

## REFLECTIONS OF ASPECTS OF INDIGENOUS KNOWLEDGE SYSTEM ON IGBO BIRTH SONGS

### Abstract

*Interest in indigenous knowledge that exists in indigenous practices such as medicine, arts, rituals, festivals, etc, in recent times has been quite remarkable. Such interest, on one part, affirms the merits of rationalized principles of modern Africa's forebears while on the other part, points to the growing need for the present generation to draw positively from established practices, experiences and sublime knowledge of Africa's past generations. While medical sciences have gone back to the roots of African traditional medicine for sublime secrets of their profound medical/health knowledge cum practices, the arts is yet to showcase comparable indigenous knowledge embedded in artistic practices of Africa, although scholars agree that Africa's world view, philosophy and general interpretation of life manifest in the arts. This presentation is an attempt at such discourse drawing from birth songs of Igbo tribe in Nigeria. It is a philosophical discourse on the texts of two Igbo birth songs with the objective of showcasing indigenous thoughts and knowledge underlying the songs. Transcriptions of the songs are presented. This presentation is intended to spur more critical studies of African traditional music for purposes of highlighting aspects of indigenous knowledge embedded in them that could guide contemporary societies. Qualitative research method is primarily used in the study.*

### Research Design

Data for this article were obtained from three major sources. Firstly, some data were collected through conscious observations of different otu umunwanyi (married women's society) over a period of about twenty six years since 1980. As members of Igbo society who have resided in various parts of Igbo land, we were able to make formal as well as occasional informal observations during some outings and performance rites of otu umunwanyi. Secondly, field research with randomly selected otu umunwanyi in different zones of Igbo land was carried out for a period of eight

years (1998—2006). During this period, interviews, participant-observation and focus-group discussions were conducted to verify facts, note continuity and changes. Discussions and interactions with adult women members of different Igbo communities also provided valid data. Audio recordings of some of the songs were made and transcribed. Thirdly, secondary sources relevant to the study were consulted.

### Introduction/Background

Interest and commitment to an emerging research area known as Indigenous Knowledge Systems (IKS) have been quite strong in recent times. Resulting from the merits and significance of such research, scholars have focussed attention on this body of knowledge in various ways. An example is the dedication of different journals to scientific and scholarly pursuits of various aspects of indigenous knowledge. *Indilinga: African Journal of Indigenous Knowledge Systems (IAJKS)* (2005) is one of such journals "motivated by the need for a dependable expression for critical and analytical writing on issues related to production, dissemination and recognition of Indigenous Knowledge Systems." The subject and research directions of IKS are therefore, fairly well-known in contemporary research. Its research scope and context exclude "knowledge developed by a given community from the international knowledge system sometimes also called the Western or modern systems, generated through universities, government research centres and private industry (Masoga2006: 45)." As such, research on IKS directs its attention to "traditional, cultural, local, community knowledge, etc...a body of 'knowledge' owned by local people in their specific communities and passed on from generation to generation(Ibid)". According to Gough, (<http://www.ens.gu.edu.au/ciree/LSE/MOD5.HTM> , accessed 6th May, 2007),

Indigenous knowledge is the local knowledge that is unique to a culture or society. Indigenous knowledge is also known as local knowledge, folk knowledge, people's knowledge, traditional wisdom or traditional science. This knowledge is passed from generation to generation, usually by word of mouth and cultural rituals, and has been the basis for agriculture, food preparation, health care, education, conservation and the wide range of other activities that sustain a society and its environment in many parts of the world for many centuries.

Thus, "a considerable part of indigenous knowledge is related to the survival of the community, in general or specific fields, such as protection and use of the local environment, enhancing food security, especially during stress (Masoga 45)." Within a given socio-cultural location, IKS develops into the guiding principles and philosophies that give meaning, direction and forte to the people's lives. Its interconnection to, and with cultural matrixes in such locations can only be fully understood after critical study. To a large extent, however, IKS defines, constructs and identifies culture as much as culture defines, constructs and identifies IKS. Thus, "Indigenous Knowledge Systems (IKS) are part and parcel of the individual practising within a specific community and environmental context (Du Toit, Cornel, W. 2005:55)." Emery (1997: 3-5) identifies certain characteristics of IKS as follows:

- It is practical common sense based on teachings and experience passed on from generation to generation.
- It is knowing the country; it covers knowledge of the environment and the relationship between things.
- It is holistic - it cannot be compartmentalized and cannot be separated from the people who hold it. It is rooted in the spiritual health, culture, and language of the people. It is a way of life.
- Traditional knowledge is an authority system. It sets out the rules governing the use of resources - respect; an obligation to share. It is dynamic, cumulative and stable. It is truth.

- Traditional knowledge is a way of life - wisdom is using knowledge in good ways. It is using the heart and the head together. It comes from the spirit in order to survive.
- It gives credibility to people.
- Significant to IKS is the social system operating in any society.

This is because

Social cohesion has been the key to survival for many indigenous cultures. Food gathering and hunting depend on mutual support and cooperation, and disharmony within a part of the groups is dangerous to the whole. In many cultures men and women have developed complementary, if not equal, roles; political decisions are arrived at by consensus in many cultures, and other social arrangements that benefit the entire community have often been incorporated into indigenous cultural traditions (Emery 1997)

Social structures, hierarchies, views, aspirations and priorities converge to distinguish a culture's IK from another, giving it unique characteristics. An example from Thailand, which applies, in different degrees, to several communities in Africa, highlights critical aspects of IK in the social system regarding marriage. In their social view,

Marriage, for example, is an integral part of the social system political, economic, and spiritual in many indigenous societies. For example, in Thailand, a Hmong groom must pay a high dowry but, in return, the wife becomes a member of the husband's clan under the direct authority of the household. Marriage can also ensure political stability for the community (by regulating exchange between groups), and continuing harmony with the spirit world. For essentially religious reasons, marriage may be prohibited between a man and woman of the same kin group; in other societies it can only take place within the kin group. The notion of marriage as a relationship

founded only on the bond of romantic love is rarely, if ever, seen in traditional societies (Emery 1997)

It is possible to glean from the forgoing that IKS embraces all aspects of a community's life (social, political, educational, arts and craft, medicine, religion, physical and spiritual constructions and horizons, etc). It is therefore misleading to prioritize certain aspects of IKS as its major concerns, if not the exclusive concerns. It has become critical, in the light of contemporary developments and research focus, to demystify such notions that IKS concerns or should concern itself primarily with medical and technological knowledge of indigenous people. In concurrence with Masoga's (2006: 44) argument, such notion has resulted to much of the discussions on IKS centering on traditional healing practices, agricultural and technological constructions to the exclusion or even disregard of other intangible aspects of IKS believed to be insignificant or non-existent. Such assumptions are misleading as there are significant aspects of IKS that do not belong to medicine, agriculture or technology. IK are practiced and exhibited in other forms of cultural lives of the people. Such indigenous knowledge could be in forms that are sometimes remote to a given indigenous practice itself. For instance, aspects of IKS regarding warfare, technology, medicine, astronomy, science, politics, etc could be found documented in songs and poetry that are not in themselves related to the indigenous practices. *Ikipirikpe Ogu*, a well-known war music and dance that captures indigenous warfare and strategies in its musical and visual texts among the Ohafia-Igbo of Nigeria is a ready example. Data on IK embedded in understanding and appreciation of cultures and indigenous practices of African societies. As such, exclusion or disregard of such cultural arts would mean subscribing to unbalanced study of IKS, as well as proposing unbalanced or one-sided understanding of IKS. Socio-cultural data on a given community is quite often, readily available in the cultural and creative arts of the people. According to Emery (1997),

Most indigenous people have traditional songs, stories, legends, dreams, methods, and practices as means of transmitting specific elements of indigenous knowledge. Sometimes it is preserved in the form of memories, ritual, initiation rites, ceremonies, or dance. Occasionally it is preserved in artifacts handed from father to son, or mother to daughter. In indigenous knowledge systems, there is usually no real separation between secular and sacred knowledge and practice - they are one and the same. In virtually all of these systems, knowledge is transmitted directly from individual to individual.

Being non-literary in their mode of documentation, indigenous cultures rely heavily on the arts for documentation of IK. Such arts become major repositories significant for sourcing information on IK. Emeagwali (2003), highlights this thus:

The most significant information gathering exercise for AIK is Oral Tradition, namely, the collective testimonies and recollections of the past inherited from earlier generations, and transmitted in various forms of verbal testimonies. Orally transmitted information inherited from past generations may be shared in both structured and unstructured contexts. It constitutes a major resource and has been classified by many different scholars.

Although indigenous arts practices are relevant to research on IKS, it seems the potentials are yet to be fully harnessed. Arising from sheer ignorance or disregard of its merits, scholars of IK have not paid much attention to data inherent in indigenous arts for holistic study of IKS. Thus, whereas musical arts of indigenous peoples showcase aspects of their IK, little or nothing exists on this subject from music scholars. It seems fairly generally accepted however, that data on IK may and are often found in the musical fabrics of different communities, such that different indigenous musical materials highlight social preferences, world views, norms and values, principles and philosophies, etc of a given community. Beliefs and life rites, knowledge of the world, political and economic structures and aspirations are also articulated in

indigenous music. However, these have not been discussed in the light of the emerging IK research area. To our minds, research on IKS as reflected in indigenous music remains isolated, waiting to be researched by music scholars who possess requisite tools needed for such research. Our attempt in this presentation is to provide an example that could motivate further research on IKS from musical perspectives. The evidence of selected birth songs would be presented to highlight aspects of IKS from the Igbo<sup>1</sup> tribe in Nigeria.

### Birth Songs

Songs used for announcement and celebration of newborn babies are generally known as birth songs. Although most parts of the world celebrate the birth of a new baby with songs, in most parts of Africa, musical genres are set-aside for this purpose. In other words, an exclusive body of musical compositions is set apart for announcement or celebration of birth of a new child. As such, the birth of a new baby provides avenue for the performance of such music which otherwise would be out of context on other occasions. The importance placed on procreation motivates composition of such musical genre. Birth songs are

<sup>1</sup> Igbo is the name of the people, language and culture of one of the major tribes of Nigeria with a geographical location east of the Niger River. By 1999 Igbo land had about 8 million Igbo in south-east Nigeria. The population has increased substantially now to more than 20 million. The Niger River divides the area into two unequal sections: the eastern (larger) and the mid-western sections. On both sides the Igbo have different ethnic groups as neighbours: the Ibibio, Warri, Igala, Ijaw, Ogoni, Bini, Tiv and Yapo. <http://www.qub.ac.uk/en/imperial/nigeria/origins.htm>, accessed 15 May 2007.

of different forms and require different performance features (accompanied or unaccompanied) in different cultural contexts. In all however, women/mothers compose and perform them. Such music belongs to Nzewi's (1991:29-30) category of *Dimkpa Nwanyi* (Adult Female) music among the Igbo. These are legitimately married women in any society who may or may not have had children. This practice is paralleled in other African societies. Thus, Nketia reports that:

The songs of the Sukuma of Tanzania for ceremonies celebrating twins, for example, are sung by adult women who perform the necessary ritual. According to Hans Cory, the songs of Ngoma ya mabasa, as this musical category is called, are extremely indecent; and during the ceremonies, the language of the people in charge is purposely interspersed with obscenities. Only adult women are given the license (Nketia 1974:37).

Monts (1989:229) also notes that in Vai, "women's musical roles were bound up inextricably with the fundamental practices of birth, initiation, marriage and other labour-related activities." These women also performed as musicians at naming celebrations. It is mandatory in Igboland for all the women married into any community (*ndi alualu*) to belong to *otu umunwanyi* (Women's association). This membership is not negotiated and neither is it open to personal decisions; it happens automatically as a result of marriage into any Igbo community. The *otu umunwanyi* of the community has the responsibility to receive, welcome and introduce the newly married women to the community. Such reception usually entails the explanation of the norms, values and cultural practices of the community. Within the *otu umunwanyi*, women create and perform the musical arts required for ceremonies centering on children. These ceremonies of music usually form an integral part of community life and include the announcement of the birth of a new child, the bringing of a new child home from the hospital (in contemporary times), and a special ceremony to commemorate the birth and naming of a new child. Music in this category is collectively known

as *egwu omugwo* (music for postnatal or nursing mother). In the Imo area of Igboland, the birth of a new child is announced with a special kind of music called *oro'nu*. This music, which is exclusively performed by women, has survived until today in its original form through oral tradition. In the Ikeduru community of the Imo state, every healthy woman participates in the singing and dancing of *oro'nu* music.

It will therefore be strange to find a woman who has no serious ailment sitting while this music is performed ... Unless there is a special reason why a woman is socially ostracized, this song serves as an outlet for communal bonding and solidarity among women (Onyeji 1998:30-31).

Bringing a new child home from the modern hospital involves some ceremonies marked with musical performances including *oro'nu*. Various communities in Igboland have appropriate songs or "long hoots or calls made by the paternal grandmother or aunt (Okafor 2005:49)" for such ceremonies, which women take charge of

Songs used in such ceremonies are also performed during a special ceremony to formally accept the child into the community. This is called *ime omugwo* or simply *omugwo*. On this special occasion several songs centring on new children are performed, sometimes accompanied with few traditional musical instruments such as membrane drums, slit drums, metal bells, knocker, rattles, musical pot, etc. (Onyeji 2004).

A dialectical variant of this ceremony is *ikupute nwa* (child outing) sometimes also known as *igu afa* (naming ceremony) in some places (Okafor 2005:51). Evident in the above discussion is existence of a body of traditional music exclusive for the rites associated with new births in various African societies. Each community rationalises the importance and significance of such music in the cultural and social life of the people. Within the textual fabric of such music are laced some aspects of indigenous knowledge of the people significant to understanding their

world views, life philosophies and principles of existence and sustenance. Such songs provide relevant resource for understanding indigenous efforts for life sustenance, harmonious social relations, human perception of self and community and inter-human commitments within a given community. These are critical aspects of IK that are relevant to contemporary social life. Fractures in human and social relations as well as extreme individualism tending to disinterest in procreation as well as selfish social life styles constrain critical assessment of contemporary human social leanings in different societies. Careful examination of IKS could reveal support mechanisms applied by indigenous people to eliminate antisocial norms from the citizens that could benefit modern societies. Two Igbo songs are discussed below to highlight such reflections of IK in them.

#### Discussions: Ex.1.

### BIAM BIAM

Traditional

Moderato ♩ = 96

Call

Biam biam kam ma n'o - le

Response

Biam biam ka mma n'u te

3 2

m bi r'o tu ma bia ra nwa m

biam biam ka mma n'u te. biam biam ka mma n'u te.

5

ba r'a buo m'a bia ra nwa m bia r'a to m'a bia ra nwa

biam biam ka mma n'u te.

Continues with different numbers according to tonal inflections of the words

9

biam biam ka mma n'u te.

Example 1: Biam biam (Onomatopoeia for the union of man and woman)

Call *Biam biam ka mma n'ole?* Mating is better where?

Chorus *Biam biam ka mma n'ute* Mating is better on the mat

Call *Mbiara otu ma biata nwa* When I mate once, I get a child

Chorus *Biam biam ka mma n'ute* Mating is better on the mat

Call *Mbiara abuo ma biata nwa* When I mate the second time, I get a child

Chorus *Biam biam ka mma n'ute* Mating is better on the mat. (The solo continues with different numbers progressively till the song climaxes).

There is evidence that Example 1 was composed after the Igbo had contact with Europeans, and possibly after the modern bed had been introduced. The song argues that sex is better on the mat, implying an alternative, a modern bed. Igbo people, traditionally, used mud beds covered with locally made mats. This is still in use in some rural areas in Igboland. Before the introduction of modern cabinet beds, iron spring beds were used. Experience has shown that copulating on such beds produces creaking sounds. The beds also shake in the process. Therefore the song recommends the Igbo traditional alternative, which is more stable and noise free (Onyeji 2004).

Beyond the surface level meaning of the text which is, apparently, erotic or belongs to what Nketia (1974:37) describes as obscene songs, must underlie deep philosophical issues. It is important to investigate the need for such deliberate use of erotic song text in a context of mixed audience of young and old. It would be instructive to interrogate the text beyond the foreground/surface meaning and enquire about the background/deep level meaning of the text in order to understand the core relevance of the song. Or, would it not be instructive to probe the rationale for such seeming disregard for morality in a society that holds morality highly? Our discussions with selected adult women members of the Igbo communities, where this song is used, provided relevant clues that guided our thoughts and reflections presented in this article. Their views of the song are summarized below.

*Eroticism is exposed in the song for serious social reasons. It is the social responsibility of the women to use the song to warn young maidens and boys not to engage in premarital sex as such act leads to pregnancy, irrespective of the number of times it is done. It is intended as*

*a means of encouraging people to see sex as essentially for procreation and not primarily for mere sexual enjoyment. In those days of ineffective contraception, the song becomes a warning to married men and women who may want to engage in extramarital sex to desist, knowing the women are likely to get pregnant. The song also has a motivational undertone aimed at making young adults see the need to have their own wives to produce children for the society. Being a society that values large families as well as places emphasis on the value of a family by the number of children produced, the song becomes a subtle mechanism to instill social drive for more children. The women also believe in more children for family and communal protection for economic purposes (farming) and against external aggression. It no doubt, celebrates procreation by means of sexual relations.*

Underlying this song is the need for life and social sustenance through procreation critical to population, economic and political power of the communities. Being horticulturalists primarily, population was very critical to life and community sustenance through farming and defense from external aggression. The social context of celebration of new born was found fitting to stimulate people for healthy relations to produce more children seen as belonging to the community rather than to the immediate (nuclear) family. Pervading the song therefore is rationalized intention or thought by the women for self protection as women and their commitment to the societies as the bearers of future generations supported by the men. This idea stretches to the need for them not to be seen as mere piece for sexual pleasure but as people whose primary and sublime role is to engage in community sustenance through procreation. At the superficial level, the song is quite a paradox, apparently promoting careless sexual relations. But, as in the Hmong in Thailand, Igbo women take sexual relations very seriously. It is considered a highly discreet affair between properly married people who should lay the mat and mate in a protected social environment of marriage. Contemporary urban life perception of sex for sex sake is relatively an aberration in the indigenous Igbo IKS. A situation where a

married couple may decide not to have children was quite unknown and grossly unacceptable. It is also imagined that homosexual marriages would not have a place in Igbo world view as such would be in direct conflict with principles of life of the people. Careless sexual indulgences are, by this song, not encouraged also. Thus, in the Igbo IKS,

Although marriage is recognized and respected, the Igbo do not value a marriage or union that does not procreate. In other words, the Igbo do not marry for the mere need of marital/sexual indulgence. As such, efforts are made to produce children from a marriage relationship or else the marriage is ridiculed. This view still persists in contemporary Igbo society (Onyeji 2004:91).

Fundamental to this song therefore, are reflections of Igbo IK about family and communal sustenance, priority on child birth from marriages, understanding of the importance of sexual relations in the social, economic and political power of the communities, role of music in socialising the people accordingly and safety mechanisms against sexual abuse of the women by men who may have wrong perceptions of sex. Although, modern social structures and constructions have exerted strong pressure on the overall IK prospects of this song, efforts are still made to sustain some of the principles by the performance of the song during *omugwo* in contemporary times. Arising from this song is the need for contemporary societies to critically appraise current perceptions of sex, procreation, family and societies to ascertain whether human obligations in these respects are consciously fulfilled.

Ex. 2.

ONURU AKWA NWA

Traditional

Lively

Solo  
O nu r'a kwa nwa e a e o nye

Chorus  
nu r'a kwa nwa gban gwan gw'o bu huo fuo nye nwe nwao.

O nu r'a kwa nwa e a e o nye nu r'a kwa nwa gban gwan gw'o bu huo fuo nye nwe nwao.

*Onur'akwa nwa e a e* If you hear the cry of a child (e a e) affirmation,  
*Onye nur'akwa nwa mengwa ngwa* Anyone that hears the cry of a child  
 should hurry, *Obuhu ofu'onye nwe nwa* It is not one person that owns a  
 child.

The text of this song is a classic example of a reflection of IK of Igbo people on communal ownership of a child, attitude to one another and inter-human responsibilities. Contrary to the nuclear family system operational in western societies, Africa prefers to operate the extended and what I may call communal family system, which is rationalised as more beneficial for social cohesion and protection of the people. While nuclear family system seeks to protect the immediate family from external/extended economic constrains, it ultimately lacks the strength and protection assured by the communal family system in which everyone is obligated to one another. Insurance companies try to fill this vacuum in modern societies but it is not as natural as in the indigenous African example. Be that as it may, the brotherly, fellow and communal obligation, commitment and strength provided by the members of the community are critical as well as catalytic energy fundamental to the sustenance of the people in the community. In the social view of the Igbo, the community is a social system in which each member finds his identity, ownership, aspirations and drive for life achievements. Everyone ultimately belongs to the community. While the individual is obligated to the community, the community is in turn obligated to the individual. Thus, a symbiotic relationship exists. According to the song, the child does not belong to one person. By extension also the individual cannot stand on his/her own. S/He necessarily needs the community to define him/herself and give meaning to his/her life. Each person's pain or joy is shared by everyone in the community such that it is an anomaly to celebrate or mourn exclusively in private. This does not undermine individual privacy assured by human right provisions and clearly understood in the communities.

Before contemporary Igbo societies were gripped by modernization and urbanization with their attendant individualism and lack of trust, it was a norm for children to be left in the care of neighbours by their parents, if necessary, when they went to farms without hesitation. Children could walk into a neighbour's house and join them in their food.

or even sleep there. The community made efforts to inculcate communal attitude, love and respect in the children and adults alike. Thus,

The Igbo person is expected to be a fully developed social person. To achieve this therefore, various life rites are instituted to enable proper socialization cum education of the Igbo child. Some of these rites focus on family as well as community peace, unity and integration. The primacy placed on the integration of the Igbo person into the norms and values of Igbo culture necessitates rationalization of various activities that focus on proper upbringing of the Igbo child as the future bearer of the Igbo spirit and essence, as well as the culture (Onyeji 2005:92).

Such social structures have been fractured by modern style of living estranging people, even of the same family. The maxim of being a perceptive brother's keeper is fast eroded by selfish life styles bearing negative consequences.

Underlying this song is a support mechanism by the Igbo to ensure social security of the people in the community. Such support is given in good or bad times so that s/he is conscious s/he is never alone. It is not negotiated through selection of friends or occupational colleagues. It is a life right and rite obligated to members of the community from birth. Sustenance of this sense of security is mandatory in the community. The song complements that in Ex.1 in its stimulation of communal essence, security and sustenance. Societal support and provisions for members include food, money, shelter, wife (in some instances), job, clothing and other needs. Although the song uses the child as a reference point, its essence is for all members of the community. Constrained by space, we would not present more examples but it is significant to note that most of the songs in this genre we have transcribed (*Maki'hi Nwa ka'yi ji bia; Oriri biam biam no'nu; Igirigi Nwa; Kpoenu nshi Nwa; etc*) highlight similar concerns.

Two critical issues are raised in the song that impact on modern societies. These are attitude to fellow persons and response to the needs of others. These are critical issues that have been addressed by world communities in different ways. The question is whether modern societies pay attention to commitments to individual needs and attitude of people to one another. It is one of the goals of United Nations Organisation to sustain positive attitude and serious commitment to the needs of fellow humans irrespective of race, culture, religion, etc. This elusive aspiration has taken much of the energy of global communities in modern times. While there is evidence that the possibility of attaining this goal is slim, judging from global crisis (wars, crime, terrorism etc.), it is instructive to note that an efficient mechanism has been in place in indigenous system of communal living and practice in some African societies that the world could take advantage of. Although modern pursuits have distorted the prospects of this song, we can glean from it the social system that operated in the Igbo indigenous societies of the recent past in order to appraise current global situations.

### Conclusion

Evident in this study is the need to explore IK underlying musical arts of Africa for broader perspectives on IKS of Africa. Exploration of the texts of folk songs could provide important data that could become guiding principles for most societies of the world. It is our view that it would be worthwhile to engage in such research. Reconstruction of IK underlying musical arts in Africa could be beneficial to modern societies if adequately explored. Examination of the two, seemingly, simple songs yielded instructive data on life and communal support mechanisms adopted in the Igbo social system to secure and sustain the society in different perspectives of life. Such reflections of IKS abound in the musical arts of African societies waiting to be researched. As with other indigenous practices, music is a tool to sustain and disseminate social norms and values significant to maintenance of order and identity in the communities of indigenous African systems of living. Perspectives on critical issues of procreation, sex and sexual abuse, attitude to fellows,

social security, response to the needs of others and human commitment to life sustenance were exposed as underlying the songs arising from the Igbo IKS. We can draw a conclusion from this discussion that rural Igbo women deliberately provoke the communities to healthy relations for procreation catalytic to human security, development and sustenance through birth songs. Such stimulation is rationalised in the IKS as their protected right regarding their role in the communities. Through their songs also, they disseminate rationalised IK regarding selfless social system critical to development in contemporary global societies.

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