Maritain it is common good only on condition that it is according to justice and moral goodness ...
"26

Conclusion

Having gone this far in our discourse nothing is left for us to do than to conclude. This piece of work has pointed out what we consider to be at the rock bottom of social order and the principles that make social order possible and realizable. It is very clear that the ruled and the governors have roles to play to ensure there is order in the society by emphasizing on the necessity and relevance of the constitution and the rule of law, suggesting the indispensable role of the judiciary which points to the need for the independence of the judiciary

References

1. Nwakaeze-Ogugua P.I “The African Personality” unpublished pp 3-4
2. Mischel, W. Introduction to Personality 2nd N.Y. Holt Rinehard & Winston 1972, P. 2.
3. Allport, G.W Pattern and Growth in Personality N.Y. Holt, 1961, P. 28
4. Steverson, L. Seven theories of Human nature Oxford: Clarendon press, 1974, p.3
5. Lapati Amerigo “Skinner and the Nature of Man” in the New Scholasticism xxxvii (1973) pp 501-502.
6. George Marshall “Human nature changes” in the New Scholasticism, LIV No. 2 (spring 1980) pp 168-169
7. Messner Johannes Social Ethic: Natural law in the Western World Review London: B. herder Book Co, 1965, P. 6
8. Hoffner, J. Christian Social Teaching. P. 34
9. Aristotle Politics
10. Higgins, T.J Man as Man Milwaukee: the Bruce Philosophy 1949,
11. Populorum progressio 17
12. Mouinier, E. Personalism Paris 1949, P. 17
13. Edward, P. Encyclopedia of Philosophy p. 411
14. Jaspers, K. Philosophy Vol. Chicago: Chicago University press, 1970, P. 54
15. O. V. Nell- Breuning Wörterbuch der Politik
16. Osuagwu, I. M. The Human Person as a Free Agent Pope John Paul II’s Phenomenological Personalism” in Personalism and Humanism in the Philosophy of Pope John Paul II Annual memorial lecture series, No. 1 Nimo: Rex Charles & Parick Ltd, 2007, P. 202
17. John Paul II Message for the Celebration of the World Day of Peace, 1981 L. Osservatore Romano English ed 8 Dec 1980, P. 150.
18. Maritain J. Scholasticism and Politics N.Y: Doubleday, 1960, P. 118
19. Edward, P. (ed) Encyclopedia of Philosophy Vo. 1 & 2 N.Y: Macmillan, 1972, p. 366.

20. Grisez g & Shaw, R. Beyond the New Morality Indiana: University of Notre dame 1980, p. 11
21. Sullivian S. J. Introduction to Philosophy USA: Bruce, Co. P. 178
22. Mill, J.S. On Liberty ed by Raport E. Cambridge: Hazkett Pub Co. 1978, p. 56
23. Benn, S.I. A Theory of Freedom Cambridge: Cambridge University, Press 1988
24. Ogugua P. Law and State op cit p. 4
25. Ibid p. 5
26. Ibid P.5
27. Raphael D. D. Problems of Political Philosophy
- 28 Hoffner Op cit p. 43
29. Aghamelu, F. ‘Morality for Child Right and Development “citing Instrumentum Laboris: in Sophia: An African Journal of philosophy Vol. 3, No. Calabar: Pyramid Publishers 2001, p. 47
30. Messner Johannes Social Ethics: Natural Law in Western World revised London: B. Herder Book Co, 1965, p. 124
31. Thornil, John, S. M. The person and the Group Milwaukee: The Bruce Pub Co. 1967, p. 45
- 32 Maritain J. The Person and the Common Good Indiana: University of Notre Dame Press 1966,, p. 53
34. Grisez, G & Shaw, R. Beyond the New Morality Indiana: University of Notre Dame 1980, p. 11.
35. Suillivian, S. J. Introduction to Philosophy U.S.A.: Bruce, Co. p. 178.
36. Mill, J. S. On Liberty ed by Rapport, E. Cambridge: Hackett Pub. Co. 1978, p. 56.
37. Benn, S. I. A Theory of Freedom. Cambridge: Cambridge University Press, 1988. p. 155.
38. Ogugua, P. Law and State op.cit p. 4.

39. Ibid., p.5
40. Ibid., p. 5
41. Raphael, D. D. Problems of Political Philosophy f•r~
42. Hoffner Op. cit. p. 43.
43. Aghamelu, F. "Morality for child right and development': citing instrumentumlaboris" in Sophia: An African Journal of Philosophy Vol. 3, No. Calabar: Pyramid Publishers 2001, p.47.
44. Messner Johannes Social Ethics: Natural Law in \ western world revied London: B. Herder Book Co., 1965, p. 125
45. Thornill, John, S. M. The person and the group. Milwaukee: The Bruce Pub. Co., 1967, p. 45.
46. Maritain, J. The person and the common good. Indiana: University of Notre Dame Press 1966, p. 53.
47. Nwakaeze-Ogugua, P. I. Op. cit. p. 3
48. Ibid., p. 3
49. Ibid., p.3
50. Okafor, F. U. "Law, Democracy, and Public Affairs: The Nigerian Case: in Philosophy and Public Affairs proceedings of an International conference held at Bigard Memorial Seminary, Enugu April 29-May 3, 1997, p. 76.
51. Elegido, J. M. Jurisprudence. Ibadan: Spectrum Law Publishing, 2000, p.193.

POIGNANT POETICS: THE AESTHETICS OF IGBO MASK CHANTS

By

Chike Okoye (PhD)

Language and Literature

Department of English

Nnamdi Azikiwe University, Awka

e-mail: okpilimbem@gmail.com

Abstract

The Igbo of South-Eastern Nigeria are an ethnic group known for their many and culturally rich traditions. The mask or mm̄nw̄ cult, one of these traditions, is a haloed institution among the Igbo. The masks are regarded as ancestral spirits that visit the land of the living periodically in order to commune, direct and intervene where necessary, in human affairs. These masks play numerous roles of which chanting words and poems of wisdom and entertainment in a sort of dramatic performance could function as either a means to an end or an end in itself. This paper through the context-based pragmatic analysis theoretical framework method examines these chants and finds them laden with aesthetic elements which are functional, entertaining and satisfying as any poetic performance or verse could be.

Introduction: The Igbo

The Igbo are one of the major ethnic groups that make up Nigeria; alongside Hausa and Yoruba. They inhabit the south-eastern part of the country and are bordered by the Igala to the North, Bini and Isoko to the West, and Ibibio, Efik, etc., to the south. Much of the Igbo land lies in the tropical rain forest belt east of the River Niger, while a little lies west of it nearer the Bini people.

The Igbo are known for their mostly patriarchal societies and their uniquely decentralized system of government where the role and post of absolute monarch is more or less non-existent. Their rich culture and traditional heritage also panders towards male dominated affairs where the majority of the most feared, revered, and influential institutions are mostly controlled and operated by men. In families, before the heightened dominance of Christianity, the *ofọ* is seen as the symbol of authority on which during communal sacrifices at family shrines, blood of sacrificial animals is spilled. Men carry this *ofọ* as family heads and leaders.

The institution of *okpala* as clan leader, existence of *Nzena*/*Ozo* prestigious societies, age groups (all for males), the all-female *umuada* societies, etc. are all amongst the operative ambits of the Igbo cultural ontology, *omenani*, in order to control, pilot and guide the day to day existence of the Igbo. They are principally institutions of tradition, law and order. But this group of institutions could not have been complete without including the often dreaded and haloed mask cult: the *mmonwu*/*mmanwu* or *mmuo* institution.

Masks among the Igbo

The Igbo mask cult is basically male-dominated and operated. There could be vague and isolated cases of female involvement in some obscure part of the Igbo, but that is not the interest of this paper. One of the major functions of the mask tradition and institution is entertainment but it is also well known as a traditional Igbo arm for the maintenance of law and order. Many parts of the Igbo have different names, roles, concepts and projections about and for the mask concept but common denominators such as fear, reverence, and excitement run across the length and breadth of the different parts of the Igbo. This simply means that whether we are accosted by or interested in the northern Igbo *mmonwu*, *mmanwu*, *mmuo* etc., or the Nsukka area *odo*, *omabe*, etc., or the South-West riverine *owu*, *okorocha*, etc., or the *ekpe*, *ekpo*, *okonko*, etc., of the Bende and Ngwa areas

near the Cross-River region, we are dealing with a sacrosanct and feared ancestral entity of the Igbo (*The Dead Among the Living* 15).

Masks almost always entertain by performing. Their performances are regarded as traditional Igbo theatre. The sight of a masquerade performance is always an interesting and awe-inspiring sight to behold. According to Chike Okoye in his *the Mm̀onwụ Theatre: Igbo Poetry of the Spirits*,

The kinetics and mnemonics that accompany the drama, the emphatic movements to and fro, the forward dashes and abrupt stops, the affirmative nods and disagreeing shakes of the head, The dignified show-spins, the dance steps and the mainstream chants... are part of the mask's dance drama.(5)

Depending on the variations of a particular Igbo culture area, the mask performance could be solely drama with poetry or narrative playing a supportive and secondary role; or it could be an Igbo area where the poetry or chant takes precedence while the body movement becomes the supportive drama of sorts to actuate poetry in motion. This paper is more interested in the aspect where the mask chants are the central focus of the mm̀onwụ performance.

For the Igbo of the Awka-Nri-Agulu-Ekwulobia-Arondizuogu axis, the chants or narratives of the mask are the focal points of its performances. The body movements serve to explicate, accentuate and emphasize the narratives. The sacrosanct and haloed reverence with which these parts of Igbo hold the mm̀onwụ is because it is regarded as, to quote Ugonna's *Mm̀onwụ: A Dramatic Tradition of the Igbo*,

- (a) A mask with the supernatural powers regarded as a visible spirit in the community and accorded all spiritual awe and respect.
- (b) A spirit coming from the underground in a masked form;...
- (c) An age –old form of mask supposed to come to man's world from the spirit world.(2)

This view imbues the mask with the roles of elder, ancestor, sage, etc., whose wisdom once voiced should be digested and adhered to. According to Okoye, "As an aspect of oral tradition, the mask tradition has within its fold, parts and branches that are storehouses of proverbial literature, unique poetry and idiomatic expressions which have remained incidentally oral..."(6). These make the mask utterances very important for the positive development of the Igbo psyche and polity.

Poetics, Aesthetics, Chants, and Analyses

Poetics broadly concerns the theories of literary forms and literary discourse. But here, we are more interested in Jonathan Culler's description of poetics in his *Literary Theory: A Very Short Introduction* where he says that

Poetics is distinguished from hermeneutics by its focus
not on the meaning of a text, but rather is understanding
of how a text's different elements come together and
produce certain effects on the reader. (emphasis mine)

Again, *The Encyclopedia of Poetics* lends credence to this strand of poetics:

The aim of *Poetics* (is)...to move audiences... 'to discover
how a poem, produced by imitation and representing
some aspect of a natural object – its form – in the art-
ificial medium of poetry, may so achieve perfection of
that art form in the medium that the desired aesthetic
effect results.'

As for the 'aesthetic effect', Aristotle is obviously aware
of the issue, since the *Poetics* discusses the effects of
tragedy on the emotions of the audience. (934)

Meanwhile, according to M H Abrams in *A Glossary of Literary Terms*, Alexander Baumgarten's description of aesthetics in his Latin treatise *Aesthetica*, as 'the aesthetic end is the perfection of sensuous cognition, as such; this is beauty', lends credence to its modern usage as designating 'the systematic study of all fine arts, as well as of the nature of beauty in any object, whether natural or artificial' (3); and this is germane to our present study of Igbo mask chants.

There are many categories of masks across Igboland. The major functions of these masks vary as a result of the immediate contextual needs of and the original intent of the mask owners - the community. Nevertheless, no matter how macabre, fantastic, bland, repulsive or weird a mask might appear, there is always an element of spectacle bordering more or less on entertainment surrounding its essence and presence.

As was hinted earlier, certain parts of the Igbo prefer masks that are more physically expressive than vocally narrative; while for some parts, dramatic masks count as nothing if they do not indulge

in guttural chants of poetic narratives known as the *mbem*. Mbem among the Igbo is the general name for chants and poetry. *Mbem mm̩nwu* is used to refer to mask or masquerade chants. Mbem mm̩nwu is poetic; and is often in verse. It has all the qualities and features of traditional, oral, Igbo poetry. Summarizing Emeka Nwabueze's point in his "The Aesthetics of Narrative in Igbo Masquerade Drama", the mbem contains the encrypted form of the Igbo essence, portrayed in rhythmical lines of verse (87). Like all good poetic renditions and forms, the mbem mm̩nwu is like the proverbial dry meat that fills the mouth because it takes considerable time to unravel and never fails to awe the audience with lasting revelations of further vistas of meaning.

Poignancy, in addition to its natural and original meaning will assume a contextual profundity when applied to the Igbo chants of the spirits - mbem. Because of Igbo ontology, the import of liminal and ancestral invocations, vocalizations and interventions are immensely felt and held in high esteem; even when entertaining. The concept of *dulceetutile* finds a neat fit in the Igbo mask paradigm because as the chants entertain and please the audience, potent words of advice and chastisement also fall into place and get heeded. Surely, to be delighted and reprimanded by the spirits must be a wonderful experience.

The poignancy is more felt when one is an initiate of the mask cult. This is because mask speech and chants often manifest in varying meta-language levels, mostly codified and encrypted for the benefit of a select few (especially initiates) who literally nod in comprehension and appreciation as the mask's genius and wisdom in the chants unravel.

Chanting masks speak. They speak to people through guttural chants mostly codified but generally intelligible to the majority of the populace. The chants (mbem) could be satire, lampoon, praise, self-praise etc ("The Aesthetic of Narrative" 93); and could also adopt boastful, arrogant, challenging, daring, warning, guiding, advising, chastising, etc, tones in the rendition. The chants are rendered in a drawled, sing-song, reedy, unearthly tone accentuated by a pipe-like contraption worn over the mouth. This gives the speech a rasping and unearthly edge and makes it sound more ominously ancestral.

The tonal nature of Igbo language affects the mbem and imbues it with a conspicuous rhythm that is characterized by 'lines' marked out by breath-pauses or breath-groups. This understanding is based on the observation that the chanter pauses for breath at the end of a group of utterances. These utterances are the line of Igbo mbem. Interestingly, just as English poetic prosody contains feet within meter, so does the Igbo mask mbem contain *igidi* in the breath-pause. Again, according to Okoye, "...the Igbo experience and apply tone-terracing...a notion that Igbo speech and verse features a gradual downward slope in pitch towards the end of articulation of a line" (118). This means that there is a conspicuously rhythmical diminuendo effect experienced at the last syllables of an mbem line. This contributes to heightening the ominous spirit-ancestor effect.

Sample chants from masks belonging to Agulu and Arondiziogu communities of the Igbo, who are known fairly well as proud and respected practitioners of the masquerade institution, will be represented here and aesthetics highlighted. Odogwuanyammee, Okwuanyịonụ and Akịka-ata-Okwu maskswill be used.

Odogwuanyammee

The Odogwuanyammee name literally translates as “(the) red-eyed brave”. The title suits this Arondizuogu mask because of its exploits that mostly border on derring-do. The mask is believed to be very fetish and steeped in dark magic and charms. It likes to regard itself as invincible. It is a single mask often accompanied by a staff carrying mask side-kick and a human troupe numbering between 8 and 12 who handle the musical instruments. The mask chants solo and where necessary, the human troupe provide choruses and refrains. Odogwuanyammee’s chants are accompanied by melodious and rhythmical music dominated by bass tom-toms. The themes of its chants are often taunting, challenging, sanctimonious, self-righteous, heroic and sometimes ritualistic.

Igbo:

Mgbe m na-eje wee puta n’Ezinanọ

Obu ekuo mwee nee anya nene Danda

Danda wee gwaba m okwu

Wee sị na ya egbugo ichi n’ihu gbuo n’azu

5 Wee dika dike na-adị ma ọ kwado agha.

Na ọ bụile ọma ka ejule ji aga n’ogwu

Na a na-eji ego akpa nzu

Were nzu ewunyere ndị nwurụ anwu

Na ọ bụ ndom ngha ka na-eji ejide agụ dī ndụ

10 Wee kee ya agbụ

Na nnwa m na-atilī oyi na-agba ọkpa n’ogu

-ka m mara kwa a mara

Na ọ bụ ọ nịa ka eji a bụ dike n'agha

Ma na ihe na-eku ume na-anwụ anwụ

15 -ka m kpachara anya

Mgbe ahụ ka m ji nee anya n'ihu nee n'azụ

O nweghi onye m fụlụ

M wee je were igbe eji e je ọgụ gbanye n'aka ikenga m:

Sị onye gbaa n'aka ikenga m

20 Ọ bụrụ ya ọnwụ

Onye gbaa m n'aka ibite

Ụwa a dịrịya mma!

English:

When I came up to the four-road junction

Discovery dawned, I looked it was Danda

Danda started talking to me

Saying he has scarified his face and his back

5 And that he is now like a battle-ready warrior

A sweet tongue sees the snail through thorns

Money is spent in applying nzu

And nzu is used in burying the dead.

The perfect mist is used in capturing the tiger

10 In order to tie it up

For the kid unprotected against cold kicks the back

-This I should know

For steeling the heart makes a warrior in battle

But every breathing thing is prone to death

15 -That I be careful.

That was when I looked in front and looked behind

I did not see anyone

I then took my war-bracelet and put on my Ikenga-hand:

A foe on my Ikenga-hand

20 Meets his death,

But if one meets my left hand

His world would be better!

The above mbem features aesthetic devices. Line 2 contains alliteration in “Discovery dawned...Danda”; while line 4 contains a symbolic extended synecdoche in “scarified”. The process of making ritual or non-ritual cuts especially on the face is known as scarification; and in this context actually symbolizes fetish preparations with charms infused into the cuts. It then becomes both a symbol of magical preparedness and a synecdoche of the art itself. Line 6 is a proverb that has to do with the success potentials of smooth and efficient diplomacy in turbulent situations using the snail’s slippery ‘tongue’ movements that effectively guides it through thorns. Alliterations also appear in the line, “...sweet...sees...snail through thorns”. The line, “the perfect mist is used in capturing the tiger” is an aphorism. This probably underscores the importance of poor visibility playing in favour of the ferocious tiger’s captors. Another alliteration is in line 11; “...kid...cold kicks”. A proverb that emphasizes bravery appears in line 13; while an aphorism on the certainty of death for all living things is present in line 14. An effective caesura balances the effect of the antithesis that separates lines 19 and 20 on one hand, 21 and 22 on the other. above serves for the literary devices in the verse. The next level is one which is context-dependent; which means only locals, and mostly the mask cult initiates can fully grasp the essential meanings behind the chant. The mbem is about the mask’s journey for rite and ritual purposes. It is a narrative poem; one in a series that depicts vividly the experiences of the mask on its quest. In the early parts, the mask meets Danda (a type of ant) and in a kind of dramatic monologue, gives Odogwuanyammee pieces of advice. The imagery of meeting a speaking and fetish ant is a metaphysical conception that underlines the mm̄nw̄’s supernatural and mystical dimensions. Interestingly, the Danda persona according to the lines, disappears the way it appeared - without much ado. The mask at this juncture becomes more prepared and resolves to carry on ready to meet with both friends and foes.

Okwuanyịonụ

This is a mask whose name literarily means that the “mouth-that-will-not-tire-of-speech”. This mm̄nw̄ from Agulu prides itself to be a social gadfly, a commentator and reservoir of the wisdom of the forefathers. Always alone, with no musical or human accompaniment, it performs its chants either on demand or of its own volition. Its rendition of chants depends heavily on its tonal modulation of the rhythms of Igbo speech uttered in mid-tempo; in a sing-song manner somewhere between a song and slowly measured speech. This mode lends a grave and revered guttural quality to its chants. In varying lengths of independent verse, the mask brings forth vestiges of social commentary, admonitions, observations, advice, satiric pieces, lampoons, and self-praise.

Igbo:

Ụb̄ochī m̄ụ na ụm̄ụokp̄ụ nwere ikpe nwa m

Ineke wee chat̄ojuo m anya

A gwal̄ụ m ndī nze na ọz̄owee sī fa oo

Na okwu dī mma nze ataa ọjī

5 Okwu adighī mma na nze ya ata ọjī

Nya kpatara ndī nze jī anw̄ụ ọnw̄ụ ikwu

Ha wee tiesī na okwuanyịon̄ụ e kwuwaa ọn̄ụ

Na e ya-ekie agb̄ụ oo

M kp̄o ndī nze na ọz̄o ha za m oo

10 M we sī fa, ọ ka m̄ụ na ụm̄ụokp̄ụ wee

Kpebe ikpe mm̄nw̄ụ

Onemgbe ka nke ah̄ụ jirī bido n’ana Agulu?

Ọ b̄ụ n’ana na ọ b̄ụ ns̄o

M sī fa na o nwere okwu m m’ekwu oo

15 M kwuchaa okwu, maka na inu ka Igbo jī eri okwu

A na mekwu na ana m ebe o o

Onye ọ b̄una marakwa na

Ajadu Adaziana anaghikwan̄ụ añ̄ụ nkw̄ụ-enu añ̄ụ

Ihe m gwara ndị nzena ọzọ ụbọchị ahụ gboo gboo

20 Ajadu Adaziana anaghikwanụ ańụ nkụ-enu ańụ

M sịfa na Ajadu Adaziana were nka ńụọ nkụ-enu ańụ o

Igu a malụ were nka gbajisibe ọnụ

E were ha nka gbara efi ọsọ

M chiri aworo nabara onwe m!

English:

The day I had a case with the womenfolk my son

I got confounded with issues

I spoke to the Nze na Ọzọ, telling them

That in peacetimes they eat kola nuts

5 That in troubled times they still eat kolanuts

And that is why they die ignoble deaths

They all shouted that Okwuanyịonụ has spoken the unspeakable

That he should be trussed up.

I called the Nze na Ọzọ and they answered me,

10 I now said: should I drag an mmọnwụ case

With the womenfolk?

When did that trend start in Agulu?

It is an abomination!

I told them I had something to say

15 When I finish...because the Igbo eat speech with proverbs,

I am saying and I am crying out

That everyone should know that

The Adaziana widow does not drink up-wine...

This I told the Nze na Ozo on that day far back in time

20 That the Adaziana widow does not drink up-wine...

If the Adaziana widow tactfully drinks up-wine

Palm fronds will wither in protest!

They tactfully avoided the irate cow;

I gathered my scales and left!

The aesthetics of this verse lie in the fact that it is a narrative and didactic anecdote on the all-knowing infallibility of the mm̄nw̄ persona and institution; and in extension, wisdom of the ancestors. It also underscores the strictly non-participatory role of women among the mm̄nw̄mask tradition practitioners of the Igbo. Lines 4 and 5 contain an aphorism that describes the dishonesty and corrupt nature of the prestigious Nze na Ozo society, while lines 10, 11 and 12 feature a rhetorical question that underscores the non-participatory role of women in mm̄nw̄. Line 16's repetition enhances emphasis in the same manner as lines 18 and 20. Line 22 is a metaphor of imagery concerning abomination and revolt while line 23's "irate cow" imagery is a metaphor for the mask and the traditions it represents. "Scales" in line 24 is part metonymy and part synecdoche; the former because it could represent the mask as an entity (a flaking one), or the latter because some parts of it actually look scaly.

Akika-ata-Okwu

Also an Agulu mask, it is similar to the Okwuanyionu. Its name roughly translates to "speech defies termites", which means that speech or the spoken word neither decays nor spoils not to talk of being prone to termite attacks. The effects and potency of the spoken word last almost forever. This mask also praises itself, warns deviants, miscreants and adversaries. It also comments wittily and satirically on social events and occurrences. Like the Okwuanyionu, its verses are largely epigrammatic.

Igbo:

O dika mu gulu obodo

Mu gulu nwa

O dika mu gulu nwarobunagu

Anya ọbụla fụlụ ugo

5 Nya jaa kenụ ugo daa

Na anya adi afụ ugo kwadaa

Nkili nkili ka a na-ekili ododo

Sị ejikwene ododo je nie ozu

English:

I have the urge to clutch the people

And clutch the child;

I have the urge to clutch the child-in-the-wild

The eye that sights the eagle

5 Let it hail the eagle always

For the eyes seldom see the eagle

You can only admire velvet

It should not be used as a burial shroud.

The rhythm of the first three lines is unmistakable. The caesura occurring at the end of the first line enhances the enjambment of lines 1 and 2; this also creates the balanced pause that spreads into the free sprung rhythm of line 3. The repetition of “clutch” in identical places in the three lines forms a medial rhyme, while the assonance of “child” in 2 and “child-in-the-wild” in 3 is musical.

Lines 3’s “child-in the-wild” is a descriptive personification for a spirit deity that is often situated in the wild where it prefers to inhabit. Lines 4, 5 and 6 contain a proverb that emphasizes the importance of making use of a once-in-a-lifetime opportunity, while 7 and 8 constitute an aphorism that advises on the suitability of objects or things for specific purposes.

Conclusion

It is important to note here that after all said and done, a dry, abstract and paper document such as this will never come near in semblance to the real poetry-in-motion that themmōnwụ mask chant performance is. It is traditional African Igbo theatre where the ‘script’, audience, and setting are always dynamic; ever-changing in order to suit particular exigencies. Again, the descriptions of the performances, the reactions and participation of the audience, and the general atmosphere of the performance in a natural setting is better experienced first-hand than through any other means.

Nevertheless, this paper has attempted to show that Igbo mbem mm̄nw̄ chants contain aesthetic elements that are interwoven into the kernel of traditional Igbo lore and norms that are important to the Igbo society and relevant even beyond. This position is nevertheless in cognizance of the fact that the translations available on paper remain so; for want of a more apt medium in order to tackle the problems of loss of untranslatable indigenous expressions and nuances.

The Igbo mm̄nw̄ institution is a rich storehouse of traditional lore, customs, wisdom, etc.; and through the mbem chant of certain categories of masks, this orature of the ancients aesthetically adorned is continually re-enacted and re-adjusted to entertain, guide, and teach for the betterment of the society.

Works Cited

Abrams, M H. *A Glossary of Literary Terms*. Boston: Thomson Wadsworth, 2005.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford: O U P, 2000.

Nwabueze, Emeka. "The Aesthetics of Narratives in Igbo Masquerade Drama." *ENYO: Journal of African Theatre and Drama*. Vol I, No 2 (2002): 83-95.

Okoye, Chike. *The Mmonwu Theatre: Igbo Poetry of the Spirits*. Saarbrücken: Lambert Academic Publishing, 2014.

Onyeneke, Augustine. *The Dead Among the Living: Masquerades in Igbo Society*. Nimo: Asele Institute, 1987.

'Poetics'. *The New Princeton Encyclopedia of Poetry and Poetics*. 1993.

Ugonna, Nnabuenyi: *Mmonwu: A Dramatic Tradition of the Igbo*. Lagos: Lagos University Press, 1984.

TASK-BASED LANGUAGE TEACHING IN AN ELEMENTARY IGBO LANGUAGE CLASSROOM

By

Angela Uloaku Ngozi Nwankwere, B. I. Mmadike & C.A. Eme

Department of Linguistics
Nnamdi Azikiwe University
Awka

08038851236/0805029941 / 08035611899

kwelingnau@yahoo.combenifenwemmadike@gmail.commrsceciliaeme@yahoo.com

Abstract

The teaching of the Igbo language has been described as fraught with traditional pattern practice of the formalists' orientation. Positive dispositions indicate a need to inculcate current learner-centered approaches to language teaching and learning. This paper sets out to propose the tenets of TBLT in an Elementary Igbo language classroom, such that learners' pragmatic use of Igbo would be achieved in a natural context right from the classroom to the real Igbo world. The study used a three-stage TBLT framework to attempt redesigning of an existing content of an Elementary Igbo course. Though the study encountered a myriad of problems in this endeavour, it discovered that the grammatical patterns could be adapted to serve as communicative tasks and then be (re)constructed to teach required or desired skills. Such practices would move learners of Elementary Igbo to a more practical focus on accuracy which flows into fluency. Teaching and learning Igbo would also be moved more conveniently away from heavy emphasis on traditional focus on form, which prescribes fluency before accurate production. It is believed that this learner-centered movement would consequently stimulate in the learners a need and desire to learn Igbo in an enjoyable, facilitative and effective manner, as well as engender vibrant needs analyses processes in teaching and learning Igbo.

Introduction

The need to depose the well known but heavily criticised formalists' approach to language teaching led to the change in focus resulting in more effective language teaching approaches, especially the task-based language teaching (TBLT) approach. TBLT is an extension of the principles of communicative language teaching (CLT) and an attempt by its proponents to apply

principles of second language acquisition (SLA) in language teaching (Izadpanah, 2010; Richards and Schmidt, 2002). The aim is to develop process-oriented syllabi (Long and Crookes, 1993 and Breen and Candlin, 1980, in Larsen-Freeman, 2008) and design communicative tasks that promote learners' actual language use right from the classroom environment to the real world of a target language (TL). Several authors perceive TBLT primarily as a classroom practice (Van Avermaet and Gysen, n.d.; Larsen-Freeman, 2008) and as Izadpanah (2010) observes, this perception offers it three main features. Firstly, it is learner-centered (also, Skehan, 2010; Nunan, 2004). Secondly, there are particular components like goal, procedure and specific outcome. Thirdly, its focus is less on linguistic forms, but more on meaningful activities related to content (also, Littlewood, 2002). Research in TBLT, especially in relation to English language, abound in the literature and the field has grown "to full maturity", while its goal has moved from the most primary to the "multi-dimensional classification" (Izadpanah, 2010: 47-8).

The teaching of the Igbo language over the years has been heavily characterised by traditional principles and techniques of language teaching akin to those of formalism. Ahamefula, Okoye and Babarinde (2013: 36) agree with this assertion and observe, "[the] pattern practice approach to language learning which has for long been the major approach to Igbo language teaching and learning" has been described as "A major factor militating against Igbo language learners attaining communicative competence" (Nwigwe, 2010, in Ahamefula Okoye and Babarinde, 2013: 36). Consequently, the time is ripe to adopt and adapt, into the study, teaching, learning and use of the Igbo language, the principles and techniques of modern communicative approaches to language teaching and learning. The motivation for the study stems from the result of a diagnostic test with indications that an embarrassing 32% of the undergraduate first year students who are of Igbo origin, are "encountering" Igbo for the first time in their lives in the university. As such, this study posits that the prevalent structural syllabuses in use in Elementary Igbo programmes need to be redesigned to fit current communicative language teaching approaches like TBLT, which would benefit learners better.

Problem of the Study

This paper notes that a good percentage (22%) of the learners of an Elementary Igbo course has been observed to possess low communicative abilities in Igbo (Nwankwere and Eme, 2015). Some of the major reasons attributed to this situation include that the course is not proficiency-based. It is designed to be taught primarily in English medium to introduce the structure of the Igbo language to the students. Thus, there is heavy emphasis on the tenets of the formalists with regard to grammatical patterns and the traditional approach to teaching them (Ahamefula, Babarinde and Okoye, 2013). The sole use of this approach militates against the students' acquisition of effective communication abilities or skills in Igbo, and thus, the approach falls short of expectations in the current dispensation with Igbo emerging as a second language (L2) in South Eastern Nigeria(SE), particularly in Anambra State. The situation raises the question of what approach to adopt to

inculcate the requisite effectiveness. On this premise, this study is embarked upon to attempt an illustration of how some of the much criticised features of formalism, like, the grammatical patterns and the translation exercises of the existing content of an Elementary Igbo course could be redesigned and adapted to serve as communicative tasks and be (re)constructed to teach required and/or desired skills to learners of Igbo.

Purpose of the Study

Now that teaching and learning Igbo at all educational levels is advocated in the SE and has been flagged off in Anambra State, the purpose of this study is to examine the course outline of an existing Elementary Igbo programme to discover if its activities are in line with current demands for teaching and learning Igbo in promoting the learners' communication ability in Igbo. For instance, the study seeks to know if what is available is compliant with some tenets of TBLT; and where the teaching and learning activities fall below expectations, to recommend the TBLT approach. Specifically, the study seeks:

1. to discover the type of activities making up the current teaching units outlined for use in an Elementary Igbo programme;
2. to examine these activities to determine their appropriateness in enshrining effective teaching and learning of Igbo, particularly as L2 in the SE;
3. to attempt a redesigning of the existing course outline, where it falls short of expectation, using TBLT features to reconstruct the grammar points and translation exercises into tasks for use in a TBLT approach to the teaching and learning an Elementary Igbo course;
4. to propose the adoption of TBLT tenets in all Igbo teaching and learning programmes, in order to achieve a progressive, measurable, positive development of the Igbo language;
5. to propose implementing current language teaching/learning demands, like using Igbo to teach, learn and communicate in Igbo either as a first language (L1) or a second language (L2) at all educational levels.

Research Questions

1. What type of activities are inculcated into current teaching units outlined for use in an Elementary Igbo programme going on in the SE?
2. To what extent are these activities appropriate in achieving effective teaching and learning of Igbo, particularly as a second language (L2) in the SE?

3. How can the existing structural syllabus be redesigned using TBLT features to reconstruct the grammar points and translation exercises into tasks for use in a TBLT approach to teaching and learning an Elementary Igbo course for enhanced effectiveness?
4. To what extent is it possible to adopt TBLT tenets in all Igbo teaching and learning programmes to ensure appropriate use, steady and positive development of the Igbo language?
5. To what extent can current language teaching/learning demands be implemented in using Igbo to teach, learn and communicate in Igbo either as L1 or L2 at all educational levels?

Significance of the Study

This paper observes that the Elementary Igbo course under study, with its English medium, could not be said to be obeying a provision of Krashen's (1985) input hypothesis, which as Nunan (2004: 79) notes, requires the development of the four basic skills in such a way that in the early stages of the acquisition (or learning) process, extensive listening and reading (reception) of TL should precede speaking and writing (production). Motivated by the proposal of the output hypothesis (Swain, 1985, in Nunan, 2004) that TL production is paramount because it helps learners to 'syntacticise' or encode utterances grammatically, this paper undertakes to redesign the Elementary Igbo II, a non proficiency course, into a skeletal TBLT course. The intended use of TBLT principles and techniques in redesigning this Elementary Igbo course is, among other benefits, meant to:

1. create awareness of the TBLT features that Igbo language teachers could adopt in the teaching and learning process to help the students develop communicative abilities or skills in Igbo;
2. encourage the teachers of all Igbo language programmes to identify and appropriate, in their teaching, some new instructional factors that facilitate their students' learning and use of Igbo;
3. encourage using TBLT advantages to promote a student-centered learning environment for Igbo;
4. encourage teachers of Igbo programmes to provide contexts or opportunities that will enable learners to acquire the vocabulary and skills that will engender higher achievements akin to Igbo for academic purposes;
5. promote the use of authentic materials in Igbo teaching and learning programmes to elicit pragmatic use of Igbo in the learners;
6. provide in the classroom natural contexts for the study of Igbo in order to stimulate in the learners a need and desire to learn the language;
7. stimulate redesigning of courses, syllabuses and curricula for teaching and learning Igbo in compliance with current communicative approaches like TBLT;

8. engender the spirit of producing new materials that comply with the new age and trend, particularly, with regard to computer technology for use in teaching and learning Igbo;
9. call for inculcating capacity building in Igbo with regard to the culture of training and retraining of teachers and supporting staff in the new trends like TBLT and electronic teaching and learning;
10. propose using Igbo to teach and learn Igbo L1 and L2 at all educational levels to promote communication in Igbo; thus, motivating all stakeholders to inculcate the habit of doing all things in and/or with the Igbo language;
11. propose the adoption of needs analyses practices in all teaching and learning processes of Igbo L1 and L2 at all educational levels.

Scope of the Study

The teaching and learning of Igbo as L2 has become a reality in the SE, particularly Anambra State; and Nnamdi Azikiwe University (N.A.U., hereafter) has established a Basic Igbo programme (Igbo GS, hereafter) under the School of General Studies. Some departments also run Elementary Igbo courses to different classes of learners. However, this present study is limited to an Elementary Igbo course, a departmental elective course designed to be taught in English to introduce the structure of the Igbo language to the students. Though the course under study is an Igbo course and this study proposes its being elevated, the objectives of the Igbo GS of N.A.U. and those of other Elementary Igbo programmes, do not constitute the major focus of this study.

Limitations of the Study

The study could not investigate all the available Elementary Igbo courses of all the departments offering them in N.A.U. what more in the SE. Thus, only the Elementary Igbo II course offered in one department in the second semester, 2014/2015 session, was examined and redesigned. As such, the study is delimited to the particular Elementary Igbo II course taught by the teacher or researchers.

Literature Review

In recent times, the focus of language teaching and learning activities have moved away from heavy emphasis on initial mastery of TL structure before language use. In the current focus, more emphasis is laid on the use of TL in context followed by the treatment of TL structural features encountered in a specific context (Izadpanah, 2010; Larsen-Freeman, 2008). The change in focus arose from the discovery that the TL grammatical competence of language learners trained in the formalist orientation was grossly inadequate as they failed to transfer the linguistic habits learners mastered in language classes to communicative use in the TL real world. It was argued that for language learners to communicate, they need to perform some social functions like, promising, inviting, and the like. Thus, ability to communicate entails both communicative and linguistic

competences; that is, “knowing when and how to say what to whom” (Schmitt and Celce-Murcia, 2010; Larsen-Freeman, 2008).

According to Larsen-Freeman (2008), criticisms of the formalist approach led to the birth of the communicative approach in the late 1970s and early 1980s, yielding the CLT. Nunan (2004: 7) describes CLT as “a family of approaches”. He notes that the theory posits that people learn language through communication and a negotiation of meaning between interlocutors. Hence, CLT as a learner-centered approach became very popular and developed fast. However, scholars posit that it was criticised for its inability to provide all the skill and vocabulary needs of the learners for higher achievements as in academics. Efforts to improve on the weak points of CLT led to other methods like TBLT, a more advanced learner-centered approach. Nunan (2004) expresses the strong link between CLT and TBLT. In TBLT, teachers are mostly concerned with aiding learners to perform different tasks occasioning language use. The concept of ‘task’ has been variously defined.

‘Task’ in Task-Based Language Teaching (TBLT)

The concepts of tasks were introduced by Long (1985, in Nunan, 2004). Long (2005) according to Larsen-Freeman (2008) further introduced needs analysis of real-world tasks. Johns (2010) reports the lack of consensus and the difficulty in defining ‘task’, noting that in more traditional conceptions, tasks are defined in relation to actions or ‘doing’. Continuing, he says that advocates of the notional-functional tenets later expanded the ‘doing’ concept of task into three categories: an action sequence, a notional-functional description and a list of teaching points. Nunan (2004) and Izadpanah (2010) enlist many definitions of task by different authors, including: Long (1985); Richards *et al* (1986); Breen (1987); Skehan (1998); and Ellis (2003). Nunan (2004: 216) proffers a definition of a task as, “[A]a communicative event having a non-linguistic outcome”. Larsen-Freeman (2008) adds that a task is a particular project which students elect to do. Izadpanah (2010: 50) views tasks as “...classroom undertakings that are intended to result in pragmatic language use.” He buttresses the point that tasks provide a classroom context which activates learning process and promotes L2 learning. However, Johns (2010) agrees that modern conceptions of ‘task’ see it as learners’ abilities in TL and provides a global definition of task by Doyle (1979: 163, in Johns’ 2010: 321). Thus:

The term ‘task’ focuses attention on three aspects of students’ work: (a) the products (or genres) students are to formulate, (b) the operations that are to be used to generate the product, i.e., the process, and (c) and the givens, the resources available to students in accomplishing the tasks.

This current paper adopts Willis’ (1996: 23, in Nunan, 2004: 3 and Izadpanah, 2010: 51) definition of task as an activity in which “...the target language is used by the learner for a communicative purpose ... in order to achieve an outcome,” The teacher is required to exhibit peculiar ability or accumen to choose appropriate themes and content (Nunan, 2004; Izadpanah, 2010) to achieve success. Different types of task exist as revealed below.

Types of Task

Tasks are of different types. Nunan (2004:1) classifies them into real-world or target tasks, which “refer to uses of language in the world beyond the classroom”, and, pedagogical tasks which “occur in the classroom”. Pedagogical tasks are of importance to this study. Nunan posits that tasks designed to activate learners’ emerging skills have activation rationale. But tasks that enable learners rehearse some future linguistic activities to be encountered in real-life, are said to be reproductive tasks and have rehearsal rationale. Johns (2010) identifies two types of tasks: genre-based and learner-centered approaches to task definition. The second is in alignment with Nunan’s pedagogical task and are seen by learner-centered curricula from two other perspectives as learner actions (known as ‘doing’ or action tasks) or, learner representations of tasks, which he says was a popular notion in the 1990s in relation to the writing process. Tasks are the focus of TBLT.

Task-Based Language Teaching (TBLT)

Nunan (2004: 216) defines TBLT as an “... approach to language organized around tasks rather than language structures.” Hence, Larsen-Freeman (2008) describes TBLT as an approach in which classroom language is derived from the nature of a particular project (or task) which students elect to do. This classroom language is not predetermined, but provides learners with a natural context for language use since they must interact in TL to complete tasks. TBLT as an approach has also been variously classified according to different authors’ positions, as the ones examined below.

Types of Task-Based Language Teaching

Larsen-Freeman (2008) states that the different approaches to TBLT include: process TBLT, like, Breen and Candlin’s (1980); project approach, like, Fried-Booth’s (1986); procedural approach, as in, Prahbu’s (1987); meaningful interaction together with focus on form, like, Long and Crookes’ (1993). Nunan (2004) proposes unfocused versus form-focused and consciousness-raising (CR) TBLT. In order to use any TBLT type, some principles are adopted.

Principles of TBLT

TBLT does not focus on any particular language form or function, but on pedagogic task completion. Nunan (2004), Nunan (2005, in Izadpanah, 2010) and Larsen-Freeman (2008) enumerate some principles of TBLT including: class activities must have a perceived purpose and a clear outcome. It is organised in stages and learners are given a pre-task similar to the one they will individually do later. Nunan (2004) agrees with the position that scaffolding, that is providing language support, will enable learners to see the logic in the task given to them and to come in contact with the language of completing the task. Another principle demands that the activity should make, on the learners’ thinking, a demand that is just above the level they can meet without help. It demands that the logical thinking process should be broken into smaller steps to aid students’ completion of the task. Another principle holds that in a mixed-ability class, it is necessary to

ensure that as many students as possible grasp the nature of the activity. The teacher should use teacher-class negotiation to check the level of involvement of the students in the process. If necessary, the teacher should adjust to help the learners perceive the relevance of the whole process and to learn. In the Elementary Igbo under study, code mixing is adopted to facilitate learning process because of the mixed ability of the learners.

Another principle provides for the use of different strategies. For instance, statements could be recast or reformulated to correct students' speech. As well, the use of a jigsaw task or scramble game that engages learners in authentic listening, speaking, reading and writing could be employed. In terms of listening, they could be made to listen to different parts of a total set of information needed for them to complete a task. These in addition to other tasks would help learners develop comprehension and all round communication skills. Different techniques are employed by different scholars in deploying tasks in the classroom.

Techniques of TBLT

Basically, TBLT operates three major phases: pre-task; task cycle and post-task; and each of them has a number of steps. Teachers use their initiatives to adapt the steps in their classrooms. These are taken in more details in the framework.

Weaknesses of TBLT

According to Johns (2010), "...the problems of TBLT start right from a plethora of definitions of task." Izadpanah (2010: 49) notes that "...the divergent voices emanate from the various perspectives of tasks." There is no agreement upon what constitutes task difficulty. Authors also disagree on how tasks should be broken down into mini-moves. Scholars observe that issues like designing suitable types of task; what students should be asked to communicate about; the skills or abilities the students need to be trained in through the task, and others, could militate against TBLT designs. It is difficult to introduce and sequence tasks effectively in a unit of lesson. Some critics of TBLT like Skehan (2010) note that tasks are highly unpredictable and their interpretations do not portray learners' individuality. It is also argued that only TL grammar deserves to be taught and not tasks, which should come as a form of language use after the conventional grammar teaching. The tasks in many TBLT designs lack unison, appearing as a random collection of tasks with no relationship. Using TBLT alone is believed not to produce the desired level of communicative effectiveness in the learners.

Strengths of TBLT

Despite the criticisms against TBLT, its tenets are extolled in high places. Larsen-Freeman (2008) posits that tasks enable learners to acquire language in the classroom. By engaging learners in meaningful project work, for instance, they learn language indirectly as part of learning and using other information. In addition, Johns (2010) notes that TBLT is more authentic and holistic than

notional/functional or other alternatives. Izadpanah (2010) agrees with Long (2005) that TBLT creates room for needs analysis such that course content would be made to identify and correspond with learners' needs. Unlike other approaches and types of syllabus, TBLT has enormous body of empirical evidence from research findings of classroom-centered language learning (Izadpanah, 2010). Therefore, decisions on materials designs and methodology are based on them. TBLT has a very objective system of evaluation, which is based primarily on criterion-referenced testing. This entails that learners are evaluated based on their ability to perform a task and not on their ability to complete a discrete-point test successfully. Another advantage is the reintroduction of form-focused language teaching which is beneficial to L2 learners and to language study and development.

Framework

This study adopts Izadpanah's (2010) three-phased pre-task, task-cycle and post-task (language focus) framework, which is a combination of Willis (1996), Gatbonton (1994) and Estaire and Zanon (1994). As well, some aspects of Nunan (2004) are adopted to enrich the process and its output.

The pre-task phase

The two basic functions in the pre-task phase are: (1) The teacher has to introduce the task and create interest in the learner to choose a topic and perform the task.

(2) The teacher activates topic-related words, phrases and sentences which will aid the learner to carry out the task both in the language classroom and in the real-world.

(3) Izadpanah includes an optional function requiring the teacher to include a task that will enable the learners to communicate as smoothly as possible in the task cycle.

The task cycle phase

There are three main components full of activities.

(1) **Topic introduction sub-phase:** The task(s) phase starts with the teacher introducing the task and explaining it to the learners. After discussions and directions on the procedure, the planning phase starts.

(2) **The planning phase:** Here, the teacher may choose to introduce the students to a TL use context either by directing them before hand to attend a live function or to listen to a recorded or live scene of TL people using the language in a similar task. With the aid of modern communication facilities, the teacher can also tune in to such a recorded or live scene of a TV or radio programme going on at the same time with their lesson and the students will listen to it live in the class. The students can also be asked to read a text related to the topic of the task.

The teacher assigns the students to their teammates. Using the linguistic resources they possess to achieve the expected goals of the task, students start working in pairs or groups. They decide on a

number of things by themselves. Since they know one another better than the teacher, they appoint a leader or coordinator or spokesperson and carry out their task. They jot down points that will aid them in writing up their reports. They choose the procedure for presenting their report according to the teacher's directives or as mutually agreed upon. They have a number of options here; for instance, they could divide the report in stages and have each group member present an aspect of it; or, they allow the leader or coordinator to do the presentation.

For Nunan, the students will rehearse this at step 5 before embarking on the actual task as in step 6.

(3) **The report phase:** Finally, the students present a written or oral report or both, according to agreed procedure. Individual learners answer questions directed to them by the teacher or their fellow learners from other groups. Where a member is in difficulty, others would supply some clues to help out (as an added advantage of their mixed ability). Ultimately, the teacher helps out whenever necessary. At this point, the focus is on accuracy and not on fluency. For future treatment in a form-focused teaching and learning, the teacher takes notes of whatever TL features that wrongly occur at this phase.

The post-task phase: This is the language or form-focused phase. Here, attention is paid to teaching the wrong forms that were noted during the task cycle phase. The teacher analyses the specific TL features that were wrongly, but naturally, produced. Such features could be phonological, morphological, lexical, syntactic, semantic or pragmatic features. Subsequently, a practice or drill stage may follow and the teacher conducts the students on the new words, phrases, patterns, etc., that were identified during the analysis, task or report phases.

Methodology

Research Design

The study is an emergent research design (Dörnyei, 2007 in Small, 2012) approach. It describes the processes of adjusting and readjusting an existing Elementary Igbo course based on a structural syllabus and the reconstruction of the grammatical points and translation exercises into tasks to be used in a task-based approach. As well, some language skills that were originally neglected, such as reading skill in Igbo, were introduced for the learners' benefit. Advantages of the reading component include that it helps the learners' to sharpen their retentive memory, like recalling past events. It also helps them to relate points or facts logically. In addition, it can serve to evaluation purposes.

Procedure

The study started by examining the content of an existing Elementary Igbo course and identifying the types of activities making up the former teaching units outlined for use (see Appendix 1).

Teaching these units the way they were presented was adjudged inappropriate and incapable of enshrining effective Igbo communication abilities in the learners in the SE to achieve positive, progressive, measurable development of the Igbo language. Consequently, an attempt is made to redesign the existing course outline in compliance with TBLT tenets. Thus, efforts are made to adapt the grammar and translation units and reconstruct them into tasks for use in a TBLT approach to teaching and learning an Elementary Igbo course.

The following steps are proposed:

Step 1: Examine the course synopsis and outline the structural units covered.

Step 2: Analyse the various units to determine which of them would serve or be adapted to serve as communicative tasks for use in teaching Igbo language skills in a simple TBLT framework.

Step 3: Select suitable units in the old structural course outline to be used as tasks.

Step 4: Adapt selected units from the existing course outline to serve as tasks.

Step 5: Choose and adapt tasks from other source(s) where applicable or necessary.

Step 6: Design new tasks where applicable or necessary.

Step 7: Construct a TBLT framework around each chosen task for classroom interaction.

Application of Izadpanah's Framework

Below are sample redesigned Elementary Igbo II Course Outline and classroom activities proposed. Note however, that they are not fixed. Any section of the course outline or classroom activities could be adjusted to suit the teacher and learners according to genre or other factors of interest to them.

Sample of Proposed Redesigned Elementary Igbo II Course Outline

To start off, the course outline is divided into sections, thus:

Akara Ejirimara Ihe Ọmụmụ: LIN 112 **‘Course Code: LIN 112**

Usoro Ihe Ndị A Ga-eme/Atụmatụ Nkuzi **‘Teaching Plan’**

Nkebi 1: Nnwale Nchọpụta Keonụ **‘Section 1: Diagnostic Oral Igbo Test’**

Nrụrịtaụka: Iji Igbo Akụzi Ka Mma Karịa Ngiliishi **‘Debate: Igbo Medium is Preferred to English’**

Nkebi 2: Ụtọasụsụ Igbo

‘Section 2: Igbo Grammatical Units’

A. *Ogo Njike Ịmụ Igbo: Ụtọasụsụ

‘Pre-task Stage: Igbo Grammar

1. Ndubanye na Ntughari

‘Introduction to translation’

2. Mkpurụasụsụ n’Igbo

‘Morpheme in Igbo’

*[*Note that the various steps here come into play. The students are told to listen attentively to native speakers wherever they go to; and fish out and pick up examples.]*

3. Mkpurụokwu Igbo

‘The Igbo Word’

4. Mkpurụokwu Igbo Na-agakọta Ọnụ

‘Igbo Multiword Expressions’

5. Ndubanye na Nkejiokwu Igbo

‘Introducing Igbo Syllable Structure’

6. Ndubanye n’Ụdaolu Igbo

‘Introducing Tone in Igbo’

7. Ndubanye na Nsupe Okwu Igbo

‘Introducing Spelling of Igbo Words’

8. Nkebiokwu Igbo

‘Igbo Phrase’

9. Nkebiahịrị Igbo

‘Igbo Clause’

10. Ahiriokwu Igbo

‘Igbo Sentence’

A. Nkọwa Ahiriokwu Site N’ọdịdị Ha

‘Structural Classification of Sentences’

B. Nkọwa Ahiriokwu Site N’ọrụ Ha

‘Functional Classification of Sentences’

Nkebi 3: Katigori Ụtọasụsụ Igbo

‘Section 3: Igbo Grammatical Categories’

11. Katigori Ụtọasụsụ Kemkpọaha

‘Igbo Nominal Grammatical Categories’

A. Onye

‘Person’

B. Ngu/Ọnụọgugu

‘Number/Numerals’

CH. Oke na Nne; Di/Nwunye

‘Gender’

D. Nne, Nna na Nwa

‘Parents and Offspring/Young One/Kid’

12. Katigori Ụtọasụsụ Kengwaa n’Igbo

‘Igbo Verbal Grammatical Categories’

A. Tensị

‘Tense’

B. Aspekịtị

‘Aspect’

CH. Njũ

‘Negation’

Nkebi 4: Njike/Nkwado Maka Nchọcha

‘Section 4: Preparation for Fieldwork’

B. Ogo İba n’Orũ Nchọcha

‘Task-cycle Phase’

I. Mbido

‘Introduction’

13. Olundĩ na Asũsũ

‘Dialects and Language’

14. Igbo Izugbe na Olundĩ Igbo

‘Standard Igbo and Igbo Dialects’

15. Utoasũsũ na Olundĩ Igbo

‘Grammar and Igbo Dialectology’

II. Njike/Nkwado I

‘Planning I’

16. İmũ Ide Nkọwapũta/Esirimee Nchọcha

‘Training in Report Writing’

III. Nkọwa Isiokwu Nchọcha

‘Introducing the Topics for Fieldwork’

17. Isiokwu Nchọcha (Si na Nkebi 3)

‘Topics for Fieldwork (from Section 3)’

IV: Njike/Nkwado II

‘Planning II’

A. Nkọwa Usoro na Ihe Ndĩ A Ga-emegasi

‘Procedure/Methodology for the Fieldwork’

B. Nkenyegasi N’otu Maka Nchọcha

‘Grouping for Fieldwork’

1. Igbo Izugbe na Olu ndĩ Abakeleke

‘Standard Igbo and Abakeleke Dialect’

2. Igbo Izugbe na Olu ndĩ Afikpo

‘Standard Igbo and Afikpo Dialect’

3. Igbo Izugbe na Olu ndĩ Ngwa

‘Standard Igbo and Ngwa Dialect’

4. Igbo Izugbe na Olu ndĩ Nsũka

‘Standard Igbo and Nsũka Dialect’

5. Igbo Izugbe na Olu ndĩ Orumba

‘Standard Igbo and Orumba Dialect’

6. Igbo Izugbe na Olu ndĩ Oka

‘Standard Igbo and Oka Dialect’

7. Igbo Izugbe na Olu ndĩ Osimiri

‘Standard Igbo and Osimiri Dialect’

8. Igbo Izugbe na Olu ndĩ Owere/Olũ

‘Standard Igbo and Owere/Olũ Dialect’

[Okwa: Ndĩ Abũghĩ Ndĩ Igbo Nwere Ike Sonye Ndĩ Oka Maqbu Otu Ozọ Onye Chọọ ‘NB: The non Igbo Students Could Join Oka Group or any Preferred Group’]

V. Nhazi na Nchọkọta Ngwa Nchọcha	‘Preparing the Instrument Before Fieldwork’
VI. Nchọta Ndị Enyemaka Nchọcha, dgz.	‘Getting Research Site, Assistants, Respondents, etc.’
VII. Nzọpụ Njem Ime Nchọcha	‘Conducting the Research’
VIII. Ndeputa na Nhazi Nchọputa	‘Transcription, Organisation, Analysis, Findings’
IX. Ngosi/Nguputa Nchọputa	‘Reporting or Presenting Analysis/Findings’
X. Ndeputa Nsụjọ/Ndejọ, Okwu Ọhụrụ, dgz.	‘Teacher writes new words, errors to be corrected’
Nkebi 5: Ogo Mgbazi Mmejọ	‘Section 5: Post-task Phase’
Iji Mmejọ, dgz., E Deputara Kuzigharia Ihe	‘The Teacher Uses Noted Errors, etc., to Reteach’
*Nkebi 6: Ikuzi Ogugu Igbo	‘Section 6: Reading in Igbo’
Ogo 1. Ogo Njike Imu Igbo	‘Stage 1. Pre-task Stage’
Omume 1: Imu Ogugu/Igu Igbo 1	‘Activity 1: Reading Task in Igbo’
Isiokwu: Akankà Ntughari na “Mmúpụtá Áhírí”	‘Translation and “Sentence Carving” Technique’
Nzọm/Mgbúbiri 1. Mkpólité Isiokwu na Njálité	‘Step 1. Introduction’
Nzọm/Mgbúbiri 2. Nkọwaputa Usoro 2’	‘Step 2. Explain the procedure as seen in Stage 2’
Ogo 2. Ogo Ihe Omume Igbo	‘Stage 2. Task-cycle Stage’
Nzọm 1a. Ihota Ederede A Ga-agu	‘Step 1a. Choosing a Reading Text’
b. Imu Ogugu: Igu Ya Ugboro Ugboro Times’	‘b. Learning Reading: Read Text Several Times’
i. Igu Ya Osijiso N’ime Obi/Skimim	‘i. Skimming’
ii. Agúàhótá/Skanin	‘ii. Scanning’
ch. Mkpọputa: Ilekwasị (Isi) Ozi Anya fluency)	‘c. Pronunciation: The Message (accuracy not fluency)
d. Mkpọputa: Ilekwasị Udaolu/Mkpurụda Anya	‘d. Pronunciation: Emphasis on Tone/Phonemes’

**** Ñzòm/Ígbúbirí 2: Mkpálíté Mkpurukwu Ya** ‘Step : Activating Topic-Related Words, Phrases, etc.’

Ñzòm 3. Ige Mkpáitáka na Redio/Tiivii, dgz. ‘Step 4: Listening to Radio/TV talks, etc.

Ogo 3. Ogo Mmegharị Ûtọasụsụ Igbo ‘Stage 3. Post-Task Stage’

****Ñzòm 1: Ilebgharị anya n’ùtọasụsụ dī mkpa** ‘Step 1: Focus on Identified Lapses in Grammar’

*[*This section, like each of the sections/activities below can serve as a full task, with Steps 2-3 serving as the Task-cycle. If not, Stage 3, the Post-Task Stage, can serve as Step 4, the language or form-focused componen of an activity. **This step may be skipped if the teacher feels that enough words, phrases, clauses and sentences were activated at the preliminary grammar teaching phase.]*

Omume 2: Ìmụ Ọgụgụ/Igụ Igbo 2: ‘Activity 2: Reading Task 2 in Igbo’

Isiokwu: Ihe A Ga-agụ N’ụlọ ‘Individualised Home Work in Reading’

Ìmụ Ọgụgụ/Igụ Igbo 3: ‘Reading Task 3:’

Ìgụ Ederede na Klaasị 1 ‘Class Activity 1: Class Reading’

Ñzòm/Ígbúbirí 1. Cheta Usoro A Kọwara ‘Step 1. Rehearse Explained Procedure’

Ñzòm/Ígbúbirí 2. Mgbaso Usoro ‘Step 2. Follow The Procedure’

a. Ìgụgha Ederede A Họtara ‘a. Re-reading Chosen Text Severally’

i. Ìgụ Ya Ọsịiso N’ime Obi/Skimim ‘i. Skimming’

ii. Àgụàchótá/Skanim ‘ii. Scanning’

b. Mkpọputa: Ilekwasị (Isi) Ozi Anya ‘b. Pronunciation: The Message (accuracy not fluency)

ch. Mkpọputa: Ilekwasị Ụdaolu Anya ‘c. Pronunciation: Emphasis on Tone’

Ñzòm 3. Mgbaso Usoro: Mkpọputa Ụdaolu ‘Step 3. The Procedure: Phonetic Focus

a. Kpọputagasi Ebe Mkpọjọ ‘a. Point to/clear noted problem areas of pronunciation.

b. Oge Ajuju na Azịza/Ọsịsa Ha ‘b. Questions and Answers, Further Clarifications.

Omume 3: Ìmụ Ọgụgụ/Igụ Igbo 3: ‘Activity 3: Reading Task in Igbo’

Isiokwu: Ákànkà Ntugharị na “Ímúpútá Áhírí” ‘Translation and “Sentence Carving” Technique’

Ìnzòmm/Mgbúbìrì 1: A Guṛla Ederede na Klaasì ‘Step 1: Text Has Been Read in Class’

Mgbúbìrì 2. Kṛwaa Usoro Ákánkà Abụọ A ‘Step 2. Explain Procedure for the Two Techniques’

Ìnzòmm 3. Mgbaso Usoro Ákánkà “Mmúpùtà Áhírì” ‘Step 3. Follow “Sentence Carving” Procedure’

Ìnzòmm 4. Mwebata Ákánkà Ntugharì Dì Icheiche ‘Step 4. Adopt Different Translation Techniques’

Ìnzòmm 5. Ntulekọrịta Ntugharì N’uzọ Dì Icheiche ‘Step 5. Contrasting the Different Translated Texts’

Omume 4: Imụ Oḡugụ/Igụ Igbo 4: ‘Activity 4: Reading Task in Igbo’

Isiokwu: Ákánkà Ízū Òkwè “Áhírì Mmúpùtàrà” ‘Scrambled Game Technique with “Sentence Carvings”’

Ìnzòmm 1: Hàghásíá Áhírì Dì N’ederede 2: Ederede 3 ‘Scramble English Sentences of Text 2 (Text 3)’

Ìnzòmm 2: Nye Áhírì Nhàghásí Kederede 3 Nọmba ‘Number Text 3: The Scrambled English Sentences’

Ìnzòmm 3: Webata Ederede 3: Áhírì Nhàghásí ‘Bring Text 3, Scrambled English Sentences of Text 2’

Ìnzòmm 4: Nchọputa “Áhírì Mmúpùtàrà” N’ederede 1 ‘Identifying the Igbo equivalents of Text 3 in Text 1’

Ìnzòmm 5: Ndeputa Ha Ka Ederede 4 ‘Copy them out (Text 4, Igbo) with Same Nos in Text 3’

Ìnzòmm 6: Nhazi Ha Ka Ederede 5 N’usoro Ederede 1 ‘Unscramble Text 4 to Align With Text 1 (Text 5)

Ìnzòmm 7: Hazie Ederede 2 Nweta Ederede 6 ‘Unscramble Text 2 to Align with Text 1 (Text 6)’

Omume 5: Imụ Ige Ntị n’Asụsụ Igbo ‘Activity 5: Authentic Listening Task in Igbo’

Ìnzòmm 1. Kpọọ Mkparịtaụka Igbo Na Redio/Tiivii ‘Step 1. Play Recorded Conversation in Igbo’

Ìnzòmm 2. Ụmụakwụkwọ Igbo Kparịta Ụka n’Igbo ‘Step 2. Igbo Speaking Students Converse in Igbo’

Ìnzòmm 3. Ha Ige Mkparịtaụka Ndị Igbo n’Obodo ‘Step 3. They Listen to Igbo Conversations in the Community’ Omume 6: Igụ Asụsụ Igbo N’òtù N’òtù ‘Activity 6: Group Reading’

- Ìnzòmm 1. Hòta Ederede; Nye Oge ‘Step 1. Select aReading Passage and Fix Time’
- Ìnzòmm 2. Kenyegasia Ùmụakwụkwọ N’otu ‘Step 2. Group the Students’
- Ìnzòmm 3a. Otu Ọbụla Gaa N’òtù Akụkụ Klaasi ‘Step 3a. Each Group Stays in a Corner of the Classroom’
- b. Ha Gbaso Usoro A Kuziiri Ha, Mee Ya ‘b. They Adopt the Procedure and Carry Out the Task’
- ch. Onye Nkuzi Ga na-agaghari, Ihụ Ha ‘c. Teacher Goes Round, Supervising and Helping’
- Ìnzòmm 4a. Otu Ọbụla Edetuo Ihe Ha Mere ‘Step 4a. Each Group Records Their Performance’
- b. Onye Ọbụla n’Òtú /Onye Ndu Akọwaa Ya N’ọnụ ‘b. Individual or Group Leader’s Oral Presentation’
- Ìnzòmm 5. Mmeghari Ebe E Mejoro ‘Step 5. Focus on Grammar, and so on’

[NB: Teacher can direct them to do this group work as take-home assignment.]

Omume 7: Ìmụ Odide Asụsụ Igbo ‘Activity 7: Writing Task in Igbo’

- Ìnzòmm 1. Mmughari Abiidi Igbo ‘Step 1. Revision of the Igbo Orthography’
- Ìnzòmm 2. Mmughari Iji Abiidi Igbo Mee Okwu ‘Step 2. Revision of Igbo Word Formation Processes’
- Ìnzòmm 3. Ide Igbo n’Omume Di Iche Iche ‘Step 3. Engaging in Writing Igbo in Various Tasks’

Applying Izadpanah’s Framework in Designing Task-based Lessons in Igbo

Table 1 : Designing Task-based Lessons in Igbo

Steps	*Phases	Examples of Options
1.	Pre-task	Framing the activity

		Planning time Doing a similar task
2.	Task-cycle	Time pressure Grouping participants in small number
3.	Post-cycle	Learner report Consciousness-raising Repeat task

*[*Each of these phases can have more steps than presented in Izadpanah (2010: 53), as can be seen from the course outline.]*

Pre-task Stage

In the case of Igbo, the objectives of this stage include:

- a) to teach the Igbo grammatical patterns in a mixed code (Igbo and English) to offer students the opportunity of listening to Igbo in their learning process.
- b) To introduce the initial Igbo vocabulary and language through the teaching units and contexts.
- c) To use translation as a technique that enhances the meaning of the course content.
- d) to invite the students at different points in the teaching process to emulate the teacher and their more advanced classmates.
- e) to ensure that the mixed ability of the class is used to the advantage of all, especially, the non Igbo speakers.

All these are geared towards preparing the students with necessary vocabulary that will enable them to perform the tasks in ways that develop in them the required abilities (skills) in the Igbo language.

Activity 1: Introducing Reading in Igbo

This activity is designed to help the students consolidate their learning of the grammatical structures taught them and to enhance as well as evaluate their reading comprehension ability in the language.

Reading Task 1: Combined Activity

Topic: Translation and “Sentence Carving” Technique.

The Pre-task Phase: The teacher introduces a topic and endeavours to explain its procedure and other aspects in such a way that the students’ interest are aroused to engage in the tasks.

The Task-cycle Phase: For a start, depending on the type of activity, the teacher can choose to undertake a similar task, first in the class, together with the students. Contrarily, a recorded or live version of the activity can be relayed in-class for the students to listen to and/or view. A relevant text on the topic is chosen from any Igbo text at the level of the learners. The various steps are followed in undertaking the tasks in-class. But, the teacher should give the students ample opportunities to carry out the tasks on their own. The more advanced students should help the weaker ones; or in this case, the first timers, that is, the Igbo L2 learners. They could be directed to watch or listen to radio and/or TV presentations in Igbo; as well as listening keenly to conversations between native speakers anywhere they encounter them. See Activities 3-5 below for illustration of the translation and sentence carving tasks

Activity 2: Reading Task 2 in Igbo. Individualised Homework

NB: a) Students are asked to read or learn to read at home any short text at their level in

preparation for activities of the following week.

b) Students are urged to come to the next class with this homework and their copy of the text they worked on.

Step 1. The Course/Class Representative collects the homework from the students and submits to the teacher.

Step 2. The teacher ensures that each student has the reading text; and then refreshes their minds about the whole procedure in a mixed code.

Step 3. The Procedure: Lexical/Orthographic Focus

a. Skimming: Having read/learnt to read the text at home, individual students are called upon to read out different portions of the text quickly and aloud.

- b. Scanning: Individual students are called upon to read out different portions of the text bit slowly, searching for particular required pieces of information.
- c. Pronunciation/Emphasis on Message: The teacher and the whole class pay attention and take note of the pronunciation of important words and expressions to draw attention to their meaning in the text.
- d. Pronunciation/Emphasis on Phoneme/Tone: The text is read moderately fast, emphasising the peculiar phonemes and tonemes of the syllables of important words, and so on.

Step 4. The Procedure: Phonetic Focus

- 1a. Teacher and class point out noted problem areas of pronunciation and clear them.
- b. Students ask questions and get further clarifications.
- c. The teacher leads as well as directs; appoints different students and assigns duties/tasks to them from the text.

Step 5. The Grammar Focus

- a. Emphasis on Grammar Points: If needed, students may read the text aloud again, not too fast, emphasising important grammar points and expressions, to draw attention to their use in the text. Problem areas of grammar (pronunciation and tone as well) are noted, if not yet done. Alternatively, they can go straight to the main tasks from Step (b).
- b. Students identify from the Igbo text tense, aspect, phrase, clause, sentence types, and so on, they have learned.
- c. They copy them out correctly.
- d. They further classify the tense, aspect, phrase types, and so on, they have identified from text.
- e. They identify and state the differences and similarities between phrases, clauses and sentences.
- f. They identify and state the differences and similarities between phrases, clauses and sentences.
- g. They write the differences and similarities down in mixed code, especially in Igbo.

NB 1a. Students ask questions and get clarifications.

- b. The teacher leads as well as directs; appoints different students and assigns duties/tasks to them from the text.

Step 6. Homework

Furthermore, the teacher may decide to give students a take-home grammar work similar to the ones done in-class.

Activity 3: Translation Task 1

Step 1. Copy out the different types of word, grammatical pattern and structure you identified and classified above.

Step 2. Translate each of them from Igbo into English, the different types of word, grammatical pattern and structure you identified and classified above.

Activity 4: Sentence Carving Task I

Pre-task: Step 1. Introduction

If a text consists in compound or complex sentences, short sentences would be carved out from each compound/complex sentence. This can also be done with shorter sentences. First, the contextual meanings of such sentence carvings are ignored and new meanings are given to them, if applicable. That is, they are translated on their face value. The whole text is then translated according to context and/or original content. The various texts realised are then transliterated or translated word-to-word. The two or more translated versions are then compared, and retranslated.

Step 2. Illustration: Carve out different new Igbo sentences from your Text I and write them down to form Text II (Igbo).

Step 3. Number serially those new sentences you carved out from Text I to form Text II (Igbo).

Activity 5: Translation Task 2

Translate those new Igbo sentences in Text II into English, on their own merit, that is, translate them without recourse to the meaning of their original sentences in Text I. This will form Text III (English), retaining the serial numbers.

Translation Task 3: Word-for-Word Translation/Transliteration

Translate word-for-word into Igbo, the English sentences in Text III, to form Text IV (Igbo), retaining the numbers.

Translation Task 4. “Back-Translation”

“Back-translate” (retranslate) Text III into Igbo, to form Text V, still retaining the numbers. Note that these exercises entail practice in writing Igbo and involve scrambled game (see, Nwankwere and Eme, 2015).

Activity 6: Comparison 1

Step 1. Compare: a) Texts I and II (Igbo); b) Texts III and V English; c) each Igbo text and its English equivalent; d) the English and Igbo Texts.

Step 2. State your findings in each case.

Step 3. State what you think your findings in each case imply for the teaching and learning of Igbo.

Activity 7: Reading Task (English)

Step 1. Read Text III (English) again.

Step 2. From this English text, identify the different word classes, grammatical points and structural patterns you have learned.

Step 3. Classify each of them into different types the way you were taught.

Activity 8: Comparison 2

Step 1. Compare the different word classes, grammatical points and structural patterns of Igbo and English.

Step 2. State your findings in each case.

Step 3. State what you think are the implications of your findings in each case for Igbo.

Activity 9: Authentic Listening Task

Step 1a. The teacher plays a recorded radio/TV Igbo conversation programme or tunes to a live one.

b. Students who are native speakers of Igbo act as models in the class Igbo conversation task.

Step 2. The teacher directs activities and clarifies issues.

Step 3. Teacher directs students to listen to real life conversations of Igbo speakers in the community in different contexts, during different traditional occasions like, marriage, burial, daily life.

Step 4. Students also listen to live radio/tv conversations in Igbo at home.

NB: This task is incorporated into the teaching process since 65% of the class members are Igbo L1 speakers and have Senior Secondary School Certificate level of achievement in Standard Igbo (Nwankwere and Eme, 2015). Hence, they act as models for most of the Igbo versions during the teaching process; and, for correcting their class members' errors. Where the need arises, the teacher clarifies.

Activity 10: Group Reading Task

Task-Cycle: Step 1. Students are grouped.

Step 2. Movement: Students converge in their current groups and each group assumes a position in a different corner of the classroom.

Step 3. Each group gives each member opportunity to participate.

Note: The students are requested/trained not to laugh at people's errors, but, to help the concerned student to self-correct. They should also write the errors down and submit to the teacher, through the group coordinator, for future use in more form-focused classes. So, the students will monitor one another. The errors committed by each student is noted by the group members, against each person's name and turn. These would be collated by the group coordinator and submitted to the teacher. This serves a lot of purposes, like, monitoring individual student's progress and problems that need attention. Monitoring the progress and problems of a group of students and that of the whole class. Preparing for general form-focused lectures, tutorials, and so on.

Activity 11: Writing Task

Writing Task in Igbo'

'Step 1. The letters of the Igbo alphabet are enlisted and their pronunciation, etc., revised; as well as the Igbo orthography rules of vowel harmony, consonant homorganicity and the like.

'Step 2. The Igbo word formation processes are also revised, in terms of inherent words, compounding and borrowing.

'Step 3. Students are engaged in various writing tasks in Igbo.

Activity 12: Grammatical Analysis

Step 1. A sentence is read out aloud, first in Igbo. Then, the English equivalent is stated by the students.

Step 2. The sentence type is identified by the students.

Step 3. Students identify the grammatical points in it: clauses, phrases, word classes, and their types. All these are done in turns. Note that this activity is/could be part of the translation and sentence carving techniques.

Activity 13: Tone in Igbo Involving Multiple Activities/Tasks

Task 1. Revise the Topic

- a. Explain tone in Igbo with examples of each type and/or class.
- b. Name each Igbo toneme.
- c. Explain the characteristics of each toneme.
- d. Explain different tone marking conventions in Igbo with examples of each type and/or class.
- e. Mention different tone assigning conventions and adopt one, for instance, the musical notation technique of assigning tones.
- f. Explain the assignment of tone to syllables.

Task 2. Practise tonemarking with students in the classroom, using words of different syllable structures and environments.

Step 1: Find example of words of different syllable structures and tonal environments from given text(s).

- i. Students have equal opportunities of participating, and none is allowed to dominate; though the more advanced students serve as props to the weak ones.
- ii. Individual students should be encouraged to strive to identify at least a word of each word class.
- iii. Each student mentions or reads out the identified word(s).
- iv. The class accepts or rejects a student's proposal.
- v. The teacher confirms.

Step 2: The class writes down or makes 4 lists of words (e.g., nouns, verbs, etc.) from the text given. The words are arranged according to 1, 2, 3 syllable words, and so on (either examples from their colleagues or words copied from a given text).

Task 3. Spelling: Taking the list word by word, according to syllable, the teacher invites individual students to:

Step 1. spell each word in Igbo,

Step 2. They all write down the spelled word correctly.

Task 4. Tonal Assignment: Taking the list word by word, according to syllable, the teacher invites individual students to:

Step 1. demonstrate (with gesture) the toneme to be assigned to each syllable of every word spelled,

Step 2. State the tone of each syllable of the word spelled, using the musical notation.

v. assign tone to the spelled word correctly.

Task 5. Pronunciation

Step 1. Students, taking turns, demonstrate (orally, musically) the toneme(s) to be assigned to a word (in syllables),

Step 2. They use the correct tone(s) to pronounce Igbo word(s) written down (in syllables),

Step 3. They state the gloss or the translation or English equivalent of the spelled words.

NB1.: Students help one another to correct errors or mistakes.

2. The teacher helps students correct themselves (self-correction), where applicable or necessary.

Activity 14: Tonal Assignment I - Tonal Game

Task. Take some example words from the different word classes in an Igbo text (Text 1) and assign different tonemes to them to realise minimal pairs and/or sets. This serves to build the students' vocabulary.

Step 1. Introduction: Explain the concepts and the procedure. Limit data to one-, two- and three-syllable words at this level. Note that in the musical approach for this level, only three notes: are used – **m** for high tone / ^ˈ/; **r** for down step / ⁻/ and **d** for low tone / [`]/.

Step 2. Starting with the nouns, identify them in the text.

Step 3. Make a list of them.

Step 4. Arrange them well according to the Igbo alphabet.

Step 5. Gloss them or, simply supply their English equivalents.

Activity 15: Forming Minimal Pairs/Sets and Assignment of Tones

Task: Select ten words from the Igbo text, and form minimal pairs/sets with each. Then, assign tone to and gloss them. For example: from the word ‘ọka’, a minimal set is realized as in,

- i) Ọká (HH, noun) ‘name of the town/capital city of Anambra State.
- ii) Ọ kā ... (HS, clause) ‘He/She/It is greater than ...’;
- iiia) Ọ kà.(HL, sentence) ‘He/She/It is greater/more than (...); b) ọkà(HL, noun) ‘corn, maize’;
- iv) Ọ ká ...? (LH, clause) ‘Is he/she/it greater than ...?’
- va) Ọ kà ...? (LL, clause) ‘Is he/she/it greater than ...?’ b) ọkà(LL, noun) ‘artist’.

NB: After treating some nouns, treat examples from other word classes in the text.

References

- Ahamefula, N. O., Okoye, C. A. & Babarinde, O. (2013). Igbo language needs of non-Igbo University of Nigeria Post-Graduate Students: Implication for curriculum design. *Research in Humanities and Social Sciences*, Vol. 3, No. 14: 35-40. www.iiste.org. Accessed: 14-02-2014.
- Iloene, M. I. (2007). Towards a communicative teaching of Igbo as an alternate language (AL). *Language and Literature in a developing country: Essays in Honour of Professor Benson O. A. Oluikpe*: 252- 259.
- Izadpanah, S. (2010). A study on task-based language teaching: From theory to practice. US-China Foreign Language, ISSN 1539-8080, USA, Volume 8, No. 3 (Serial No. 78).
- Johns, A. (2010). Pedagogy of languages for specific purposes. *Concise Encyclopedia of Applied Linguistics*. London: Elsevier. 318-323.
- Krashen, S. D. (1985). *The input hypothesis: Issues and implications*. Harlow: Longman Group Limited.
- Larsen-Freeman, D. (2008). *Techniques and principles in language teaching (2nd ed.)*. Oxford: Oxford University Press.
- Littlewood, W. (2002), 22nd printing. *Communicative language teaching: An introduction*. Cambridge: Cambridge University Press.
- Nunan, D. (2004). *Task-based language teaching*. Cambridge: Cambridge University Press. 13-02-14: www.educ.ualberta.ca/staff/.../task-based%20language%20teaching.pdf
- Nwankwere, A. U. N. & Eme, C. A. (2015). Eclecticism in the Igbo Language Classroom. A paper presented at the 28th LAN Conference, Awka, Nigeria, 2nd-6th November.

- Skehan, P. (2010). Second and foreign language learning and teaching. *Concise Encyclopedia of Applied Linguistics*. London: Elsevier: 350-357.
- Spada, N. & Lightbown, P.M. (2010). Second language acquisition. Schmitt, N. (Ed.). London: Hodder & Stoughton Ltd.: 108-123.
- Spolsky, B. (1998). *Conditions for second language learning*. Oxford: Oxford University Press.
- Van Avermaet, P. V. & Gyson, S. (n.d.). Language learning, teaching and assessment and the integration of adult migrants: The importance of needs analysis. Retrieved 22nd May, 2014: http://www.coe.int/t/dg4/linguistic/.../Piet_Migr_Needs_Full_EN.doc

THE USE OF FESTIVAL DRAMA IN PROMOTING NIGERIAN CULTURE: THE EXAMPLE OF THE ODO FESTIVAL DRAMA

BY

Amaechi, Faith Eucharika Nnedinso

M. A. Student of African

Culture & Anthropology, School of Post Graduate Studies,
Nnandi Azikiwe University, Awka – Nigeria amaechifen@gmail.com

Abstract:

Culture is a human concept, a social heritage of any society which is always specific and distinctive way of life of a group of people. By this, we mean that culture has meaning only with human person. Every human being is born into a cultural milieu rather than being organically transmitted at conception as a genetic characteristic of an offspring. Adopting the functionalist approach which suggests that several aspects of society have functions they played in maintaining the social order as a whole, the crux of this paper therefore, is to showcase how we can use festival drama which is part of our culture in promoting Nigerian culture. This can only be achieved if we give up most of the borrowed western cultures that has invariably made a mess of our avowed traditional values.

Introduction

Culture, according to *The Chambers Dictionary* (2000:379) implies “...refinement in manners, thought, taste, etc..., a type of civilization; the attitude and values which inform a society...” Uwandu and Nwankwor (2006:73) writing on “The Concept of Culture in the Nigerian social system” posited that culture has contents. Culture contents include beliefs, morals, norms, laws, customs values etc. This is in line with the handy definition that culture includes the total way of life of the people. Virtues as well as values, they added, are indispensable aspect of each culture. As a matter of fact, the rate of cultural advancement in a given society depends on the level of the society’s moral value or virtues of consciousness. These are salient ingredients that make the food spicy.

Festival as defined by *The Chambers Dictionary* (2000:595) is “...a joyful or honourific celebration; a religious feast; a season of or series of performances of music, plays, (drama) etc”.

Having looked at these terms, let’s go back to the topic of discussion which is The Use of Festival Drama in Promoting Nigerian Culture.

Before the arrival and influence of western education and civilization which introduced writing, the Igbo had different ways of educating her young. This method of enculturation is through oral tradition. It is called so because it lacks written script and is handed down from generation to generation through the words of mouth. Traditions are values, beliefs, rules, and behaviour patterns that are shared by a group and are passed on from generation to generation as part of the socialization process. This is part of the culture of the people.

In this paper therefore, we will look into the Odo festival drama in Ikem, Isi-Uzọ L.G.A. of Enugu State with a view to assessing its relationship with culture. However, before going further, let us provide a working definition of drama. Nnabuihe (1996: 11) writes that:

Etymologically, the Igbo word for drama is “ejije”. This is derived from “jije/nomi”, meaning imitate, to arrive at the noun form known as “njije/nnomi”, meaning mimesis or imitation. Therefore, drama should be seen as an imitation of actions or characters by a person or group of persons otherwise known as actor(s) whose aim is to mimic, entertain and edify.

Eghagha (2001:470) sees drama as any work of art created to be performed on stage, which through the aid of characters and actors convey a message to an audience for the purpose of education, entertainment and information.

Clark (1968) in Akporobaro (2012: 465) categorizes Nigerian drama into two main divisions – the traditional and the modern drama. Clark further sub-divides the traditional drama into two groups – the sacred and the secular. Within the sacred drama, he identifies another two sub-groups, the one having to do with ancestral or myth plays and the one having to do with masquerades or plays carried out by cult. The most notable of these dramas was the masquerade display such as Odo, Omabe, Oriokpa, Mmonwu, Ekpè among others.

Going by the statement made by Clark (1965) in Akporobaro (2012: 472) that:

If drama means the “elegant imitation” of some action significant to a people, if this means the physical representation or the evocation of one poetic image or a complex of such images, if the vital elements to such representation or evocation are speech, music, ritual, song, as well as dance and mime, and ... the aim is to open the ear of the mind of a spectator in a corporate audience and open his eyes to the beauty of form...”

Then the Odo festival drama has got much to offer.

By its very nature, drama aims at developing and influencing for good the character of the child through imprints on the child’s mind as well as making him memorize and retain the values which will make him attain laudable goals in life. This is why Barnfield (1975:15) asserts that “drama deals directly with the child’s memory, understanding, will, imagination, emotion, observation and person”.

Purpose of the Study

Odo whether as a masquerade or deity has its origin in ritual and religion and therefore an important indicator of people’s interest, belief, values, and various aspects of social life which is part of their culture. In recent times, there has been a great decline in the participation of people in the festival. This is because the people are beginning to see it as agent of human destruction ignoring the reasons for the rituals and sacrifices performed during the festival. Moreover, since the culture is about being destroyed, it will keep our memories fresh and serve as a documentary on a cultural phenomenon which is about to be phased out in this community as a result of advancement in Christianity. The purpose of this paper is therefore to demonstrate that apart from the ritual and religious inclination of the Odo festival drama, entertainment, as well as source of relaxation for the performers, it still serves as a means of promoting the culture of the people.

Traditional Festival Dramas as Promoters of Culture:

According to Okafor and Emeka (2006:95-96),

Traditional festivals and ceremonies punctuate the traditional calendar and mark the rhythm of traditional life. Whatever nature they take, those festivals and ceremonies are indices to social values or what the people live by; reflect the individual in the context of society or in the context of the people's cosmos and worldview; reflect or celebrate societal organization or structure; are a symbol of continuity; often engage productive or creative activities; occur in societal, predetermined times or manners; have powerful dramatic messages and contexts and serve as integrative forces in the communities. Every one of them is, in a true sense, a celebration of life.

Shobayo (2007), writing on the title "Preserving Culture through Festival" in *Nigerian Tribune* of March 7, says of the Angas of Plateau State that:

in spite of the advent of Christianity which seems to have relegated the culture of the people to the background, the Angas still holds on tenaciously to some of their traditional beliefs...The most popular annual festival regarded as the symbol of unity among the Angas is the *Pusdung*, often celebrated after the harvest period...mainly to showcase the rich culture of the Angas and has jollifications, dances by different types of masquerades and beer drinking especially the local liquor such as 'burukutu' which often go down with 'Namas' otherwise called dog meat.

Asomba (2001:38) made reference to the village feast in *Things Fall Apart* where Achebe portrays a family feast on the occasion of a marriage which is also part of our culture:

Okonkwo's friend was celebrating his daughter's *Uri*. It was a day on which her suitor, having already paid the greater part of her bride price, would bring palm wine, not only to her parents and immediate relatives, but to the wide and extensive group of kinsmen called 'Umunna'. Everybody had been invited, women and children. But it was really a woman's ceremony and the central figures were the bride and her mother. The picture which emerges is of a well ordered socio-cultural community.

Although *Odo* is cult restricted to males, its social significance is wholly a communal affair. Without the women, the foods for the spirit would not be prepared and without them the dramatic performances which take place during the public appearances of these spirits within the ancestral squares and market places would lack their conventional ritual and aesthetic fulfillment. (Amankulor in Ofomata (2002:400).

The Origin and Characteristics of Odo

Odo is the men's secret cult in Ikem. It has a dual existence. Its physical appearance is that of a fierce looking masquerade while its spiritual nature lies in its powers as one of the great messengers of Supreme God. Its origin is not known. There are many myths about its origin most of which point to the fact that *Odo* was originally from the Supreme Deity and comes as a messenger of God to this world in order to direct and protect his children on earth. Thus, *Odo* is believed to be the incarnate of the dead ancestors who continue to take an active interest in the affairs of their living descendants and relations.

Odo lives in the spirit world. It comes out once in every two years through the thick forest called "Uham" and stays on earth with its people for five months. It comes out in the fourth moon of the year which often falls in the month of December and it stays till the end of May. When it is with the people, it looks after them in every facet of life. Even after it retires to the spirit world, it still looks after its people on earth; serving as a mediator between its men on earth and "Ezechitoke" and sees that their problems were solved before the next round of its emergence to the physical world. It is believed that *Odo* sees and knows all secrets in the spirit world and those on earth.

***Odo* as a Festival Drama in Ikem**

Odo manifests itself within the context of festival. This festival dramatizes in symbolic and aesthetic terms, the major ritual and religious events of the people's collectively shared experiences. The drama takes place once in two years. It is a re-enactment of the cycle of life and death. From man's experience, there is birth, growth, and death, and perpetuation through the cult of the ancestors. Through this drama, ancestral spirits return periodically, re-unite with the living, shed their munificence among the living and then depart to reappear during the next cycle of ritual celebration. From the agricultural point of view, it represents the cycle of planting and reaping and planting again. We know that planting is followed by germination, growth, maturation, and harvesting.

Initiation into adulthood is an important aspect of traditional educational process. The steps are rigorous and ritualized, often involving self-denial and imposed physical affliction. After passing through these rigours, the initiate becomes a man, who can be trusted with the maintenance of secrets regarding things sacred. Let it be known at this point that initiation does not make the new initiate super-human; he is still his human self except that he has after going through the rites, been regarded as much more knowledgeable and responsible in the society.

The dramatic content of *Odo* cult cannot be treated in isolation. They are interwoven with festivals. According to Modum (1978: 46):

The social and moral life in African traditional societies should be seen to be organized around festival manifestations which fulfill the functions of social and moral control as well as provide entertainment and diversions. The ceremonies are therefore important as indicators of group interests and values and various aspects of social life. Okebalama (1991: 1) opines that "drama is a

reenactment of life”. He further says that “the Igbo find it convenient to express their feelings (part of their culture and experience) through recreational activities, rituals, myths, legends, folktales, ceremonies, festivals and masquerade play. Okebalama (2003: 84) posits that festivals are communally owned such as Ékpè, Eshe, and Omabe of Nsukka while ceremony is an individual affair such as child naming and marriage ceremonies which are all aspects of culture.

Conclusion

The important aspect of the civilization of Africa is concerned with the geographical or racial origin of the people called ‘Bantu’. They have an adequate language and the traditions (culture) of the tribes are preserved by oral narratives and folklore (which festival drama is one of them) Manjula (2012:6). If we accept the definition of Culture as the “...refinement in manners, thought, taste, etc..., a type of civilization; the attitude and values which inform a society...” then festival drama which forms part of our culture has the capacity of expressing the thoughts and feelings of the people and has rules for forming intelligible communication in the community which has it as a common currency.

Besides, the functions of drama among others include correcting the ills in the society through satire and other licentious activities; to preserve the cultural and traditional heritages, and to assert cultural identity and sense of belonging; to promote the harmonious co-existence of the various groups in the society, especially the communities where the theatrical (dramatic) activities – festivals, rituals, etc take place (Ademeso 2001:463). This festival helps to inculcate in the growing child the norms and values of the society as it leaves imprints on the memories of the child according to Barnfield.

Recommendation

1. There should therefore be a re-introduction of story- telling in our homes.
2. We should revitalize festival dramas in our villages to inculcate our rich cultural values into our modern society.
3. We should decry the enthronement of western culture as against our traditional cultural heritage.
4. Our curriculum planners should incorporate cultural courses into the curriculum.
5. Government should adopt some of these festivals into tourism and tourist attractions.

References

- Ademeso, B. (2001) “A Brief on the Theatre” in Fakoya A.A. and Ogunpitan S.A. (ed) *The English Compendium Vols. 3 & 4*. Lagos: Dept. of English, LASU.
- Akporobaro, F.B.O. (2012). *Introduction to African Oral Literature*. (Rev. ed.). Lagos: Princeton Publishing Company.

- Amankulor, J.N. (2002) "The Art of Dramatic Art in Igboland" in G.E.K Ofomata (ed) *A Survey of the Igbo Nation*. Onitsha: Africana First Publishers.
- Asomba, B.O. (2001) *The Heritage of Black Literature*. Lagos: Pumark Nigeria Ltd.
- Barnfield, G. (1974) *Creative Drama in Schools*. London: Macmillan Educational Books.
- Eghagha, H. (2001) "Introduction to Drama" in Fakoya A.A. and Ogunpitan S A. (ed) *The English Compendium Vols. 3 & 4*. Lagos: Dept. of English, LASU.
- Manjula, V.N. (2012) *A Song for the Road: Wole Soyinka's Imagery and Tradition*. Language in India: www.languageinindia.com
- Nnabuihe, C.B. (1996). "The Ékpè Masked Dance Drama in Igboland: The Example of the Lorji Type in *Nigerian Journal of Theoretical and Applied Research: Humanities and Sciences* (Vol. 1, No.).
- Okebalama, C.N. (2003). *Nkpólite Agumagụ Onụ Igbo*. Enugu: Snaap Press Ltd.
- Okafor R.C. & Emeka, L.N. (ed) (2006) "Cultural Expressions in Nigeria" in *Nigerian Peoples and Culture for Higher Education, Millennium Edition*. Enugu: New Generation Books.
- Shobayo, I. (2007) "Preserving Culture through Festival" *Nigerian Tribune*, 7 March, p.13.
- The Chambers Dictionary* (2000) New Delhi: Allied Chambers (India) Ltd.
- Ugonna, N. (1984). *Mmọnwụ: A Dramatic Tradition of the Igbo*. Lagos: Lagos University Press Ltd.
- Ugwu, C.A. (2015) "Igbo Traditional Masquerade Drama: The Example of the Odo Mask" (M.A.Thesis), Dept. of English, Nnamdi Azikiwe University, Awka.
- Uwandu, N.D. and Nwankwor, J.I. (2006) "The Concept of Culture in the Nigerian Social System" in Orjiakor N. & Ojih Iyke (ed). *Readings in Nigerian Peoples and Culture* Enugu: NGIB Publishers.

RELIGION AND DEVELOPMENT

Ogugua P.I
Nnamdi Azikiwe University Awka

Dept of Philosophy

&

Ogugua, C.I

Anambra State Judiciary Awka

Introduction:

Religion is one of the cardinal elements of culture; though not usually talked about or emphasized but it is a pillar for sustaining humankind and society, aiding culture which entails activities of mankind to survive in any environment. Religion according to Karl Marx is the opium of the people. But, is it really so? Religion can play the dual role of integrating elements in any society and dividing elements in any society. The later role is negative, so it spins negative energies which consumes the fabric of the society as it spits out violence and lots of intolerance.

Religion is paradoxical, for it has double edge when it becomes an ideological weapon, but a good tool, when it assumes its rightful place. It is only when religion remains within its sphere that one can meaningfully talk of religion as a medium for development. According to Aguwa, "...in the hands of the 'saint' religion is a veritable means of humanization. The villain on the other hand employs religion to render selfish service to the ego: individual group"¹

In a nation where religion has been given irrational latitude for one reason or the other, how can it birth development? Being that religion has been politicized, and noted as the bane of nation building. This has made many see self determination and nation- hood as a farce, as a play. Aguwa holds

The history of religious dichotomy in Nigeria traces back to the advent of Islam and Christianity. The development of the two religions along with the politics based on the principle of regionalism and ethnicism secured the dichotomy on very firm grounds.

The disintegrative force of religion coupled with its destructive angle have contradicted and ridiculed the politics and philosophy of common identity though all of us are units of creation in a consistent form.

Due to the fact that Christianization is not the same as Islamization, here is need for usual boldness, courage and objectivity in looking at religion in order to allow it aid development in Nigeria. Christianization has to do with persuasion but islamization has to do with the use of force. he former denotes conversion of wiling persons while the latter compulsion of unwilling persons entailing abrogation of their dignity and liberty.

Religion, if it must aid in the development Nigeria, must be a variable instrument of humanization; and should not the blended with any other social institutions in order to uphold the secularity of Nigeria.

The government should ensure that it is neutral when religious matters are issues of discourse. Little wonder,

Ekwunife asserts;

In Nigeria, the government and her citizens are yet to accept fully both in theory and practice the stark realities of pluralism of religious belief and practices.³

Religion and politics blend well in man for he is both religious and political being. But in groups, they don't blend, the sources of the conflicts and problems lie strictly in the use of religion, especially Islam, which is not proselyte, but uses force to get adherents.

Religion is inclined to dialogic relation with other socio-cultural institutions, that it why is can beaffected by politics, for when it provides the base for politicking in a multi-tribal society, allegiance must in most cases split along religious lines.

Religion is a complex phenomenon; little surprising it covers these realities, God, man and the world. It is not amazing that it means different things to different people. There is need to stress that it is not superstition though superstition appears to be religion. Religion, no doubt is enshrined in mystery, entails study of the mysterium tremendum, the ideas of the Holy.⁴

What religion will do to development, or any relation is must have with development is heavily dependent, on what it is, the nature of religion, and the uses we put it to. As an enigmatic and complex concept, there is need for care in its application.

Ogugua P.I. et al states: religion is a slippery concept very difficult to define. Different scholars have expressed it in a multi-farious way. This is due to the fact that it has to do with three great realities in life: God, man and the world. t has to do with a dialectical relationship of the mind with reality.

“African Religion: Its relevance in the development of a Democratic culture (A philosophical Insight) in international journal of humanities, social sciences and Education IJHSSE vol 2 Issue 9 September, 2015 p. 93 (93-104)

Ogugua P.I et al state that Religion is a reality ... it is enigmatic and an elusive subject, hence it defies a universally acceptable definition. Religion springs problems even at the level of conceptualization. As such it occasioned the use of family resemblance definition which accommodates in very strict sense what ought not ordinary be seen as religion.

Ogugua P .I et .al: Religion and politics in Nigerian society problems and prospects (A philosophic probe) in Open journal of philosophy 2015, 5 193-209@ 193-204

Ogugua P.I. et al opine that since the study of religion interests people with different orientations and interests, it is perceived conceived and defined differently.... It is a belief and an attitude, and equally an activity distinguishable from other activities expressing a sort of relationship between God and man.

They continued etymologically, religion is derived from three latin words ‘religare” – to bind, relegate” – to unite, or to link and ‘religio” –relationship. It is an experience that unites man with God.

“Religion and African identity.A reflection on Nigeria situation” in Open Journal of philosophy 2013, vol No. 1.A (248-254) @ 249

For Okere,

... by and large religion is the business between God and man. It demands therefore both a theology or a theory of God and anthropology or a theory of man and also a theory of the relations between God and man.

Religion entails dealing with the transcendent being, supernatural beings, the world and man; with even positions on eschatology. Why? It is simply because each religion has its own self understanding, concepts, positions and its own expression of reality peculiar to it.

Most religions are dualistic i.e. Christianity, and Islam dealing with God and the devil, good and evil, etc but African traditional Religion is syncretistic little wonder, it is not seen as spiritualistic, at most it is spiritist; as it recognizes spirits and does not separate spirit and matter as such for it lays values on both the spiritual and the worldly or ephemeral.

Religion is a matrice within the matrix of culture, for it cuts across relationships, regional ethnic and even national. In Africa for instance, it is known to have fueled conflicts of different magnitude and has created and sustained violence, fanaticism, intolerance, priest-craft, deception and even some obnoxious and harmful cultural practices. It is manipulated by some for personnel selfish reasons and even nurtured inquisition.

We do know that religion cannot aid development in chaotic atmosphere, so it has to do it by combating these evils via dialogue, care, enlightenment and religious education. Radical Christians are of the opinions that dialogue must not always aid development in every instance i.e. Boko haram, jihad moves etc. Nmah Patrick is of the opinion that until Jesus returns there are some people so deeply committed to doing evil that they cannot be restrained not by dialogue, argument, reason and persuasion, but only by superior force.

Despite the fact that thinkers like Marx, Nietzsche, Engels, Prodhon, Lenin etc have seen religion as problem of men's infant clinging to forces, exhibition of psychological dementia, we still hold that religion which they see as relevant due to hardship and ignorance of man still have role to play in ensuring there is development in our society.

In Nigeria, one cannot rightly talk of political development without mention of religion. Could it be right to hold that religion when not properly harnessed will retard development? Again that when there is extreme religiosity without attendant spirituality, there must be retardation of development. Africa is as religious as it is underdeveloped, does religiosity have something in common with underdevelopment which is tied to ignorance, laziness and even consumerism? Sarah C questions, "Are Africans more religious because as a way to cope with the hardship associated with underdevelopment or is Africa more underdeveloped because of religions?"

Both concepts have to do with beliefs and attitudes out development are equally a process of transformation. Both concepts have to do with man and reality; but extremism in any of them may spell doom for the other. Aristotle did say that "virtu in medio stat".

Towards Understanding of the Concepts of Religion and Development

Many have split much energy and burnt some oil over these concepts, and have essayed their best to explain them. Both of them are indeed fundamental to life, of needs adequate attention, more so because happenings around the globe do show that there is need to look at them critically to see what they are.

Having seen what religion is as shown in the work previously, we can only conclude that man requires religion for any meaningful and sustainable development in the world, and as such must work hard enough to ensure that the dysfunctional aspect of religion is contained. Development can rarely come to people who turn their back to religion, for that society will struggle with values to live by. For Africans, Mbiti holds that they are notoriously religious and Ogugua adds that they are religiously religious. Does it mean they are spiritual? By no means so. Sarah .C posits:

... Africans are as religious as is the continent underdeveloped..., but I question the relationship between religion and development in Africa. It's more like a chicken and egg question. Are Africans more religious because as a way to cope with the hardship associated with underdevelopment or is Africa more underdeveloped because of religions?

The question that needs be asked is, does extremism in one affect the other? Some may think so, especially those who erroneously hold and think that we can outgrow religion with advancement in science and technology. People among this group are those who propagated cult of death philosophies or ideologies. Some of them hold that this negative view of religion is implicit in their teachings and thought. Schopenhauer, Nietzsche, Ayn Rand, Darwin, Ernst Haeckel Francis Galton, Marx, Comte, Judith Jarvis Thomson Sartre, Simone de Beauvoir, etc Even Prodhon is included for he opined that if God really existed, he should be too old to die. Negation of God or value (real values) leads to negation of man and religion is about the relationship between God and man not necessarily between man and spirits as we see when many mistake the supernatural for supranatural. Religion entails worship of the Supreme Being, and only God is the being involved. Omoregbe holds:

... the etymology of the word 'religion shows that it is essentially a relationship, a link established between two persons, namely, the human person and the divine person believed to exist. It is something that links or unites man with transcendent being; a deity believed to exist and worshipped by man.

Omoregbe pitched his tent with family resemblance definition likewise Feuerbach who sees religion as the worship of man, for him religion in its essence believes in nothing else than the truth and divinity of human nature. But for Bouquet religion is " a fixed relationship between the human self and some non-human entity, the sacred, the supernatural, the self-existent, the absolute or simply God.

Nietzsche as an apostle of doom used a mad man to proclaim the death of God and religion of humanity, when he proposed the metamorphosis of spirit into a camel, then a lion, and finally into a

child. Arua examined Nietzsche thought and conclusion and states “Nietzsche is inconsistent when he proclaims the death of the soul which is the seat of the spirit of man and at the same time holds the permanence of the spirit in conquering its own world”.

Freud should fall into the same group with Nietzsche for he thinks that God is a creation of man. He states the religious ideas are “illusions fulfillments of the oldest, strongest and most urgent wishes of mankind.” He adds, “Religions would thus be the universal obsession neurosis of humanity like the obsession neurosis of children, it arose out of Oedipus complex, out of relation to the father. Probably, in the bid to be protected and pulled out of helplessness and hopelessness. But the truth is that religion has a object of worship the supreme God so it is not superstition

There is no extension or expansion of logic that would make religion an illusion for in the process of dialectical growth, it enhances the growth and wellbeing of man and his society; in short, it is indeed a tonic to human life. For Freud, man in his infantile stage was ignorant so to say, and he anthropomorphized and apotheosized himself in his obsession to get out of helplessness. He did think that religion is not only illusive but an illusion. There is no gainsaying the fact that scientific culture cum secularism has helped in attenuation of religious beliefs and feeling and is foundational to rejection of the idea of the sacred and the holy.

Now we turn our dragnet to development. Development has been explained variously by various scholars. Notwithstanding how people describe it, it is mostly seen as a process. For some it is a process of modernization and industrialization, some equally see it as an economic phenomenon. But is it wholly an economic phenomenon? For Torado and Smith, traditionally, development meant the capacity of national economy, whose initial economic condition has been more or less static for a long time, to generate and sustain an annual increase in its gross national product (GNP) at rates perhaps 5% to 7% or more. Development is in layers, quantitative and qualitative. It could be at the individual (personal), national and international level. According to Rodney “... development implies activity, increased skill and capacity self -discipline greater freedom, responsibility and material well-being”.

In the words of Alao, development is

A multi-objective process designed to achieve among others, the eradication of poverty and disease the liberation of individual increased productivity within a balanced ecosystem, justice and equality individual freedom and social security, cultural buoyancy and the stable society.

UCF Himmerstrand explains

A property or attribute which in my view is a basic prerequisite and criterion of development is the capability of a given society, increasingly to use its own resources of

land, minerals and man-power to feed its own people even in a situation of population growth.

For Nze, development implies dual factors thought and might; and Ogugua emphasized that development is a troika of forces: It is very significant to note that development is not growth. Little wonder, Pius Okigbo writes: economic growth relates mostly to things where as development relates to man. But there is a common bond between them, you will need to multiply the things, in sufficient number (growth) for man to be himself at his best (development)” he adds “All the things required for his being, its many dimensions, have to be available for him to fulfill himself as a member of society, as homo economics, as a politician, as a religious man at work and at play etc. It is these dimensions that give the ‘thing: additional meaning and make development possible” Okere writes: “It is an organic development of what there already exists in some bibulous, embryonic form it is not a bursting out of the boundaries of a given species rather a growth, a stepping from what I am to what I can be, all that I can be within the limits of the possibilities of my species”.

Religion in Our Society: Development as Focus

Religion just like science, technology etc are matrices within the matrix of culture. Reality is not captured by any of these matrices. Man has both material and non-material constituents; he is in-short spirit in flesh. All these matrices should gear toward development of man in society.

Today, attention seems to have been focused on science as if it is the only thing necessary. However, rationality is more than science. Arua attests that ‘reality is not totally encompassed by what is scientifically scientific and technological verifiable and attainable.

Man is not a problem or a metaproblematic being as Arua posits but rather a mystery, having an orientation and tilt towards the Divine (transcendent being). Man is the focus of every developmental stride. Arua remarks, “Scientific culture is good and necessary for meaningful development of man in sociopolitical arrangement of man provided that it does not develop into scientism and lead to the weakening of religions consciousness and beliefs, as if it restricts the domain of the real to what is empirically verifiable”.

Reality, just like facts is stubborn; it is readily too open and rigid cum rugged, refuses to be covered or even side lined or side tracked. It wants to show and pronounce its presence. We have observed that religion tends to polarize the nation at times and in a very dangerous way. Ignorance based on perception and interpretation of religious beliefs or issues is deadly. Extreme adherence to some religious beliefs, at the expense of contribution to upholding of human existence is the bane of development in Nigeria and Africa as a whole.

Many a time, many Africans tend to embrace ignorance and laziness and in the height of their idleness they became fatalist, by developing such collective cum religious group mentality, they see hardship as religious but not spiritual any way. Instead of applying themselves and resources at their beck and call, they cease to take action to seize opportunities and solve problems threatening their well being. An author comments "... they would give homage to the Gods but the key point is the they would act first". This buttresses the wisdom in the title of a book by Lao Russell God will work with you and not for you.

It does seem that most Africans have not allowed the head, hand and heart values to be developed and work in harmony. They have not allowed a bond and bond to be created among the cognitive, affective and psychomotor domains. It is not surprising therefore for Africans to nurse so much beliefs and dilly dally when it comes to acting out these beliefs.

Mbiti says Africans are notoriously religious and Ogugua comments that they are religiously religious. Prayers are good; praying is wonderful but there is need to pray and work. We should take some pragmatic steps to ensure we meet our developmental goals, prayer will not do it all, it has its own role to play. We need to come out of our cocoon to be able to become what we ought to be through intelligent and active involvement cum participation.

Religion can aid development if the adherents of all religions should shun bigotry not necessarily fanaticism but deep rooted fanaticism, for one still requires an iota of fanaticism to succeed in life, as it is the oil that lubricates the wheel of our existential being, without its possession it will be difficult for any reasonable impact to be made. We must eschew extremism in religious matters and strike to work out our potentialities in solving our existential problems for not all problems is spiritual, some require our hands being on deck in order to remain alive and active.

Religion qua religion can aid in the regulation and harmonization of human life; it is not surprising then for Benjamin Franklin to assert that "religion will be a powerful regulator of our actions, gives us peace and tranquility within our minds and render us benevolent, useful and beneficial to other. It is presumed that all religions hich worth the name should preach love, and work towards honesty, and ensuing harmony via the institution of justice, and as such embody the necessary tools for development of society. Little wonder, Ellis and Haar comment:

"Development practitioners therefore need to pay attention to religion ... Religion whatever form it takes constitutes a social and political reality."

It stands to reason that multiple considerations need to be made in order to birth development and religious considerations are part of these considerations for there is a religious or more aptly put a spiritual dimension to development. We really need avenues or paths or even modalities for creating the platform for the categories which are essential for harnessing of the vital conditions for

development potentials, more so in Africa with a lot of paradoxes and contradictions which need to be brought together and harmonized.

Religion as one of the matrices within the matrix of culture need to adjust at some point in time to accommodate what some term cultural change, which no doubt will ever remain a constant challenges to man in the very bid to maintain his balance and redefine his identity, and this entails maintenance of the logics of rationalization and socialization in order to know and embrace continuity. This is due to the simple fact that: “As society develops and history progresses, people interact and modify existing traditions to suit new situations “as opined by Obiora Ike here is real need to search for innovative potentials in religions, which will help to sustain the life of love, tolerance and even ecumenism, that would aid in the modernization process anchorable on the rationalization platform.

Religion qua religion doesn't impede the process of integral development but religion as practiced today in our society can impede such. Obiora Ike asserts, “Our continent has found neither the pluck nor the wits to free itself from the strange–hold of various exploitative tendencies.”^{P37} It becomes very worrisome when our people suffer not from the hands of the colonizers but religious people or on account of religion that ought to develop and build. Many of our religious leaders are not qualified to lead, and they have proved themselves incompetent this is replicated in how they have mismanaged both the resources (material) and the people (flock) handed over to them and the gross and high level of corruption in different religions sects and bodies from the look of things one may say that the essence of religion especially Islam in Africa is the exploitation of peaceful atmosphere for the benefit of the Arab world, in furtherance of their Islamic agenda, which has put Africa in severe and serious socio-political and economic crises.

Although religion is very cardinal and fundamental to humankind and critical to our having sustainable development, it has a dysfunctional character, that is why it should be handled maturely. Why? It is in order to ensure that religion is used to meet the present needs of people and equally the freedom of the future generations, for the earth is made to provide for us and those not yet-born, the future citizens of the world and even of heaven. For religion to be able to do this, here is need for a correlation of science, technology and the social network of relations, for united, these forces can chart the course of development. Religion as an aspect of culture belongs the social matrix that is social relations.

In order to really know development, we in Nigeria should take the issue of religion serious and not allow it to be at the periphery. Nigeria is a secular state and should remain so, we must not allow religion to be manipulated by cultural, political and ethnic affiliations, even if we give as we have tacitly agreed to accept systems (sets) that are not religion to be so called by using family resemblance definition to widen the tentacles of religion.

We must be able to reduce or eliminate bias in our study of religion and not be too particularistic religions bias and extreme fanaticism can birth bigotry which must introduce conflict which springs from religions cum cosmological exclusivism. Every religion is sustained by a world view and religion gives meaning and value to worldviews via sanctions; and it stands to reason that any world view that is anti-human, should not ground religion and cannot birth the Holy, and God is the Holy of Hollies. The only thing that should be done for peace and stability is to discard such worldviews. When religion is manipulated by people to hang on to power, we don't think it has anything to do with worldview; rather it has something to do with greed and improper perception and interpretation of reality. We Kukah argues that 'struggle for control... is the root cause of the conflict and crises in the nation's political and religious life as cited by Udoidem.

Most crises in Nigeria both religious and political have been engineered by the elites more especially the politicians and they all have implication for the development and or stability of Nigeria. It is not uncommon to see the government of the day engineering such as Babaginda did in his days when he attempted or indeed enrolled Nigeria as a member of O.I.C organization of Islamic countries. This action fuelled the national jury as agitations mounted. When the governors muzzle the religious leaders, we are done for, for politics is not hitched on ideological factors in Nigeria but on religious indications and calculations.

Religion is a great force, so should not be toyed with; it shapes our thought processes and informs our artistic expressions and our whole life. Little wonder Geoffery Parrinder comments, "All the arts have been brought in the service of religion: architecture and sculpture painting and writing, music and costume

In order to apply something to get any meaningful result, you must know what you are applying and understand it. For religion to really aid development there is need to study it very well and see the assistance it can rightly render. We need to study religion not as in-group –out group issues as it would generate rivalry but study it interdisciplinary, but bearing in mind that religion has to do with man in the world relating with God Almighty, not forces in nature. John Fenton suggests we use the emic–etic method to study religion. He writes "... the emic (inside) meaning of a religious tradition is a description of that religions tradition by its adherents using their own language and their own categories and system of organization. But the truth is that religion is a complex phenomenon and as such could mean more than what people in a religion tradition take it to be; asking yourself is African traditional religion really a religion? What of Islam is it a religion? What of Buddhism? Do they really worship God Almighty?

It does seem we can get closer at the truth about religion by avoiding particularistic theologies of what we now qualify as religion and study religion more objectively; this is using the emic method. We are quite aware that in the course of interpretation there could be misinterpretation and misapplication, and to get at the truth we must avoid reducing religion and its element to the categories of other disciplines.

We need to tell ourselves the truth and see religion as a serious issue of great national interest. We need not abandon our religions save where it is clear that after critical studies, we are not really worshipping God as we weigh our beliefs and practices with other religions; this is important if we should co-exist for a better future and sustainable development.

Every religion that worth's its salt should partner with education which is a lifelong process for the good of human life as it is equally geared towards the protection of human life and enhancement of human flourishing and not be against life and education. Sustainable development is interested in sustaining human life, ensuring that human dignity is protected and man is empowered.

Religious conflicts have created so many problems for us, as such we need to engage in dialogue in order to generate peace or at least calmness and not fuel the national psyche. Obiefuna and Uzoigwe stated: sticking to "absolutes" is clear indication of intellectual limitation that would make dialogue problematic. An objective study of religion is a combination off emic and etic methods. When we really study religion phenomenologically and get at the truth our horizon would be widened, and we will be properly positioned to live life more meaningfully.

Religion could ignite the spirit of dialogue, from auto-dialogue to intra and inter dialogue across religions and communities, which would bring about communication. Obiefuna and Uzoigwe point out clearly thus: "intrapersonal communication is necessary if one is to be patient enough to understand and acknowledge the reasonableness in the seemingly senselessness of religious beliefs and practices of other people.

Aristotle said that truth is like the proverbial door which nobody misses whole and entire, and we add but in order not to miss it one must be positioned properly and aim at its direction and then shoot and not in the opposite direction as it would amount to self deception to so do. Religion as religion is one, but system vary and every system must ensure it is guided by the central themes, tenets and principles in order to really bear the name religion. S.G. Mc keever reiterates that paths are many but we need know too that any system that worships an ancestor, a human personality that has not proved to be God via overcoming death or a demon is not really qualified to be called religion.

Religion as a complex phenomenon is indeed an enigma, but it has something to do with development, which must not be dependent on the history of such religious systems as knowledge can birth insight, which can bring about change. Be it and end it, religion requires a theory and understanding of God and man in order to thrive, as such will bring about a theory of relations and even morality. It is here that worldview aids extensively as most religions are based on dualistic understanding of reality, profane and the sacred etc. African traditional religion for example is syncretistic; it is not influenced like Christianity by the soul and body dualism. In order to save the soul, we are advised to flee from the world. Little wonder, cenobites who lived in the caves, monks

who go to the desert to live and in seclusion etc. but we do know that one can live holy life even in the community one belongs.

For example, the cardinal teaching of religious systems aid in knowing whether any system is a kin to development or not; Okere asserts, the great virtue of the Old Testament can be said to be justice and that of the New Testament love. Between these virtues we define the Christian social reality dealing justly and loving God and neighbour”.

Religion is a great force and needs to be harassed properly. In Christianity while used to conservatism, it created problems in ATR as a conservative force it stuck to evil rites and practices i.e killing of twins, using human beings for sacrifices etc. Religion can equally become a source of change, when and where it serves as a social catalyst i.e. In Christianity papal statements in documents of the Catholic Church shows the new direction, pointedly emphasizing that Christianity is nothing outside spirituality.

Man is a tripartite being, so any real and authentic religious system must be able to address the spirit, mind and body of man, and only in these lines will it say it can enhance development. Okere remarks, “The wars and greed and oppression that have pocked and seared the worlds landscape for ages have essentially to do with this lopsided understanding of development... but societies that have had this one sided material and often materialist development have shown in many ways that all is not well with them and for all their wealth, they have only impoverished the world... because development must be integral in order to do justice to the many sided aspects and needs of human person and human society, it is not only the materials but also the intellectual, moral, psychological and aesthetic sides off man that must be developed”

There is great need to restore balance in our understanding of these concepts, the spirit is man as such is very important, the soul too is very important, and the body is not of less important for the body is the temple of the Holy Spirit. Every spirit needs a body to operate on this physical plane. Any ideology that belittles any of these components is faulty. The soul may seem to be distinct from the body, but the truth is that they are inseparable, man is a unit. “We take note of matter and spirit but we see matter as suffused in spirit and spirit as embodied in matter”

Religion, no doubt can engineer development. In the words of Okere, “perhaps religion has less to fear from its enemies pponents than its own ambiguities and capability of abuses, abuses that can turn if from an agency of development to that of backwardness obscurancy nay evil with good intentions.

Conclusion

Religion is a great force and can generate change and development but not without conditions. Religion in order to do this, must of necessity preserve human values not just cultural values. Religion is a communal or community affair or activity and should aid people to changing the

world; as it is to the world as ought to be with the aid of philosophy and science cum technology and even social relations.

Religion should be able to teach us what we ought to do, that entails the proper use of freedom to get our obligations and duties carried out cushioned on personal and societal schemes and platforms. Bronowski states, “The concepts of value are profound and difficult exactly because they do two things at once. They join men into societies, and yet they preserve for them a freedom which makes them single men”. Authentic religion should be interested in realizing true humanity, which entails human understanding of man, nature and God, for there is no human worth and warmth without wisdom and goodness.

It is not in doubt we are living in an information age, suggestive of cultural reformation. “The fabric of western culture, it tangled skein of social habits artifacts, and values, is being pulled apart and made over – by us”. so said Bronowski. We may ask ourselves to what direction is this pull? What future does such pull have for man? Are we orchestrating a future culture? If so, what role would religion play to ensure the good of man?

Morality is not religion. Morality makes a man. Spirituality makes an ideal or what we may call a real man. Religion and morality seem to be interwoven in Africa. Little wonder Okere (2006) comments, “Indeed for the vast majority of human beings and certainty of Africans and Nigerians, morality is religion based. They learn morality form their religion, frame it in religious terms and ultimately justify if by appeals to religion and God”.

Complementing the statement above is the assertion of Hardon “consequently, the central place occupied by the religious factors cannot be over looked if we would arrive at a real understanding of the values of all peoples. Religions, it has been said is the key of history. He adds, it is also the key to appreciating whatever a nation produces from the ancient monuments of the Pharaohs and inscription of the early Chinese kings, to the current art work as Japan or the latest novel in the United States”

Religion cannot bring about development without real dialogue: dialogues of life, action discourse and of religions experience so emphasized Arinze. Dialogue presupposes an encounter, not necessarily a confrontation for it will definitely bring about communication. Ogugua P.I. points out obstacles to dialogue in his article *Dialogue and Nation building (A philosophical Approach)*. He equally X-rayed the principles of dialogue: openness, truth seeking, personal contact, cooperation, frankness of position. He did not stress sincerity but truth not truthfulness. Ogugua did point out conditions for dialogues.

Despite the subtle war between scholars who emphasized the ought and those who emphasize the is one thing is certain, the verification or verifiability principle which science anchors on cannot stand without the truth being told, whether it is truth as truth or scientific truth, there must be a nexus of

social relations to bring it about. We have the responsibility to tell the truth, and to work out this truth or work for it.

In order to really work out the truth, there is need for freedom in dependence and consistent persistency Bronowski emphasizes, the mark of independence is originality and one of its expressions is dissent. Dissent in turn is the mark of freedom. That is, originality and independence are private needs of the truthful man, and dissent and freedom are public means to protect them. This is why society ought to offer the safeguard of free thought; free speech, free inquiry, and tolerance for these are needs which follow logically when men are committed to explore the truth”.

We can ensure development by ensuring that freedom and tolerance are based on respect for the other, his view and not on indifference and as such sustain human values and dignity.

References

1. Aguwa Jude C.U Religions Dichotomy in Nigerian Politics. Fourth Dimension pub. Co Ltd 1993, P. 4
2. Ibid p. 5
3. Ekwunife Anthony W.O. Politics and Religious Intolerance: The Nigeria experience Enugu: Snaap press Ltd, 1992.
4. Rudolf Otto he Idea of the Holy London: Oxford University press, 1970.
5. “African Religion: Its relevance in the development of a Democratic culture (A philosophical insight) in international journal of humanities, social sciences and Education IJHSSE vol 2 Issue 9 September, 2015 p. 93 (93-104).
6. Ogugua P .I et .al: Religion and politics in Nigerian society problems and prospects (A philosophic probe) in Open journal of philosophy 2015, 5 193-209@ 193-204.
7. “Religion and African identity A reflection on Nigeria situation” in Open Journal of philosophy 2013, vol No. 1. A (248-254) @ 249.
8. Okere, T. ‘Religion and Development” in JORASA journal of religion and society in African Vol 1. No. 1 Jan 2008.
9. Nmah Patrick ‘Religion Fanciticsm A threat to national security: the case of Boko Haram” in UJAH vol 13, No. 1 2012 P. 106 -132.
10. Sarah, C. What is the correlation between religion and Development in Africa? [www.minneafrika.wordpress.com /.../what is-the-correlation-between-religion..2009](http://www.minneafrika.wordpress.com/.../what-is-the-correlation-between-religion..2009). Retrievest on 24/07/2011.
11. Sarah C. 2009
12. Omoregbe J.I. A Philosophical look At Religion Lagos JOJA press ltd, 1993.
13. Feuerbach. The Essence of Christianity NY: Harper & Row 1957.
14. Bouquart A.C Comparative Religion Middle sex Penguin Books 194)
15. Arua K. ‘The Relevance of Religion in a Scientific and Techniological Society” in WAJOPS, vol 1 14, Dec 2011 p. 22.
16. NewtonSimth W.H. The Rationality of Science Boston: Roulledge & Paul Kegan 1981
17. Rodney W. How Europe Underdeveloped Africa Daras salam: Tanzania Pub House, 1972, P. 9

18. Alao N. "The Humanities and our Development Effort" A.E. Eruventine and N. Mba (eds) the Humanities and National Development in Nigeria. Lagos Nelson 1991.
19. Himmel strand U Africa Perspectives on Development N.Y: St Martins press inc 1985
20. Okigbo P. Philosophy of Development Enugu: Fourth Dimension pub Co. Ltd 1987.
21. Okere T.I. "Religion and Development" Jorasa Journal of Religion and society in Africa vol. 1 No. Jan 2008 P. 3
22. Arua, K. "The Relevance of Religion in a scientific and technological society" in WAJOPS West African Journal of Philosophical studies Vol 14, Dec 2011 pp 26-27.
23. Ellis S. Haar G. Religion and Development: A new perspective in Africa www.hir.harvard.edu/religion-and-development 2007 Retrieved on 23/07/11.
24. Obiora Ike "Development in African Cultural Ethical and Religious considerations in Bulletin of Ecumenical Theology Enugu Published by the Ecumenical Association of Nigeria Theologies (EAN) Vol/5/1, 1993.
25. Udoidem S.I. Religion in the Political life of Nigeria in F.U. Okafor (ed) New Strategies for Curbing Ethnic and Religious Conflicts in Nigeria Enugu: FDP 1997 P 152-183.
26. Parrinder, G. World Religion Matters: the Gate the human spirit in an Age of Disbelief N.Y. Harper san Francis co: 2001
27. Fenton John Y. Hein Norin, Reynolds, Frank E. Miller, Alam, Nielson Jn Niels C Religions of Asia NY St Martins 1983.
28. Obiefuna. B. and Uzoigwe. A " Studying Religion for Sustainable Development in Nigeria" in (UJAH) Unizik Journal of Arts and Humanities Vol 13, No. 2012 pp. 152, 154
29. Okere, T. Religion and Development in JORASA.
30. Okere, T.I. (2006) Lest we Build in vain, Religion Morality and Governance to Nigeria Sen Emeka Echeruo Memorial Lecture Series.
31. Hardon, J.A. (1963) Religions in the World vol 1&2 N.Y; Image Books P. 201
32. Arinze, F.A (1996) Meeting Other Believers.Nairobi: Pauline Publications Africa.
33. Ogugua P.I. "Dialogue and Nation-Building (A Philosophical Approach)" in Nigerian Journal of Curriculum and Instruction Published by the National Association of Theorists Vol 10, No 4, 2001, Dec, pp 15-30.
34. Bronowski, J A Sense of the Future England: MIT Press

AN ANALYSIS OF THE VERB PHRASE (VP) OF BASIC NIGERIAN PIDGIN SENTENCES

By

Christopher Ufuoma Olushola Akaruese Faculty of Arts
Nnamdi Azikiwe University, Awka chrisakaruese@gmail.com 07037537711/08052404513

Abstract

This study was carried out to illustratively analyse the verb phrase (VP) of Basic Nigerian Pidgin Sentence because studies have revealed that pidgin which may surpass the three major languages of Nigeria (Hausa, Igbo and Yoruba) in terms of population of speakers is not recognized as a

“language” because it is yet to be standardized. At this juncture, it is pertinent to state that the basis for accepting Nigerian Pidgin (and perhaps all pidgins) as a language should be in the facility of its usage by all. In order to achieve the aforementioned goal, both live pidgin utterances and written samples were randomly collected through the library and field research methods. For the analysis, basic Chomskyeen phrase structure rules as propounded in 1957 and 1965 that analyse utterances in terms of their syntactic constituents were adopted as the theoretical framework. At the end of the exercise, findings revealed that though, Nigerian Pidgin has limited vocabulary drawn from the English language (lexifier/superstrate), it (Nigerian Pidgin) has a system that can be described coherently just like the English language or any other language.

Key Words: Verb Phrase (VP), Nigerian Pidgin, sentences, Chomskyeen phrase structure rule and lexifier

Introduction

One of the effects of the contact situation in some West African countries is the emergence of Nigerian Pidgin based on English and that is why it is sometimes called contact language which reflects the fact that the language emerged when social groups came into contact(s) or marginal language which reflects the reduced grammar and vocabulary of the Pidgin.

However, despite the fact that Pidgin is creolising in some states like Delta, Rivers, Edo, Bayelsa and a few others where it (Pidgin) is being used for broadcasting news over the Radio and Television and in public enlightenment programmes including entertainment, numerous advertisements and soap-opera in the entire country. Furthermore, pidgin as a language is officially stigmatized and not taught in most Nigerian schools partly because of its labels such as bad English, improper English, broken English, rotten English etc.

At this juncture, it is pertinent to state that some scholars like Francis, Quirk, Arts and Arts, Radford, Omamoh and Elugbe have proved that today, Pidgin has a system that can be described coherently. They further state that the words of any language can be classified into categories of different types – nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, interjections and determiners. Evidence at all levels of linguistic description – phonology, semantics, morphology, and syntax has been used to justify their claim, thereby debunking the negative opinion of some scholars that Pidgin is a debased form of the British Standard English (BSE) without grammatical rules.

According to Anagbogu et al, “anything that comes from the mouth of man which systematically conveys meaning, any system of utterance with which people interact in society, is a subject worthy of study” (21). Premised on the foregoing, this study analyses the verb phrase (VP) of Basic Nigerian Pidgin sentences. In order to achieve the purpose of this study, both live Pidgin utterances and written samples were randomly collected through library and field methods and grouped along the following:

- a) Simple sentences
- b) Complex sentences

c) Compound sentences

For the analysis, Chomskyeen phrase structure rule was adopted as the theoretical framework. The rewrite rule which was used to show the internal structure of each of these sentence constituents is presented as follows:

$S \longrightarrow NP + AUX + VP$

Data Presentation

From the data collected through library and field research methods premised on live speech samples and recordings of conversations, jingles, radio and television advertisements, the most representative material used in the analysis are presented as follows:

Simple Sentence

A simple sentence has only one main clause and one finite or lexical verb.

- a) Dis na una bank.
(This is your bank)
- b) I go marry him sister
(I will marry his/her sister)
- c) I don go see am.
(I have gone to see him/her/it)

Complex Sentences

A complex sentence has one independent and one or more dependent clauses. In the T.G. model of grammar, both *clause* and *sentence* have equal syntactic status as “S” (sentence). Normally a dependent clause has a subordinator preceding it e.g. *when, which, because* etc.

- a) I go put oil after him don hot small.
(I will add oil when it is hot a little)
- b) You go go heven if you follow Jesus.
(You will go to heaven if you follow/accept Jesus)
- c) Price go up because transport add money.
(Price hiked because transport fare increased)

Compound Sentence

This is the combination of two or more simple sentences of equal importance using any of the coordinating conjunctions: or, and, but, etc. However, a semi colon can also be used in place of these conjunctions.

- a) Monkey de work and baboon de chop.
(The monkey works and the baboon eats/enjoys)
- b) We get oil but we de suffer.
(We have oil wealth yet we are suffering)

- c) Jesus, you don win; Satan, you don lose.
(Jesus, you have won; Satan, you have lost)

Analysis of Data

The Verb Phrase (VP)

The VP is a phrase whose head is a verb plus its complements. In order to reflect English sentence possibilities, T. G. Phrase Structure rewrites the verb phrase (VP) as: VP Vb + (NP) the VP rewrite rule means that a verb phrase consists of a main verb (MV) plus a noun phrase which is optional.

VP Analysis of Simple Pidgin Sentences

Sentence 1

Dis na una bank

(This is your bank)

Phrase Marker

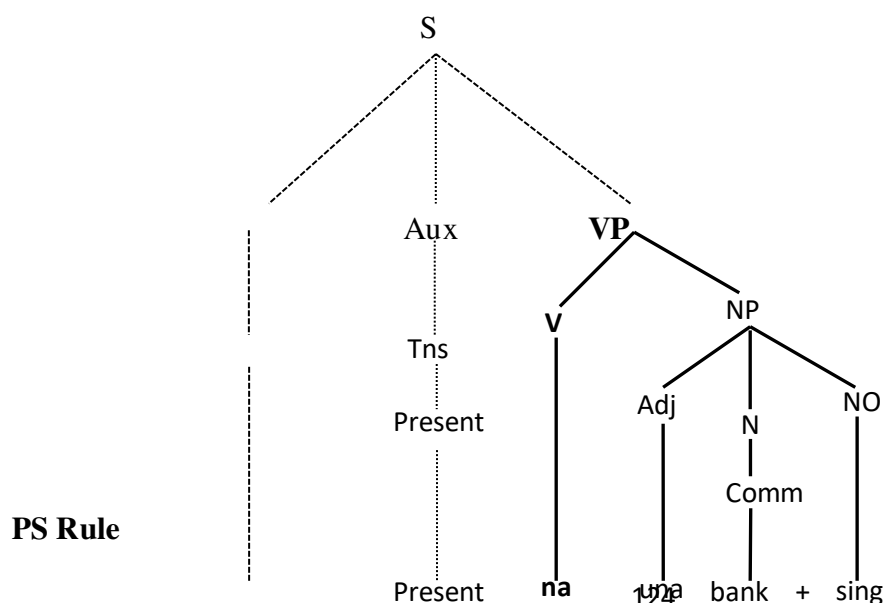
VP Analysis of Simple Pidgin Sentences

Sentence A

Dis na una bank.

(This is your bank)

Phrase Marker



S → NP + AUX + VP

AUX → Tns

Tn → Present

LEXICON:

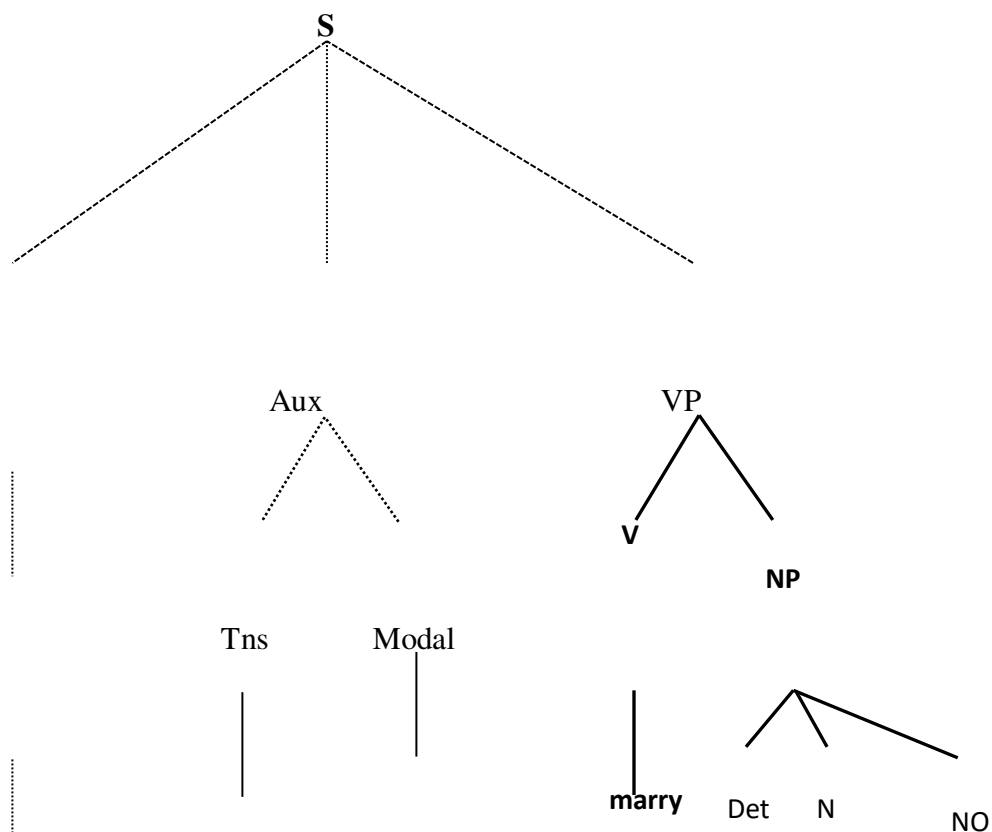
Be → Verb

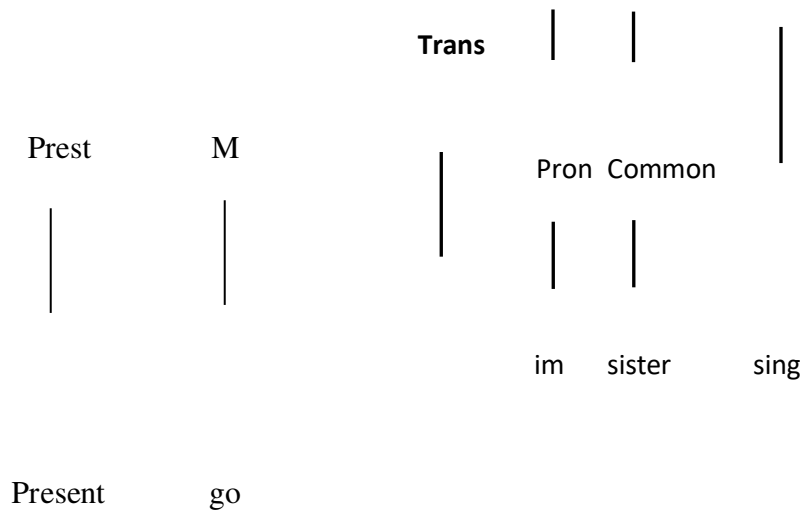
Sentence B

I go marry im sister.

(I will marry his/her sister.)

Phrase Marker





PS Rule

$S \rightarrow NP + AUX + VP$

$VP \rightarrow Vb + NP$

$Vb \rightarrow Trans.$

LEXICON:

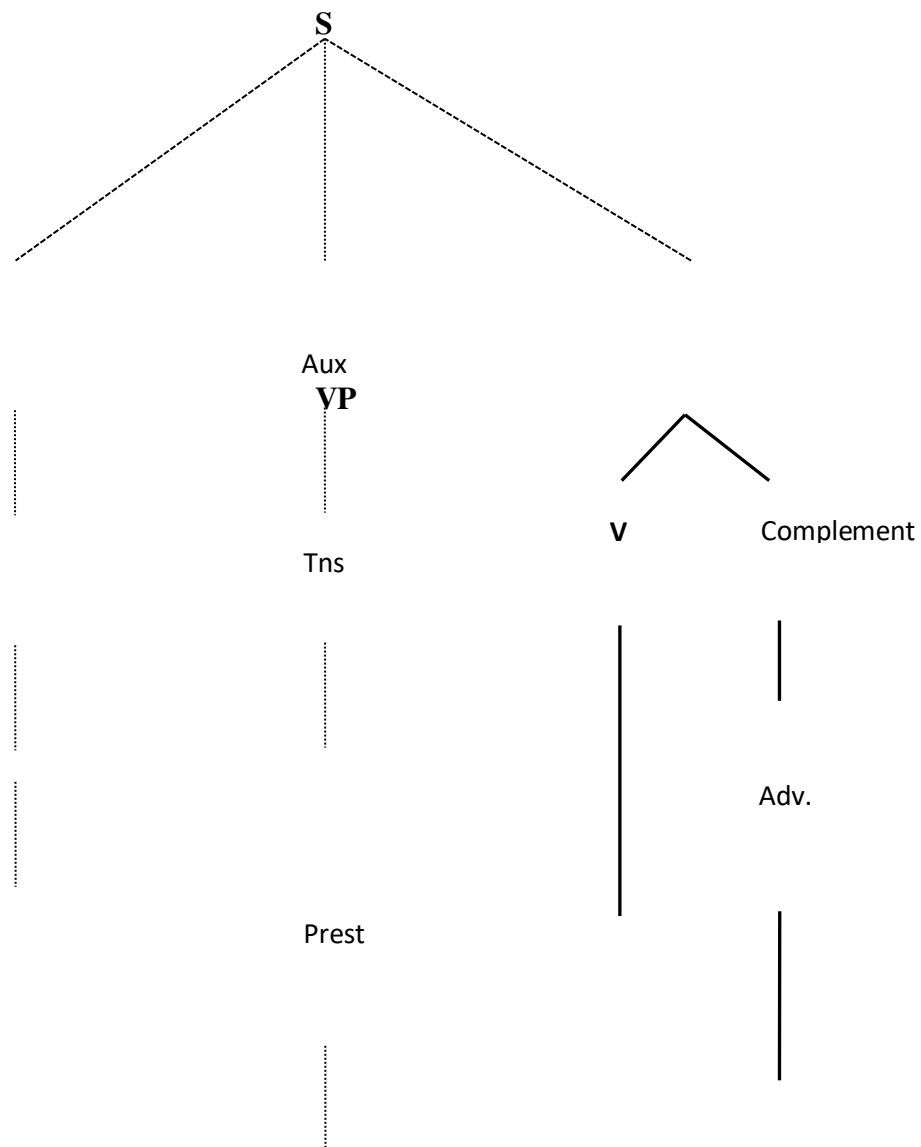
Lexical Verb \rightarrow marry

Sentence C

I de kampe

(I am alright/healthy/O.K./fit, etc.)

Phrase Marker



Present

de

kampe

PS Rule

$S \longrightarrow NP + AUX + VP$

$VP \longrightarrow Vb + Compl.$

$V \longrightarrow Intr.$

$Compl \longrightarrow Adv.$

LEXICON:

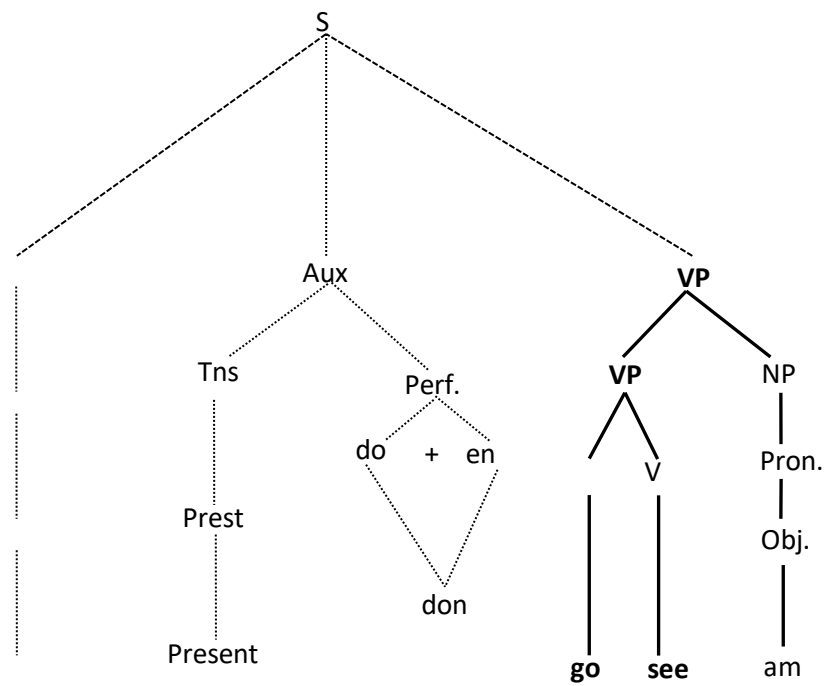
be \longrightarrow de (am)

Sentence D

I don go see am

(I have gone to see him/her/it.)

Phrase Marker



PS Rule

$S \longrightarrow NP + AUX + VP$

$VP \longrightarrow Vb + NP$

$V \longrightarrow Trans$

LEXICON:

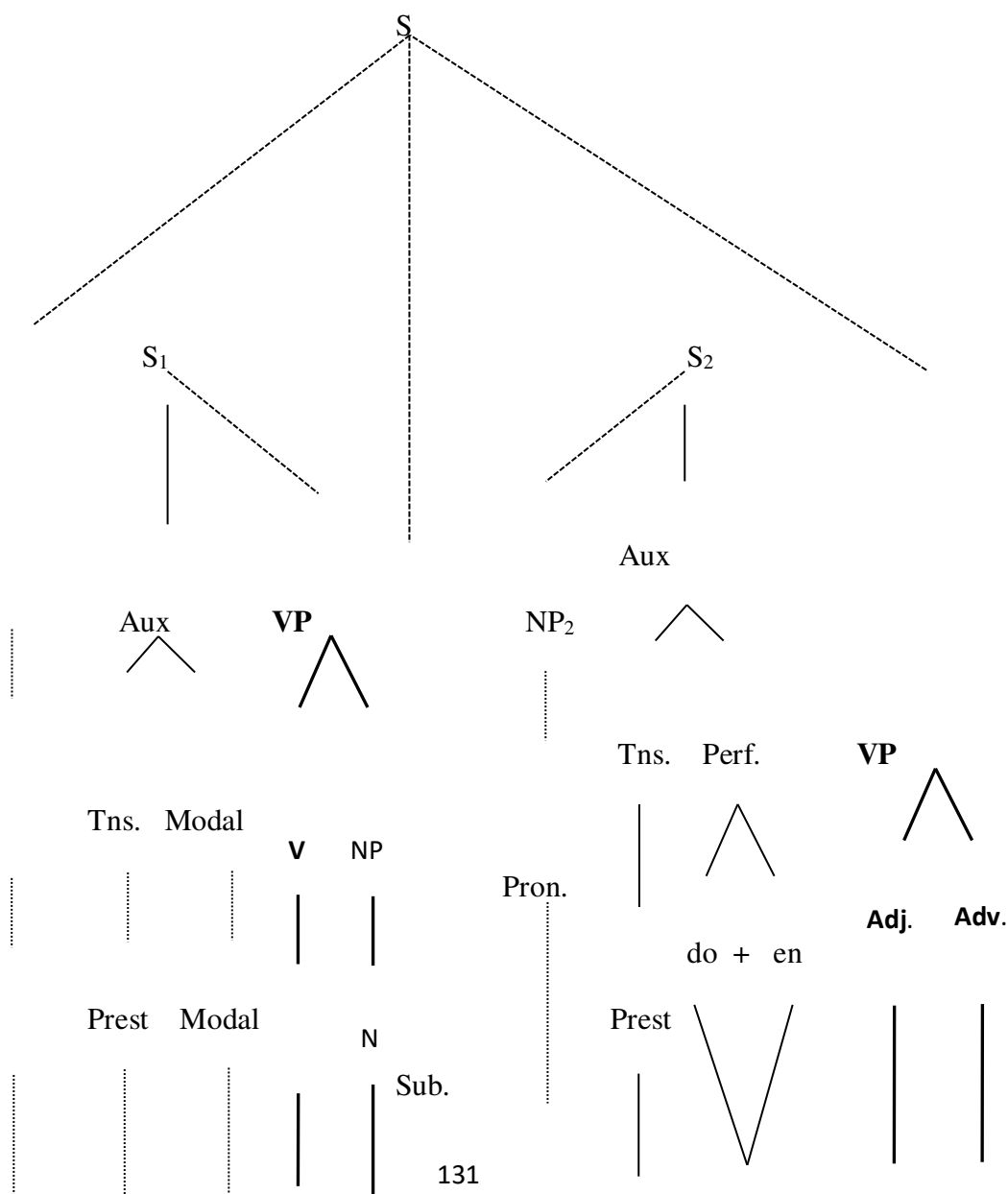
Trans verb \longrightarrow see

VP Analysis of Complex Pidgin Sentences

Sentence 5

I go put oil after he don hot small

(I will add oil when it is hot a little)



Conj.

⋮

Present go **put** oil after he Present don **hotsmall**

PS Rule

$S \longrightarrow NP + AUX + VP$

$VP \longrightarrow V + (NP)$

$V \longrightarrow \text{Transitive}$

LEXICON:

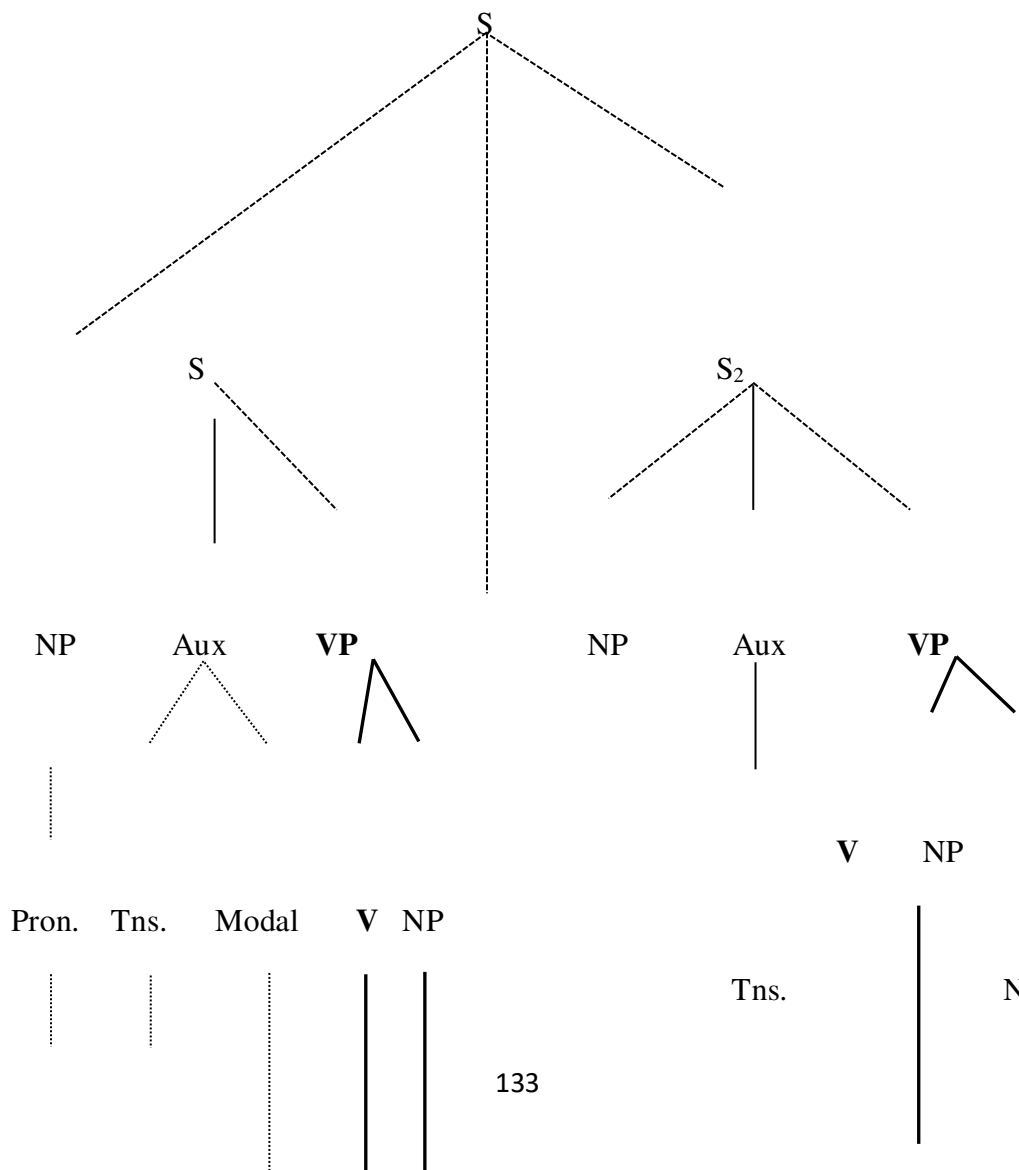
Trans \longrightarrow put (add)

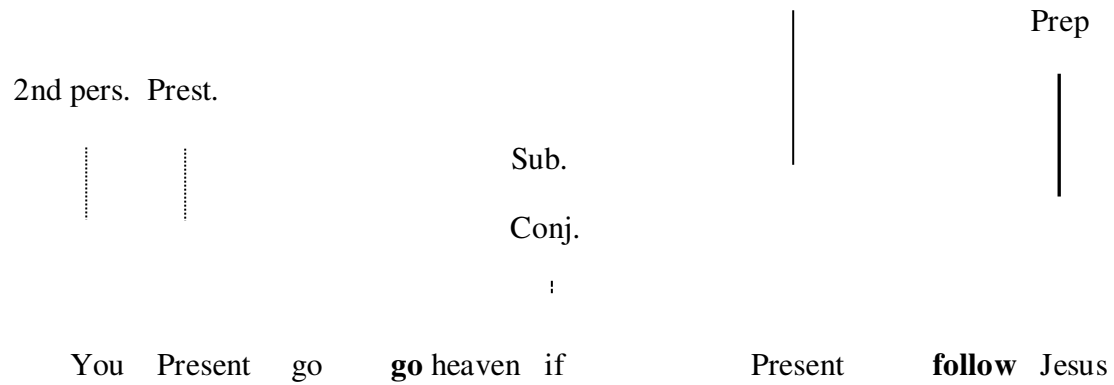
Sentence 6

You go go heven if you follow Jesus

(You will go to heaven if you accept/follow Jesus)

Phrase Structure Marker



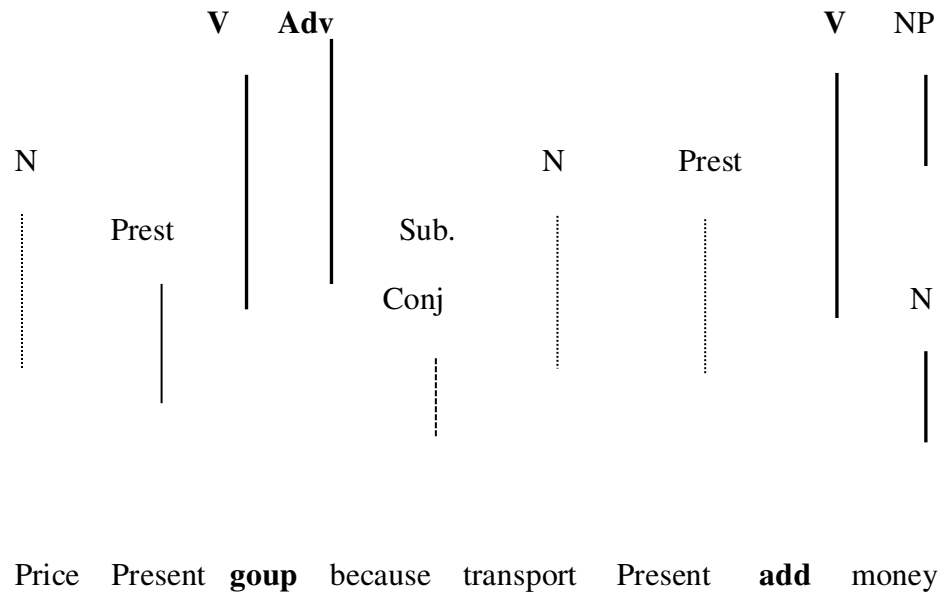


PS Rule

S → NP + AUX + VP

V → V + (NP)

V → Trans.



PS Rule

$S \rightarrow NP + AUX + VP$

$VP \rightarrow V + (Adv) + NP$

$V \rightarrow \left\{ \begin{array}{l} \text{Trans} \\ \text{Intrans} \end{array} \right\}$

Lexicon:

Verb: add, go

Adv. – up

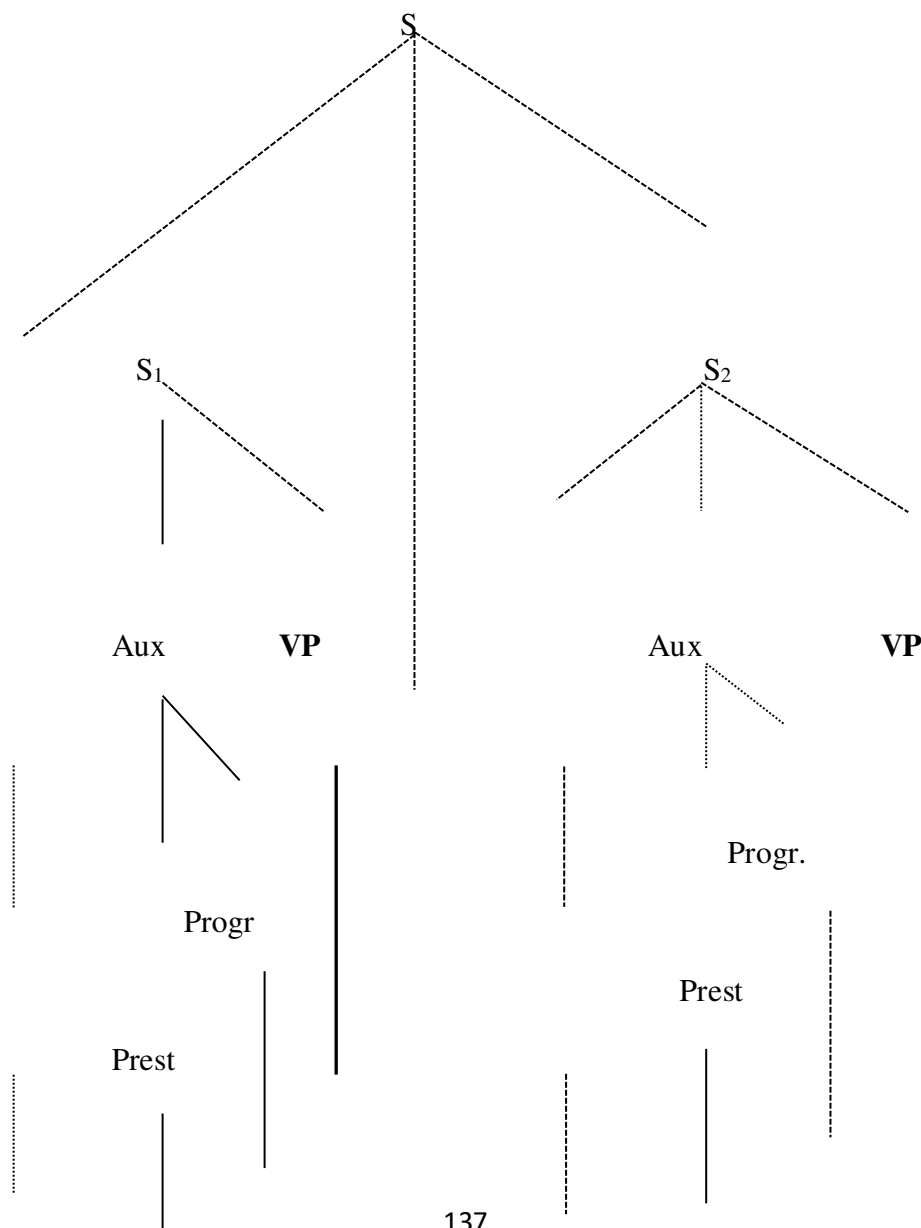
VP Analysis of Compound Pidgin Sentences

Sentence 8

Monkey de work baboon de chop.

(The monkey works and the baboon eats/enjoys the salary)

Phrase Structure Marker



Present de work and present de **chop**

PS Rule

$S \rightarrow NP + AUX + VP$

$VP \rightarrow VP$

$V \rightarrow \text{Intransitive}$

Lexicon:

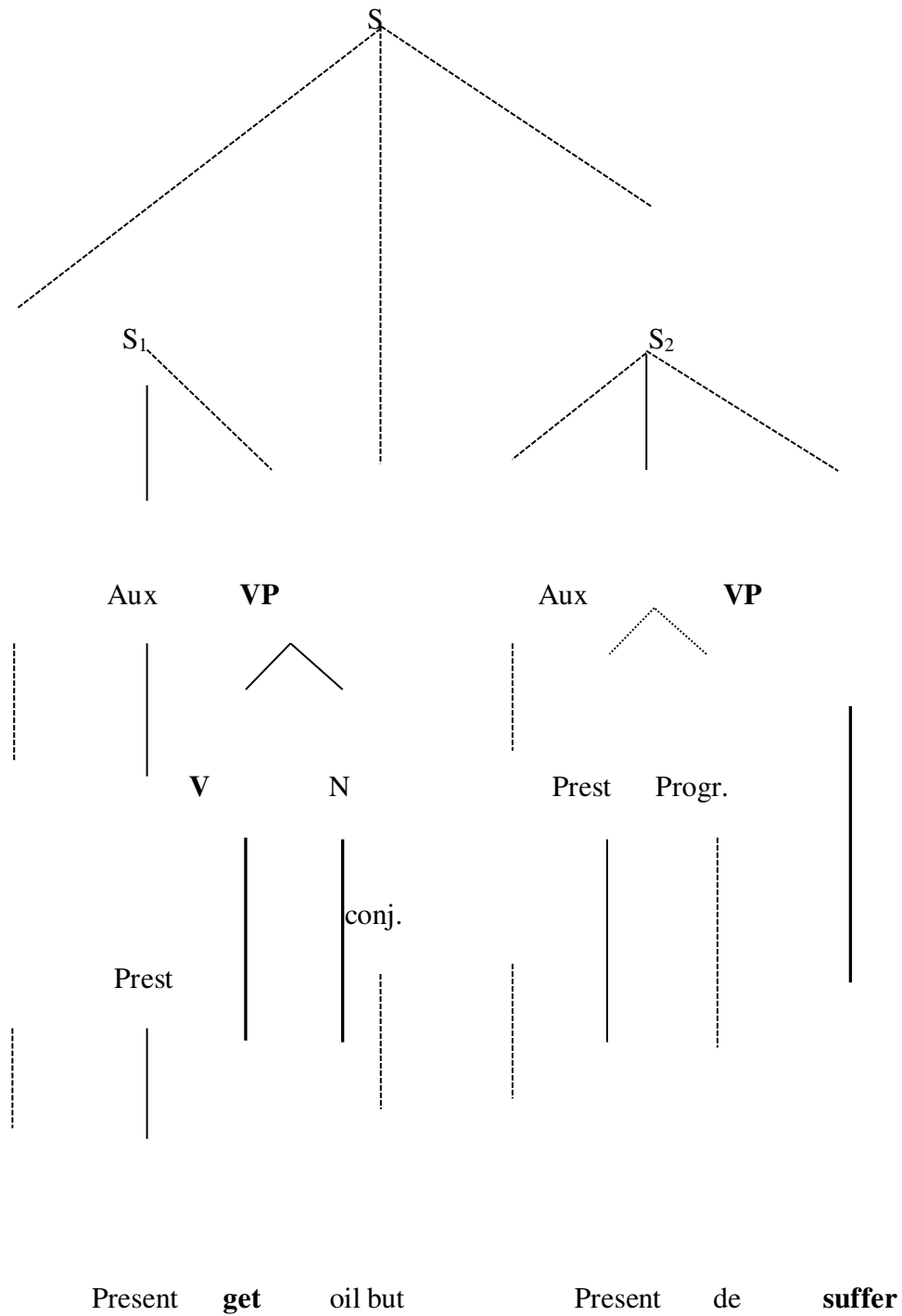
Verb: work, chop

Sentence 9

We get oil but we de suffer.

(We have oil wealth yet we are suffering)

Phrase Structure Marker



PS Rule

$S \longrightarrow NP + AUX + VP$

$VP \longrightarrow V + (N)$

$V \longrightarrow \left\{ \begin{array}{l} \text{Trans.} \\ \text{Intrans.} \end{array} \right\}$

Lexicon:

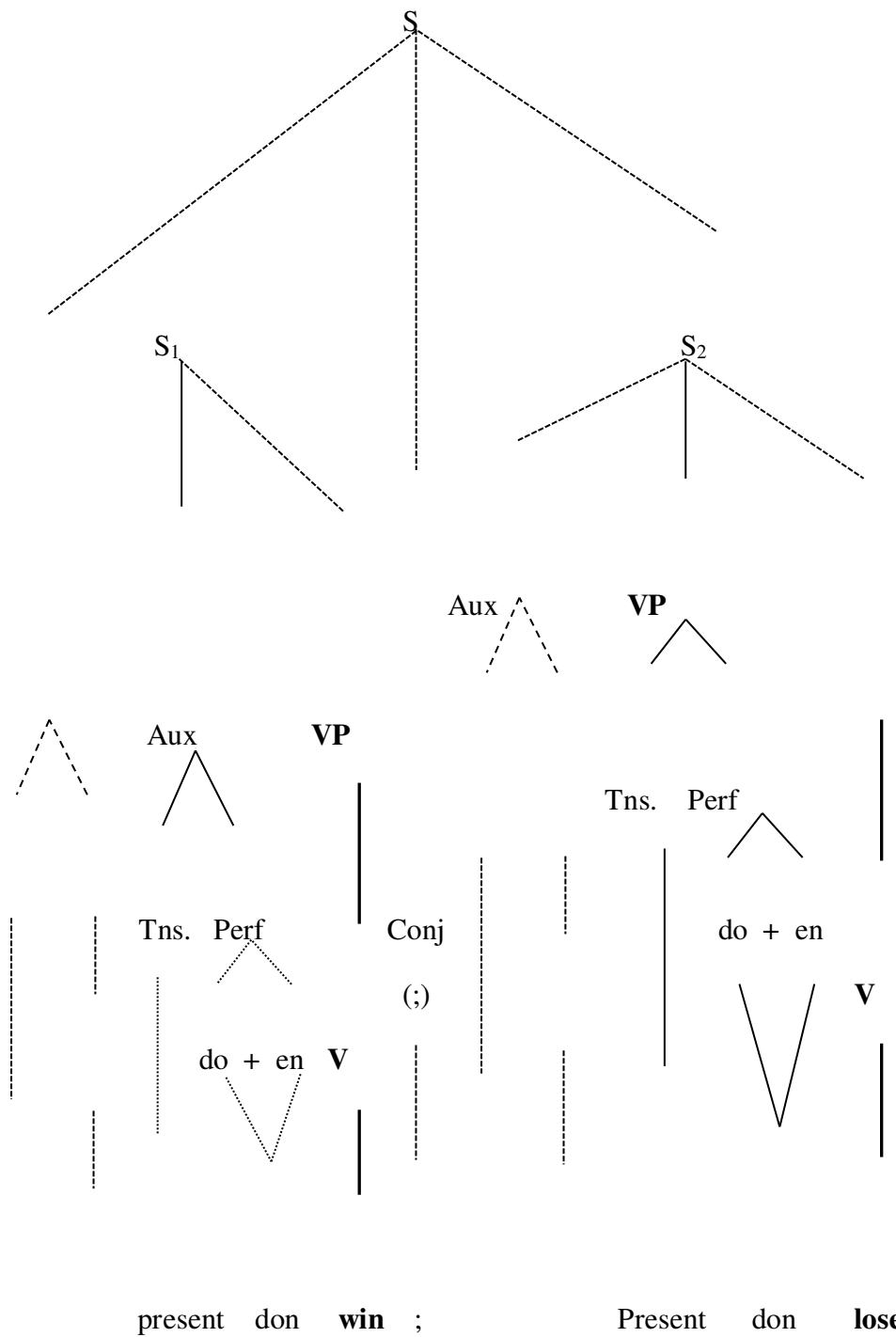
Verb: get, suffer

Sentence 10

Jesus, you don win; Satan, you don lose.

(Jesus, you have won; Satan, you have lost)

Phrase Structure Marker



PS Rule

$S \longrightarrow NP + AUX + VP$

$VP \longrightarrow V$

$V \longrightarrow \text{Intransitive}$

LEXICON:

Verb: win, lose

Conclusion

A careful study and analysis of the data in this research revealed that Nigerian Pidgin has limited vocabulary drawn from the English language (lexifier/superstrate), it (Nigerian Pidgin) has a system that can be described coherently just like the English language or any other language.

The analysis also revealed that Nigerian Pidgin is characterized by reduced syntax, multifunctionality (one word to many syntactic uses) and polysemy (one word to many meanings). For example, the AUX and the VP in the sentence

“I don go see am”

(I have gone to see him/her/it)

There are lexical and morphological differences stemming from borrowings from indigenous languages as in “don go”... “am”, the primary auxiliary “do” is used for the perfective instead of “have”, and “am” as the object of NP serve as a cover term for either him, her, or it.

\

Works Cited

- Akindele, F. and W. Adegbite. *The Sociology and Politics of English in Nigeria: An Introduction*. Ile-Ife: ObafemiAwolowo University Press Ltd., 1999.
- Akmajian, A. and D. Richard et al. *Linguistics: An Introduction to Language Communication*. New Delhi: Prentice Hall of India, 2001.
- Allerton, D.J. *Essentials of Grammar Theory: A Consensus View of Syntax and Morphology*. London: Routeledge and Kegan Paul, 1979.
- Awonusi, S and E.A. Babalola (eds.) *The Domestication of English in Nigeria: A Festschrift in Honour of AbiodunAdetugbo*. Akoka: University of Lagos Press, 2004.
- Chomsky, N. *Aspects of the Theory of Syntax*. Cambridge. M.A: MIT Press, 1965.
- . *Syntactic Structure*. The Hague: Mouton, 1957.
- Crystal, D. *The Cambridge Encyclopedia of Language*. Cambridge: Cambridge University Press, 1997.

Da Pidgin Coup, <http://members.01.com/afripalava2/pidgin.html>.

Elugbe, B. “Nigerian Pidgin: Problems and Prospects”. In *New Englishes A West African Perspectives*: (Eds.) Bamgbose Ayo and Ayo Banjo et al. Ibadan: Monsuro Publishers, 1995.

Emenanjo, N. (Ed). *Multilingualism, Minority Languages and Language Policy in Nigeria*. Agbor: Central Books Limited, 1990.

Essien, O. “On Enhancing the Status of Nigerian Languages” In *Nigerian Language Studies* Vol. 1. National Institute for Nigerian Language, 1993 (2 – 3).

Fromkin, V and R. Rodman. *An Introduction to Language*. USA: Harcourt Brace College Publishers, 1998.

Hall, R.A. “Pidgins and Creoles as Standard Languages”, In Pride, J. and J. Holms (Eds.) *Sociolinguistics*. Harmondsworth: Penguin, 1972.

Holm, J. *An Introduction to Pidgins and Creoles*. Cambridge: Cambridge University Press, 2000.

Holm, J.A. *Pidgins and Creoles*. Vol. 1 Theory and Structure. Cambridge: Cambridge University Press, 1988.

Hornby, A.S. *Oxford Advanced Learner’s Dictionary of Current English*. Oxford: Oxford University Press, 2000.

Sannie, M.B.A. *Business Communication and Use of English with Practical Persuasive Communication Skills*. Yaba: MBA Services Ltd, 2001.

Sapir, E. *Language: An Introduction to the study of Speech*. Oxford: Oxford University Press, 1921.

Simire, G.O. “Regional Variation in Anglo-Nigerian Pidgin” In Ndimele, O. (Ed.) *Trends in the Study of Languages and Linguistics in Nigeria: A Festschrift for Philip AkujuobiNwachukwu*. Port Harcourt: Grand Orbit Communication and Emhai Press, 2005.

Tomori, Olu. *The Morphology and Syntax of Present-day English: An Introduction*. Ibadan: Heinemann Educational books, Plc., 1999.

Uzoezie, R.U. “Code-Mixing and Code-Switching in the Speech of Education Igbo-English Bilinguals: A Sociolinguistic Perspective” Unpublished M.A. Dissertation, University of Lagos, 1986.

**A STUDY OF CODE-MIXING AND CODE-SWITCHING IN NIGERIAN HIP HOP RAP
MUSIC**

By

**Orji Dereck-M.A
Department of Linguistics
NnamdiAzikiwe University, Awka**

ChukaOkeke Charles
Department of Linguistics
NnamdiAzikiwe University, Awka

Nicholas. C Akas
Department of Theatre & Film Studies
NnamdiAzikiwe University, Awka
akasdancescholar@gmail.com

07068993401

Abstract

This research explored the roles of code switching and mixing in Nigerian hip hop Igbo rap music. It is aimed at extracting the effects such techniques have in the music industry and how they are being appreciated by the target audience. In order to carry out this research, two of Nigerian Igbo rap artistes were selected as they are known to either combine two or more languages in their music. It was discovered that cultural, individual, as well as other socio-political and linguistic factors might have necessitated the mixtures and the subsequent appreciation by the audience. In conclusion, it's clear that the code-mixed and code-switched utterances are triggered by some situations that are necessary for the artistes to suit the taste and reach the communicative end of their pleasure-loving target audience.

Introduction

Rap music is one of the categories of hip hop music; it is a very popular brand of music in Nigeria which is appreciated by both the young and old because of its unique style of presentation, form and context. Omoniyi (2009) observes that "Nigerian hip hop artistes facilitate negotiation and construction of identity through language choice. Apart from singing in English, these sets of Nigerian artistes use Nigerian Pidgin English (NPE) and indigenous languages in their lyrics in order to set up what might be constructed as a Pan-Nigerian identity". This research is aimed at discovering why these artistes code mix in their songs. It focuses on some songs in which Igbo language predominates in the pidginize English medium used. It is also aimed at examining the nature of the code - switching being used, investigating the possible reasons for code- switching and looking at its effects on Nigerian music industry.

Every artiste writes his or her own song and presents it in a particular way that will reflect the artiste's personal style and 'trade mark' as Nigerians would call it. They do this for listeners to be able to identify their songs, for example: "Iyee" is being used by Phyno as an intro in most of his raps, while "O mere eme" is used by slowdog in most of his.

This study covers some selected songs by Igbo rappers: Phyno and Slow dogg from Nigerian music industry. To achieve the success of this research work, the work is as well limited to the style of code-switching and code-mixing

Literature Review

Language is a major means of identifying a set of people, nation or country. It is also a system of communication in speech and writing that is used by people. Daramola (2004) defines language as a patterned, social activity of humans, displaying patterns of substance (phonic and at least potentially graphic) form (grammar and lexis) and context. Obiamalu and Mbagwu identified 5 socio – psychological motivations for code-switching among Igbo – English bilinguals:

Language Attitude: Most Igbo speakers of English accord more prestige to English. Sometimes, there is conscious display of knowledge of a supposedly more prestigious language by some Igbo-English bilinguals. For example, the utterance in the example below seems to have been motivated by conscious display of the knowledge of English.

“A instructi go m lawyer m ka o sue ya to court”

“I have instructed my lawyer to sue him to court”

Obiamulu and Mbagwu (2007) sees the above example as conscious display of the knowledge of English because the “English verbs used in those utterances have readily available equivalents in Igbo”. For example, it is more natural for the person that uttered the expression above to have rendered it thus: “A gwago m Lawyer m ka gbayaakwukwona court”. The use of the verbs ‘instruct’ and ‘sue’ in the example seems to him to have been motivated by a conscious display of the knowledge of English.

Subconscious Linguistic Behavior: To some Igbo-English bilinguals according to Obiamalu and Mbagwu, code-switching has become a habit and most times occur subconsciously when speaking with another Igbo speaker whether bilingual or monolingual. Such situation may be found in a public address, formal discussion in Igbo and informal conversation with fellow Igbo people. It is subconscious because most people may not be aware that they have switched or be able to utter particular phrases or words

Cultural Disloyalty: The desire for foreign things among the Igbo, could also account for the predominance of code-switching. Afigbo(1979) quoted in Obiamalu and Mbagwu (2007) described the Igbo people as those who recklessly abandon their indigenous culture for foreign ones. When compared with the Yoruba and the Hausa, it seems that the Igbo man is not proud of his language and culture. A phonological structure of Yoruba is noted, for example:

Bread-bur-di
Pan-paanu (‘P’ pronounced like Igbo ‘KP’)

Rice-ir-si

These terms are found in the speech of Yoruba – English bilinguals and monolinguals alike. In the case of Igbo the use of such adapted terms is seen as an indication of lack of competence in English and therefore marks as uneducated. We view this as an indication of lack of love for one's language and therefore a form of cultural disloyalty.

Lexical Gap: There are many concepts and expressions that donot have readily available equivalents in Igbo. Igbo speakers in this kind of situation have no choice than to switch to English. The utterance in the example below is a good example:

- E dissolve go board ahu
- “the board has been dissolved”

The equivalent of the verb dissolve ‘gbaze’ does not capture the intended meaning to dissolve a board: the difficulty in getting an equivalent expression could have motivated the switching

Low level of competence in Igbo: People who have not acquired enough competence in Igbo to enable them effectively use Igbo for communication. Such people easily resort to code-switching to hide their incompetence .This is common among the younger generation of Igbo speakers; some of whom acquired English as their first language.

In their classification, Obiamalu and Mbagwu referred Lexical gap and low level of competence in Igbo as Linguistic motivations for code switching.

IMPLICATION OF SOCIO-ENVIRONMENTAL INFLUENCE ON NIGERIAN HIP HOP RAP ARTIST

Some of the current Nigerian hip hop rap artists do not just sing out of mere inspiration rather a lot of things contributed to their style and perception of music especially in rap. The modernized style of rapping, center mostly, on the socio-environmental factors that motivates the individual rap artists mentally, physically and socially. The communicative rap artist (not those for entertainment) use their rapping songs to mirror their immediate environment and unveil some of the existing social problems such as; poor education, level of social amenities, bad road, poor governance and while some showcase their various parental upbringing and how it affected them. Akas Nicholas affirms that “What we enjoy as rap should go beyond articulated lyrics into understanding the under tone message the artist aims to achieve”. (45). It is the various socio-environmental implications and its influence that differentiates one Nigeria hip hop rap artist from other both in content and form. The various influences of socio-environmental are as follows.

a. DRESSING

The present Nigerian rap artist costume himself to either showcase where he grew up from, to imitate whom he sees as role model and to portray happenings in the hood.

b. DANCE STYLE

Some of Nigerian rap artist their semiotic-communicative dance style on video at times emerge out of what is generally popularized to be invoke or through the artist aesthetic creative impulse.

c. THE LYRIC

This is where code mixing and code switching plays important role. It is the tonal style of the rap that shows his background and tourist experience either to make an impact or attract favours and popularity from the people he is using their tonal language. Based on this, the theme of this paper has really aided in giving Nigerian hip hop rap artist a source of cultural identification, sustainability and as a means of boosting economic status both for the artist and Nigeria as a country. To enumerate further an analysis of some selected songs would be carried out. They are as follows:

SONG 1- CHIBUZOR BY PHYNO FT STORMREX

This song is a mixture of Igbo, NPE and English

- From lines 19 to 22
- *19. ebe my guys gwamna one day*
- *20. nga eh blowzi ka i.cwehdevelopue my skillz*
- *21. mmuachochonav.c and everyday*
- *22. na dinning hall nnaaku beats naneu table*

We could see intra and inter-sentential code switching; the intra-sentential switching is seen in line 19

“Ebe my guys gwamna one day”

Which translates as “where my guys told me that one day”

What might have necessitated the “my guys” in the line could be that there is no exact Igbo equivalent for guy, so the singer decided to use the most convenient to express his view, hence; my guys.

In line 20, we observe an intra-lexical code switching in words used by him for instance childhood (line 34) pass (line 51), etc

These could have been necessitated by the culture factor i.e. the singer is a strong fanatic of his language and could rarely pass his message without “igbonizing” the English word.

From the analysis in this song, it could be pointed out that the artiste code switched due to the essence of attaining originality. Cultural value and bridge in the lexical gap brought about the inappropriate translation equivalents

SONG 2 ALOBAM BY PHYNO

Phyno in this lead single of his debut album “No Guts No Glory” gives respect to the state which raised him (Enugu). Alobam is how Phyno regards his long time friends and associates who held his back through his come up years.

The word “alobam” which means “ride or die” is a street code which was coined from the words “armed robber” which was a nick name in the early 90’s given to someone that does something cleverly without being caught. For instance, in a secondary school, if someone comes late and instead of joining other late students in their punishment, he sneaks away, a fellow student having seen his smartness, will hail him saying “alobam” it could also mean a “sharp guy”.

In the first line of the chorus,

“ha men kpasanaogbejuoseiga.....”

The “men” there which introduces an intra sentential code switch is being used there because of the lack of adequate equivalent in the Igbo lexicon. “Men” there means a normal street guy and there is no exact Igbo equivalent for it as words like “nwoke”, “nwokemmadu”, “nwatanwoke”, “okorobia”, “okemmadu”, “onyeoshi”, etc are not the perfect equivalents to portray the intended meaning.

In verse 1, line 24

“they ball, abu m onunaekwuluilo”

There is an obvious code switching necessitated by the gap in the lexicon of Igbo. The word “ball” is used there as slang which means to depart from a particular place. There could be close equivalents like “puo”, “naa”, etc, but because the song is a street song and therefore requires street slang, it is more apt to use the “ball” which portrays a richer meaning.

It is worthy of note that this song is a code mixture of Igbo, English and Nigerian pidgin English (NPE). The NPE is made obvious in the hook lines. This might have been triggered by the aim to attain the street flair.

In verse 2, line 10-12

10 “nehnwammabadakehdi way onye”

11 “kolu mu two, mmunwanko the way”

12 “guys naafuuzihanaezimdi way”

“The Way” as used there is slang which means “solution”. Igbo equivalents like “uzo; etc cannot portray the intended meaning, “ kee the way “ just as seen in line 10 is a popular slang used by “street boys”. In the eastern part of Nigerian

In line 11, “kolu mu two.....”. The “two” as used there is a slang which means “an irrelevant talk” or “rubbish”. It could also be spelt “too”

In line 26 and 27, verse 2:

“mmunaalobamsina we no dey

Carry last”

There is an intra-sentential mixture of Igbo and Nigerian pidgin, both necessitated by the aim to portray the originality of the message.

In line 31, same verse 2; the reduplication “pinopino” means slang name for a “hot girl”. It could also be called a chick

Verse 3, line 18 and 19

“illblissoga boss, capital team nine bukwa

alobam, alobam”

which translates: “Ill bliss the boss, capital team are all sharp guys”

The “oga boss” is used to show respect by the singer just as it is being used by “street boys”

In the last line of the music

“ijegoteculli”

There is a mixture of sounds probably due to the dialect of the singer. The mixture was obviously intentional due to the originality and typicality which the singer wishes to attain. This is found in “culli”- /koli/ instead of “curry” /kAri/

SONG 3- GOOD DIE YOUNG BY PHYNO

One track that stands out on Phyno’s debut album “No Guts No Glory” has to be the reminiscent “Good Die Young”

Phyno had made a quick time for a brief stopover at Hot FM Owerri, where he shared his feelings about the song right before his performance at Star Music Trek on april 26, 2014.

‘More than anything, ‘Good Die Young’ is my personal journey’ admits Phyno. ‘It’s a story of my struggles, my rise and the battles I’ve had to face on my journey. It’s the story of losing wonderful friends like Mc Loph-it’s all there, my story, in verse 1,2,and 3’, The artiste reveals

The song is predominantly written in Igbo, with mixtures of English and additions of slang.

In line 15

“todikwa holy and osina ode se kwakpoly”

“Kpoly” there is slang which means Indian hemp. In line 14, poly (IMT) is used because there is obviously no word in Igbo to use to replace it

In line 40,

‘osim brother lay low’

The code mixing there between English and Igbo was triggered by the reason for attaining originality because the person could not have been using the exact words “brother lay low” the “brother” here reflects the closeness between them which is definitely not consanguineous.

In line 43-45

43. *“2011 nnacho e shoot my video*
44. *enwerom chi chimanaegwumnakpokwana*
45. *radio”*

In 43, the richness of the English vocabulary was explored, as “shoot” was used to express a meaning that Igbo vocabulary CANNOT afford. This was what necessitated the enclitic “e” before “shoot” in order to ATTAIN the Igbo nature.

In line 44, there is a broadening of the Igbo “chi chi”

This could be seen as Igbo slang borrowed from the English word “shilling” which means a coin formerly used in the United Kingdom, Ireland, Malta, Nigeria and many other common wealth countries. The meaning has now been broadened in Igbo to mean “any money”. Hence, in that sentence in line 44 and 45, it is translated as “I’ve no money, but my song is playing on radio”

The “radio” as used there is to maintain the familiarity with the audience, because so many of them will understood more when radio is used in place of the Igbo equivalent “igweokwu”

Line 47 also portrays another lexical gap in the Igbo vocabulary as “loan” is well because there is no exact equivalent in Igbo.

In line 52, “*ndiorituu down*”

“tuu down” is slang which means a sudden appearance of someone. It’s a mixture of Igbo- “tu”(land, as in descend) and English- “down” (ana as in bottom)

In the last verse, line 1, 2,3,4,5 and 6, we can see the code mixing necessitated by the aim to achieve rhythm.

1 obiajuluna one rapper nna e look up to
2 first time mfuluya I was so afraid to walk up to
3 I know say I want to
4 ofu obi asi m not to
5 maka then e guba Igbo rappers o so na first
6 two

The rhyming scheme is seen in the sound /tu/ brought about by the words ‘to’ and ‘two’; this is also seen in the same verse from verse 7-13, where the sound/ae/ as seen in words like ‘fan’, ‘plan’, ‘jam’, and ‘man’

In same verse, line 22

“*all man ebe*” meaning “everyone cried”

“all man” as used here is slang which means everyone. In the Igbo equivalent, we could have “nwoke nile” “nwoke nanwanyị”, “mmadunile” etc, but these may not be enough to portray the exactness of the artistes meaning. Hence, a form of Igbo lexical gap exists.

SONG 4: LOVE UGLY GIRLS BY SLOW DOG

This is a piece of praise of ugly girls; though no girl would admit that she is ugly because they believe beauty does not only lie in the face, it is within. Notwithstanding their claims, slowdogg believes that ugly [worwor] girls still abound, but he gave them some reasons to smile by stating some factual points about the ugly girls in contrast with the beautiful ones. This music is a mixture of English and Nigerian Pidgin English [NPE], then a little bit of Igbo. The artiste mixed NPE in the first verse in order to soften the formality of the song. The English language in Nigeria is used mainly on formal occasions, and the first line of the song is written in English. The effect of the use of NPE in the second line is to make it less formal. As pointed. Slow dogg is a rapper who adds comedy to his rap. This could be proven by the usage of NPE predominantly in this piece. This explains why he immediately switched over to pidgin in the line 3. In the 4 lines of the bridge, the singer had to switch to English because of the seriousness of the point he tried to drive home. In line 16, ‘*Nnaah, the girl choroigbu m with booty*’ the Igbo language was used there first and it

translates ‘man, the girl got me fascinated with her booty’. The mother tongue of the artiste was used in order to send the message home and connect to his own root. NPE was predominantly used in this music by the artiste in order to widen his impact and reach, as the NPE could be seen as a lingua franca in its own way. NPE identifies with Nigeria as a whole and can be understood by a very high percentage of Nigerians irrespective of their tribe or background, and even some parts of Africa like Ghana, Niger, etc.

SONG 5: BANYI BY SLOW DOG FT STORMREX

The artiste tried to simplify his words to make sure that the target audience gets the message. That is one of the reasons why he used predominantly the Nigerian Pidgin English. He even had to use in his next verse, line 6, the compound word ‘*half cast*’ notwithstanding the fact that the word is an offensive word to people of dual origin. The better form is ‘mixed blood’ but Nigerians understand the ‘half cast’ more, and most of them do not even know that it is offensive

SONG 6: EKWE EKWE BY SLOW DOG FT PHYNO

It is worthy of note that this particular piece code switches among four languages: English, Igbo, NPE and French. The style of code switching found here was brought about by the lexical gap in the Igbo language the aura of the cultural influence, the deliberate wish to code switch in order to get to the target audience, the different moods of the artistes, among others.

The lexical gap found in the Igbo language could be found in the first verse by Slow dogg, line 12 and 14 in the words ‘immense’ and ‘florescence’ respectively, where there is no Igbo equivalent for them that could suit the singer’s choice.

In the same verse, line 4 ‘*Call me slow, baby*’

The ‘baby’ used there doesn’t just mean a little child, rather the meaning is extended to mean his listeners, i.e. his fans.

In the lines 31 & 32, we have the French expression

31. ‘*bonjour Amina*

32. *Comment cava*’

Going further to the next lines of the lyrics, it is noticed that this French mixture was brought about by his comic nature to prove to the girl that he can speak French

SUMMARY AND CONCLUSION

The data collected in this work shows a lot of code-switching done by two of the Nigerian Igbo rap artistes in their song lyrics. It shows how they use their indigenous languages as well as NPE and English, even French in the composition of their lyrics.

After critically examining the randomly selected songs in the both artistes' music, it has been found out that code mixed utterances could be motivated as a result of language gap, societal factors, stylistics motivations, domain message, intrinsic factors, amidst other motivations. It has also been found out that some morphological processes like semantic shift, contraction and clipping are employed alongside the code mixed utterances.

Finally, the use of pidgin by these artistes helps them cut across to all their audience from different background, leaving no room for anyone to feel left out. NPE is a language that unifies all Nigerians and the use of it helps facilitate closer rapport between users. Therefore, the use of NPE by the artistes creates a form of connection between the artistes and the audience.

From the findings made in the course of this work, it is evident that code mixed utterances is triggered by some motivations. Code mixing shows a language user's dynamism and competence to creatively compose songs in order to fulfill their goals of satisfying and communicating with the pleasure loving and pleasure seeking audience.

REFERENCES

- Afigbo, A. 1979. *'Ikenga journal of African studies'*. (vol 4). University of Nigeria, Nsukka.
- Akas, Nicholas. 2012. *'The Bastardization of cultural essence in Nigerian music video: The case of Flavour' saladarada. A bountiful harvest'*. Nimo: Rex Charles & Patrick Ltd.
- Anagbogu P, Mbah B & Cecilia A Eme. 2010. *'Introduction to Linguistics'*. (2nd Edition). Awka: Amaka Dreams Ltd.
- Chris, Agbedo. 2007. *'Problems of multilingual nations: The Nigerian perspectives'*. Enugu: UNN Fidgina Global Books.
- Daniel, Jones. 2003. *'Cambridge English pronunciation Dictionary'*. Cambridge University press.
- Daramola, C. 2004. *'Attitudes of university education students towards the exodus of qualified teachers'*. University of Ilorin.
- Geoffrey F. 2000. *'Linguistics terms and concepts'*. China: Palsgrave Macmillan.
- Hornsby, A. 2010. *'Oxford advanced learner's Dictionary'*. (8th Edition).
- [https://en.m. wikipedia.org/wiki/phyno](https://en.m.wikipedia.org/wiki/phyno) (retrieved 3:14pm, 3rd July, 2015).

- Myer-Scotton, C. 1993. *'Dueling languages: Grammatical structure in code-switching'*. Oxford University Press.
- Nobert, S. 2010. *'An introduction to applied linguistics'*. London Hodder and Stoughton Ltd
- Notjustok.com/artists/slow dog (retrieved 3:49pm 3rd July 2015).
- Obiamalu G. O. and Mbagwu D. U. 2007. *'Code-switching: insight from code switched English Igbo expressions'*. (vol 3). Awka: Amaka dreams.
- Omoniyi, T. 2009. *'Hip Hop through the world English Lens: a response to Globalization'*. World Englishes.
- Ronald, W. 2006. *'An introduction to sociolinguistics'*. United Kingdom: Blackwell Publishing
- Taiwo, Babalola. 2015. *'Code-switching in contemporary Nigerian Hip hop music'*. (PDF)
- William, B. M. 2009. *'Linguistics, an introduction'*. London: Coctinum International Publishing Group.

Unlocking Nigeria's Potentials: Harnessing the Power of Cultural Diplomacy in Catalysing Nigeria's Influence and Progress in Africa.

Ogo, NnanyereChukwu, PhD; Nwokike, Kenneth Igbo, PhD; & Jacob, Uche Henry, PhD.

Department of History and International Relations

Ebonyi State University, Abakaliki

nnanyere.ogo@ebsu.edu.ng / nnannaogo@yahoo.com

Abstract

Foreign policy is an exclusive preserve of sovereign states. The principles depend, largely, on the capacity, disposition, and willingness of states to extend their influence beyond their borders. In 1960, Nigeria gained independence and began to project her foreign policy principles to the international system. The first and only Nigeria's Prime Minister, Alhaji Tafawa Balewa, enunciated what became Nigeria's foreign policy principles. Subsequent administrations, civilian and military alike, continued in the same stance notwithstanding identified flaws in some of the policies occasioned by the realities of the international system. Nigeria's socio-economic challenges demands that a multifaceted approach be adopted in tackling them. Consequently, there is the need to adopt soft power approach to enhance Nigeria's interest in the international system. This article seeks to project cultural diplomacy as an area in Nigeria's foreign policy that demands an attention arguing that Nigeria can employ and deploy cultural diplomacy as a soft power approach to improve on her international relations. The study adopts both primary and secondary sources of data collection and uses historical analysis to distil the data. With a huge population, sound and enterprising youths but mitigated by massive unemployment, the study argues that Nigeria can deploy her available huge cultural potentials through Nollywood, Scholarship, Artists, et cetera to increase her relevance in the international system while solving domestic problem of unemployment and poverty. The study concludes that the full realisation of such objective is predicated on a conscious and deliberate policy adopted by the Nigerian government to enhance her cultural diplomatic prowess in her international relations.

Introduction

Culture has a big impact on how people see each other and work through their differences. Cultural dynamics are changing in tandem with the abundance of global engagement and exchange opportunities. Cultures are mixing, merging, and altering; we can no longer view them as comparatively fixed entities offering themselves for mutual understanding (Bound et al., 2007). Furthermore, despite some assertions, it is not possible to make a compelling case that these

components of US foreign policy are no longer required in light of the end of the Cold War and the lack of serious threats. Rather than a new order, the world has actually entered a moment of tremendous instability. It is crucial therefore to reevaluate prioritised areas in order to tackle these new issues. While traditional diplomacy and military might be becoming less effective in handling many of these issues, cultural diplomacy in its broadest sense has gained importance (Laqueur, 1994, 20).

The above assertions by Bound et al and Laqueur are important in understanding the position cultural diplomacy occupies in the mind-sets of its advocates and admirers in the practice, study and conduct of international relations. Laqueur's work cited above is particularly important because he highlights the type of dangers facing the international system after the demise of the Cold War and the limits of military power and traditional diplomacy to tackling such challenges. As the Cold War ended with the Soviet Union's collapse, unexpectedly, the global system entered into a new disorder of state failure, terrorism, religious extremism, human insecurity, *et cetera*. The 11 September terrorist attack in the United States was a test case. Indeed, Laqueur's work and Huntington's "*the Clash of Civilisation*" (1996) clearly indicate that a new approach to international relations is required; engagements through cultural diplomacy in combination with hard power, when necessary, remain the option to surmount the emerging challenges. Good ideals and images of the Americans as expressed through their arts, films, music, food, literature, education, *et cetera* are the drugs for the different ailments that have bedevilled the world after the Cold War. Such ideals can be communicated to other countries through the powers of attraction and conviction; through cultural diplomacy and not 'hard power' or force.

In Africa, similar challenges and opportunities exist. As the United States employed cultural diplomacy to win followers and admirers all over the world notwithstanding their domineering stance in international system, Nigeria that has shown lots of benevolence in her Africa's international relations has not shown enough interest in the use of her rich cultural heritage to its advantage in Africa. The impact of information technology in the promotion of Nigeria's culture, advancement of Nigeria's interest abroad, provision of jobs for the teeming unemployed but willing-to-work youths and elders, cannot be overemphasised. Nigeria's insecurity challenges are alarming and overwhelming. Youths' restiveness and separatist agitations are increasing ostensibly owing to unemployment and joblessness in the country. Incidentally, the Nigerian government cannot employ all the available citizens seeking for jobs and there are little welfare programmes available for the unemployed masses to leverage on for their survival. The private sector is grappling with lots of challenges that many are no longer breaking even leading to relocation to other countries or total collapse. The implication is that both the country and the citizens are in dire need alternative options to their advantage. Nigeria's rich cultural heritage presents a significant solution to the majority of the challenges in Nigeria faces today. For the purposes of this research, the following questions are raised; how is cultural diplomacy relevant to Nigeria's foreign policy? and to what extent could cultural diplomacy mitigate the domestic challenges confronting Nigeria? Consequently, the objectives of this study are to; understand the relevance of cultural diplomacy to Nigeria's foreign relations and examine how cultural diplomacy can help mitigate Nigeria's domestic economic challenges. To achieve the objectives, let us start by examining the concepts of culture and cultural diplomacy

Culture and Cultural Diplomacy in International Relations.

Culture is the totality of the people's way of life that includes their belief system, language, values, attitudes, songs, preferences and prejudices that are transmitted from one generation to another. It is what makes a people similar to some, yet different from others (Adefuye 2011). Cultural diplomacy is an international relations theory that evolves from a country's cultures, political ideals and principles, as well as religious practices. It is a soft spot of diplomacy that arguably has more influence than formal diplomacy in contemporary international relations (Sotubo and Chidozie 2014, 64). It is, relatively, a recent theory in international relations though its practice can be seen throughout history. Explorers, travellers, traders, teachers and artists were the early 'cultural diplomats' that enabled the exchange of information, ideas and gifts across international boundaries, with other states' government representatives and their people ensuring that cultures intermingle. Such deliberate efforts of cultural exchange can be identified as early examples of cultural diplomacy (Ayakoroma 2013, 2).

Cultural diplomacy operates in the fields of arts, sports, literature, music, science, business & economy *et cetera*. It is an exchange of ideas, information, art, and other aspects of culture between countries to facilitate mutual understanding (Ryniejska-Kieldanowicz 2011). It comprises all a nation does to explain itself to the world (Schneider 2004). Indeed, artists, actors, musicians and writers in any culture act as the national conscience, reflecting on society's good and bad points and challenging the status quo (Schneider and Nelson 2008). Hence, cultural diplomacy is the domain of diplomacy concerned with establishing, developing and sustaining relations with foreign states by way of culture, art and education (Ayakoroma 2013).

From the above, cultural diplomacy may be practised by a state or her agencies as well as through individual citizens. Individuals, through their personal efforts in arts, music, films, *et cetera* may get engaged in the propagation and dissemination of cultures across boundaries and effectively affecting the perception of such countries and her citizens. On the other hand, such individuals or government agencies or their representatives may embark on a deliberate cultural diplomacy, to use her soft power to influence the perception, behaviour and attitude of others, who may be enemies or have confrontational attitudes towards them. An instance was the United States' use of the arts, music, and literature, of her citizens to influence the Soviet citizens and their allies during the Cold War. Hence, Schneider (2004) observes that it was during the Cold War that the United States harnessed the power of culture as the stealth weapon against the Soviet Union, and its ideology, communism. He argued that the United States was able to achieve that through cultural programs, from the huge gathering of intellectuals to more intimate artists' and writers' exchanges, to music programs on radio Free Europe helped to turn Europeans away from socialism and communism, and opened the door of western culture and lifestyle to soviet artists and citizens.

Equally, cultural diplomacy may be deployed to deepen relations among allies and to influence others within a region to be more responsive, responsible and accountable for their actions to their citizens. To that effect, it is seen as a soft power approach and has become increasingly recognised as a means of resolving conflicts, end wars, settle disputes, build sustainable relationships between countries, strengthen economic ties and respect for human rights (Adefuye 2011). Indeed, if well employed, it acts as a soothing balm in conflict and difficult situations in international relations.

It is important to note that cultural diplomacy works better within and through the activities of the civil society organisations that act in partnership and cooperation with other cultures because they

work in networks that cut across boundaries. Jora (2013) notes that diplomacy begins and ends with interstate relations, but its effectiveness depends on forging partnerships, leveraging private sector support, managing networks and shaping public opinion. This is important because, though the early practitioners of cultural diplomacy are individuals that worked through networks, today's international relations are broader and demands a more articulate attention and collaborative effort to navigate through the challenges of international politics and achieve success. Equally, civil society organisations are powerful actors in international relations of today. In several developing democracies, they keep their governments on their toes and could be the leading instruments of democracy, good governance, interstate relations, and global disseminators of proper or standard international ideals, norms and conducts. In moments of crises, they can freely operate between the concerned states to seek and restore damaged relations and secure the freedom of the citizens against oppressions. Indeed, the role of civil society organisations in cultural diplomacy cannot be overemphasised. Governments that neglect civil society organisations do so at their own peril. Hence, a government can leverage on strong civil society groups to advance her cultural diplomacy and by extension, foreign policy.

On the other hand, cultural diplomacy does not negate the idea of working through individuals. Indeed, it deals with arts, dance, music, literature, *et cetera*, where individuals are the key actors. Its starting point is individuals and its target is still individuals, either in government or as in the civil society. The actions of individual cultural diplomats are targeted at foreigners; governments and individuals alike, and influenced by the outcome of the feelings of the targeted audience. Thus, the report of the United States' Committee on cultural diplomacy recognises that "[c]ultural diplomacy is a two-way street: for every foreign artist inspired by an American work of art, there is an American waiting to be touched by the creative wonders of other traditions. Culture spreads from individual to individual, often by subterranean means; in exchange programs like Fulbright, Humphrey, and Muskie, in person-to-person contacts made possible by international visitor and student exchange programs, ideas that we hold dear – of family, education, and faith-cross borders, creating new ways of thinking" (U.S. Department of State 2005, 4-5).

Listening is central to the practice of cultural diplomacy (U.S. Department of State 2005) while its genuine elements are the elements of exchange and neutrality (Jora 2013). Jora used genuine elements to differentiate cultural diplomacy that is of "a two-way street", as described above and the one that is political in nature. That is, cultural diplomacy that is objective and willing to listen and accept, or somehow, that is amenable to other cultures rather than 'cultural propaganda'. Thus, genuine cultural diplomacy as opposed to propaganda is a two-way communication process that includes both efforts to project a nation's image and values to other countries and peoples as well as receive information and try to understand the culture, values and images of other countries and their peoples (Jora 2013). Indeed, it is used to describe a form of diplomacy that places emphasis on cultural understanding as a basis for dialogue and trust (Adefuye 2011).

Similarly, cultural diplomacy shows respect and dignity to the other and leaves the other with the saving face to change at will. The attractive appeal makes it humane and respectful. While one is considering and admiring another culture, one is at liberty to take the aspects of the culture that one values, transforming oneself in the image of the new culture without losing one's identity (Ogo, 2017). Thus, in the international system, different cultures meet, mingle and morph (Bound, et al. 2007). In doing so, they reveal differences in ways that humanise, rather than threaten states in the

international system (Schneider and Nelson, 2008). To this extent, the other sees the opportunity to change as being in her interest rather than being condemned to do so. Hence, co-optive power –the ability to change what others want- rests on the attractiveness of one’s culture and values or the ability to manipulate the agenda of political choices in a manner that makes others fail to express some preferences because they seem to be too unrealistic(Nye, 2004).

Such cultural attractions are targeted at foreign citizens and cultures. Hence, cultural diplomacy aims at familiarising foreign recipients with the country, its inhabitants, culture, language, and to create a positive image of the country via its culture (Ryniejska-Kieldanowicz, 2011). Consequently, art and culture are in the forefront of many countries’ promotional efforts aimed at creating a positive image, thus helping to achieve their political aims. Its vast ranging currencies include cultural relations, cultural co-operation, public diplomacy, and even propaganda (Kang, 2013). Meanwhile, the role of cultural diplomacy is to plant seeds – ideas and ideals; aesthetic strategies and devices; philosophical and political arguments; spiritual perceptions; ways of looking at the world – which may flourish in foreign soils (U.S. Department of State, 2005).

Today, many believe that culture is not inferior to politics. Culture is in politics and vice versa. Culture conditions politics. Thus, there is the existence of political culture of societies to show how interwoven both have become. A culture that abhors violence, for instance, cultivates a dissent political culture devoid of violence and guided by tolerance, opposition and freedom of speech, criticism and association (Ogo, 2017). Hence, cultural diplomacy is relevant in war and peace times as it conditions the society. It influences and enhances domestic and international politics too. To this extent, culture is an important aspect of the soft power of the state that cannot be ignored. Thus, Nye (2004) describes it as a staple of daily democratic politics while the U.S. Department of State (2005) argues that it reveals the soul of a nation state. This is why Bound et al (2007) argue that culture can be used as a forum for set piece political messaging, and as a safe space for unofficial political relationship building; it can keep doors open at difficult times; and it can help to renegotiate relationships for changing times.

Relevance of Cultural diplomacy in International Relations

In addition to the already mentioned benefits that cultural diplomacy accords every state, other benefits in the practice of its international relations are enormous. Nye (2004) rightly observes that it is cost effective, attractive in war and peace times and uses a different kind of currency (not force, not money) but attraction. In order to promote cooperation and mutual trust amongst varied peoples, nation states are finding that cultural diplomacy is an essential instrument. Cultural diplomacy offers politicians a base upon which to build in an increasingly interconnected world where understanding is often necessary for military, political, and economic agreements. International interactions can become more stable and productive by interacting with many cultures. These partnerships can withstand changes in political and governmental environments (U.S. Department of State 2005).

Fundamentally, the goal of cultural diplomacy is to establish a foundation of trust with foreign cultures. Policymakers need this trust in order to more successfully seek economic cooperation and come to political agreements. According to (U.S. Department of State 2005), countries that

participate in cultural exchanges nudge other societies to see them favorably. This assumption of common interests becomes more important when seeking agreement on certain policy matters. For example, countries that have engaged in cultural diplomacy may discover that their requests from overseas are greeted with more tolerance and candor.

Additionally, cultural diplomacy works to dispel unfavorable stereotypes that could skew perceptions. For instance, the United States is often seen through the prism of materialism and violence. Cultural diplomacy works to refute these ideas by exhibiting values like family, faith, and a dedication to education. It promotes a sense of togetherness that can cut over cultural divides by reaffirming the basic values that bind various communities together. To this effect, many citizens of other countries are attracted to United States and desire to live and work in it.

The capacity of cultural diplomacy to forge long-lasting connections is a key benefit. These ties are based on interpersonal relationships and respect for one another rather than being constrained by shifts in political or governmental systems. This becomes especially important when thinking about how to interact with powerful foreign society members who might not be reachable through conventional diplomatic routes. Through outreach that may reach the hearts and minds of common people, cultural diplomacy promotes understanding and goodwill that will ultimately strengthen international relations.

Moreso, even in the face of policy differences, cultural diplomacy offers a constructive agenda for collaboration. By establishing impartial venues for interpersonal communication, it enables countries to interact with one another on equal footing, encouraging communication and cooperation in spite of differences. Because of its adaptability, cultural diplomacy can be an extremely effective tool for rapprochement, particularly in areas where diplomatic connections are strained or nonexistent (U.S. Department of State 2005). It is an essential component of contemporary international relations because it makes links that can diffuse tensions and promote communication.

Engaging youth and non-elite people is one of cultural diplomacy's most influential aspects. Getting in touch with young people can have a significant impact in today's globalised society, as they are frequently the ones driving change. By lowering language barriers and enabling connection on a more accessible level, cultural diplomacy promotes collaboration and understanding among the next generation.

Also, cultural diplomacy fosters the development of civic society. Through the promotion of transparency and acceptance, it stimulates communication that combats misinformation, animosity, and radicalism. In a time when cultural conflicts are frequently the root cause of international tensions, cultural diplomacy plays an even more important role in fostering tolerance and understanding.

Therefore, cultural diplomacy is a multidimensional strategy that develops trust, promotes common values, and forges long-lasting bonds in order to improve international relations. In addition to acting as a link between countries, it also teaches people about other cultures and values. Cultural diplomacy provides a positive way ahead in a time of division and miscommunication by proving that cooperation and respect for one another can triumph over animosity and strife. One cultural

exchange at a time, nations may foster a more cooperative and peaceful globe through these initiatives.

Equally, cultural diplomacy is important for branding and re-packaging of a country's ideals and cultures for a wider acceptance and influence all over the world. Laqueur's appeal to the U.S. government was to recognise the importance of cultural diplomacy after the cold war, invest and use same to her advantage. The US Committee report on cultural diplomacy and Schneider's "*Culture Communicates: US Diplomacy that Works*" convey similar messages. Hence, cultural diplomacy could be used for branding and marketing of the Nigeria's ideals, cultures, policies and preferences for a wider coverage and acceptability. This is important because cultural diplomacy aims to represent the nation in all its complexity by covering multiple facets(Jora 2013). This is particularly important because the system is characterised by interdependence. Cultures do not just "meet and mingle" unless they are aware of their existences.

Ryniejska-Kieldanowicz and Kang see the task of building the brand of a country as the same as in the commercial spheres of commodity identity building, after all, culture is both a commodity and a means of social interaction and transformation(Kang, 2013). Branding and some elements of advertising could be of help for the dissemination of such cultures to the foreign targeted audience. Similarly, companies expanding abroad must be aware and conscious of their host's cultures to avoid confrontations and to improve their chances of success and gains. It is on the basis of this that cultural diplomacy is an effective instrument of economic and political relations on bilateral and multilateral levels. Consequently, the brand of a country is linked with its economy, exports, tourism and direct investments. The implication is that the image and culture of a country must be attractive and inviting, not that of fear and suspicion. Thus, cultural diplomacy can be used to promote a country's brand as it is cost effective while its understanding and benefits are mutual.

Nye (1990) captures the tenets of the above in his concept of "co-optive" approach or "soft power" which is about getting others to want what you want while the soft power resources are cultural attraction, ideology and international institutions. Soft power rests on the ability to shape the preferences of others. It rests on the powers of attraction and seduction(Nye 2004)which makes the other willingly want to emulate and follow your path with little or no resistance. Such is possible because trust is built and maintained in the process cements the relationship (see Jora 2013). To reify the benefit of cultural diplomacy to the achievement of a country's national interest in war and peace times, Schneider looks at its impact on the US and Soviet Union and their citizens during the Cold War. For her,

...the Cold War cultural programs were brilliantly adapted to their targets. For example, the exchanges of both people and works between American and Russian writers, artists, and scholars which began shortly after Stalin's death in 1953 appealed to the inherent Russian respect for the intelligentsia and for cultural expression, while challenging some basic beliefs about their own society and ours. The best and the brightest from the two countries, including Arthur Miller, Joyce carol Oates, and john Steinbeck from the US, and Aleksander Kushner, VasilyAskyonov, and Yevgeny Yevtushenko from the Soviet Union, met to discuss their art and the environments in which it was created. American writers who participated recalled that their counterparts seemed most impressed – and amassed – by the freedom of speech accorded them as official representatives of their government. When

Norman Cousins was asked at one meeting if the American writers would not get in trouble for criticising the government openly, he astounded his soviet interlocutor by replying that any government official who complained would be more likely to encounter difficulties (Schneider 2004, 6).

Thus, cultural diplomacy has important and far-reaching effects on the conduct of international relations. If a state has cultures that are appealing and seductive to others, it strengthens the state's capacity towards the realisation of her interest because others would emulate her so as to do what she does and want what she wants. The outcome would be the greater good of all courtesy of soft power packaged in culture rather than hard power realised through military, political, and strategic manoeuvres.

Importance of Cultural Diplomacy to Nigeria's foreign policy

Cultural diplomacy is considered by many, especially the realists, as a weak approach to the conduct of foreign policy. Although its result is effective with minimal cost, many states are unwilling to invest in it. This may not be unconnected with the so-called realities of the international system, where every actor is interested in getting her national interest in a system that seems difficult to be regulated. In a self-help situation, all countries strive to safeguard their interest with an understanding that the system is one that the strong holds way. To that extent, some countries feel that investments in such areas do not worth it and see that as secondary, especially when the real interests of the system are basic survival and the provision of the necessary conditions for a meaningful life against all odds. It is for this reason that the United States, after the collapse of the Soviet Union, decided to remove the little allocations meant for public diplomacy so as to plough same back into the other areas that would enhance the new role that she has come to acquire: the role of the reigning hegemon. It is for the above reason that the US Report of the Committee on cultural diplomacy laments the abysmal treatment that cultural diplomacy received after helping to defuse tensions created by the Soviet Union and her ideology, communism, in the international system. To such states, Schneider (2004, 22) reminds that "soft power requires hard dollars". Looking good and attractive demands investment to maintain the beauty and continually remain attractive.

In Africa, effort at boosting cultural diplomacy is still very low. Although there exists governments' departments and ministries of culture and culture-related issues, there is no serious attempt to improve culture as a relevant tool in foreign policy through investments or allocation of funds. Budgetary allocations are still heavily dominated by defence and security, notwithstanding the fact that culture could play a significant role in securing the people, a position widely held by the U.S. Committee on Cultural Diplomacy and Schneider and Nelson's *"Mightier than the Sword: Arts and Culture in the U.S.-Muslim World Relationship"*, among others. The Festival of Arts and Culture, (FESTAC) hosted by Nigeria in Lagos in 1977 for the promotion of African cultures and heritage was seen, by many, as a waste of resources. The establishment of the Centre for Black and African Arts and Civilisation (CBAAC) by the Gowon administration charged with the responsibility to promote public interest in Black and African Arts and Civilisation, and the preservation of values from the 2nd World Black and African festival of Arts and Culture (Adefuye 2011) was a step in the right direction but funding the agency remains a big challenge.

In Nigeria, for instance, lack of attention and finance has negatively affected the export of Nigeria's cultural elements like dishes that are "natural, with all their nutritional values intact; original and direct from their various sources, unlike most western foods, which are canned and contain a lot of preservative elements, which could have harmful effects on our body system" (Ayakoroma 2013). That notwithstanding, quite unlike Mr. Biggs, McDonalds, and KFCs as well as the Chinese, the Japanese, Thais, and the Indians that promote their cuisines abroad, Nigerian cuisines have not been promoted as global brands though they are healthy and nutritional. That Nigerian cuisines are not expanding across the globe is not because they are not good enough to compete within the system, but because there is limited political attention and financial commitment paid to it by the government, the private sector, while even scholars do not consider such area relevant enough to research on. Perhaps, the reason for such neglect from the government may be the usual dismissal of all forms of diplomacy as been "too soft and peripheral to deal with the real issues of security" (Schneider (2004, 22). The realists are at the centre of this argument.

In serious situations, as espoused by the realists, statesmen and leaders do not believe that cultural diplomacy is at the core of international relations as to tackle serious security challenges. However, it could complement the search and consolidation of power, but never to be compared with or substituted for political, economic, and military power that the state requires for survival, relevance, and influence.

The above criticisms, notwithstanding, its importance to a country like Nigeria is immeasurable. This is important because Nigeria is a big brother to other African states that needs to be admired rather than feared. Also, as rightly noted by Nye (2004), the possession of power (military, political, and economic) is not a guarantee of success in a state's international engagements. Consequently, Nigeria has another reason to consider other options, besides power, in their conduct of international relations. Already, there are several factors restraining the use of force in international relations. Such could be located in the following;

- Military power is much better at deterring attacks than it is at compelling others to act according to your wishes.
- Military power is better at dealing with other established military forces than it is at dealing with insurgencies and terrorism.
- Being a hegemon does not mean that all other states are powerless or that they are willing to accept your dominance. Indeed, the opposite is true ... (Rourke 2008, 49).

Therefore, in reference to the above, cultural diplomacy is attractive and inviting in Nigeria's international relations. It is a psychological therapy for disorder, gradually integrating the international system into a global civil society without any body, state, etc. taking the glory and none losing out. Cultural diplomacy helps in the understanding and analysis of how culture influences Nigeria's foreign policy with other states. African people admire Nigeria's culture and people. Consequently, Nigeria foreign policy should take advantage of this to invest in her culture and tourism.

Nigeria's people and culture are the soft power attribute of her international engagement. Such can be exhibited through dressing, food, language, scholarship, etc. Nigerian clothes and designers are making waves in the international system. Nigerian brands of "senators", "agbadas", "ankaras" etc. are Nigeria's clothing outfits that are sought after by many African states and beyond. Nigerian

foods, *eba*, *ewedu*, *garri*, rice, yam and varieties of soup are of taste and sought after by many countries. From interactions with many Nigerian food vendors in the West and South Africa, it was discovered that many Europeans and other Africans eat Nigerian foods. Such people desire to be as strong and smart as Nigerians are. Since they are not Nigerians by birth, many believe that eating Nigerian foods would make them be as strong and enterprising as Nigerians in the international system. This boosts Nigeria's image and increases such people's connection with and likeness for Nigeria, Nigerians and their culture.

Nigeria's Nollywood is the umbrella that covers and amplifies Nigeria's cultures to the international setting. It has been the vehicle for exporting Nigeria's image and identity and a source of job and wealth creation. It is believed that the films, soaps and programmes from Nollywood can be used to paint an admirable image of the Nigerian societal standards, intrigues and moral values, which echoes the nuances of the African people (Ogunnubi and Isike 2015). Research reports conducted by Isike and Isike (2012); and Isike (2014) respectively reported a dramatic change in the perception of the respondents as the outcome of the impact of watching Nollywood movies. Hence, with a huge cultural reservoir, Nigerian private investors in the entertainment industry has turned it in a multi-billion-dollar audio-visual industry through the Nollywood industry. This is possible because of private investments. The Nigerian government can leverage on this investment to improve the industry for their foreign policy advantage. In doing that, Nigeria's foreign policy becomes more influential in a way that her economic and military powers may not have been in the past.

Another area of significance in Nigeria's cultural diplomacy of international relations is Nigerian Universities and Scholars. Given the nature of western cultural infiltration in the present age, African cultures and ideas would have gone into extinction but for the effort of the African universities and research institutions, Nigeria inclusive. Through the Universities, Africa has been producing excellent intellectuals who had won World Noble Prizes, like Profs Wole Soyinka and Chinua Achebe, trained in Nigerian Universities but taught the Whitemen their own language in their institutions. Others include Chimamanda Adichie, Ngozi Okonjo-Iweala, Chief Emeka Anyaoku, Akinwumi Adesina of African Development Bank, among others. Through the Universities and research institutes in Nigeria, Nigerian professionals making waves all over the world as African ambassadors were trained and nurtured. Their contributions to world growth and development have been significant. Similarly, the institutions have become the bedrock for research into Africa's international relations and the foreign policies of African countries. Their contributions consistently became a basis for government decision regarding policy choices (Ogunnubi 2013). Unfortunately, Nigerian Universities are not attracting commensurate foreign Scholars and Students. This is an area where cultural diplomacy could be relevant to Nigeria's foreign policy, if properly engaged and utilised.

Nigeria's music industry is a multibillion-dollar opportunity with less emphasis on its importance to Nigeria's foreign policy. The Nigerian music industry is ruling Africa's airwaves. In the 1980s and 90s, western music and artistes dominated African music scene. Michael Jackson, Tony Braxton, R Kelly, Celine Dion, *etcetera* were the dominant artists ruling African airwaves. Today, that has become history through the efforts of Nigerian music artists. The Nigerian music artists – P-Square (although separated but making impacts separately), Burna Boy, Olamide, Davido, Wizkid, Flavour,

Tiwa Savage, Timaya, D-bang, Tuface, Asa, Don Jazzy, Patoranking, YemiAlade, Rema, Kizz Daniel, *et cetera* dominate African music airwaves. Many of them are collaborating with others within the continent while many others are exporting Nigerian music and culture to the West expanding African ideas and values to the wider world through collaborations with Western artists. In the MTV African Awards, Nigeria artists prove they dominate the African music scene. The implication is that Nigerian music artists are using their African dominance of the music industry to contribute in shaping opinions, educating and entertaining Africans and non-Africans alike in African cultures and in Nigeria's interest. Nigeria's foreign policy makers should leverage on their effort to advance Nigeria's foreign policy in Africa and beyond

Summary and Conclusion

This study examines Nigeria's foreign policy from the time of its independence in 1960, emphasising the changes in guiding concepts and difficulties encountered. The foundations were created by Alhaji Tafawa Balewa's fundamental foreign policy beliefs, which were upheld by succeeding administrations notwithstanding their shortcomings.

Also, the paper makes the case that Nigeria needs to employ a variety of strategies to overcome her socio-economic problems and promote the application of cultural diplomacy as a kind of soft power in her foreign policy. Through the utilisation of its cultural resources, like Nollywood, educational scholarships, and creative abilities, Nigeria may simultaneously address domestic problems like poverty and unemployment and expand its influence internationally. The large number already employed by this sector bear testimony to the fact that if government adopts and pays attention to cultural diplomacy in her foreign policy, a significant number of job opportunities would be created for the teeming unemployed Nigerian youths.

To bolster its claims, the study uses a combination of primary and secondary data as well as historical analysis. In the end, it concludes that Nigeria's performance in this area depends on a determined government plan to support its cultural diplomacy initiatives and develop a more powerful presence on the international scene.

Nigeria's foreign policy greatly benefits from cultural diplomacy since it is a tactical instrument for advancing the nation's soft power, showcasing its rich cultural legacy, and fortifying ties with other nation states. Nigeria may promote goodwill and understanding with other countries by presenting its many cultures through music, cinema (particularly Nollywood), art, and educational programs (Adeleke, 2015). This improves Nigeria's standing internationally and makes it possible to work together on a range of international problems.

As Akinwunmi(2018)would add, cultural diplomacy can greatly reduce domestic problems by opening doors for business expansion and employment development. Nigeria may have access into international markets by encouraging cultural exports, especially through its entertainment sector and the arts, which can boost local economies and lower unemployment. Scholarships and cultural exchanges can also improve access to education, empowering young people and tackling challenges of poverty and social instability. Therefore, a well-thought-out cultural diplomacy plan might match Nigeria's foreign policy objectives with its home requirements, eventually promoting a more powerful and stable country in Africa. In all, Nigeria's historical background and present

socioeconomic constraints have formed its foreign policy, which calls for creative strategies like cultural diplomacy to enhance both the country's standing abroad and its internal circumstances.

References

- Adefuye, A. (2011). Culture, Diplomacy and the Making of a New Nigeria. *Nigeria Village Square*.<http://www.nigeriavillagesquare.com>.
- Adeleke, T. (2015). *Cultural Diplomacy and Nigeria's Foreign Policy: Issues and Perspectives*. Journal of International Relations and Foreign Policy, 3(1), 1-16.
- Akinwunmi, O. (2018). *Cultural Diplomacy as a Tool for National Development: The Case of Nigeria*. African Journal of Political Science, 13(2), 45-60.
- Ayakoroma, B. F. (2013, January 7). Diasporans as Agents in the Promotion of Nigeria's Cultural Diplomacy. www.nico.gov.ng.<http://www.nico.gov.ng/index.php/features/101-diasporans-as-agents-in-the-promotion-of-nigeria-s-cultural-diplomacy>
- Bound, K., et al. (2007). Cultural Diplomacy. *The Demos*.www.demos.co.uk.
- Bamgbose, O. (2019). *The Role of Arts and Culture in Nigerian Diplomacy: A Review of Cultural Policies*. Nigerian Journal of Social Studies, 22(1), 14-29.
- Emenike, M. (2021). *Cultural Diplomacy: A Panacea for Nigeria's Socio-Economic Challenges?* Journal of Cultural Studies, 5(2), 56-70.
- Jora, L. (2013). New Practices and Trends in Cultural Diplomacy. *Pol. Sc. Int. Rel.*, X(1), 43-52.
- Kang, H. (2013). Reframing Cultural Diplomacy: International Cultural politics of Soft Power and the Creative Economy www.culturaldiplomacy.org/.../Reframin.
- Laqueur, W. (1994). Save Public Diplomacy. *Foreign Affairs*, 73(5), September/October.
- Nye, J. S. (2004). *Soft Power: The Means to Success in World Politics*. New York: Public Affairs.
- Ogo, N. C. (2017). Nigeria and South Africa's Relations: A Bilateral Relation in Africa's Interest? PhD Thesis, Durban, University of KwaZulu Natal.
- Ogunnubi, O. R. (2013). Hegemonic Order and Regional Stability in Sub-Saharan Africa: A Comparative Study of Nigeria and South Africa. PhD Thesis, Pietermaritzburg, University of KwaZulu Natal.
- Ogunnubi, O. and Isike, C. (2015). Regional Hegemonic Contention and the Asymmetry of Soft Power: A Comparative Analysis of South Africa and Nigeria. *Strategic Review for Southern Africa*, 37(1), 152-177.
- Olusola, A. (2020). *Nollywood and the Power of Cultural Diplomacy in Nigeria's Foreign Relations*. International Journal of African Society, Cultures and Traditions, 8(3), 25-35.
- Omojuwa, J. (2017). *Unlocking Nigeria's Soft Power: The Role of Cultural Diplomacy*. Journal of Global Diplomacy, 2(1), 40-55.
- Okolo, J. (2019). *Cultural Diplomacy and National Identity: The Case of Nigeria*. African Journal of International Affairs, 11(1), 78-92.

- Ryniejska-Kieldanowicz, M. (2011). Cultural Diplomacy as a Form of International Communication. *Institute for Public Relations*.
- Schneider, C. P. (2004). Culture Communicates: US Diplomacy that Works. *Discussion Paper: Netherlands Institute of International Relations 'Clingendael', No 94*.
- Schneider, C. P. and Nelson, K. (2008). Mightier Than the Sword: Arts and Culture in the U.S.-Muslim World Relationship. *The Saban Center for Middle East Policy at Brookings*.
- Sotubo, E. C. U. and Chidozie, F. C. (2014). Cultural Diplomacy and National Development: A Study of the Nigerian Entertainment Industry. *International Journal of Arts and Humanities*, 3(2), 63-83.
- U.S. Department of State. (2005). *Cultural Diplomacy: The Linchpin of Public Diplomacy*. Report of the Advisory Committee on Cultural Diplomacy, Washington: U.S. Department of State.