



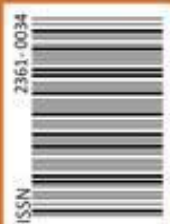
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# MONODRAMA AS AN EFFECTIVE TOOL FOR SOCIETAL APPRAISAL: INSIGHTFUL THEMES IN GREG MBAJIORGU'S *THE PRIME MINISTER'S SON*

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## **Abstract**

*The solo play exists within the context of the minimalist theatre which in itself is an economical theatre. Although the minimalist theatre so far, has not enjoyed as much popularity as typical conventional multi-character, scenery-based theatre type; its unpopularity does not in any way make it fall short of the efficacious strength of the conventional theatre, especially with regard to impact factor. It is as audacious as it is eloquent in its format and focus, and largely conforms to Jerzy Grotowski's idea of the "poor theatre". This paper examines some insightful themes in Greg Mbajiorgu's solo play "The Prime Minister's Son". Lastly, the paper shall also take a cursory look at how far the themes have jointly advanced the plot of the monodramatic text.*

## **Introduction**

Patrice Pavis, in his *Dictionary of Theatre: Terms, Concepts and Analysis*, defines monodrama as "a play with a single character or at least a single actor who may take on several roles", "The play", he

continues, "is centered around one person and he explores his innermost motivations, subjectivity or lyricism" (217). The watchword for mono dramatic performances is economy. This is informed by the fact that the solo performer or actor first and foremost represents, in himself, a theatre cast which would have involved several other performers. The concept is informed by the minimalist theory which originated in the 1960 and focused on simplest forms and designs particularly in the arts. The term *minimalist* often, used colloquially, refers to anything that is spare or stripped to its essentials (Wiki). Solo performances make very scanty demand of performance materials. The actor or performer is the most important tool for such a performance, as costumes, make-up, scenery and such other embellishment as typify conventional stage performance environments are scarcely necessary.

Writing on the sub-heading "Monologues and Dialogue—Dramatizing the Data", Johnny Saldana opines that:

A monologue showcases a character through a snapshot portrait of his or her life taken from a particular angle. Solo narratives reveal both personal and social insight with carefully selected detail and, if successfully written and successfully performed, generate emotional connection with audiences. The most engaging monologues reveal a discovery or retell an epiphany in a character's life (224).

The narrative in a solo performance situation is an enacted progression of a live plot. Discussing on the minimalist perspective of *The Prime Minister's Son*, Mbajiorgu writes:

From the reductionist setting to the solitary actor required for the realization of this play, there is no doubt that this play adheres to the doctrines of minimalism. Even the stage direction in the first page of the published text indicates that it will be performed in an empty space beside a cemetery, with no scenic material or set visible on stage except the symbolic tombstone of the Narrator's late mother... (65).

In monodramatic performances the actor or actress usually begins with a narrative, and as the story unfolds, relevant characters begin to manifest. Such performances do not usually entail costume changes, as the solo-performer often depends on salient factors such as good voice-modulation, adequate facial expressions, plausible gestures, and good use of available space, for effective communication. Playwrights of solo plays often take its peculiarity into consideration. Plays for solo performances, like conventional multi-cast plays, equally aim at addressing relational issues in the society. They are also very didactic in outlook.

Greg Mbajiorgu's "*The Prime Minister's Son*" captures the basic tenets and essence of a typical solo script. Oyibo Eze writes that:

The solo performance tradition pioneered in Nigeria by Funsho Alabi and Tunji Sotimirin is here in *The Prime Minister's Son* extended dramatically by Greg Mbajiorgu, an undoubtedly powerful monodramatist. The text has a rich and neat moral tone, and a single character carries the whole burden of all the theatric apparatus. Dialogue suggests gestural movements and pace, as well as switching of roles. The actor who undertakes to perform the play must be vast in art of improvisation and because of the structural elasticity required, he must possess clear sense of personification, as well as multiple voicing and vocal characterization techniques in order to do justice to the various characters and narrative patterns captured in the text (np).

Due to the encompassing demand of theatric prowess and mastery of histrionic ingenuity usually exhibited in solo acting, as articulated in Eze's observation above, the solo performer is sometimes referred to, by fans, as 'the one-man riot squad'. Lauding the significance of *The Prime Minister's Son* Demas Nwoko opines:

*The Prime Minister's Son* is an accomplishment which to me has marked a significant development in our contemporary theatre. In a presentation culture in which short variety is in vogue for fear of boring an audience, the development of one-actor plays and acting skills is a great challenge (np).

#### **Synopsis of the *Prime Minister's Son***

Dapo Adelugba succinctly recaps the synopsis of *The Prime Minister's Son*:

The eponymous character is the rejected son of the Prime Minister who embodies 12 other characters in the play. Multiple role-playing is the essence of the drama as it unfolds from a cemetery beside a local church where the Prime Minister's Son in a completely tattered outfit dirges as he advances towards his dead mother's tombstone. It makes for captivating theatre that an ill-starred boy is misbegotten through the illicit liaison of a Prime Minister and his house-girl Ezinma. When the pregnancy manifests the Prime Minister deigns to foist responsibility upon his houseboy Emenike. Both house-helps are then banished from the household of the Prime Minister. The luckless Emenike and Ezinma must perforce find a way to survive in a very hostile landscape. They get married and then Ezinma delivers the Prime Minister's unwanted son. It is a tough call bringing up the child after Emenike tragically dies. Ezinma then withdraws the boy from the boarding school he had been attending. Ezinma tries all her best to give the boy all she could afford until the State Task Force on Environmental Sanitation destroys her stall. She runs mad and then dies. After the death of his mother the orphan then learns the truth about his actual parentage as a prime minister's son. His attempt to get through to his father, the Prime Minister, fails and he ends up lamenting as a homeless wanderer (Foreword 7-8).

#### **Didactic Impressions from *the Prime Minister's Son***

The play holds claim to quite a reasonable number of somber themes, which generally lend credence to its overriding mood. This researcher wishes to take a cursory look at some of such, as it stands to further enlighten a reader, especially a first-timer, on the perspective of the text.

#### **The Theme of Class**

Mbajiorgu's *The Prime Minister's Son* is a play which enunciates, in very unequivocal terms, the oppressive demeanor of the bourgeois class, versus the precariously subservient position of the proletariat. While the Prime Minister represents the bourgeois of the society, Emenike, Ezinma, and Ezinma's blind mother represent the lower class of society.

From the outset, the mention of the "Prime minister" immediately registers the air of aristocracy, being introduced by the author as "a famous millionaire of the land" (13). The Prime Minister offers to assist the couple, that is, Ezinma and her mother, with refreshment, not because he has a passion for the cause of the downtrodden but simply because he is attracted to Ezinma. According to the text:

One evening, a famous millionaire of the land popularly called 'Prime Minister' spotted Ezinma where she was inclining on a dwarf wall by the busy pedestrian track.... Unable to resist Ezinma's dazzling beauty, he instructed his driver to take some roasted chicken to her (13).

Note that the playwright, in the above statement, was precise about the chicken being sent to the object of the Prime Minister's admiration, Ezinma, and not to her and her mother. Of course Ezinma thinks this is unusual which is why the playwright describes her as "speechless and astonished" (13), when she sees the source of the gift. To further buttress the Prime Minister's motive for the kindness, when Ezinma and her mother hasten across to his side of the road, in order to express their gratitude, the latter ignores the fact that they are two but only focuses on Ezinma, and does not spare time to tell her "Ezinma, you're very beautiful" (14). And even when the poor woman tries to impress her presence by voicing her gratitude, all the Prime Minister does is to offer her a twenty naira bill as he blurts "Woman, take this and leave us alone" as he, of course, does not associate the "beautiful" Ezinma with the scruffy old woman whom, he presumes to be a petty beggar. However, Ezinma, not being happy about the treatment, announced "She is my mother", as she



tries to call him to order. Even then, his surprise is quickly betrayed when he exclaims “Your mother?” One would not hesitate to observe that the gesture of the roasted chicken by the Prime Minister is merely a bait which he uses to impress and entice the helpless beautiful girl. In fact, he simply tries to take advantage of her precarious state.

The Prime Minister’s obvious lack of interest in Ezinma’s mother, as revealed in the situation above, is a major statement in class or status symbol. Again, the theme of class equally manifests in the Prime Minister’s reaction following the discovery that Ezinma has become pregnant on account of his secret sexual relation with her. His sudden change in the face of truth, which results in his quick disengagement of Ezinma and Emenike’s appointments, and their abrupt eviction from their residence, not only portrays gross injustice, but it also becomes a tell-tale of aristocratic gait and egotistic impunity.

### **The Theme of Rejection**

The above theme is very much evident in the plot especially as it affects the principal character. Ezinma and Emenike are driven out of the Prime Minister’s residence on account of Ezinma’s pregnancy, and this equally affects the unborn child who, as it were, had no hand in his conception.

Again, when one considers the plight of the Prime Minister’s Son, especially as regards the situation surrounding the loss of his mother, one would readily take pity on him. On the contrary, the reverse turns out to be the case with his landlady, as the news stirs up a feeling of disdain in her. She blames his mother’s (Ezinma’s) death on him and would not hear of any excuses or explanation. She quickly evicts him from her yard. Recounting the incident, the Prime Minister’s Son narrates:

The day after I left...for the yard where I used to live with my late mother, our landlady, who traveled for the past two and half weeks to her husband’s station returned. As she stepped into the yard, she wondered why the tenants converged around my mother’s room. One of the neighbours

narrated the whole tragic incident to her. I expected her condolence remarks. But she did not even utter a single word of sympathy to me. Rather, she moved straight to her apartment and locked up herself in one of her rooms. Very early the next morning, she woke me up and ordered me to pack out of her house. I tried to explain my situation to her but she hauled abuses at me, laid false accusations on me, calling me all sorts of names (54).

### **The Theme of Hypocrisy**

The Prime Minister’s adulterous escapades and his effort to cover same typify an inclination to a life of double standard. Dapo Adelugba, in the foreword to the text notes: “When Ezinma discovered that she was pregnant on account of Prime Minister’s drunken indiscretion of an evening, she stopped performing her duties and her master naturally tried to find out why. She told the truth but the Prime Minister, instead of accepting responsibility, tried to foist the pregnancy on his male house-help, Emenike, and ordered Emenike and Ezinma out of his premises” (7). In feigned innocence, the Prime Minister sanctimoniously blurts:

PRIME MINISTER: Insult...in my own house? Ezinma, so you have the courage to insult me after all I went through because of you? (*Angrily*) You want to break my marriage because of my benevolence?...How can my wife return from the US and hear this rubbish? (*As Ezinma wanted to interrupt*) Enough! I have had enough, I am tired of your services, I want my boys’ quarter’s keys from both of you in less than two hours (46).

If the Prime Minister could condescend so low as to have a one-night-stand with his house help, he should have also been man enough to shoulder the consequences but he quickly terminates their appointments in order to cover up his tracks, since he wouldn’t want his wife, and or the society to know.

He is more concerned about his reputation than he is about the injustice done to some innocent souls.

### **The Theme of Kindness**

One must remark that the Prime Minister would appear to be overtly kind when he offered Ezinma and her mother the sum of two thousand naira and promised them, a lot more other things, such as a temporary accommodation, a helper for the mother, as well as employment for Ezinma, despite her lack of qualification for the job. The Prime Minister further showed kindness to Ezinma the day she went in search of employment at his office. The Prime Minister's Son narrates thus:

Ezinma got to the Prime Minister's office complex on time. While she was being scrutinized by the security men at the entrance, Prime Minister drove in. Immediately he saw her, he alighted from his Limousine and ushered her into his exquisitely furnished office. There he offered her a large piece of cake and a chilled glass of fresh pineapple juice. While Ezinma was busy with the food, Prime Minister collected her biodata and passed it to his Personnel Manager, authorizing him to prepare her letter of appointment immediately. In less than half an hour, Ezinma collected her letter of appointment... (19).

Again, one would consider the above as being too good to be true. It would also leave one wondering if the Prime Minister expresses the same level of kindness to everyone that shows up in his establishment.

The Prime Minister appears naturally kind when he responds, without hesitation, to Mr. Okafor's request for the thirty thousand (₦30,000=00) naira deposit meant for Ezinma's treatment at the hospital. He also provides both his official vehicle and driver, as well as gives two thousand (₦2,000.00) naira to Mr. Okafor, and a personal memo to the Medical Director of the hospital (28).

This overflow of kindness, despite the Prime Minister's status, suggests that there could be exceptions in the aristocratic class, and more particularly, it would portray him as having a soft spot for the downtrodden. In fact, the incident at his initial contact with Emenike tends to speak volumes in this regard. This first contact is at the point when Emenike, who has just stolen the chicken meant for the Prime Minister's dog, is being manhandled by the former's watchman. Emenike narrates thus:

...When he got tired of flogging me, he pulled me towards the guard dog, trying to release the fierce creature from its metal enclosure. As I was pleading and struggling in pains, trying to stop him from releasing the angry dog, Prime Minister drove in and ordered him to leave me alone. Immediately he stepped out of his car, the watchman reported my case to him. In tears I told him I was an 'orphan', a destitute.... Convinced by my appearance, Prime Minister who has a soft spot for common people, offered his security man to take me to the boys quarter and ensure that I cleaned up all the mess on my body (39).

### **The Theme of Fate**

When one reads through the play text, and follows the plot as it progresses, one would not but conclude that there appears to be the presence of a negative force trying to steal the characters' joy as well as ensuring that they will ultimately end tragically. For instance, Ezinma and her mother first, are presented as being very poverty-stricken. When Ezinma eventually gets a new job, which would have alleviated their state, her mother dies all of a sudden. Ezinma becomes suicidal though recovers temporarily. She and Emenike would eventually be dismissed from the Prime Minister's service for a crime she did not commit. Emenike would get a hard-labour job and eventually die from job stress. The shattering news of his death would make Ezinma lose her mind and eventually die also. All the above chain

of catastrophic incidences seems apparently poised towards a tragic fate for the characters. In fact, the playwright succinctly captures this precarious providence as he ends the play with the following statement:

...we are living at the mercy of those who are rich. We are poor, we are slaves, we are beggars on earth. They are dying to live; we are living for death, like beasts of the earth we are waiting to die. Why should we live in this world in this way; human beings living like slaves with their fate in the hands of fellow men? Why...? Why...? Why...? (58).

### Conclusion

This paper has been able to showcase the successful effort of Mbajorgu who, through his medium of the one-actor play text, reveals true relational life situations typical of societies with a consciousness of class strata. It argues that in as much as the minimalist performance concept might not be as popular as conventional theatre mode, with its widespread format, its dynamism is equally effective. The paper posits that Mbajorgu's approach to his text rigidly adheres to Grotowski's perception and theory of the poor theatre which strictly discourages the employment of extraneous material in performance. The paper lauds the playwright's ingenuity as, in his text, he successfully leads his readers through a sustained but provocative reflection of precarious life experiences typical of people at the lower rung of society and, most commendably, as he further succeeds in projecting and lauding the potentials of the minimalist theatre notion.

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# TOWARDS A GROUP MODEL OF CREATIVITY AS A COUNTER- NARRATIVE TO THE UNIVERSALIST MODEL OF THE INDIVIDUAL AS A CREATIVE INNOVATOR

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## **Introduction**

The concept of binary ideation, as between the analyst, and the all-knowing subject, the discursive and rational subject is at the center of western objectivist metaphysics. Contrasted to the Nietzesclean model, it is assumed that 'I' indicates a unity of consciousness and emphasizes individuality as the ultimate platform for cultural production. It re-echoes the heroic voices of Aristotle and Plato who spoke across boundaries of time; with the former hinting at the empirical nature of the universe and the latter, at its transcendental truth. The triumph of individual versatility was re-emphasized by Plato when he said that man should know himself, because he can transform this world into a paradise or destroy it by ill-will. Thus did Leonardo da Vinci, Michelangelo, and so many others become heroes of the Renaissance period. With the advent of the Enlightenment era in the 18<sup>th</sup> century, reason and individuality became the twin pillars of Western dominant narratives, hegemony and power. Thus was the concept of an all-knowing individual, rational and

confident, a promethean genius, a master producer, accorded an exceptional uniqueness, if not creative triumphalism.

This paper interrogates the above concepts of creativity and cultural production in the West. These assumptions of creativity that privilege the individual over the community are held in suspicion primarily because of their logo-centric content. The tendency here is to define a Universalist ethos of creativity which is western-generated, constituted and centered. Because of this notion or culture-centeredness, the paper proceeds to provide a counter-narrative which implies a conceptual shift from a creative production frame that emphasizes the individual creative genius to one that is community based. The paper contends that group creative ethos provides an alternative framework for understanding the range and variety, if not possibilities, in cultural production. It deconstructs the notion of the individual creative genius and opens up new prospects for understanding the nature of creativity in different cultures.

## The Creative Genius in Western Cultural Production

From the advent of the Renaissance through the Enlightenment to modernity, Western notions of creativity always tended to extol and privilege the individual creative genius as an agent of a creative cosmos. Examples can be cited in support of this. During the 15<sup>th</sup> century, aptly described as the Age of Humanism (Humanitatis), the individual creative genius loomed larger than life on the Italian creative horizon. Such creative geniuses as Leonardo da Vinci, Michelangelo, and Brunelleschi (1377-1446) ranked as men of letters (Homo universal). Among other things, Leonardo was a painter, poet, military engineer, botanist and the first person to provide the earliest design for the airplane. He set the tone through his art, the creative trope of drama, light and shadows. A good example of this is in his paintings where he showed his mastery of linear perspective and the drama of narrative painting. Michelangelo, on the other hand, was an artistic giant of the Renaissance. He was a painter, sculptor, and an architect. He painted *the Last Judgment* in the Sistine Chapel at St. Peter's Basilica, Rome. This painting was an epic narrative in its visual awesomeness and vision of the heavenly. Under the influence and inspiration of neo-Platonism, Michelangelo executed monumental sculptures that seem to reach out to heaven in their upward thrust. Another one of his artistic achievements that one cannot fail to appreciate is the Dome of St. Peter's Basilica in Rome, which he designed. Add to this, the renowned artist Brunelleschi, "the first great Renaissance architect, (Who) created the dome of Santa Maria del Fiore, almost as wide as that of the pantheon but twice as high, and so impressive in its majestic lightness that it almost dwarfs the campanile itself (Leitch 1966: 242). With the creative genius of the above figures, the Renaissance period stood out in full incandescence. Although the art periods from the 15<sup>th</sup> to 18<sup>th</sup> century maintained the same creative ethos, it was, however, in the 21<sup>st</sup> century that art became highly radicalized. Individualism was enthroned as if man was at the center of universe even when, in the scale of things, he was like dust in the immensity of space. Even at this, creative individualism furnished the creative ethos of 20<sup>th</sup> century modernity. To the Western man, the creative genius is the greater innovator, if

not the most active agent, in all spheres of cultural production.

Other examples support the emergence of the creative genius in 19<sup>th</sup> century art modernism as a promethean agent of creativity and cultural production. Art modernism re-echoes the creative code of simultaneity, the hidden, and the unconscious and with a pre-disposition to abstraction or aesthetic purism. In the words of Arthur Danto (1983), "The structures of works of art will have to be different from the structures of objects which merely resemble them." The Warhol boxes are presented as 'ready-mades' as if it is their mission is to 'de-aestheticize' the concept of art". In a similar manner, the artist Duchamp is of the view that Aesthetic delectation is a danger to be avoided. For him, art is a metaphor of some kind, an intellectual activity that may even erode the basic meanings of art and artistic representations. It is as if art is questioning its identity and epistemic location, as a tool for creating a "counter-environment". Whether it is seen as a narrative representation or as a tool of constitution and destruction, and of inverted or displaced identity, western notions of creativity have placed the master genius at the center of creative production. Thus from the theories and critical discourses of modernity and post-modernity, including other levels of epistemic debates, only the voices of individuals with promethean virtues seem to define the boundaries of creative innovation. In this sense, creative individualism would seem to provide the only platform for cultural production.

We shall proceed with a conceptual shift that places group creative enterprise over individual creative innovation. The basic argument here is that cultural production based on group identity and participation is a useful counter narrative to the all-knowing subject, as a creative genius and as a unitary center for all creative production. The study presents a case model of Igbo wall painters whose creative enterprise emphasizes group over individual innovation. The various wall painters that constitute this creative group consist of elderly women in their sixties and seventies. They act as guardians for this creative team. Having painted over the years to achieve their present status, they are regarded as aestheticians who are adepts in wall painting practices. They supervise the wall painting project

and help in generating painting ideas as well as provide a critique of the other wall painters during work sessions. The other female members of the creative team consist of young women within the ages of twenty-five and forty-five. They serve as active members of the creative team, having practiced the art of wall painting over the years, and are certified as both professionals and painting adepts. Such professional recognition derives from consensual aesthetics, the strength of tradition in the onward movement of life (Thompson 1969). Periodically they receive wall painting commissions from their community during public festivals. At such times there is a mandatory need to re-paint the public shrines and architecture as the throne of the gods.

The creative work program can be sub-divided into two areas of creative activities. The first consists of general discussions between the creative leaders and the other wall painters. At this time, their general discussions center on the wall painting commission as regards the size and dimensions of the public shrine for which commission has been received. Discussions also include the preparation of pigments for wall painting, the design and motifs to be generated in the context of present. The second part consists of distribution of duties among the wall painters in terms of the wall areas to be painted. The walls to be painted are structured as seriate but vertically zoned compositions. Wall painters are each assigned a select number of zones to paint.

### **Wall Painting – Sourcing of Materials and their Preparation**

The sourcing and preparation of materials can be demanding especially because earth pigments to be used as media in wall painting are locally sourced from the immediate environment. These painting media consist of brown, white, yellow, black and more recently, blue colour. White is obtained from white chalk along the stream which is mined and sold in the local markets and is easily accessed by the wall painters. In order to obtain black pigment, the painters collect a large amount of forest climbers, a certain kind of plant, which they burn and mix with water; from this large quantity of ground materials, black ash is obtained and mixed with water. Black pigment is the product of this mixture. Yellow

pigment is also obtained locally from yellow chalk deposit. These are ground and mixed with water from which yellow pigment is obtained. The brown colour is obtained from puddled clay which is mixed in large quantity with water to yield a brown pigment. In spite of the limited amount of pigments used for wall painting, the wall painters skillfully use these pigments in ways that yield chromatic variety and enable them overcome the limitations of their media through creative flexibility. Thus, in their painting, one notices the rich contrasts of colours to create visual tension, the use of dots in chromatic contrasts to create surface textures and vibrancy, the use of silhouettes to create shadows, and the use of lines to create design boundary sharpness and engaging contours. These devices in the application of colours create musical qualities as well as chromatic tensions. In their use of abstract motifs, the wall painters transform wall surfaces into visual poetry in the interplay and harmonic rhythms of colours. Because the handling of wall surfaces is a corporate activity, the underlying aesthetics of wall painting cannot but be consensual as a public spectacle and an art event.

### **Painting Motifs and Symbols**

Because wall painters obtain their painting media from the immediate environment, they also source and appropriate their design motifs and symbols from the same environment, in their aesthetic consciousness, they believe that there are certain aesthetic models in nature which can inspire a wall painter. They seek this out from the beauty spots of the python, the stripes of the bush rabbit and the dotted specks of the guinea fowl amongst others. To them, the aesthetic model of 'Agwa' refers to aesthetic manifestations of beautiful surfaces the body painter can appropriate in different aspects of nature, from the floral, vegetal, to the zoomorphic and the anthropozoocephalic. This implies that a good body painter is one who can abstract motifs in their lyrical and decorative qualities and transform them into their linear and decorative quality. Design inventiveness is what distinguishes the wall painter-adept from the non-wall painter. Their design motifs/symbols inclusive according to Cole and Aniakor (1984:71)

Quatrefoils like cassava leaves, *Abuba Akpu*; rhythmic zigzags of several sorts called "the snake's path." *Ije agwo*; lozenge shapes for kola plates, *okwaji*; stripes recalling the bush rat, *agwaogini*; triangles called cocoyam leaves, *Mpotode*; crescent moons, *onwa*, *kpakpando*; abstracted double-gongs, *ogene*; and a chain of triangle for leopard claws, *mboagu* (Aniakor, 1978a). Two important recurrent designs derived from the natural splits, usually three or four in number, which occur in freshly-opened kola nuts; thus is a full head of kola, *isinwoji*, while is considered a half head *okalaisioji*. Among the more common animals represented, usually rather schematically, are coiled snakes, lizards, scorpions, and various birds.

These design motifs may have only decorative quality and content while others may be symbolic because of their ritual associations. Whichever applies, the design motifs are painted on the walls of public architecture to beautify surfaces and aesthetically enhance them so that they serve as visual spectacles.

### **Wall Painting as a Group Process and Program**

In this section, an attempt is made to discuss the work program of the wall painters as a creative team, the distribution of duties and the creative partnership that facilitates their work organized activity. The first phase of the painting project is to paint the wall surface of a given public architecture or shrine with a brown pigment. The painting background acts as a general canvas surface upon which selected design motifs are painted. Members of the project team prepare this giant canvas, working closely together.

Phase two of the painting project begins with the marking out of the seriate zones of this giant painting composition, working from left to right across the wall surfaces. The various zones may be

viewed as vertical panels as if each panel were a master page from a cosmic book. Each panel, to be in order for it to be more concrete, is about five to six feet high. This means that a given public architecture may consist of over forty panels running across surfaces and it may take about a month to complete a wall painting.

Phase three begins with various wall painters being assigned different painting panels. If for example, there are thirty wall painters, each wall painter is assigned a vertical wall panel from which painting proceeds from left to right of the wall surfaces. Each painter is versed in the design repertoire. Designs painted on each panel depend on each painter's creative skill and inventiveness. Moreover, having practiced wall painting for many years, each partakes of the same style convention in wall painting. Thus means that while each wall painter can invent pictorial designs, she can manipulate the creative conventions of her art practice at the same time. It is to their creative achievement that they are able to fuse individual styles into a group style underlain by a shared creative identity. Thus the wall painters work on different wall painting panels simultaneously as they create motifs from memory while at the same time inventing and manipulating others. While painting is in progress the female leader supervises in order to ensure that the aesthetic conventions of wall painting as regards the distribution of motifs within compositional frames are closely followed. They also ensure that there is compositional balance, relative harmony of colour, contrasts and visual tension and that different motifs have lyrical qualities. Even the wall painters themselves exchange views and comments within the work process. In short, the wall painting program is guided by creative and aesthetic approaches which are empowered by cultural breeding. When completed, a wall painting project becomes the product of a communal creative enterprise, guided by communal aesthetic conventions while at the same time allowing wall painters to re-create, re-invent and improvise. In this form of creative enterprise, group innovation is stressed far and above individual innovation as the aesthetic ideal in Igbo wall painting. In this sense, consensual aesthetics is paramount in this kind of creative enterprise. Creative collectively becomes a

counter narrative to the aesthetic and creative idealism vested in the individual innovator, a creative genius who is possessed with promethean virtues, if not merits. In the context of Igbo wall painting, the aesthetics and creative ideals of communalism (the group as an innovator) are ranked much higher than creative individualism in the Igbo aesthetic mentality and sensibility.

However, to understand the various methods or techniques used in wall painting projects or commissions, one needs to discuss body painting which is women's art *par excellence* and from which most probably wall painting originated. Women body painters describe body painting as *Uliaru* and wall painting as *Uliaja*. What both art genres share in common is the lexicon *uli*. One may ask, what is *Uli*? "*Uli* is painted on the human skin with a clear brownish liquid (made from the crushed, seeds of several plant species) that turns dark blue when it has been on the skin for several minutes. Normally, it is applied with a thin sliver of wood, *mmanwuli* that enables the artist to create fine, delicate lines. The visual dynamism and sophistication of these styles stem from the conscious use of asymmetry, the tapering and swollen character of line and the undulating rhythms that are created by a variety of hooked and curving patterns of different sizes and shapes.

"*Uli* artists are sensitively attuned to the appropriateness of designs for their human 'canvases' (Cole and Aniakor, 1984)." Body painting is a product of the manipulation of *uli* motifs which are painted on the human body in order to enhance body beauty. They can be painted on dark or fair skins with different visual effects. Naturally, these *uli* patterns stand out more sharply in visual tension because of the tonal contrast between *uli* pattern and the fair skin. A dark skin surface does not, however, lose out because *uli* designs can also play out beautifully on dark skin. Because body painting is part of a girl's cultural breeding, young girls are taught the art of body painting from a young age. They, in turn, practice body painting on each other. Those among them who are more skillful than others, grow up to become *uli* adepts or highly gifted body painters. They are so because of their mastery of a variety of techniques in *uli* body painting. For example, *uli* designs can be painted as highly rhythmic lines on a

girl's forehead, eye lids and the upper lip in order to accent the features (Fig. 1), or can be painted on the side of the cheeks for aesthetic effects (Fig. 2). Because *uli* designs have lyrical qualities, they can be painted on young girls in their sweeping and bold shapes so as to interconnect selected parts of the body in order to accentuate body beauty. In other cases, bold curvilinear *uli* designs may be painted around a girl's buttocks to create the illusion of dress.

In most cases, *uli* designs painted on the female skin are linear abstractions deployed on selected parts of the skin to enhance body beauty. Like visual poetry that they are, they have musical qualities in their engaging rhythms as if to lend the human body a sense of visual mobility or kin-kinetics. These qualities, as have been noted by M.D.W Jeffreys (1957) made him describe body painting as "Negro abstract art or Igbo body Patterns". G.I Jones, on the other hand, collected samples of *uli* designs in the late 1930s. These samples reveal the varieties of techniques found in body painting. In one example, (Fig.3), negative shapes which are deployed across the picture surface are contrasted with the background which is painted dark except for tiny *uli* designs which contrast with their parent dark shapes. In another example, (Fig.4), the varieties of surface patterns are deployed around the inside of the rectangular shape and contrast with the central negative space. This negative space is, in turn, relieved with three clusters of *uli* designs for overall pictorial balance. In still another example, (Fig.5), the silhouette technique in the layout of designs is adopted. Six biomorphic shapes are deployed at the base and the right vertical of the picture plane. They are painted black but textured with tiny negative shapes in encounter with two other similar designs at the upper left of the picture plane. In yet another example, (Fig.6), a series of circles are deployed over the picture plane with strategic accents at selected points in order to activate the overall decorative field. In a specific example, (Fig.7), a herring-bone pattern is drawn all over the design surface so as to create the illusion of varying depths. Other examples provide variations on the above technical models of *uli* body painting.

These various techniques of body painting are also used in wall painting with added variations in wall painting compositional devices. These new



variations consist of more complex pictorial compositions involving the use of more overt images such as human figures, people paddling a canoe, printed fabrics, ivory bands, bush lizards, guns, proverbs, fans, the python, bamboo ladders, etc. Thus in wall painting, linear abstraction of motifs is combined with bold narrative abstractions in which the dotted, the textured, the darkened, the contoured in combination with bright and contrasting colours posit a model of technical approaches to wall painting. In this context, there are creative features or a synthesis of both body and wall painting techniques. This means that wall painting admits of both structured, stylized, abstracted and improvised compositional methods quite similar to the methods of the jazz player who must hit his notes not directly, but below and above, by a process of allusion. Thus, while wall surfaces seem to be equal in their vertical wall panels or zones, the layout of design motifs and the overall compositional fields are asymmetrically oriented. Indeed, asymmetrical compositions are a primarily aesthetic code in wall painting.

One can now discuss the programmatic of wall painting in terms of the deployment of design motifs *viz-a-viz* compositional layout. To do this, we must picture the design field as following the rectangular form/sides of the public architecture undergoing painting. In other words, we are dealing with the four sides of a rectangular structure now divided into vertical zones as if they were pictorial pages of a giant cosmic book. Thus, the four sides of the public architecture may be taken to represent a continuous narrative sequence, with each vertical zone, introducing the next zone, such that all pictorial zones together present a picture panorama. We now proceed to a close discussion of the different pictorial zones that constitute the painting project.

One of such pictorial zones has a schematic representation of a masquerade placed at the centre of the pictorial composition without its head shown (Fig. 8). The entire body is ornate with a repeat pattern of triangles pointing towards the centre of the picture from all directions. Two of its hands are balanced on both sides by an abstract symbol and a rectangular shape pointing at it from the base of the pictorial zone. To the left of the picture is an abstracted iron pot with three legs and a top handle. The three legs, in turn are supposed to be sitting on a

fire mound. The base of the composition is divided into three and consists of two rectangles and a square shape in the middle. These various motifs become visually active through the painting process. An example is the picture background which is painted brown against which other designs are painted.

The figure of the masquerade at the centre is painted black. Its decorative striations are painted yellow in contrast to the dark background for the sake of tonal balance. The iron pot is painted yellow against the brown background. Not comfortable with the sharpness of these colours, the wall painter toned them down through the use of multiple dots in brown and blue as surface textures. A moon shape peeps through the center of the pot as a way of harmonizing the colours of the pot and the background which is painted brown. Similar textures are applied to the base of the painting on the rectangular shape beneath the pot and the middle shape to the left which is painted black and highlighted with small circular shapes. To the left of this, is another rectangular shape which terminates in another standing rectangular shape. Because of the bright yellow used there, the wall painter develops intersecting lines of as a means of toning down the brightness of the yellow against the dominant brown of the picture background. Other shapes in the pictorial field are equally painted yellow but textured with dots as a means of achieving pictorial harmony.

While this composition is being completed, another wall painter is set to work on a second vertical panel in the wall painting sequence (Fig.10). She begins by painting a vertical band that separates her work from the other panel just completed in what is a seriate composition of vertical zones that compose the four sides of the public architecture undergoing painting. This newly created vertical band is painted black and embellished with delicate *uli* motifs for surface enrichment.

This done, she begins work on her vertical picture composition at the base where the wall juts out. She divides this area into two rectangular bands, one painted black while the other is painted white. To mellow the sharpness of the two contrasting colours, she uses white to paint dots as textures in combination with yellow. On the white area, she now uses brown and black dots as textures to harmonize

the two areas. On the surface of the wall itself, which is her painting canvas, she paints the whole surface in brown against which she now paints a stylized python symbol for the sake of rhythm that is suited to her composition (Fig. 9). The python is depicted as a series of spirals for the python body from which the rest of the python form, including the head leaps forward in a rhythmic movement to the upper left of the picture plane. The overall shape is decorated with white dotted texture while the sides are contoured with white dots for clarity.

Another wall painter is simultaneously at work painting two vertical bands in yellow and black colours with defining contours in contrasting colours. She repeats this at the other side of her pictorial compositions. By using these pictorial devices, it becomes easy for each wall painter to apply this compositional scheme throughout the sequence of wall painting compositional narratives until the painting project is completed. A simultaneous execution of all wall painting panels provides a consensual basis for group participation and a shared group ethos of cultural production, creativity and innovation. These creative codes and conventions are reflected in one of the wall panels on which a wall painter paints two giant bush lizards as the centre piece of her wall painting composition (Fig.11). Their heads and legs are pointing upwards in their stylized manner of rendering. Their tails point inwards at each other. To lend them texture and clarity, she adopts the following pictorial devices: Their painted black bodies are embellished with white dotted textures while their outlines are emphasized clearly. To offset the obvious symmetry of her picture composition, she introduces a Y shape at the lower right of the picture while continuous looped shapes are placed against the left of the separating pictorial bands. She paints these shapes with yellow, while at the same time introducing dotted textures to moderate the bright yellow colours.

The above discussions on the various codes and techniques of wall painting provide important insight into the professional workings of Igbo wall painters. The first is that they have all acquired the skill of body painting as they were growing up. From this, they had developed into the professional status of wall painting adepts. Having mastered the various design codes and creative strategies that accompany

wall painting, they have become vast in their memory stock of *uli* design repertoire: abstract, stylized and figurative. These designs sources have been subjected to a process of abstraction and schematization in the search for their minimalist essence. In their use of colours, they are in control of such chromatic codes as contrast, tension and balance. Also, these bright colours can be moderated and enriched with the use of textures of different colours in the context of contrasts and in their visual tension. Thus, a wall painter knows full well that a parent shape painted black may easily fade into its brown background. For clarity, this shape has to be contoured with decorative dots in white or yellow for the sake of compositional clarity. The wall painter also knows that her colours are highly limited in their range and qualities. She learnt through professional practice to overcome this limitation. For example, she shows through her work that heightened shapes can be enriched with texture in a variety of colours and in the process; enrich the quality of her picture composition. She knows full well that two rectangular shapes painted in black and white s can be further enriched aesthetically if one shape is well textured with colours from the proximate shape and vice versa. She knows that a painted design will acquire more clarity if its boundaries are hemmed with dotted textures. She equally knows also that when she uses a python motif at the centre of her pictorial field, she needs to enhance it aesthetically with textured embellishments. Moreover she is aware that design motifs can be given rhythmic qualities in order to enhance the aesthetic content of her works. This means that she has at her command varying pictorial devices with which to create aesthetically driven wall painting compositions, stress contours, develop contrasts and chromatic tension, and exploit the richness of textures to enhance what the human hands had brought into aesthetic being. Since every wall painter is adept and a master of these creative tropes, one is not surprised why a completed painting project (Fig.12) has an overall pictorial harmony and narrative continuity as an integrated aesthetic environment. In this context, individual styles and creative techniques blend and fuse into a group style. What would have had the stamp of creative individuality is closely moderated by the authority of group creative ethos. Individual styles are thus

subsumed under and displaced by a group style with its group canons of narrativity as public and communal art.

### **Wall Painting and Igbo Cosmology**

It was the late novelist, Chinua Achebe (1984) who observed that the cock that crows in a family compound belongs to the owner but the voice becomes the property of the community. To him, the artist has to place his or her art at the service of the community. This communal orientation of art in Igbo society can be seen in the names of Igbo villages and their art specializations to the displacement of individual authorship. For example, a town has the name, *Nkwelle*. The more complete name is *Nkwelleopiegbe*, meaning Nkwelle people who are gun manufacturers. The name, *Umudioka* means the sons of Dioka, who are specialists in the art of scarification. Another village is known as *Awkandiuza*, meaning a town of black smiths. These names suggest the communal orientation of Igbo art, including body and wall painting under the mandate of an ancestral charter and the creative bonding of the earth goddess, Ala, the creative principle of fertility and continuity and the onward movement of life (Davidson 1969).

On the other hand, the Igbo say that things are in twos. This is a binary ideation which holds that oppositeness is the basis of complementarity for achieving cosmic balance. In aesthetic terms, black may contrast with yellow. Yet the richness of black comes with its contrast with yellow to produce their complementarity. This becomes clearer in the Igbo saying: *Ihe kwuru ihe akwudebe ya*, meaning, wherever something stands, something else stands beside it. In Igbo architecture and settlements, for example, family architecture is different from public architecture; each is different while at the same time complementing the other. Achebe is correct when he says that a man may worship a deity to perfection and be killed by another deity. The truism of this statement lies at the heart of Igbo metaphysics because cyclic movement is the serpent's walk. Besides binary ideation is cyclic ideation because one does not watch a masquerade theatre from the same spot or position. Achebe sums it up better when he says that Igbo art is less tranquil than it is mobile, even aggressive. The implication is that Igbo art

thrives in visual mobility like the linear kinetics or rhythms of *uli* body and wall painting in which subjected to its chromatic tension, contrast, balance and oppositeness. In sum, the Igbo art is usually ever mobile in all pictorial representations. One can speak of Igbo art as reflecting the aesthetics of the hot (*Ihediokun'oku*). The simple explanation lies in this. The Igbo have two definitions of the human social condition. According to them, everyday life and activities reflect a condition of social coolness whereas funerals, festivals and other forms of celebrations create social eruption and the social condition undergoes aesthetic heat. Thus, wall paintings which are executed to mark festival cycles also mark a period of aesthetic heat. Which is why these activities are viewed as art and aesthetic events underlying them is the concept of the aesthetics of the hot as a frame work for all aesthetic practices and discussions? This differs from the Yoruba aesthetic of the cool. Yoruba bronzes are said to have a quality of luminosity by which Robert Thompson has described them as reflecting the Yoruba aesthetics of the cool. Yoruba women treasure their batik cloths because of their cool indigo with its dominant blue. On the contrary, Igbo women prefer the bright s of printed fabrics because they reflect the aesthetics of the hot, of the less tranquil and mobile, shown in contrasts in their varying visual tension. Even those who admire a good wall painting in an Igbo settlement would remark that the wall painters have killed themselves with beauty that is in reference to the works of art as public spectacles.

Such a guiding canon of aesthetics is reflected in the restless dynamism of Igbo life as exemplified in the aesthetic merits of Igbo wall painting.

### **Change and Transformation**

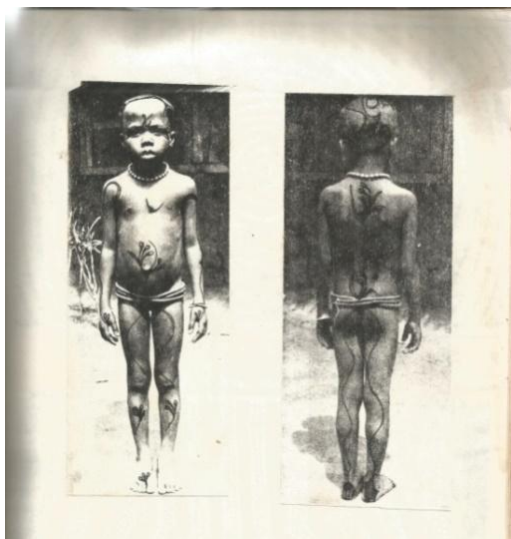
The eminent anthropologist, Simon Ottenberg, observed that of all Nigerian peoples, the Igbo had changed the most while changing the least. His thesis is that the Igbo had moved to the urban centers in their demographic strength and adapted to urban conditions as a second home. Yet, the Igbo remained rooted to their cultural traditions in which when one finger touches palm oil, it spreads to the others and that if one says yes, the gods will give their support. This is why they believe that a well-travelled person is wiser than an old man sitting out

in the village square picking his bottom. Achebe, in his fascinating book, *The Trouble with Nigeria* says that the Igbo arrived late in the terrain of business in Nigeria but with a clean burst of energy had overtaken their other Nigerian business competitors. Davidson (1969) said that the Igbo believe that talent should lead to enterprise, enterprise to promotion, and promotion to privilege. Scattered in the various urban centers in Nigeria, the Igbo have proved to be masters of trade and commerce and have established business enclaves in many parts of Nigeria. They have also embraced Christianity as a terrain in which to seek new social influences and show off what money

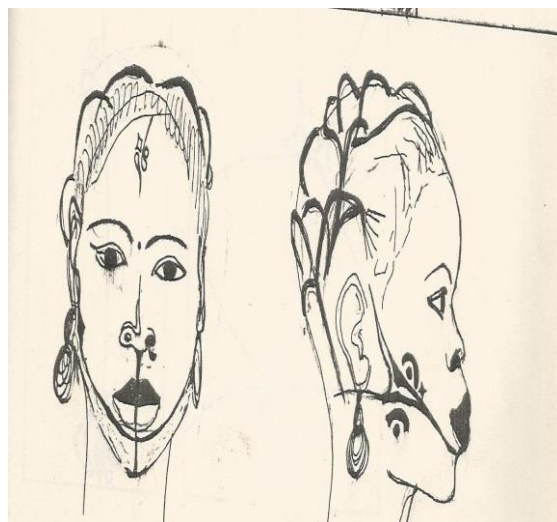
can do in their quest for success in this world. In acquiring wealth, they have imported western architecture into the rural areas of Igbo land to the increasing decline of their historical traditions and cultural heritage.

The consequences are enormous in the burdens they have placed on the future of Igbo wall painting. Traditional festivals are becoming extinct just as wall painting that celebrates the aesthetics of the hot as a public spectacle is in danger itself. The future is gloomy. The light is dim on the horizon. Only salvage operations can redeem the imminent threat of loss of a once viable art tradition and its historical ambience.

## ILLUSTRATIONS



**Fig 1:**Uli body painting on a young girl, front and reverse, accentuating her body features



**Fig 2:** Body painting used here to enhance a girl facial beauty including the sides of her face.



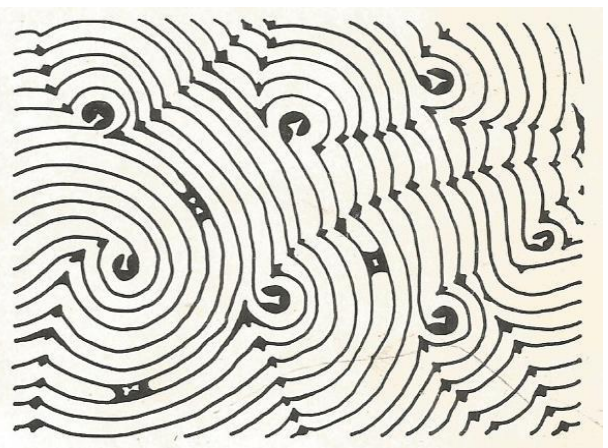
**Fig 3:** Uli body painting showing the use of contrast for the sake of visual tension.



**Fig 4:** Use of negative and positive shapes and intricate textures for visual effects.



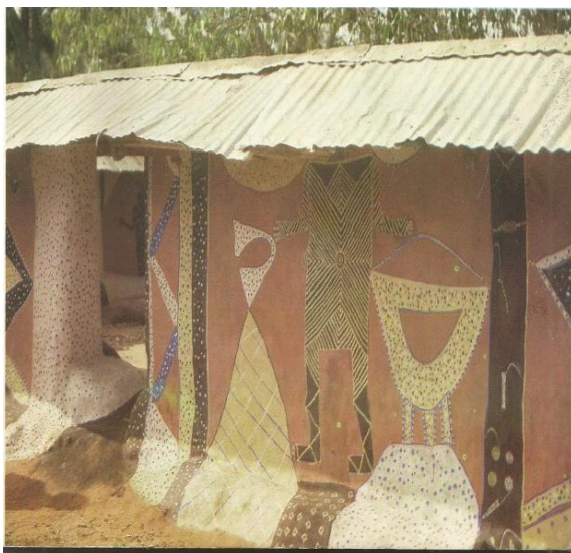
**Fig 5:** Use of the silhouette technique in the deployment of Uli designs against a neutral background.



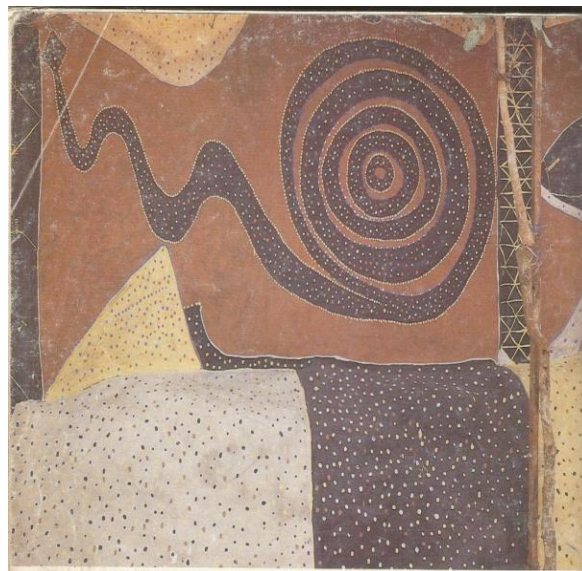
**Fig 6:** Use of continuous linear rhythms in painting.



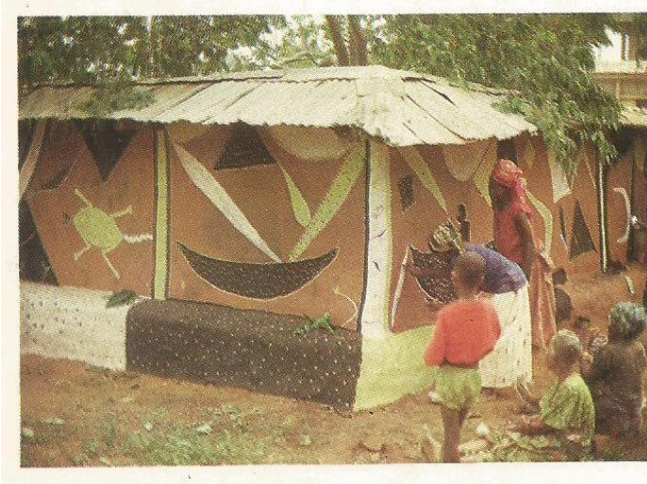
**Fig 7:** Uli sample of heading bone pattern.



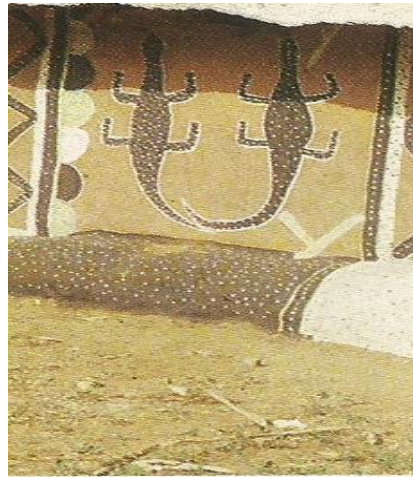
**Fig 8:** Details from a vertical pictorial in a public architecture showing a schematic masquerade composed with other abstract shapes in order to off- set what seems like a symmetrical composition.



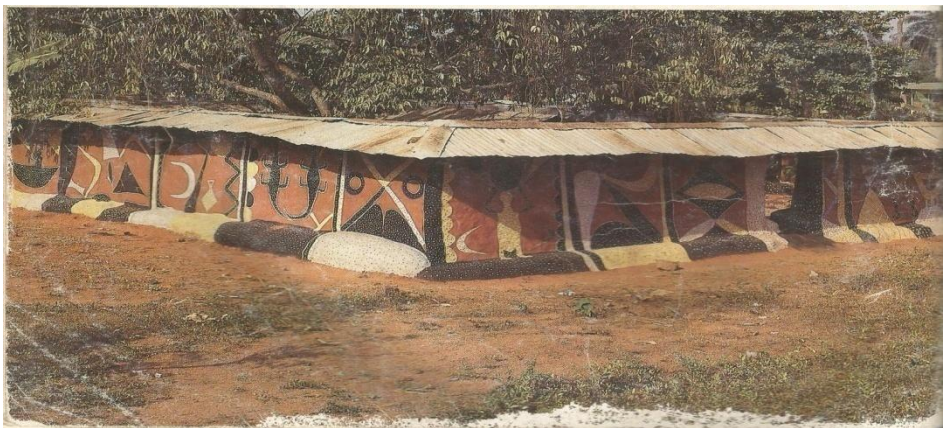
**Fig 9:** A close view of a wall painting composed within a pictorial zone of the narrative sequence. The use of chromatic contrasts combined with spiral and curvilinear forms attest to the beauty of this pictorial representation.



**Fig10:** A wall painter at work under the supervision of three female painters/adepts and beside them is a boy curiously observing this art event.



**Fig 11:** Two bush lizards have been used as a strategic ploy in this wall painting. Other abstract elements are used skillfully to create an asymmetrical composition.



**Fig 12:** This is a panoramic view of the completed painting project in the communal public architecture.

### Conclusion

This paper has been used as a basis for interrogating and re-conceptualizing western notions of the creative genius and innovator. In the context of cultural production in the west, the creative artist represents and embodies the ideal canons of innovation and representation which he/she derives from western belief in the all-knowing subject with his or her cognition as the self-justifying authority of reason alone (Deleuze 1938b, 93), and “judges itself by its own laws” (Kant 1964, 9). In other words, the triumph of reason and critical judgment belong to the autonomous subject in its quest for the object of

knowledge. Thus, whether in art, science or philosophy, it is this reason that constitutes the all-

knowing subject, the epistemic hero who western theories of knowledge have tended to valorize as a creative genius and innovator. Thus, the concept of a centered or privileged truth in western epistemology and its constructions of hegemony, ideology and power provide a basis for theorizing and understanding the centrality and dominant location of the creative innovator in all issues relating to cultural production.

If decolonization is a means of interrogating western colonial hegemony, the present paper is an attempt to deconstruct the notion of a creative innovator and genius. It does this by discussing a group model of creative enterprise among the Igbo female wall painters for whom group creativity takes precedence over individual creative innovation. Here, creativity is rooted in a group creative endeavor in which creative ideas are group sourced, group generated and group implemented. Such a group approach to creativity is guided by communal ethos

which places premium on the communal orientation of art, innovation and cultural production. Such a group-oriented approach to creativity serves as a counter narrative to the western concept of the creative genius. The paper urges a conceptual shift from a dominant narrative of western cultural production to other conceptual centers and the new possibilities they open up in re-thinking and re-conceptualizing creative issues in cultural production and innovation.

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# INDIGENOUS MUSIC PERFORMANCE IN UPPER BASIC SCHOOLS IN ENUGU STATE: A STUDY OF SELECTED SCHOOLS FROM AWGU, ENUGU AND UDI EDUCATION ZONES

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## **Abstract**

The traditional music of a society cannot be separated from the society. This is because music is an aspect of culture and culture is the people's way of life. An important aspect of the music curriculum in schools should be the practical music because music that is not performed does not exist. The practical consist of vocal and instrumental studies involving indigenous and western aspects of music. Incidentally, the western aspect of music which is seen as elite music is the academic music that these students must learn in the classroom. Many students in upper basic schools study this western/art music with apprehension because of its many technicalities. This situation poses a challenge to both students and music educator who seek ways of making effective music teaching and learning. This paper sought to find out the extent to which indigenous aspect of music performance is available in upper basic schools in Enugu state as a component of music studies. This is because it is believed that learning is exciting and

assimilation easier by reaching the unknown through the known. The design of the study was survey. Purposive and simple random sampling techniques were used to select 3 education zones and schools, 10 music teachers and 88 students used for the study. The instruments used for the study was a questionnaire for both the music teachers and the students. Major findings showed that indigenous music performance is minimal in schools due to lack of competent instructors. Among the recommendations was that collaborative teaching between the academic and community based/indigenous musicians should be encouraged.

## **Introduction**

In Nigeria and indeed the world over, music is important not only for entertainment and relaxation but also as an important subject for educational purposes. That is, it employs element that demands learning or training. It is taught at all levels of

education – primary, secondary and tertiary with different degrees of emphasis and seriousness. However, it has been an optional subject at Junior Secondary School 3 level (a student in JSS3 was expected to choose between music and fine art in Junior Secondary School Certificate Examination). In 2006, the Federal Government of Nigeria made music one of the compulsory subjects at the junior secondary level (by merging Music, Fine Arts and Drama as Cultural and Creative Arts). Faseun (2008) notes that even at this, most of the Junior Secondary Schools in Nigeria do not study music as a school subject. According to him, some of the factors responsible for this range from negative attitude of the Nigerian public to music as a school subject to lack of competent instructors/teachers to handle the subject. Serious music learning is supposed to begin in the secondary school, from where the students are expected to advance their careers in music into the tertiary level. At the end of their training, they are expected to be enriched with knowledge, skills, values, right attitudes and also to be capable of teaching others via performance.

A musical performance, therefore, enables students to demonstrate their ability to integrate and use music knowledge, skills and work habits in a meaningful activity. Therefore, music students should be provided with performance experience setting that will make them to learn to perform with deeper and better understanding of music. This means that school music should have a direct and lasting impact on students' willingness and ability to engage in musical practices. This will enrich not only their lives through music but also the musical life of the society as a whole. In Nigeria communities, music performance is alive and participatory, and based on everyday life activities. That's why Ketner in Odunuga and Edra (2013) advised that there is need to produce scholar-performer musician because a performance needs a good understanding of what it takes to put it all together.

### **Indigenous Musical Performance in Schools**

Traditional music does not depend on notation like the western music. It does not thrive on papers. It is passed on from one generation to the other through oral means. This does not however, diminish its

essential nature or function. On the communal participation nature of traditional music, Kamien (1998), and Okoye (2011), note that it is a social activity in which almost everybody participates. It is not written down. It is usually performed outdoors, and there is always a spontaneous music making as well as performance by social and music groups at ceremonies and feasts in the traditional settings. This aspect maybe difficult to handle in schools because of the pattern in which the schools' time table is structured. It is also important to note that the forms, styles and features of indigenous/traditional music keep changing through social changes because of external influences. This has a lot of implications to the music instructor. He/she has to keep abreast with what is happening/obtainable around or in the environment. In line with all that has been mentioned above, Ekwueme (2012) notes that music is not a new subject in Nigerian school curriculum, yet students have been denied the attainment of the ideas in musical knowledge, skills and values. Contributing factors, according to her, range from no policy statement of definite goals and long term objectives for music education in Nigeria, acute shortage of instrumental music teachers to theory nature of music content in the curriculum. Onyiuke (2005) also observes that "One of the challenges Nigeria faces today is how to give her citizens a functional music education especially as she realized that cultural art has the capacity to shape and modify her national self identity" (p. 21). A music student with no practical experience (even on local instrument) can neither perform nor create. But if students are guided in the theory aspect as well as towards the activity of playing musical instruments (especially instruments from their cultural background), no matter how minimal, these behaviors will gradually manifest. (Agu, 2006). Again, music lessons will become more interesting to the students. To support this view, Onuora-Oguno (2007) states that "the student is usually interested in doing things in which he can have a feeling of success and satisfaction." (p. 77)

In traditional societies, youths are taught the relevant skills and arts needed for surviving in the environment. In other words, apart from learning how to read and write, education includes ability to

learn relevant skills for transforming the environment for the habitation of humans.

The National Policy on Education (2004), states that “one of the broad aims of education is preparation for useful living within the society”. (p. 18). In support of the above, Nwabuisi (2008) adds that education system that will be worthwhile will be education from which the educated finds life fulfilment. It is education that will make the beneficiary useful to him and to society. We may call such education, one that is for self-reliance (p. 53). This means that a child has to be educated within context in order to be relevant to his/her environment. It also implies that the contents of the culture should be used to teach the individual, so that he/she can adapt himself/herself to the environment. To buttress this point, Faseun (2008) writes that “education and development are interwoven as a cultural process that maybe either hindered or facilitated, and in turn have their cultural impact on the educational process” (p. 54). In other words, education should be seen as the process of adjustment to the environment which aims at enabling the individual to be in harmony with, and well adapted to his environment. There is need, therefore, to “evolve new methods, approaches and techniques that can help to improve the teaching and learning process as well as increase the accessibility to qualitative education in a society”. (Akudolu, 2000: 27).

Music is an important medium through which one can adapt to his culture. This is because through song-texts, an individual learns the language, and the way to live and work. All these are learned through different types of music such as folk music, ritual music, which consist of the chants and incantations. In order to use this medium to effectively and adequately impart knowledge, there is need to search for competent instructors and a method of instruction that encourages a greater participation of students in the learning process. It is also very necessary to adopt an instructional approach which is very much at home with the traditional African/Nigerian educational practices. (Adeogun and Onyeji, 2004):.

Indigenous music has been constantly practised and nurtured to sustain the values of the society it identifies. Hence, the loss of it in a society might lead to cultural extinction of the society (Mbaki-Katana, 2001). Performance, on the other hand, is the act of doing something or performing a task. In music it is either to sing, dance or play an instrument. In schools, music performance is a means whereby every activity in music is brought to fruition. This means that music training for students in the classroom should be geared towards participating in performance.

It is important, therefore, to highlight the factors that make music performance program a success in schools’ curriculum and to provide teacher with some strategies for improving music performance instruction in the classroom. Based on this, Ekwueme (2012) recommended that school music program should be performance oriented and that schools, in order to achieve this, should engage the services of other categories of musicians (especially local musicians, band directors) who specialize in relevant instruments (as resource persons).

### **The Problem**

Studies carried out by different musicologists have shown that students’ response to music taught in the classroom, especially at the upper basic levels, is very poor. There appears to be no enthusiasm or warmth in anticipation of a period of music lesson. The reason for this attitude may not be unconnected to the technicalities and foreignness in art music or the teacher’s instructional approach. Since learning is said to be better from the known to the unknown, students would wish to connect the music they are familiar with in their environment to the classroom music they study. It is based on this premise that this study sought to find out the extent or level to which indigenous music performance is available in upper basic schools in Enugu state.

### **The Need**

The main purpose of this study, among other things, is to find out the extent to which indigenous music performance is available for participation by upper basic schools in Enugu state. It is also aimed at showing indigenous music performance as a music

genre that possesses the characteristics that will help in the better understanding of art music.

### **Significance**

The outcome of this study is expected to be of immense significance to parents, curriculum planners, music instructors, students and sustenance of culture as a whole. It is expected to provide parents with new knowledge on the importance of introducing their children to the indigenous music of their background, and make them more aware of the need to make out time to spend with their children telling them folk stories with accompanying songs, in the hope that the musical instruments of their culture and some knowledge on how to construct some of them will begin to be sought.

It may help in building the foundation of good musical habits and skills in both the parents and the children, because any parent who knows that his/her child will eventually ask questions on certain aspects of their culture will make effort to acquire the knowledge of the ones he/she is ignorant of early enough. It is also expected to help curriculum planners to introduce new innovations that will take cognizance of the new approaches to teaching and make the music curriculum more pupils activities-oriented. It could also help to sustain culture, improve the economy of indigenous instrument producers, and bring job opportunities to our indigenous musicians which is very necessary attribute, because, most traditional music and musical instruments have gone – and some are still on their way into extinction.

Finally, the findings may be useful to authors/writers of music books and composers. It will help them direct their writings and compositions towards the incorporation of indigenous music performance. For instance, certain compositions, even of western notations can have more of simple indigenous instrumental accompaniments which can easily be made available to the learner. The study also has a

theoretical significance because it advocates learning from the known to the unknown.

### **Research Question**

To what extent is indigenous music performance available in Enugu State Upper Basic Schools?

## **METHODOLOGY**

### **Design, Area, Population and Sample of the Study**

The main study design was a survey. It was carried out in three (3) upper basic schools – one each from Awgu, Enugu and Udi education zones of Enugu State. The population of the study comprised of all the 10 music teachers and 880 SS1 students from the three schools – Awgu Girls High School, Awgu; Holy Rosary College, Uwani, Enugu and Community Secondary School, Ngwo Uno. Purposive sampling was used to select the schools and the teachers because they have the highest number of music teachers in the state. Simple random sampling technique was used to select 88 SS1 students (who are fresh from their first external examination in music studies.) This number constituted 10% of 880 SS1 students in those zones.

### **Instrument**

The instrument used for the study was a questionnaire. The questionnaire titled “Performance Achievement Test (PAT)” was designed to elicit information from the respondents on the level of availability of indigenous music performance in Enugu state upper basic schools. It contained 17 items concerning the degree of the availability of indigenous music performance in Enugu state upper basic schools. PAT was built on a four–point rating scale: strongly disagree (1 point), disagree (2 points), agree (3 points) and strongly agree (4 points)

### **Findings and Discussion**

**Research Question:** To what extent is indigenous music performance utilized in upper basic schools in Enugu State?

**Table 1:** Item mean ratings of the availability of indigenous music performance by 10 music teachers and 88 students.

S/N	ITEM STATEMENT	Mean score		
		Teacher (n = 10)	Student (n = 88)	All (n = 98)
1	Music teachers are adequate in schools	2.10	2.30	2.20
2	Time allotted to music for both theory and practical lessons is enough	2.20	2.10	2.15
3	School authority is not interested in promoting Indigenous music performance	2.30	2.50	2.40
4	Indigenous musical instruments are available and adequate	3.86	3.91	3.89
5	Students are not interested in indigenous music performance	2.30	1.80	2.05
6	Music teachers lack competence in the use of indigenous musical instruments for music instructions	1.80	3.70	2.75
7	Assistance of indigenous artists are sought when their services are needed	2.50	2.30	2.40
8	Indigenous music performance is not included in secondary schools' scheme of work	3.0	2.0	2.50
9	School authorities sponsor indigenous music performances	1.20	2.40	1.80
10	Outdoor performances are encouraged in schools	2.86	2.14	2.50
11	Available indigenous performance groups were organized and taught by the music teachers	2.34	1.20	1.77
12	Indigenous music performance is an aspect of evaluation process during exams	0.00	1.20	0.60
13	The number of music teachers is adequate for the individual needs of the students	0.00	1.60	0.80
14	The teachers concentrate on theory aspects because the external exams are based on them	4.50	3.90	4.20
15	Indigenous performance groups are available in schools	3.60	3.72	3.67
16	Students sing, play instruments and dance during music lessons	2.15	2.00	2.08
17	There is provision for in-service training for music teachers especially in indigenous music performance	0.00	2.20	1.10

Data in the above table revealed that of the 17 items on the level of availability of indigenous music performance in upper basic schools, four of them – items 4, 5, 11 and 15 were favourably highly rated. This showed that indigenous music is available in various/different degrees in Enugu state upper basic schools. However, responses from the remaining 13 items revealed some hindrances on the adequate utilization of this tool which has been identified as being available. Specifically, responses based on item

14 revealed that despite the availability of materials for indigenous music performance in these schools, it has no place in the classroom. Consequently, it is not part of the continuous assessment or examination tools.

Further oral interactions with the respondents revealed that the scheme of work on music contain such topic as “folk song performance using simple indigenous percussive instruments”. The music

teachers complained of lack of time for such practical. The students on their part said that their teachers rarely bring such instruments to class – that those of them who are interested in any indigenous performance seek outside assistance. The result was that when they learn the performance from outside, the music teacher in school will only serve as a staff motivator and guide to the students. It was also found out that students are enthusiastic about performance generally, especially when they use instruments from their environment. The finding also showed that the students are experiencing bad teaching method (item 8). The students are bored with the continuous theory lessons.

From the fore-going, it could be deduced that:

- Indigenous music performance is available in upper basic schools but not adequately utilized;
- Indigenous artists are not officially engaged as they should in the face of the classroom teachers' incompetence;
- Indigenous music performance will thrive better in schools if the practical aspect of music could be treated like biology, chemistry, physics, food and nutrition and other such subjects;
- Students are interested, enthusiastic about music performances, especially with instruments of their background, but there is nobody to teach them.
- Majority of the music teachers are not competent enough and there is no hope – in the near future of improving – (items 1, 6, 13 and 17);
- Indigenous music performance is seen as an ordinary entertainment that has nothing to do with serious classroom activities.

Finally, it is important to emphasize the need to resolve above inadequacies in order to enhance the possibility of producing world class indigenous performers, which will also lead to the development of music studies in Enugu state basic schools and Nigeria as a whole.

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# THE SOCIAL RESPONSIBILITY FUNCTION OF THE MEDIA AS GERMANE TO CONFLICT REPORTING IN DEMOCRATIC GOVERNANCE: THE NIGERIA EXPERIENCE

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## Abstract:

The society unarguably is contrived in a mesh of conflicts. These conflicts are essentially an offshoot of irreconcilable individual and, or group values and interests. A relationship of consanguinity exists between society, values or interests. Given her complex and complicated ethnic nationalities, the Nigerian society is easily susceptible to conflicts. The onus of surveillance and reporting of these conflicts rests on the media. Maintaining oneness or peaceful statuesque needed for democratic survival equally lies on the media. Caught in this maze of conflicts, how the media can fulfil their multiple functions to the Nigerian public without taking sides is the focus of this presentation.

**Key words:** Social Responsibility, Media, Conflicts reporting, Democratic Government

## Introduction

Human society has, from time immemorial, been replete with conflicts of different types. Any time there is no consensus on any issue they consider

of interest, conflict ensues, sometimes involving loss of lives. In the words of Rosen green, (ed) 1994,p. 10), the population of individuals that make up the society are also characterized either by a willing and active subject, or a more or less passive object of strong force outside or within the individuals. Any time these active subjects and passive objects of strong force in values and interests come into collision course, it results in conflicts, sometimes in a large scale.

The concept of conflict perhaps, is as old as society itself. From the chronicle of creation according to the Holy Bible in Revelation (12:7-9), conflicts erupted even among angels in heaven –the vanquished referred to commonly as Satan. According to this biblical account:

there was war in heaven. Michael and his angels fought against the dragon and the dragon fought back. But he (Dragon) was not strong enough and they lost their



place in heaven. The dragon was hurled down-that ancient serpent called the devil or satan who leads the whole world astray. He was hurled to the earth and his angels with him.

In the words of Ikpe (2005,p.97) conflict is a theme that has occupied the thinking of man more than any other, with the exception of God and love.

Over time, the mass media, as the fourth estate of the realm, have been regarded as peace-makers and bridge-builders especially in democratic governance. And thus have been given more freedom and the latitude to ensure that the society is not only well-informed and educated but also functions well. This may partly explain why the first amendment of the United States' constitution prohibits the Congress from making any law abridging the freedom of the press. The press has been found so important to the normal functioning of democratic government that at different points in the history, people had clamoured and actually changed existing systems under which the press operated press in order to ensure that it has capacity to serve world democracies even better. That explains the transition from authoritarian press theory to libertarianism and finally to social responsibility theory.

Accordingly, many statesmen including past presidents and eminent jurists have acknowledged and encouraged these unique functions of the mass media. This position was ably canvassed by the third American President, Thomas Jefferson (1801-1809), when he averred that a free press was sacrosanct to the building of an enduring democratic culture and that the press was the engine room of any democratic system, and it was through journalism that healthy policies could be secured within the state (Soeze, 2011). Expectedly, as Soeze argues, the pen is not only mightier than the sword, it is mightier than the gun in modern journalism, because journalists are 'pen soldiers,' and pen can influence more than guns. The Hutchins commission of 1947 that came up with social responsibility of the press was indeed formed because of the perceived failings of the libertarian theory and was mandated to find ways of not just improving the powers of the

press but also how to make it more socially responsible to the society.

But in exercising their social responsibility, the mass media in Nigeria have, in recent times, come under increasing scrutiny especially in reporting the various conflicts that bedevilled the country. They are accused of pandering to the socio-political and economic interests of the upper middle class, ethnic and religious interests resulting in palpable and constant threat to press freedom resulting in the persecution, subjugation and assassination of journalists and closure of media outfits.

In a post mortem study of the 2015 elections in Nigeria, media scholars found the media wanting in discharging their social responsibility in reporting the electoral conflicts arising from there. In the words of Yomi Badejo Okusanya, CEO of CMC Connect (2015, p. 2), "there was evidence of bias in the media during the elections informed largely either by political pressure, advert revenue and other deliberate or unintentional reasons...I think the media have the responsibility to set agenda but we saw that certain things that should not have been published were published by a few media organizations."

With the increasing agitations for restructuring the country, outright secession and resource control upping the tension and increasing the likelihood of conflicts in the country, the mass media have been less that socially responsible in reporting the issues. A good case in point was when one northern elder namely Prof. Ango Abdullahi reportedly supported the quit notice given to the Igbo resident in the north. Most news outlets sensationallly carried the story under the banner headline: '*Northern Elders Endorse the Quit Notice on Igbos.*' In the said publication, the NEF spokesman pointedly stated:

It is hypocritical for the Igbo to continue to live in other parts of the country while agitating for Nigerian breakup. I am disappointed in the decision taken by Northern Governors Forum for disowning and condemning the agitation by this young, agile and progressive youth groups. He further stated: "whoever feels Nigeria is not conducive for him,

let him quit and that what the northern have done is not a sin.

This was a source of worry because of the fact that even though only one man spoke in support of it while many northern politicians especially, governors actually rejected the call.

The arguments adduced above give room for re-examining the social responsibility roles of the media in conflict reporting and the deepening the infantile Nigerian democracy. This become even more problematic given two popular media aphorisms: 'bad news is good news and sells more' and if it bleeds, it leads". This study therefore, examines the extent the media in Nigeria have lived up their social responsibility roles: on the other hands, to what extent have they been socially responsible in reporting conflicts as this is considered germane to Nigerian democratic governance.

### **Conceptual Explications**

The mass media have been variously defined as all the mechanical and non-mechanical devices through which information/stories can reach a large, heterogeneous audience scattered in time and space simultaneously. It evokes the images of radio, television, newspapers, magazines, books, journals, the Internet and others. Bamidele (2015, p. 1) defines mass media, "as the aggregation of all communication channels that use techniques of making a lot of direct personal communication between the communicator and the public," The mass media are popularly known as the fourth estate of the realm; the fourth pillar of the government, even if unelected organ of the government though section 22 of the 1999 constitution recognises and gave specific functions to the mass media. The media serves as the mediator between the government and the governed and holds the government accountable to the governed in a true democracy.

*Oxford Advanced Learners English Dictionary* defines conflict first, as a situation in which people, groups or countries are involved in a serious disagreement or argument; second as a violent situation or period of fighting between two countries and third, as a situation in which there are opposing ideas, opinion, feeling or wishes." In the mass media parlance, conflict here aligns itself to the third

definition: existence of variegated and often conflicting ideas; sometimes termed "strangeness" or "oddity." In line within the third definition above, is the fact that media have been seen in many quarters as fanning the embers of conflict, in fact is regarded as the primordial cause of various conflicts in Nigeria. Central to the emergent of conflicts are interest, value and ideology which in most cases result in disagreement, dissatisfaction, disenchantment, disaffection and disharmony. These by-products according to Clifford May result from the fact that:

People are reluctant to listen to an argument, follow the logic, and then, counter it with their own. They do not want to engage in a real give- and take debate. Instead, they put forward their demands and insist upon them being met.

Similarly, Appadorai, (1975) in Okoro and Okolie (2004, p.1) observe that, "man naturally desires to have his own way, to think and act as he likes but however, cannot have his own way because he lives in society with others". The aggregate of this insistence on demand being met: inability to engage in a give – and – take debate, desire to have one's own way, to think and act accordingly is an outbreak of conflicts.

It is the indispensability of conflict in human relation that necessitated the urge to pen down this presentation. Although the majority of conflict that evolve between and among individuals, communities and nations are not always a direct consequence of a logjam in human communication, it nevertheless, generates some in relation to communication medias' posture in period of conflict. The implication of the above statement was supported by Heidi, (1993) when she observed that:

Journalists' choices of images to focus on, question to pursue facts to report and to leave out can have a very significant effect on the conception their audience gets of a situation". In the same vein, conflict resolution practitioners often charge that the media tends

to focus on the most negative, most violent, most hostile aspect of a story.

Okunna, (2003) in amplification of Teel and Taylor (1991) states that, "what the journalist writes inevitably touches other peoples' lives, and newspapers and other mass media stories really can ruin lives, just as they can make celebrities". Our concern is not to vilify, crucify or lampoon the media for conflict creation. There is no gainsaying the fact however, that conflict is one of the elements of news value. Nevertheless, we are of the candid opinion that the media employment of the social responsibility principles will ensure that in time of conflict, strong, violent images and gory pictures do not occupy the front pages of newspapers and close-up camera shots on the television screen.

Our sincere concern indeed, is about the mass media that will be alive with responsibility socially, to the making of 'celebrities' than ruining of lives even in a period of conflict. Our concern is about the media that will concentrate on the positive, conciliatory, or peace-building efforts that may be made in a conflict setting than negative, damaging, inflammatory and exclamatory reports.

According to Bauer and Bauer, (1960) in Oskemp (1977), the increase in number of crime stories can give the public the impression that a major crime wave is underway. In like manner, an increase in reporting conflict will give the Nigerian public the impression that the entire country is on the brink of disintegration and total catastrophe.

The conviction behind our proposition is that although the media may be ostensibly neutral, they provide the lens through which most people view a conflict. Ekwo and Abugu (2001) corroborated this position when they noted in their book: "*Reporting Conflict: A Practical Guide for Journalists*" that: "Though the media may not have a hand in these conflicts, they owe this young democracy a duty to save it from possible collapse." Again, we have the understanding that the media have the potentials to play a very positive role in helping people comprehend and appreciate issues in a conflict and the need to accommodate other points of views.

Conflict reporting therefore refers to how the media perform their reportorial duties during

these conflict situations. Do they fearlessly and objectively report the issues? Do they investigate to unearth the issues precipitating the conflicts and report the same fairly? It is our contention that only the media and their practitioners with a strong attachment and complete adherence to the tenets of social responsibility philosophy can operate successfully by refocusing attention on positive and constructive efforts at conflict reporting and resolutions.

Democratic governance in layman's language simply means a system of government where the majority rules or controls the levers of power. Felix (2005) citing Ranney says that democracy is a form of government organized in accordance with the principles of popular sovereignty, popular consultation, political and economic equality and majority rule. Democratic governance involves an electoral process which involves different political parties with different ideologies vying for control of state power through political elections. To be free, fair and credible, elections are conducted and supervised by an electoral body ably assisted by the security apparatus.

Social responsibility of the mass media implies that while the media are free to report without undue censorship or interruption from the government, they have a duty to do so responsibly. In the performing their duties, they should not subvert the government in power or without good reason encroach on people's rights.

### **Evolution of the Normative Theories**

Modern communication saw itself in the hands of the authoritarian society in the earlier times. It is a system of government, which places the state and its needs higher than the individuals in the scale of social values. This system of government is of the view that free access to the business of the government, which encourage responsibility, is illogical and unreasonable.

The authoritarian philosophy has three strands: one, the doctrine of divine rights by monarch to rule which is hereditary, two, the tradition of Roman Church in the Middle Age which saw itself as repository of Plato that once the state allows its

authority to be divided or disobeyed, degeneration begins.

By this very ideology, the state was given the status of an “ethical spirit with a will and mind. It became an end in itself with maximum rights over individual citizen, whose highest duty is to obey (media men inclusive) and be members of the state. The media practitioner in this kind of social system achieves his goal and develops his attitudes of being socially responsible by subordinating himself to the state, more specifically to the monarch.

As expected, printing then and now, broadcasting to transmit the wisdom and truth (messages) is identified or satisfied by the authoritarian government. Access to the medium, by and large, information, were restricted to those who would operate for the “good of the state”. The media were not permitted to criticize the ruler, political leaders, and the government. News analysis of the policies of the government may be viewed as an attempt to “unseat the government” and such highly prohibited.

The authoritarian nature of this system led to agitations for change. Many scholars and philosophers argued vehemently against it pointing that he who kills a book kills reason. They advocated for competition between truth and falsehood in an open market place of ideas. It was a reformation challenging the authority of absolutism of the Roman Church. Its strength was powered by the revolutions of the popular mind and body characteristics of Western Europe. It was simply an attempt to free the minds (intellectual movements). This gave birth to libertarian system.

The philosophy of libertarianism connotes freedom of the press, and freedom of the press has been articulated as freedom from state intervention (Manual A, et al, 1992). In the chain of libertarian philosophers were Descartes who emphasized reason as the road to truth; John Locke, who argued that the centre of power was the will of the people and that the people delegate their authority to the government and can thus, without it at any time; John Milton, who in his works, ‘Areopagitica’ favoured the free press. He argued that men on the premise of freedom or liberty can have reason and wisdom to separate right and wrong, good and bad. He further opined that the people can exploit their

full reason potential when they are free, thus, government should not restrict the freedom of the people. According to Milton, truth will always prevail over falsehood or error-in an atmosphere of “free and open” level playing ground.

Louise A. D. (1997) summed up the libertarian philosophy as the one based on the notion of self reliance and individual autonomy, free from government or societal restraints. From the foregoing, it becomes clear that the media will be socially responsible in reprinting conflict in a social system that operates a liberal philosophy. The end result of libertarianism is the provision of enabling ground for the individual, and in line with this presentation, the media personnel, to pursue and report news-when good or bad (conflicts) the way it is.

Jefferson Thomas, in William L.R. (1980) noted that: “...our first object should therefore be, to leave open to him (Journalist) all avenues of truth...” The pertinent questions are; should the media men go all out to say it exactly the way it happened in a gory conflict situation? Should the T.V. camera and radio analysis of the deaths, carnages, damages bring the impact to the fore or ethnic origin etc in a conflict situation to the irate of the groups or persons concerned?

These weaknesses of the libertarian philosophy gave impetus to the emergence of social responsibility philosophy.

### **Social Responsibility and Socially Responsible Media**

The function of the press, as Louis Brandeis, former U.S. Supreme Court Justice observed, ‘... is very high. It is almost holy. To misstate or suppress the news is a breach of trust...’ Hugo Black, another U.S. Supreme Court Justice, drew attention to the centrality of the press democratic governance. In the First Amendment, he noted, ‘...the Founding Fathers of America gave the free press the protection it must have to fulfil its essential role in our democracy. The press was to serve the governed, not the governors. The Government’s power to censor the press was abolished so that the press would remain forever free to censure the government. The press was protected so that it could bare the secrets of government and inform the people...’

To underscore these vital roles, during a get-together to mark his retirement on April 10, 1907, Joseph Pulitzer, the high profile owner and publisher of the highly-esteemed newspapers: *The New York World* and *St. Louis Post-Dispatch* staunchly reiterated the official policy statement of his two great newspapers thus:

...always fight for progress and reform, never to tolerate injustice and corruption, always fight demagogues of all parties, never to belong to any party, always oppose privileged classes and public plunderers, never lack sympathy with the poor, always remain devoted to the public welfare, never be satisfied with merely printing news, always be drastically independent, never be afraid to attack wrong, whether by predatory plutocracy or predatory poverty....

This position was ably canvassed by the third American President, Thomas Jefferson (1801-1809), when he averred that a free press was sacrosanct to the building of an enduring democratic culture and that the press was the engine room of any democratic system, and it was through journalism that healthy policies could be secured within the state (Soeze, 2011). Consequently, as Soeze argues, the pen is not only mightier than the sword, it is mightier than the gun in modern journalism, because journalists are 'pen soldiers.' The above trust is premised on the belief, "that mass communications media provide information to most voters that is essential to the choice they exercise at the ballot box. Therefore, proper media conduct toward all political parties and candidates, as well as proper media conduct in the presentation of information that is relevant to electoral choices, are crucial to achieving democratic elections," (Robert Norris and Patrick Merloe, 2002).

Going by the observation of Louise (1997), it is not certain when the theory of social responsibility first entered the consciousness of the media practitioner. One thing is however, certain: that the unlimited freedom enjoyed by the journalists under

libertarian philosophy sparked off another question of media excesses. Thus, it was believed that the media need to be streamlined in accordance with the freedom they enjoyed to be socially responsible or accountable to the very society they serve.

Regardless of the exact date, we are concerned with the fact that, social responsibility notion, similar to democracy tenets moves towards a better society. The media practitioners who have sense of responsibility to the wellbeing of the society will not broadcast or report conflict news in a manner that will exacerbate the situation. His tone of editorial comment will not be provocative to setting citizens against one another.

Fundamental to the philosophy of responsibility as elicited from Louise (1997) are:

1. Revolution which thwarted the concentration of business in fever hand.
2. Growing demand for media alternative – magazine, radio and print
3. Growth in educational background of journalists that made them see responsibility as twin to their enjoyed freedom.
4. Growth in school of journalism and mass communication which made the practice professional and,
5. The Hutchins Commission of 1947, set up after the World War II to study the prospects of freedom of the press.

Critical to the issue of social responsibility as contained in the Hutchins Commission of 1947, is that, the media should present a "representative picture of the constituent groups in society. The media in so doing, will therefore, ensure that tribal, ethnic, social, religious, and cultural idiosyncrasies should be eschewed while reporting conflict in a multilingual and complicated democracy like Nigeria. In the same token, the media relying on the philosophy of social responsibility shall be able to present and clarify the goal and values of the federating units while reporting conflict in order to keep and nourish our democracy in Nigeria.

The socially responsible media according to Roosevelt are "the only sure bulwark of continuing liberty is a government strong enough to protect the interests of the people, and a people strong enough and well enough informed to maintain its sovereign control over its government." They are the media that

are able to foster bonds of friendship among different political opinions, beliefs, religion, or cultures, that have the capacity to make countries, nations and or states close friends. This may have informed the assertion of Alexander Solzhenitsyn long ago that, "the press has become the greatest power within Western countries, more powerful than the judiciary". However, free society (democracy) expects that those with power and privilege (media and government) should use them wisely and for the public good.

Nonetheless, critics (William, 1980) contend that the word 'responsible' sounds discordantly. It therefore, needs clarification because what the media may consider responsible act may procure them barrage of attacks from the public as being irresponsible. This criticism stems from the trick that our mind plays on us to often measure the action of others in terms of ideals we define for ourselves (George B. in William L.R. 1980). Just as responsibility is demanded from the individual, more is asked from the media as an institution. Although they have autonomy in their decision, they nevertheless must take into consideration the interest of the society.

One important variable that supports the workability of the social responsibility of the media is the ethics of the profession. In the words of William (1980) the "journalists are taught from the beginning to seek out and report fact, by taking it as an article of faith that he is not to slant news towards private, personal, or group interest". Graduating from the school of ethics, the media practitioners would employ the principle of responsibility to the society they serve in respecting the sanctity of lives in conflict situation by being fair, humanistic and responsible.

Contributing on the necessity of the media to be socially responsible, Ewelukwa (2004) observed that the "journalist (media operators) ought to be dynamic, and act as a catalyst in the promotion of democracy, global understanding, unity and peace among nations". The underpinning unarguably contained in the assertion above, is the media's display of responsibility especially in a multicultural democracy as Nigeria.

The media men and women mindful of the tenets demanded by the social responsibility concept, will in time of conflict and conflict reporting guide themselves in watering down those elements in the

conflict that would escalate the situation and highlight those elements that will engender understanding, peace unity and promotion of democracy (Ewelukwa, 2004). It is worth recalling, it was the deficiency inherent in both authoritarian and free press theories that set the road for social responsibility which in turn, spurred Siebert *et al*, (1956) to enunciate the concept in their normative theories of the press.

However, one may ask whether the media had performed responsibly in Nigeria? They have not and not even in the liberal democracies of America, can the media claim to have performed ultimately and optimally responsible in the discharge of their duty in conflict matters. William (1980) had argued that, "because the mass media are human instruments, whatever that are their intentions, however, strong are their ethics, they are yet subject to human biases, prejudices and ambitions." It also goes to mean that however thorough publishers or broadcasters may have absorbed the ethics and recognized that their power carries obligations, they also are subject to human limitations, after all they are in league with other publishers and broadcasters of socio-economic class, and this, colours their views. This assertion begs the question: who are the media responsible to?

Scholars had identified four groups that media ought to be responsible to. Drawing from (Daug Wewson et al, 1996), the first group is the *media themselves*. It is of paramount necessity that the media and their practitioners ought to be foremost, responsible to themselves. It is this in-built sense of responsibility that they extend to the generality of the society. Further reason, for the in-house responsibility issues from the fact that one media house expects and, watches another to behave responsibly in the discharge of her professional obligations.

Second to the media themselves is the *government and its Agencies*. The media do not operate in a vacuum. The law and social/political philosophy of the government prevalent on the media environment say how much the media will be responsible. In short, the media owe its responsibility and, sometimes, allegiance to the government and law. He, who pays the piper, dictates the tune. Because of the political system, most media in the

developing countries most times, serve as a utility puppet in the hands of the government and its agencies.

Following at the heels, is the *consumer of media contents*. Jerry Bell, one of America's broadcast journalists that covered the Gulf war noted that while the war was going on, he had to answer his phone every ten seconds-from the American audience, who called to query him, why he had to cover some part of the war abundantly and airing too much of the army generals. The implication of the above question is that journalists owe the public or citizenry some responsibility in the discharge of their professional duty in conflict era. In other words, the consumer of the media contents (in this case, conflict) demands a display of social responsibility character from the media. This demand finds much relevance in the Nigerian social/political psyche that is bedevilled with conflicts.

Another important group is the *community of conflict location*. Ideally, no person or group accommodates the idea of washing his or her dirty linen in the public glare. Based on this principle, the community involved in conflict expects the media to exhibit peak responsibility in the coverage. Slanted or editorialized news intended to embarrass some people or a section must be eschewed. In totality, the media's knowledge of these groups will enable them act responsibly in a conflict period. It is important to note that the media practitioners of today are becoming more conscious of their responsibility to the society and of course, more responsible than their predecessors.

### **Nigeria Media and Conflict Reporting**

In her work: 'Re-Inventing Media Content in Nigeria: Creating a Balance Between social responsibility and business concern,'(2005), Chinyere Okunna stated that, "in recent times, the content of the media in Nigeria is more and more becoming a subject of criticism ..." This growing criticism of media contents finds echo more in conflict reporting. It is no longer news that the pages of most newspapers, magazines and indeed, TV screens are given high profile of contents that otherwise should not have been. These contents that are subject to criticism include among others: display of massacred bodies in communal and cult clashes, bloody armed robbery

attacks, riots, burnt houses, lewd pictures, pornography, volatile comments to dangerous films.

As worrisome as the situation is, it is further exacerbated by the unwholesome attitude of average Nigerian to conflicts which include their relish and hunger to inflict injury on one another. Naturally, it follows that the media would tell the audience, depending on who is receiving, what they (audience) want to hear. But can the audience really hear, read or see what they wish is if the media do not permit it? Miffed by the unbecoming attitude of the Nigerian media to packaging of messages that portend negativity on the audience, Ekpu, (2000) queried:

Have you read some of the evening papers recently" sheer fabrications...have you seen the soft sell magazine? Sheer pornography plus anything goes. Have you looked at some of the news magazines and see how wonderful some of the stories are? Sheer apocryphal stuff with no shred of evidence or fact or corroboration?

Ekpu's exasperation is borne out of the fact that media contents in Nigeria are becoming saturated with conflict materials. Conflict here, according to our earlier discussion, is taken in a loose sense to include even pornography because when you are bombard with immoral pictures both in the print and broadcast, it creates conflict and confusion in our brain or mind which may affect our attitude to life. Ajayi-Gbadebo (2000) corroborated this thinking when he opined.

I consider it tyranny against the peace of the mind and sensibility of the citizens when the people are made to face the pictures of violence and unbiased details of sexual activities at the breakfast table.

He further noted that it is tyranny against parenting when the media feature violent and immoral pictures and lurid stories and embarrass parents who the

media have thus forced to lose control of their children. A case in point was the Belview plane crash of November 2005, when the AIT and its sister radio station, Raypower FM were summarily shut down on the orders of NBC for negation of professional ethics or lack of responsibility.

Although we hold the media for this social absurdity, there are others who place the cause at the divergent and diverse ethnic and tribal configuration of Nigeria, which influences the media's reporting position on critical national issues like conflict (Ekwo and Abugu, 2001). Others believe that it is the duty the media to report the news, conflict or not, as factually as possible and that the society stands at a peril if figures are downplayed especially when killings are involved. This school of thought argues that it is even more unethical to romanticize on serious issue like conflict that involved statistics and documentation. To them, the people would frown to note that the media were painting a glamorous picture of a terrible situation that concerns them.

### Conclusion

Freedom is not free: it carries responsibilities. The media should bear in mind that peace and or amicable conflict resolution are central for meaningful development, whether in the government, organization or family. The enormity of the above statement was re-enacted recently when the Israeli-American professional, Robert J. Auman, bagged the prestigious Nobel prize for developing theories that help explain conflict (*The Guardian*). The award finds potency because as noted earlier, conflict is an integral part of man's existence because we communicate with each other on the premise of our value. Therefore since communication breeds conflict, conflict is equally resolved by communication. It is, in the light of the above that Ekwo and Abugu (2001) observed that even when the media may not have a hand in these conflicts, they owe us the duty of resolving it. This is their social responsibility to the society.

This paper intends to make the media practitioners to realize that in mass media they possess a massive weapon construction and destruction. It depends on how constructively or destructively the media professionals wish to use it.

They should bear in mind that if they choose to use the media negatively, that in destroying the society, they destroy themselves also. A socially responsible media are those that build bridges, peace and understanding during conflicts, especially in seemingly crises-ridden Nigeria.

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# A CONTRASTIVE STUDY OF IGBO AND ENGLISH DERIVATIONAL AFFIXES

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## Abstract

*This research work is anchored on contrastive analysis hypothesis. The Igbo and English are two of different languages. Therefore, they are characterised by differences in the derivational processes. This study, therefore, describes the derivational affixation features of the Igbo and English languages; and identifies areas of similarities and differences between the two languages. The work also states the pedagogical implications of the differences in English and Igbo derivational affixes. The data were collected and analysed using the descriptive research method, which were later arranged in tables. The data reveals that in derivational affixes, prefixes in Igbo are limited to a few vowels that are conditioned by the vowel harmony rule and in some cases the syllabic nasals, but in the English language, there are about eight types of prefixes. Also, the Igbo derivational affixes may be: prefix, suffix, interfix, circumfix, and a combination of these forms. But English language has only prefix and suffix. The Igbo learner of English therefore, faces problem of how to master the large*

*number of distinctive prefixes in English verbs. It is therefore, recommended that language teachers should concentrate on the areas of differences between the languages.*

**Keywords:** contrastive analysis, derivational affixes

## Introduction

Every language has different ways of forming new words that makes it unique. One of these processes of word formation is called affixation. Affixation is a concept under morphology. Morphology is a branch of linguistics that deals with the internal structure and formation of words. Yule defines morphology as “the study of forms” (1996:75). Affixation is, thus, the process of addition of affixes (bound morphemes) to an existing stem, root, or base morphemes in order to form new words or change the meaning of the existing one. It is one of the productive ways of word building in both the English and Igbo languages. Babarinde (2009:58) states that “affixation comprises of prefixation, suffixation, interfixation, infixation”. Anagbogu, Mbah and Eme (2001:102) include

“circumfixation”. All these are morphological processes. According to [www.sil.org/Linguistics/glossaryoflingu](http://www.sil.org/Linguistics/glossaryoflingu), “a morphological process is a means of changing a stem to adjust its meaning to fit its syntactic and communicational contexts.”

According to Encyclopaedia Americana, “languages may be classified from a number of view points and for various purposes. The two basic classifications are typological and genetic” (2004: 731). Genetic classification groups together languages which are presumed to have arisen from a common source. It reflects languages that share common ancestors. The characteristics shared by related languages are hardly by chance. According to [en.wikipedia.org/wiki/ linguistics-ty](http://en.wikipedia.org/wiki/linguistics-ty), another basic way of classifying languages is from the typological view point. A typological classification groups languages into types according to their structural characteristics. The most famous typological classification is probably that of isolating, agglutinating and inflecting (or fusional) languages, which was frequently invoked in the 19th century in support of an evolutionary theory of language development.

Igbo and English are different languages but typologically, they have some areas of similarities and differences. Apart from this, no two languages are completely alike at all levels of linguistic analysis even if they are of the same linguistic origin. Based on this, various languages can be placed side by side for comparative analysis. The distinctive features of various languages are taken into cognisance once

they are placed side by side for comparative analysis. The objectives of this paper are to describe the derivational affixation of the Igbo and English languages, to identify the similarities and the differences between the Igbo and English derivational affixes and the implication this may have for the study of the target language (the English Language). This is because some of the problems encountered in the language especially in word formation process are as a result of derivational affixes. This study is limited to verbal affixation because the Igbo language hardly has affixes on any other grammatical categories outside the verb.

## Review on Related literature

### Conceptual Framework

Agbedo (2000:89), posits that affixes are classified in terms of “position and function.” The classification of affixes into function include: Derivational Affixes and inflectional Affixes. While the Positional classification of affixes yields the following: prefix, suffix, interfix, circumfix, and infix.

### Derivational Affixes

According to Agbedo (2000:87), “derivation involves the processes whereby new words are formed from existing words. It consists in adding to a root or stem an affix or affixes.” Derivational affixes produce new words whose meanings and distributions are somewhat erratic (Agbedo,2000: 87). (Agbedo,2000: 87) gives the following examples of derivational affixes:

Prefixes	Roots	Derived Words	English Meanings
Ọ	chá	Ọchá	Colour
’ì	chá	’ì chá	Becomes white

Sentence example: Ọ ì Ọchá.

### Inflectional Affixes

Finegan says, “Inflectional morphemes create variant forms of a word to conform to different roles in a sentence or in discourse” (2000:51). According to Finegan, “Inflectional morphemes serve to mark semantic notion such as number, and grammatical categories such as gender and case on noun and pronoun. On verbs, they can mark such things as

tense or number, while on adjectives they indicate degree”. (2000:51).

### Classification of Affixes in Terms of Position

#### (a) Prefix

Finegan avers that “Prefixes are attached to the front of a stem” (2004:49). According to Ballard (2000:51), “a prefix is an affix which occurs in word-initial.” From

the above definitions, a prefix occurs in front of a root or stem. According to Ballard (2001:51), “a prefix is class preserving”. Prefix occurs in both the English and Igbo languages.

#### Examples of Prefixes in English

Prefixes	Root	Derived words
un-	Tie	Untie
dis-	Agree	Disagree

**Sentence:** She unties the package.

#### (b) Suffix

According to Ballard (2001:51), suffix is defined as “an affix which is added to word-final.” It is an affix that is added to the end of a word to change its meaning. Ballard states further:

A suffix may be class preserving. Example, both king and kingdom are nouns. But it is equally likely

to be class changing. For instance, the addition of the suffix ‘-ly’ to the adjective ‘sad’ results in an adverb ‘sadly’. Suffix tends to be word class specific unlike prefix which can be added to at least two word classes. For example, the suffix ‘-ment’ is found in the noun amendment (2001:51).

#### Examples of suffixes in English

Roots	Suffix	Derived words
Happy	-ness	Happiness
Faith	-ful	Faithful

**Sentence:** She is a faithful friend

#### (b) Interfix

Anagbogu, et al., define interfix as “an affix which occurs in the middle of a word in such a way that on both sides of it, there are identical morphemes” (2001:102). Examples in Igbo language, according to Anagbogu, *et al.*, (2001:102) are listed below:

Words	Interfixes	Translated Forms
ègwù-r-ègwū	-r-	play/sport
ńgò-rì-ngò	-rì	winding road
ágú-m- ágú	-m-	Literature
Ákàràkà	-r-	Destiny

In example above, -r-, -rì-, -m- and -r- are all interfixes joining two stems with the same sounds and meaning

#### (d) Infix

According to Babarinde (2009:58), “infixes are in neither English nor Igbo. This process involves a strict insertion of an affix within a root.”

Examples in Tagalog, according to Babarinde (2009:58), are:

Kanta ‘sing’

Kinanta ‘was sung’

**Kum** anta ‘sang’

**Kumak** anta “is singing”

-na, -um, -umak are infixes (strictly inserted) in the root ‘kanta’ meaning past participle, past simple and present continuous inflectional morphemes

respectively in the language.

#### (e) Circumfix

It occurs when one position of an affix appears at the front of a stem, and the other at the rear. Fromkin, Rodman and Hyams (2007:81) define circumfix as “morphemes that are attached to a base morpheme both initially and finally.” Anagbogu, et al. see circumfix as “that which is structured as a frame with an affix at each end” (2001:102). The circumfix is an affix whose occurrence is less wide spread than that of the prefix and the suffix. According to Anagbogu et al (2001:102), the following Malayan example is given: Pe – an is the frame of a Malayan circumfix. A verb root is inserted into the above frame to derive an abstract noun.

### Pe -rasa-an 'act of feeling'.

Another example in Igbo, according to Anagbogu (2001:102), is:

Word	Circumfix	Translated Form
èsí-mụ-ńchà	esi...ncha	act of making soap

### (f) Extensional Affix

According to Anagbogu *et al* (2001:104), extensional affixation involves attaching suffixes to bases, but this exercise does not interfere with the lexical classes of the affected morpheme. Words can change from concrete to abstract or concrete to concrete nouns as a result of such extensions as in:

girl	girlhood	
home	homestead	
scholar	scholarship	(Anagbogu et al. 2001:104)

### Theoretical framework

This work hinges on Contrastive Analysis hypothesis because it provides the basis for comparing and contrasting the derivational affixes of the two different languages. Contrastive Analysis Hypothesis (CAH) is a way of comparing learners L1 and L2 to analyze possible difficulties that the learners might encounter in L2 learning situation. CAH assumes that when learners try to learn L2, the patterns and rules of L1 cause main difficulties to their L2 learning. The main difficulties are found based on the linguistic structure comparison of two languages. Therefore, L2 teachers can have better understanding of students' different types of learning difficulties caused by their different linguistic backgrounds. The theoretical foundations for what became known as the contrastive analysis hypothesis were formulated in Robert Lado's *Linguistics Across Cultures* (1957). In this book, Lado claimed that "those elements which are similar to [the learner's] native language will be simple for him, and those elements that are different will be difficult". While it was not a novel suggestion, Lado was the first to provide a comprehensive theoretical treatment and to suggest a systematic set of technical procedures for the contrastive study of languages. That involved describing the languages (using structuralist linguistics), comparing them and predicting learning difficulties. Lado states that: "contrastive analysis is a scientific description of the

language to be learned carefully compared with a parallel description of the native language of the learner" (1957:1). Every language has its own peculiar features that make it different from another language. These peculiar features of individual languages constitute problems to the learners of the language, but the problem could be predicted by a comparison of the two languages. Applied linguists believe that problems of L<sub>2</sub> learning could be illuminated through a careful comparison of the languages concerned. Through the comparison, the similarities and the differences between the two languages are brought out so that predications are made of the problems native speakers of one language will encounter in learning the other language.

Contrastive analysis concerns itself with those features in one's first language which will hinder his learning of a target language and then applying appropriate solutions to enhance language learning. Contrastive analysis, therefore, aims at predicting and describing the patterns of the target language which will constitute learning problems for second language learners.

S. P. Corder opines that: "when a learner is learning a target language, he is not learning a language for the first time but rather he is learning a particular realization or manifestation of human language" (1973: 225). In other words, he is trying to use a "new linguistics data" which is different from that of his mother tongue to communicate with people.

Fries as quoted in Lado confirms the above view by saying that: "individual tend to transfer the forms and meanings and the distribution of forms and meanings of their native language to the foreign language and culture both productively when attempting to speak the language and to act in the culture" (1945: 9).

Fries contends also that: "the problem of learning second language do not arise because of

difficulty in the features of the new language itself but because of the already existing habits formed as a result of the first language acquisition” (1945:9).

### Research Methodology

This study uses a descriptive research design since the aim of this work is to do a contrastive study of derivational affixation processes of the two languages under investigation. A descriptive research design involves gathering data that describes events and then organizes, tabulates, depicts and describes the data collected. According to Eze, “...any study which seeks merely to find what is and describes it is descriptive” (1999: 69). The examples as used by the researcher were, therefore, purposively selected from various sources, including textbooks, journals and articles in the English and Igbo languages. The reason is because these materials provide authentic and standard data for the analysis.

### DATA PRESENTATION AND ANALYSIS

#### The English Language Derivational Affixation

The English language derivational affixation includes prefixation and suffixation. Prefixation has been defined earlier. It is a morphological process whereby

a bound morpheme is attached to the front of a root or stem.

#### Prefixes in the English Language

There are many prefixes in the English language. The prefixes of the English language are grouped into the following types according to Ukwuegbu, Okoro, Idris, Okebukola, and Owokade (2002: 106-115);

- Negative prefixes.
- Prefixes indicating degree or size.
- Attitudinal prefixes
- Prefixes that show position, time, and order.
- Prefixes that show location.

Also, Okeke (2008: 105-106 ) cited Ndemele that there are eight types of prefix identified in the English language and these includes: Negative Prefix, Reversative Prefix, Prejorative Prefix, Prefix of degree and size, prefix of Attitude, locative Prefix, Prefix of Time and Order and Conversion Prefix.

#### (a) Negative Prefixes

These prefixes have negative implications. They include un-, dis-, counter-, and de-. Their specific negative connotations are tabulated below.

#### Examples

	Prefixes	Meaning	Examples
A	un-	to reverse the action	Untie, unpack
B	dis-	the opposite of	Disagree, discredit
C	counter-	against, in opposition to	counter-attack
D	de-	to reverse the action	Decode

#### (b) Prefixes Indicating Degree or Size

Some other prefixes show degree or size as indicated in the following table

#### Examples

	Prefixes	Meaning	Examples
A	out-	to greater extent than	Outgrow, outspoken
B	over-	too much	overwork, overdo
C	under-	Below	undercook ,undersize underrate

### (c) Prefixes of Attitude

Some other prefixes show attitude as indicated in the following table:

#### Examples

	Prefixes	Meaning	Examples
A	co-	together with	co-exist, coincide co-produced

### (d) Locative Prefixes

#### Examples

	Prefixes	Meaning	Examples
A	sub-	a smaller part of something	Subdivide subset
B	inter-	Between	inter-marry
C	trans-	into another place or state	transplant, transform

### (e) Prefixes of Time and Order

#### Examples

	Prefixes	Meaning	Examples
A	fore-	before	foretell forecast
B	re-	Again	Rebuild, re-evaluate

In the English language, the prefix is attached to both verb and other form classes. This is not the concern of this work.

### (f) Reversatives Prefix

#### Examples

Prefix	Verbroots	Derived words
De -	Populate	Depopulate
De -	Congest	Decongest

### (g) Prejorative Prefixes

#### Examples

Prefix	Verb Root	Derived words
Mis-	Take	Mistake
Mal-	Function	Malfunction

### (h) Conversion Prefix

#### Examples

Prefix	Verbroots	Derived words
Be-	Little	Belittle
Be-	Friend	Befriend

### The Igbo Language Derivational Affixation

Agbedo sees “derivation as the process whereby new words are formed from existing words” (87). It consists in adding to a root or stems an affix or affixes. According to Emenanjo (1983: 45), in Readings on the Igbo Verb, the process of derivation in the Igbo language includes the following:

Agbedo (2000: 91) argues that “in the Igbo language, prefixation is verb based; no other word class undergoes this kind of morphological processes”. The Igbo language prefixes are only attached on the verb. The prefixes are the harmonizing vowel prefix {i-/i-} and {a-/e-}. This shows that the prefix is the property of the Igbo verb.

### Prefixes in the Igbo Language

#### (a) Prefixes {i-/i-} for deriving infinitive

Examples, {i/i} are used to derive infinitives.

Prefixes	Verb Roots	Derived Words	Translated Forms
í	Sī	ísī	to cook
î	gbá	ígbā	to kick
î	Zà	ízà	to swell

#### (b) Prefixes {-a/-e} for deriving present participle

Here, the prefixes {-a/-e} are used to derive present participle/continuous tense.

Examples,

Prefixes	Verb Roots	Derived Words	Translated Forms
à	gá	àgá	going
è	mé	èmé	doing
à	nụ	àñụ	drinking

#### (c) Prefixes {-n/-m} for deriving nouns from verbs

Also, different types of nouns can be derived from verbs by prefixing certain bound morphemes with, {-n/-m} that is, syllabic nasals to the verb root.

Examples,

ń	kụ	ńkụ	firewood
ṃ	má	ṃmá	beauty

#### (d) Prefixes {-o/-o}{-n/-m} for deriving others form classes from verbs

Igbo prefixes are derivational affixes. Other form classes are derived from the verb by the use of prefixes. For example, we can derive different types of nouns from verb. Examples are proved below:



**Examples,**

Prefixes	Verb Roots	Derived Words	Translated Forms
ń	rí	ńrí	food
ọ	rụ	ọrụ	work

**(e) Syllabic nasal prefixes {-m/-n} for driving verbal noun**

There are cases where we have syllabic nasals {-m or -n} as prefixes that are attached to a compound verb or verbs with enclitics to form verbal nouns.

**Examples:**

Prefixes	Compound Verb	Derived Words	Translated Forms
ím	wépù	ímwépù	taking out
ń	ríchá	ńríchá	finishing food

From the data presented above, one can understand that the Igbo prefixes are verb based; no other word class undergoes this kind of morphological process.

**2) Suffixation in Igbo**

Igbo realizes its imperative mood by applying the open vowel suffix with four possible realizations, according to the vowel harmony {o/o} and {e/a}.

Prefixes	Suffixes	Inflected words	Igbo Sentence	Translated Forms
Sì	É	Sìé	sìé ńrī	Cook food
Zà	Á	Zàá	zàá ụlọ	Sweep the house
gbù	Ó	Gbùó	gbùó yá	Kill it
pụ	Ó	pụọ	pụọ	Get out

**Igbo Sentences**

- (a) Ọ́né yá dọ̀rò yá ákáká n'nti yá síe nri áhụ
- (b) ) Ọ́nyé ńkúzí yá gwàrà yá zaá ụlọ áhụ

**Translated Forms**

- Her mother warned her to cook the food
- Her teacher instructed her to sweep the house

**3) Interfixation in Igbo**

Anagbogu, et al., define interfix as “an affix which occurs in the middles of a word in such a way that on both sides of it, there are identical morphemes” (2001: 102).

**Examples of Igbo Interfixation**

Prefixes	Suffixes	Translated Forms
éde -r- édeá	-r-	Essay
átá-m- átá	-r-	Food
áká -r- áká	-r-	Destiny

**Igbo Sentences**

- (a) Ákáráká gị àmárá mma
- (b) Ọ́nyé ńkúzí nyèrè ụmụ ákwụkwọ yà éde méde

**Translated Forms**

- Yours destiny is bright
- The teacher gave his/her students essay

**Other processes of deriving words in Igbo include the following:**

#### 4) Reduplication

Reduplication, according to Osuagwu *et al.* (1997: 59), "is a process by which a root or stem is repeated in the derivation of a new form".

Reduplication is any aspect of derivational process which can be partial or complete. The Igbo language makes use of this new form of yielding device. Igbo verbs are reduplicated to form nouns, according to Mbah (2006: 21), and Emenanjo (1983: 45) in his readings on the Igbo verb. The following are examples of reduplicated verb forms.

**Examples,**

Igbo Words	English meanings	Igbo Sentence	Translated Forms
àgụ	Reading	Ọ nà-àgụ ákwụkwọ	He/she is reading
àgumàgụ	Textbook	É nwèrè águmágu Ọdịnààlà Igbo	There is text book on Igbo culture
Èdé	Writing	Ọ nà-èdé íhē	He/she is writing
Érí	Eat	Ọ nà- érí n rí	He/she is eating
éírí-éírí	A miser	Ọ bụ éírí- éírí	He/she is a miser

#### 2) Prefxation and Suffixation

This is another aspect of derivation in Igbo. For instance, the agentive marker {o/o} in the Igbo language when added to a verb root gives rise to a noun.

**Examples,**

Prefixes	Verb Roots	Suffixes	Derived words	English Meanings
ò	jè	è	òjéè	goer
ò	rì	í	òrî	eater
ò	mè	é	òméè	doer
ò	dè	é	òdéè	writer

**Examples,**

#### **Igbo sentences**

(a) ọédè áhụ dèrè ákwụkwọ ọhụ

(b) ọjéè ábàtálá

(c) ọrúù áhụ àrụlá ọrụ m nyèrè yá

#### **Translated forms**

The writer has written a new book.

The goer has returned

The labourer has finished the work I gave him

### 3) Prefixation, Interfixation and Reduplication

This is another aspect of derivation in Igbo

Examples,

Prefixes	Verb Roots	Interfixes	Reduplicated Forms	Derived words	English Meanings
è	rí	m	èrí	érimèrí	food/eatable
è	kwú	m	èkwú	ékwúmékwú	speech
à	gù	m	àgù	àgùmàgù	text

### 4) Circumfixation

Another aspect of derivation in Igbo, according to Anagbogu et al., is “circumfixation” (2001:102). We have explained circumfixation earlier as a morphological process whereby bound morphemes are attached to the root or stem both

initially or finally. Circumfix is a combination of a prefix and a suffix that attach to a base simultaneously to express a single meaning or category. The circumfixal frame in the Igbo language according to Anagbogu et al. is A/E – mu.

Examples,

Circumfixes	Derived words	English Meanings
èsí...ńrí	èsí mú ńrí	act of cooking
àgá... íjè	àgá- mù - íjè	act of walking
èyí... égwù	èyí m égwù	act of frightening

### Suffixation in English

Suffixation also has been defined earlier as a morphological process whereby a bound morpheme is attached to the end of a root or stem are:

Examples of English Verbal Suffixation

Verb Roots	Suffixes	Derived Words
Argue	-ment	argument
Adapt	-ion	adaptation
Authorize	-ation	authorization
Supervise	-ion	Supervision

Sentence: She won the augment.

Here, suffixes are added to the verb roots to form new words. In the English language, suffixation cuts across different grammatical categories.

**What are the Pedagogical Implications of the differences of some for Igbo learners of English?**

Because of the differences in affixation processes in

Igbo language and English language, the Igbo learner of English faces certain problems especially the problem of over-generalization based on analogy and spelling errors. This is because of the differences in the realisation of some affixes in the two languages. For example, instead of a learner of English saying: Somebody **inter**-married, the person can wrongly say \*they **co**-married. the meaning the person is making is that people from two different social, racial or

religious group marry each other.

On the other hand, when the learner of the English language has learnt and understood the derivational processes and apply prefixes and suffixes correctly, the learner will master one of the word formation processes (derivation) of the target language and use them correctly in their expressions. The second language learner will be able to apply the following rules of derivational suffixation correctly as below:

### Examples, Suffixation

Roots Words	Suffixes	Derived Words
Collect	-ion	Collection
Teach	-er	Teacher
Act	-or	Actor
Beg	-ar	Beggar

From the examples above, the learner will understand that there are different ways of deriving nouns from verbs such as by addig: **-ion, -er, -or and -ar** as the case may be and should make a conscious effort to master them for proper use.

### Summary of findings

This work is a contrastive study of the Igbo and English derivational affixes. From the above research work, it could be seen that the Igbo and English languages are of different linguistic backgrounds and typologically, they have areas of similarities and differences. In the verbal derivational affixation, the English language has many prefixes. These prefixes denote different ideas such as: negativity, degree, size, attitude, position, time, order and location. But in the Igbo language, we observe that prefixes are derivational affixes. That is, other form classes are derived from the verbs by the use of prefixes which are limited to a few vowels that are conditioned by vowel harmony and in some cases, syllabic nasals. Therefore, in as much as prefixes in English and Igbo are placed before the verb root or stem, the prefixation in English verbs still pose a problem to the Igbo learner of English. This is because, in English, there are many prefixes. The Igbo learner, therefore, faces the problem of how to master a large number of distinctive prefixes in English verbs and this poses a problem.

### Recommendations

Contrastive analysis is useful to the learners of English language and also to the language teacher. The learner of a target language (English) should know where the two languages have the same structure in the use of affixes and where the structures differ. The language teacher should focus his teaching on the areas of differences in both languages for proper teaching/learning. In doing so, he should employ varieties of teaching methods to help the students learn better. Also, teachers should introduce little (new) vocabulary until the grammatical patterns are firmly established. Finally, the teacher may need to give more guided practice in teaching vocabulary.

### Conclusion

Learning a second language involves the transfer of existing habits. The learner of a second language, therefore, should be conscious of the problems he may encounter while learning a second language. The contrastive analysis of Igbo and English derivational affixes shows that one of the problem areas of a language is in word formation. Word formation through affixation is a general method in the structures of the English and Igbo languages but its realisation poses some problems.

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# THE ILLOGICALITY OF HUMAN RIGHTS PROTECTION

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## **Abstract**

Human Rights is a very topical issue today. And the United Nations has made its protection one of its cardinal objectives. This is because humanity is awash with human rights abuses and no category of humanity is exempt – children, women and men. The question then arises in philosophy as to whether the logical laws of thought support the idea of human rights protection. This work demonstrates that the topical laws of thought are a negation of the idea of human rights protection.

**Keywords:** Human Rights, Human Rights Protection, Logic, Illogicality, Laws of Thought.

## **Introduction**

The world over cases of human rights violation abound. A day rarely passes by without the violation of human rights making the news. If one matter attracts international attention, it is human rights and persons abused. No category of mankind could be said to be able to escape some form of denial of basic human rights whether children, women and men. Interesting enough is the fact that it

is human beings, viewed as rational entities that thwart the rights of their fellow mankind.

It is widely held that mankind is a being different from every other creation, especially animals as a result of his reasoning trait – the mind. Other animals are bypassed by man on account of his self-reflexive power. The mind of man is, philosophically speaking, defined in its essence by the logical principles of Identity, Excluded Middle, and Non-contradiction.<sup>1</sup> These three laws of thought inform the identification of valid and sound arguments. We may say then that one curious issue stands out: does logic support human rights protection? In this work, the writer intends a demonstration of the illogicality of human rights and to prove that logic is philosophy's first line of support for the violation of human rights worldwide.

## **Theoretical Framework**

Human rights fall under the purview of political philosophy. We will examine two theories in regard to their definitions of the right of human beings. In Plato,<sup>2</sup> we will find the rights of men as falling under the powers that govern society, the

aristocrats, a specially trained but few intellectuals. Since the city-states of Greece were involved in regular warfare, life was precarious for the average Greek and Plato sought to develop a solution by way of a model society deficient in the pains of his present society. Such a society can only exist if the right leadership is found. But such a society would not be attained unless we understand what a perfect individual is because a society is an expanded individual (an individual in macrocosm). A perfect man, for Plato, is a healthy man; so, a perfect society is a healthy one too. According to the prevailing psychology at the time, he argued that man is made up of a body and a soul; a man's health encapsulates both the physical and psychological dimensions of a man. To determine the health of the body involves the absence of disease, but that of the soul is not a simple one to explain. Every soul of any man is made up of three parts: the mind/intellect, the will, and the appetitive (desires and passion). If the three divisions work harmoniously, the soul is healthy. But when does the soul work harmoniously? Harmony is found in the soul when reason directs appetite and the will, using its strength, supports reason to put the appetite in check. Just like the soul, the society has three parts: the rulers who govern; the warriors, who defend it; and the other citizens – they provide food and shelter.

Through a process of various tests, people are recommended to specific categories. Before the age of 18, children (male and female) are raised communally. After that, they are tested three ways in accordance with each of the categories. People's natural talents are meant to be discovered during the tests. Since people excel where they have a natural passion, they are then assigned to one of the three classes. Those people meant for rulership undergo trainings and tests that culminate in the study of philosophy. If they come out competent in every subject they are trained in, then they join the ruling class as administrators or philosopher-kings.

In this theory, the rights of the individual person are swallowed up and while a select few are given state power. It encourages autocratic rulership. It does appear to encourage the right of the community which must oversee the bringing up of children between the ages of 0 and 18 when they are tested and tried for classification within a two year

period. This training for controlling communal power is limited to the children, who have distinguished themselves; they become the ruling class. The community transfers her own rights to the members of the ruling class because they have been trained to handle absolute authority in regard to governing the society, and because they are forbidden from having private property/riches and personal homes/families. In these ways, they are above the drives that cause men to war and abuse power. But there is a danger of the few men turning themselves into oligarchs. From the perspective of the development of thought, only a few persons would be encouraged to develop<sup>3</sup> their potentials to the disadvantage of the entire society. Whatever advantage there is to this theory, certainly, it would not encourage the development of human capital, a major key to economic development.

For Thomas Hobbes, human rights violation as a problem is a ruse, a figment of the mind. If an ordered society must exist, the absolute protection of the rights of the individuals of that society cannot be upheld. This is so because an ordered society must have a Sovereign whose power is absolute; he needs to be able to enforce laws unilaterally. Any Sovereign without absolute power for enforcing the laws of the land cannot be called a Sovereign. This is because absolute power is necessary for the resolution of any fracas arising between citizenry. If he cannot enforce laws and keep the peace, maintain a state of orderliness, he is not a Sovereign. Even if he abuses such power, the society will stay out of chaos; thus, the society is better off with the abuse so to speak because the whole society community is greater than the part (individual).

Hobbesian theory claims that without absolute power, society will be ungovernable, and chaotic. This is because of the underpinning, psychological theory of human nature; this psychological theory states that human nature is selfish and egoistic. Men and women are propelled by their personal desires. And they can decide anything for themselves and do anything to satisfy their self interest.

The desires of human beings are limited whereas the means of satisfying their desires are insatiable. Due to the limitedness of the limited resources, men are bound to fight for these resources so as to satisfy their personal yearnings. An account

of the impossibility of everyone getting the sought after resources, the stronger person takes it all. This is a picture of life in the jungle, the survival of the fittest. It allies itself with the expression often attributed to Nicollo Machiavelli that ‘the end justifies the means’, which has come to be associated with the idea of might is right<sup>4</sup>. It is a life that must be described as “solitary, poor, nasty, brutish, and short”<sup>5</sup>.

In no way can a man survive in this kind of state. Society is not built on the basis of unending war of all against all. If a society is a developed arrangement whereby human beings co-exist with little or no conflict, then the state of nature, of the jungle cannot aid or advance it. It will be necessary for the members to come to a compromise whereby their personal desires are sacrificed for the survival of the whole society. According to this compromise, the members to the agreement choose to live by certain laws, which must be enforced by a Sovereign. In order words, the sovereign is an embodiment of the laws of the people. The protection of their lives is the reason for the placement of their rights in the hand of one man, a Sovereign. Yet, the citizens may refuse to obey any action demanded by the Sovereign if it contravenes the protection of their lives. The Hobbesian thesis, therefore, argues that human right violation may after all be impossible to avoid given the necessity of having a sovereign whose mandate is to enforce the agreed law in order to safeguard the survival of the human being and the society which they constitute.

### **Human Rights and the Law of Identity**

The *Universal Declaration of Human Rights* (UDHR) defines human rights as inherent, inalienable and fundamental to every member of the world community and to justice, peace and freedom across the nations of the world<sup>6</sup>. By this declaration, every human being has dignity and worth; indeed, to be a human person is identical to the equality of every human person before the law, which implies a resistance to tyranny and oppression of any kind whether physical, emotional, mental, spiritual and otherwise. Each human being has rights including freedom of speech, and of belief, freedom from fear and, from torture, etc.

In the *Universal Declaration of Bioethics and Human Rights*, just like the *Universal Declaration of Human Rights*, the question of the individual is brought to the fore, even above the society and any interest such as science. It states that “the interest and welfare of the individual should have priority over the sole interest of science or society.”<sup>7</sup> The individual man is the focal point in the human rights discourse instead of the society. This individual may be said to be more important than the society in that his rights take precedence over the society. In a sense, the society has the individual as the reason for its existence. So, unlike Hobbes’ theory that puts a premium on represented society, Sovereignty comes before the individual. The UDHR appends her signature of support on the individual. The UDHR posture finds philosophical support in what Alfred North Whitehead calls “the fallacy of misplaced concreteness”<sup>8</sup> – an argument form where the whole society is considered as more real than the individual.

While the UDHR seems to have the interest of all peoples at heart, it must explain the evidence of opposition to her claims unto the universality of the rights of all men. In Africa and across the world, in this 21st century, cases abound of violations of these human rights such as torture, violence against women and children, slavery and child prostitution to mention but a few. These abuses do not seem to be in the decrease today. If anything, the reverse is the case; this may be easily conjectured when we reflect on the intensity of efforts and skills employed in the execution of these ills. Can one not say, therefore, that human rights and its protection may not be fundamental, inalienable and inherent in man? Seeing men, who are said to be the embodiments of these inalienable, inherent and fundamental rights – for they should easily defend these rights since by empathy, they ought to appreciate the significance of these rights – crush their fellow beings said to possess these rights, can we correctly argue that these rights are basic and necessary unto human survival? It is necessary to understand the cause of this tension within human right discourse.

We can trace this confusion to the structure of logic in which the question of identity is cardinal. Thought and life are guided by the three laws of thought which are the laws of Identity, of Excluded Middle, and of Non-contradiction. A close analysis of



these laws would reveal that the Laws of Excluded Middle and Non-contradiction is Identity or a certain consistency. Consistency can be said to be the meaning of the Law of Identity. Agbakoba argues thus:

Whatever reality is or may be, it is must be consistent with itself. It must obey the law of identity; A is A; this implies that it must be internally consistent. It follows from this that inconsistency (contradiction) as mentioned above which in effect asserts nothing runs counter to whatever really is; consistency is a component part of being, while inconsistency is attached to non-being.<sup>9</sup>

Putting this to play in the case of people, who subvert the UDHR, we may state that there is inconsistency in their thoughts and actions. If a thing is true, it must meet the minimum requirement of reality both in thought and in *rei*, which is to say that it must be non-contradictory. Agbakoba argues that,

the law of non-contradiction affirms being in the world of thought; it is a minimum condition or property of being in the world of thought – the mental world – contradiction negates, denies or withdraws being in the world of thought. The law of non-contradiction affirms being because in the world of thought being depends on consistency – remaining constant in time and space – at least conceptually for the latter – for a certain period of time.<sup>10</sup>

Calling the law of identity as it relates to man, we realize that man's individuality is invoked. This individuality is understood as defined by the principle of self-preservation and greed. Going by consistency, we may argue that human beings cannot but violate the rights of other human beings because they seek to satisfy their personal lives. As far as identity

reveals and punctuates human thoughts, human beings may not be able to organize themselves to help other persons in need. It abhors the principle of self-supersession that recognizes the presence of other human beings. Thus, we cannot argue convincingly that human life as defined by the law of identity defends the rights of individual persons to preserve their lives in such a way as to give other persons room to be themselves satisfactorily.

If anyone must embark on philosophical defence of human rights, he/she must take cognizance of the fact that the structure of human individuality encapsulates varied identities, some of which philosophy does not logically encapsulate e.g. will, emotion, faith imagination, etc.<sup>18</sup> To truly defend human rights, philosophical speaking, must be impossible because while philosophy recognizes reason as its standard of operation, especially as encapsulated in the three (3) laws of thought, and reflected by the fallacies in thinking, the human person fully represented in thought, enunciates other identities that were sampled in this above. So far, we are not aware that the structure of logical evaluation has been altered.

### Conclusion

While human rights and its protection appeals very much to our sensibilities, it does not seem to come across to the philosopher that way. This explains the rationale behind the title of this paper. Whether human rights protection can be discussed and defended in philosophy is yet to be seen. One major barrier to this exercise is the defining characteristics of logic; as long as logic barrier to this exercise is the defining characteristics of logic; as long as logic excluded the other dimensions of the human personality except reason from its constitutive discourse, it cannot comprehensively and judiciously defend the need to protect human rights against violation.

### ENDNOTES

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# EVALUATION OF UNDERGRADUATE STUDENTS' COMPLIANCE WITH ETHICAL STANDARDS IN COMMUNICATION RESEARCH

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## Abstract

*No discussion of the research process can be concluded without taking into account how researchers cope with ethical obligations. Researchers should be ethically responsible in their research endeavours. They must conduct themselves ethically and must conform to stipulated standards of conduct. This paper evaluates Nigerian undergraduate students' compliance with ethical standards in their research projects. It intends to ascertain the extent to which undergraduate communication students in the universities in South-East states of Nigeria apply the research codes in their communication research projects. The study adopted the descriptive survey research method in which ninety (90) respondents (undergraduate students' project supervisors) from the universities in the five South-East states of Nigeria were sampled using stratified, sample random, quota and convenience sampling techniques. The findings show that there is shallow knowledge and understanding of the ethical questions and obligations in communication research among the*

*undergraduate students, hence a low level of compliance with the ethical demands. This is an aberration. And so, the study recommended among others, the introduction of specific courses in communication research ethics in Nigerian universities curriculum to acquaint communication research students with the necessary ethical facts about communication research.*

**Keywords:** Communication research, Ethics, Undergraduate communication students, Evaluation, Compliance, Project report.

## Introduction

The issue of ethical conduct or standard has raised a lot of questions and worries in the conduct of communication research in Nigeria. It has posed a great deal of concerns and challenges for Nigerian communication students especially among the undergraduates. Communication research basically is an art of scientific investigation or an in-depth

academic activity that stresses on the various facets of mass communication. Communication research essentially consists in the systematic study of mass media contents or messages, the forces that form their creation, the dynamics of media application and consumption as well as the effect or influence of the media on the audience and the society at large. Communication research generally refers to the attempts to discover trends or facts in the various fields of communication like advertising, public relations, publishing, media studies, audience behaviour, journalism and others.

Like every other form of social science research, communication research follows a series of definite steps or procedures and has a stipulated standard protocol, etiquette or codes of conduct which researchers must abide by in planning and conducting their research to guard against possible ethical lapse. More often than not communication students are confronted with a wide variety of research assignments including seminars presentations, writing term papers, investigative reporting, project report writing and the likes that require original research investigations. To complete these assignments and effectively too, the students are expected to conform to ethical standards of conduct. They must adhere to the basic research ethical rule. This paper is designed to evaluate undergraduate mass communication students' compliance with communication research ethical codes in their project report writing. The idea is to determine the extent to which the students meet the ethical standards in the conduct of their communication investigations (research).

### **Statement of the Problem**

Communication research is one undertaking where ethical inadequacies can be disastrous or devastating. Thus, in planning and writing their project reports, undergraduate mass communication students are obligated to comply strictly with communication research ethics. But then, how many of our undergraduate students know about these ethics? How many of them actually comply with or adhere to the ethical standards of conduct in their research activities? There appears to be a lot of misguided, unprincipled or unethical behaviour among the students in their research undertaking. The concern

of this paper therefore is to verify this claim and to evaluate whether undergraduate mass communication students particularly those in the universities in South-East states of Nigeria apply ethical codes in their research projects and the extent of their compliance.

### **Objectives of the Study**

The general objective of this paper is to assess Nigerian undergraduate mass communication students' compliance with the ethical guides in communication research. The specific objectives include the following:

To ascertain if undergraduate mass communication students in the universities in South-East states of Nigeria comply with the ethical standards of communication research in their project report writing.

1. To determine the extent to which undergraduate mass communication students in the universities in South-East states of Nigeria comply with the ethical standards of communication research in their project report writing.
2. To find out the factors that undergraduate project supervisors perceive hinder undergraduate students' adherence to research ethics in their project report writing.

### **Research Questions**

This paper was guided by the following research questions.

1. Do undergraduate mass communication students in the universities in South-East states of Nigeria comply with the ethical standards of communication research in their project report writing?
2. To what extent do undergraduate mass communication students in the universities in South-East states of Nigeria comply with the ethical standards of communication research in their project report writing?
3. What are the factors that undergraduate project supervisors' perceive hinder undergraduate students' adherence to research ethics in their project report writing?

## LITERATURE REVIEW

### Ethics: A Conceptual Framework

Ethics is one concept that is difficult to explain. The concept is not only situational in interpretation and application but changes with time. Lattimore, Baskin, Heiman and Toth (2007, p.74) defined ethics as “what is morally right or wrong in social conduct, usually as determined by standards of profession, organization and individuals”. De George (1998), described ethics as “a theory of morality which attempts to systematize moral judgments and establish and define basic moral principles”. According to Obeng (1990), “ethics consists of certain rules and standards of conduct recognized as binding in a professional body or association which specify the duties the practitioners owe to themselves, to each other, and to the general public.” For Clow and Baack (2004) “ethics are principles that serve as guidelines for both individuals and organization.” Furthermore, “ethics are moral principles and values that govern the actions and decisions of an individual or group” (Barkowitz, 1992, p. 90). “Being ethical means doing what is morally right in a given situation” (Arens, Weigold and Arens, 2011, p. 76).

It is often hypothetical to estimate the exact meaning of ethical conduct. Chandan, Sigh and Machan (1990) asked many questions relative to the indices against which ethical standards or behaviour can be measured. They sought to know how consistent ethical conducts are across cultures. Who decides what is ethically right or wrong? Agbanu (in Agbanu and Nwabueze, 2005, p. 322) notes that “ethics has been a subject of speculation because of its elusiveness. Be it as it may, the determination of ethical conduct is often difficult and vague. Mitchel and Wells (2009, p. 141) submit that “at the root of ethical behaviour is the individual decision makers set of moral values”.

### Ethical Issues in Communication Research

“Research ethics concerns what is right and wrong in the conduct of research” (Rubin, Rubin Haridakis and Piele, 2010, p. 204). Ethics is a serious consideration in communication research. There is hardly any discussion or conversation about communication research without mention of how communication researchers fulfill their ethical obligations.

Rubin et al., (2010, p. 204) as well as Ary, Jacobs and Sorensen (2010, p. 590-598) subsumed ethical issues in communication research to include honesty, harm, informed consent, deception, privacy and copyright. They note that communication researchers need to be truthful or honest in their research endeavours particularly in dealing with their research subjects and in reporting or interpreting their research findings. Also, researchers must take adequate steps or measures to guard against possible physical or mental harm on their research subjects. Research subjects need to be inducted willingly into a research project and should not be coerced in any form. They should be voluntary participants whose informed consents must be obtained before they are involved in the research activity. Communication researchers must guard against any form of deception in their research projects. It is unethical for communication researchers to conceal or withdraw information that concerns their research subjects or to disclose false information about their research projects. Agbanu and Nwabueze (2008, p. 326) condemn deception as a serious threat to communication research. They observed that communication researchers often disguise their identity or that of their research projects so “as to get information which would not have been given them if their real identity is ascertained”. Ethical conduct in communication research provides that any form of deception must be justified.

In communication research, researchers are obligated or required to respect the privacy of their research subjects. Ary et al., (2010, p. 595) state that “privacy is at the heart of the conduct of ethical research.” They remarked that any information that identifies a research participant need not be disclosed unless permission is obtained. They classified the privacy issue into two – anonymity and confidentiality. Anonymity, they explained, refers to the process of protecting the identity of the individual research participant while confidentiality means that the information obtained from research participants must be kept secret and private.

Copyright and plagiarism are the other ethical issues that are critical in communication research. Researchers are obligated to make fair use of copyrighted materials (books, journals, images, multimedia etc). Ethical conduct in communication

research demands that copyrighted documents can only be used to the extent allowed by the fair use provision of the copyright law. According to Lattimore et al., (2007, p. 71), the fair use provision presupposes that the portion used must not be too substantial, must not materially demean the market value of the copyrighted material, that the usage must be for educational or research purposes, and that due credit to the source must be given. They stated that it is unethical and even illegal (unlawful) to copy or use part of a copyrighted material without proper attribution with the right citations. Harris (1992) in his study “codes of conduct for journalists”, observed that most ethical codes in communication research “concentrate on the provision of reliable information, and on avoiding distortion, suppression, bias, sensationlisation and the invasion of privacy.”

### **Theoretical Framework**

This paper is analyzed from the social responsibility perspective. Social responsibility is an ethical framework or construct in which individuals, groups or organisation alike are obliged or required to act in manners that will profit the society at large. Social responsibility is conceived as a duty which every individual is obligated to perform in order to advance vital social norms or interests. “Social responsibility means doing what society views as best for the welfare of people in general or for a specific community of people” (Arens et al., 2011, p. 76). Social Responsibility Theory as applied in this paper presumes that communication researchers have an obligation to act ethically in the conduct of their research projects. It presupposes that researchers are ethically obliged to be respectful, courteous, impartial or honest, and not deceptive or invasive in their research projects. The theory stipulates that communication researchers owe it as a duty or responsibility to be moral or ethical in planning and designing their researches, and in discussing and interpreting their research data and or findings. From the social responsibility vantage point, this paper evaluates how undergraduate mass communication students in Nigeria fulfill or meet the expected ethical requirements in their project report writing.

### **RESEARCH METHOD**

This paper applied the descriptive survey research method. Descriptive survey is a form of survey study that “pictures or documents current conditions or attitudes” (Wimmer and Dominick, 2006, p. 445). It is a type of research that seeks to determine the characteristics, effects or relationship of social variables. The method focuses on the identification and description of prevalent opinions, events or conditions. Descriptive survey research method was selected for this paper because of its capacity to investigate, interrogate, identify and describe current social issues, trends and behaviours.

### **Study Population**

The population of this study comprised all undergraduate students’ project supervisors in Mass Communication/Communication Arts Departments in all the universities (federal, state and private) in the five (5) South-East states of Nigeria (Abia, Anambra, Ebonyi, Enugu and Imo).

### **Sample and Sampling Methods**

From the population, a sample size of ninety (90) respondents was adopted. In selecting the respondents, four sampling methods were applied, namely; stratified, simple random, quota and convenience sampling methods. First, stratified sampling was used to subdivide the universities into federal, state and private categories to make for equal or fair representation of all the universities in the region.

### **The List of Universities in South-East Nigeria are as Follows**

#### **Federal Universities**

1. Federal University of Technology Owerri (FUTO)
2. Federal University Ndifu-Alike, Ebonyi State (FUNAI)
3. Michael Okpara University of Agriculture, Umudike
4. Nnamdi Azikiwe University Awka (NAU)
5. University of Nigeria, Nsukka (UNN)

#### **State Universities**

1. Abia State University, Uturu, (ABSU)
2. Anambra State University Uli
3. Ebonyi State University, Abakaliki (EBSU)

4. Enugu State University of Science and Technology Agbani (ESUT)
5. Imo State University, Owerri (IMSU)

#### Private Universities

1. Madonna University, Okija.
2. Caritas University Amoji-Nike, Enugu
3. Renaissance University, Agbani
4. Tansian University, Umunya, Anambra State.
5. Gdfery Okoye University, Ugwuoma-Nike, Enugu
6. Paul University Awka, Anambra State.
7. Evangel University, Akaeze, Ebonyi State
8. Gregory University, Uturu, Abia State
9. Hezekiah University, Umudi, Imo State
10. The University of Idemili, Alor, Anambra State
11. Rhema University Aba, Abia State.

**Source:** <https://en.wikipedia.org/wiki/list-of-universities-in-Nigeria> (as at September, 2017).

Second, through simple random sampling, a sample frame of all the universities was drawn from which nine (9) universities (3 from each category) were selected by means of lot. The universities selected are as follows:

Federal universities –	Federal University of Technology Owerri (FUTO) Nnamdi Azikiwe University Awka (NAU) University of Nigeria, Nsukka (UNN)
State universities–	Ebonyi State University, Abakaliki (EBSU) Abia State University, Uturu, (ABSU) Enugu State University of Science and Technology Agbani (ESUT)
Private universities –	Caritas University Amoji-Nike Enugu Renaissance University, Agbani Madonna University, Okija.

Next, quota sampling was used to determine the number of respondents (project supervisors) that were picked from each of the nine (9) universities already selected. With this, 15 respondents were picked from the federal universities, 10 from state universities and 5 from private universities based on their perceived academic staff strength thus making a total of 90 respondents in all. Finally, convenience sampling technique was used to pick the individual respondents. This ensured that only those easily accessible (those who happen to be available) were chosen.

#### Instrument of Data Collection

The instrument of data collection for this study was the questionnaire. The questionnaire contained both open-ended and close-ended questions that were articulated to provide adequate answers to the research questions. The copies of the questionnaire were administered by personal contact and via email as well as with the help of research assistants.

The data collected from the questionnaire were presented using descriptive statistics like simple frequency and percentage figures while the analysis was both quantitative and qualitative. The quantitative analysis was statistical and deductive while the qualitative was inductive and interpretive. The aim was to ease interpretation and make for optimum understanding of the research findings.

#### Data Presentation and Analysis

90 copies of the questionnaire were distributed to the sampled students' project supervisors (lecturers) across the nine (9) selected universities in South-East state Nigeria namely; Federal University of Technology Owerri (FUTO), Nnamdi Azikiwe University, Awka (NAU), University of Nigeria, Nsukka (UNN), Ebonyi State University, Abakaliki (EBSU), Enugu State University of Science and Technology Agbani (ESUT), Abia State University, Uturu, (ABSU), Caritas University Amoji-Nike Enugu, Renaissance University Agbani and Madonna University Okija. Out of the ninety (90) respondents, seventy four (74) responded indicating a response rate of eighty two percent (82%). The distribution is as follows:

S/N	Institution	Number of Copies Distributed	Number of Copies Returned	Return/Response Rate (%)
1.	Federal University of Technology Owerri	15	11	73
2.	Nnamdi Azikiwe University Awka	15	13	87
3.	University of Nigeria, Nsukka	15	15	100
4.	Abia State University, Uturu	10	7	70
5.	Ebonyi State University, Abakaliki	10	10	100
6.	Enugu State University of Science and Technology Agbani	10	10	100
7.	Caritas University Amoji-Nike Enugu	5	2	40
8.	Renaissance University Agbani	5	4	80
9.	Madonna University Okija	5	2	40
	<b>Total</b>	<b>90</b>	<b>74</b>	<b>82</b>

**NB:** Distribution was based on perceived academic staff strength

**Research Question 1:** Do undergraduate mass communication students in the universities in South-East states of Nigeria comply with the ethical standards of communication research in their project report writing?

This research question was meant to determine if the students actually comply with the ethical standards of communication research in their project report writing.

**Table 2: Respondents' Opinion as to whether the Students comply with the Ethical Standards of communication research**

S/N	Response	Frequency	Percentage
1.	Yes	36	49
2.	No	38	51
	<b>Total</b>	<b>74</b>	<b>100</b>

Table 2 above shows that majority of the respondents (51%) are of the view that the undergraduate Mass Communication students do not comply with communication research ethics in their project report writing. Although some of the students actually comply with the ethical codes, the data suggests that many do not.

**Research Question 2:** To what extent do undergraduate mass communication students in the universities in South-East states of Nigeria comply with the ethical standards of communication research in the conduct of their research projects?

Research question 2 was designed to determine the level or height of students' compliance with the ethical standards of communication research.

**Table 3: Respondents' Views Relative to the Extent of Students' Compliance with the Ethical Standards of Communication Research.**

S/N	Response	Frequency	Percentage
1.	Very High	7	9.5
2.	High	15	20
3.	Moderate	7	9.5
4.	Low	28	38
5.	Very Low	17	23
	<b>Total</b>	<b>74</b>	<b>100</b>



The data presented in Table 3 shows that the extent of students' compliance with the ethical standards of communication research is 'low'. Given that a greater number (majority) of the respondents (28 respondents for 'low' and 17 respondents for 'very low' (45 respondents or 61% of the respondents in all identified with the 'low' option as against 39% for 'high', suggests that the students compliance is on the 'low' side.

**Research Question 3:** What are the factors that undergraduate project supervisors' perceive influence undergraduate students' adherence to research ethics in their project report writing?

Research question 3 sought to find out the factors that can hinder the students' compliance with the ethical standards of communication research.

**Table 4: Respondents' Perceived Views as to the Factors that Hinder the Students' Compliance with Communication Research Standard of Ethics in their Project Report**

S/N	Response	Frequency	Percentage
1.	Ignorance of the ethical issues in the communication research	12	16
2.	Poor understanding of the ethical questions	28	38
3.	Poor research experience/background	9	12
4.	Lack of research skills/training	5	7
5.	Students' carelessness/oversight	20	27
6.	Others	0	0
<b>Total</b>		<b>74</b>	<b>100</b>

Table 4 above indicates that poor understanding of the ethical questions in communication research, ignorance of the ethical issues as well as the students' carelessness or carefree attitude is the major factors that hinder the students' compliance with the communication research codes of ethics.

### Discussion of Findings

This paper examined students' compliance with the ethical standards of communication research in their research activities. It particularly attempted to evaluate the height or level of compliance with the ethical codes exhibited by undergraduate Mass Communication students in the universities in South-East Nigeria in their project report writing.

**Research question1:** Do undergraduate mass communication students in the universities in South-East states of Nigeria comply with the ethical standards of communication research in their project report writing?

The findings here show that students somewhat comply but that majority of them do not actually comply with the ethical codes in their communication research. As the data in Table 2 suggest, out of every

one hundred (100) undergraduate Mass Communication students, forty nine (49) comply with the ethical codes and the compliance is mostly in the area of anonymity, confidentiality and informed consent. Majority of the students are guilty of copyright, plagiarism and privacy infringements.

**Research Question 2:** To what extent do undergraduate mass communication students in the universities in South-East states of Nigeria comply with the ethical standards of communication research in the conduct of their report projects?

This question was meant to determine the level of the students' compliance with the ethical standards of communication research. The findings put the extent of compliance at low. The fact that a simple majority of the respondents (38%) identified with the 'low' option buttresses this. Also when the 'high' and 'low' axis or sides of the responses are summed and juxtaposed, it is observed that we have 29.5% 'high' and 61% low which still suggests that the students' level of compliance with the ethical standards of communication research is aggregately or generally 'low' and below the expectation.

**Research Question 3:** What are the factors that undergraduate project supervisors' perceive hinder the undergraduate students' adherence to research ethics in their project report writing?

The findings relative to this research question show that shallow or poor understanding of the ethical questions in communication research as well as the students' carelessness or carefree attitude is the major causes of the students' low compliance with the ethical standards in their research projects. There is no gain denying the fact that many of the students are not ignorant of the ethical issues in communication research. The findings show that majority of the students do not know when and how to put the ethical issues to practical use.

### Conclusion

This paper set out to ascertain undergraduate Mass Communication students' application of the ethical issues in communication research. It principally sought to evaluate the extent or height of the students' compliance with the ethical standards of communication research in their project report writing. The paper found that the level of compliance is low due to the students' ignorance and poor knowledge or understanding of the ethical requirements, hence, the need for project supervisors to educate and guide their research students properly on the tenets of research ethics.

### Recommendations

In view of the above findings, this paper recommends the following as ways to enhance undergraduate research students' compliance with the ethical standards of communication research:

1. That specific courses in communication research ethics be introduced in Mass Communication curriculum in Nigerian universities to facilitate students' understanding and application of the ethical issues and principles.
2. That undergraduate project supervisors and other lecturers alike in our universities should be abreast of the ethical issues and trends in communication research to be able to guide the research students (particularly undergraduates) properly.

3. That students should desist from their often careless or carefree attitude in research activities and should understand that ethical lapses or inadequacies in their project reports can have costly effects or repercussions.

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# EKPO MASQUERADE: A CULTURAL HERITAGE IN ISINGWU, UMUAHIA ABIA STATE, NIGERIA

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## Abstract

*Masquerades in Igboland is believed to be the spirit of our departed relatives who are seen as ancestors who from time to time come to interact with the living, mostly on religious, social and security, issues. However, there is a growing influence of new ideas and adoption of modern life style by the people which is gradually whittling down the cultural value of masquerade to the extent that some see it as fetish object. Ekpo masquerade and its activities in Isingwu community have not fared any better as more people see it as belonging to the past thus bears little or no cultural relevance. In this work, ethnographic survey was used to document and examine the technological process involved in the making of Ekpo regalia and its cultural significance to the people.*

**Key words:** Ekpo, Masquerade, Cultural heritage, Isingw

## Introduction

Isingwu is an autonomous community is Ohuhu clan of Umuahia North Local Government Area, Abia

State. The villages that make up the community are Umuda, Umuoriehi, Umuokoro, Umuokwenite, Amafor Isingwu, Amafor Ihungwu, Umuoka, Umuaganyi and Umumbokwo. The community is bounded in the North West by Isuikwuato Local Government Area; North east by Okaiuga; in the East by Ibeku and West by Umuopara clan. Isingwu lies within the semi-tropical rainforest zone characterized by tall and thick vegetation. However, the vegetative cover is gradually changing to open woodland and savannah land as a result of human activities and climate change. The people are known for subsistence farming and also engage in trading. They are also tenacious in keeping their culture and tradition hence masquerades remain an integral cultural heritage of the people.

In Igbo cultural setting, masquerade is a common feature which the people see as a means of communication between the living and the dead in which the spirits via its messenger, usually masquerade, bless or curse the living. The living maintains a close relationship with the dead which is made evident in different festivals which invariably

features different masquerades, and these celebrations are filled with merriments, dances, music (Ezenagu and Olatunji, 2014; Onyeneke, 1987). Masquerades have been noted to perform an incredible large number of functions and roles in the lives of the Igbo people. They serve as agents of social control and symbol of authority, entertainment and leisure, burial ceremonies and other religious duties (Agogbuo, 1983; Nzenwunwa, 1983; Eneke and Maichi, 2007). As an instrument of reinforcement of public opinion, Nwala (2010) observed that masquerades helps to regulate and moderate moral and social life and behaviour of the people.

This study examines the processes involved in the making of Ekpo masquerade and its relevance as a cultural heritage of the people using ethnographic survey method. The masquerade is distinctively designed to have ugly and masculine appearance to invoke fear in the mind of the spectators. The material is sourced locally and requires skillful expertise to make a good outfit because it is a tedious task. The masquerade performs during the festive periods particularly during the Ekpe festival; an annual cultural festival celebrated on the first Nkwo market day after Christmas. It also entertains on Christmas day, New Year day and Sunday prior to the Ekpe festival. The masquerade also performs strictly on invitation, especially during the burial of a member of Ekpo Cultural Society.

#### **Definition of Concept**

The word masquerade in Igbo language means

*'mmonwu'*, a combination of two words *'Mmuo'* (spirit) and *'Onwu'* (dead), which literally means spirit of the dead. Ekpo is an Efik and Ibibio word which translates to a male ghost of the heaven and giver of life. Thus Ekpo masquerade as is used in this work relates to ancestral male spirit and giver of blessing. Obaseki (1993) defined Masquerade as a covering, concealment and a disguise device by an individual or group with the view to represent a spirit, an animal, philosophy or an idea; while they consider that costumes associated with masquerades as the physical representation of this disguise. However, this definition contradicts completely the value of masquerades and their costumes in Igboland where they are associated with ancestors, good will and governance. They defended and safeguarded society and accordingly prevented all potent threats to their existence and that of related Institutions. Masquerading may involve a number of persons hence Madumere (1999) observed that it could consist of one person, team or a team made up of instrument players, vocalists, dancers, masquerade advisers and the masquerade itself.

The dead in Igbo land never actually dies, rather they remain in a personal immortal state somewhere between the earthly and spiritual words. They return to the world occasionally in the form of masquerade, live among other things and give spiritual advice. Consequently, a dead person would reappear in the form of *mmonwu* when the need arose (Ugonna, 1984, Anigbo 1987 and Mbiti 1969).

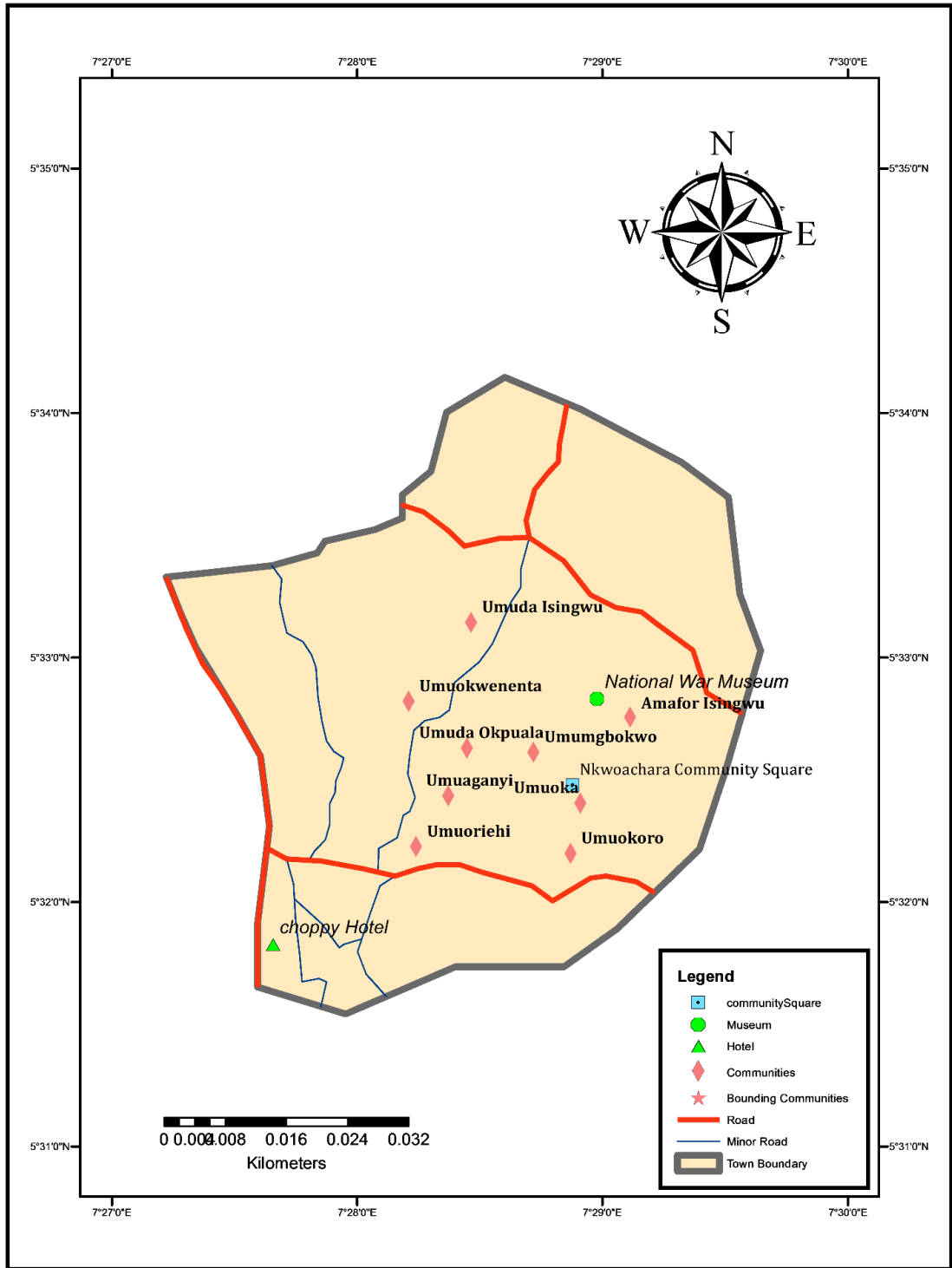


Fig 1 Map of Isingwa Community

Source: Google map

## Literature Review

The origin of masking in Igboland is partly traceable to the belief in ancestral spirit who could manifest themselves to humanity in any chosen forms. Onyeneke (1987) observed that masquerade means different things to different people. Some see it as a representative of ritual symbolism others as a representative of empirical symbolism and to others as an illusion. In the same vein, Anigbo (1987) identified two masquerades types based on the mode of appearance (performance). There is the visible masquerade mostly used for entertainment and social control. Examples are *Ijele* (Ontisha), *Ekpo* (Umuahia), *Omabe* (Nsukka), *Agaba*, *Odogwu* and *Ojionu* masquerades. Invisible masquerades on the other hand are mainly for security purpose and cleansing of abominations that perform mostly at nights. Examples are *Ayaka* (Nnewi) and *Onyekunuye* (Nsukka and Nibo). There are some visible masquerades particularly the *Okumkpo* masquerade which serves as security instrument and moral checking instrument for Afikpo people of Ebonyi State, Nigeria (Ikegwu et al, 2017)

Nzekwu (1978) opined that masquerading is of foreign origin introduced to Igboland with some cults and adapted to suit the local environments. He maintained that it was introduced from Igala in the north, the semi-Bantu to the east and the Niger Delta tribes to the south. Similarly, Ikeokwu (1984) noted that the *Ekpo* and *Ekpe* mask display of Efik and Ibibio communities spread to many parts of Igbo villages that share common borders including the Ohuhu-Ngwa and Aro-Ohafia. Differentiating *Ekpe* masquerade from *Ekpe* cult, Amankulor (1972) noted that the later is a secret cult which is exclusive to men while the former enjoys communal patronage and participation on which women and children form part of the choir force.

Ugonna (1983:3) argued that the concept of mask as spirit is as old as humanity because at first they were used to represent the animal character in early man's fictional tales but were later conceived by man's myth-making imagination either as gods or as manifestations of spirits. Thus in many African societies this primordial idea has developed into traditions of drama, *mmonwu* being one of them. Hence, in Isingwu community, there are a number of indigenous masquerades such as *Oji onu*, *Nwa-eru*,

*Nwanyi-afọ-ime* and *Kokoma*, though *Ekpo* Masquerade is the most appealing and revered in all the villages of Isingwu because of the aura it exudes. Masquerading in Igbo land is a masculine prerogative where it is seen as a way of hiding their identity in order to perpetuate certain privileges denied to women. However, Anigbo (1987) maintain that certain category of elderly women may become initiate who attend meetings, they are however, not allowed into masquerade house during the preparation for an outing. Abdulkadir (1990) wrote:

In every culture there are certain ideas explicit in the interaction of different elements which in turn sometimes act as an instrument of social control with which different cultural segments are held together. Prior to the spread of Islamic and Christian influences, the people believed in complex structure of spirits and ancestors who influenced the living. Traditional beliefs reflect the wholeness of the universe. The various elements of which constituted not only the living, but also the dead and spirits; ... Throughout history these village ancestors performed the rites of transference and played a protective and regulatory role in the affairs of the living. Specifically, it governed the laws which were irrevocable and punishable by death.

## Results and Discussion

### *Ekpo Masquerade:*

The costume of *Ekpo* masquerade comprises the head mask *Ihuekpo*; head elbow (head rest) *Isi ekpo*; '*Ishesheekpo*' made from young raffia palm; '*AkpaEkpo*' made from jute bag; iron bells; rapper (gorge) and grounded charcoal mixed with red palm oil. The head mask *Ihuekpo* is carved from any hard wood preferable the Iroko tree (*Osisi Oji*). Its design is the prerogative of the masquerader and owner which

often reflect special events, personality and any topical issue (Iroaganachi, 2007). It appears grotesque, masque line with exceptionally large, serene and aggressive form to instill fear in the people. An Iroko tree '*Osisioji*' when cut is left to wither and loose some quantity of moisture for about two weeks before carving can commence, it may take between two weeks to one month to carve a head mask and design it with desired paint.

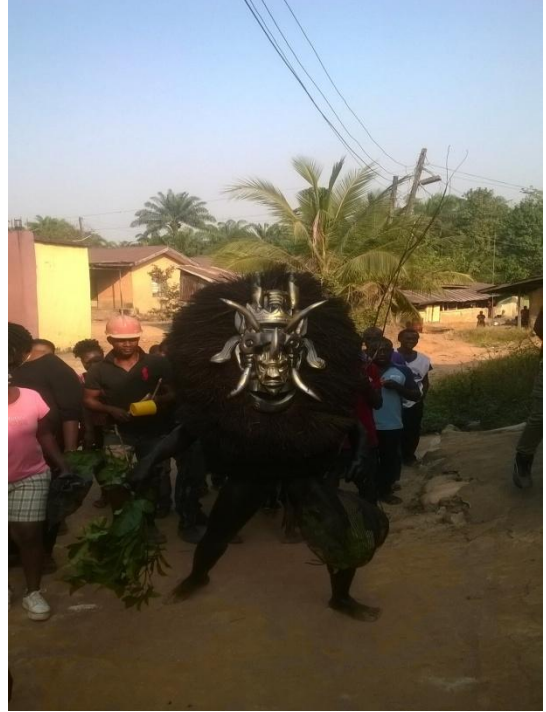
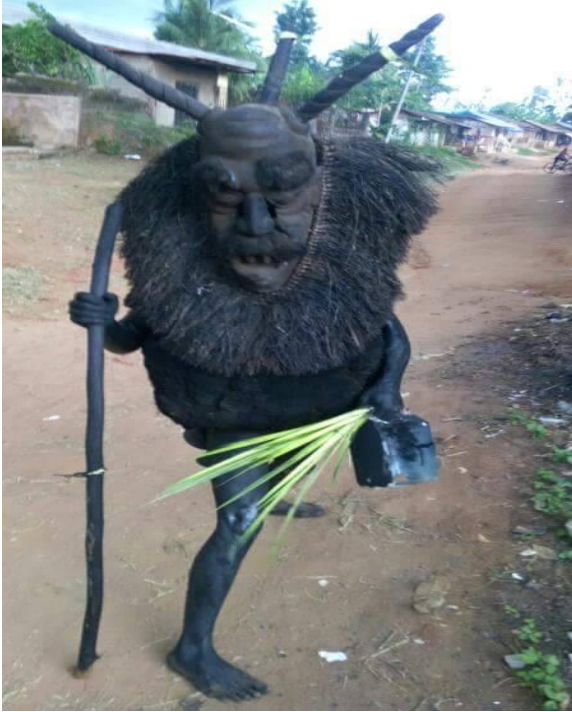
'*Isi ekpo*' head elbow or head rest is the next important costume. It is a cap formed with flexible electrical wire and worn with a very thick wooly cap to act as a cushion between the human head (masquerader) and the '*Ihuekpo*'. Next is the '*Isheheekpo*' extracted from the young raffia palm '*Ajingwu*' usually obtained from swampy area '*npete*'. It is usually a tedious process to extract '*Ishesheekpo*' from raffia palm some people will buy in the open market or employ experts to do so. '*Ishesheekpo*' is fixed to the edges of '*Ihuekpo*' to enhance its masculine look and cover the neck of the masquerader. A special beard '*ajiekpo*' also made from '*Ishesheekpo*' is attached to the jaw of the '*Ihuekpo*' to enhance the masculinity of the *Ekpo*.

'*Akpa Ekpo*' is made from jute bag and sown like a singlet to be worn by the masquerade. '*Akpa Ekpo*' is hung at a corner of the kitchen for about six months to allow it to be darkened by black smoke from cooking activities. Within this period, black paint is intermittently applied to it so as to further darken it. Two or three big brass are procured to be tied around the waist of the masquerade which rings continuously as it moves. The ringing of the bells attracts people

and also spices the music produced by the drummers following the masquerade. In the early 1960s and 1970s, *Ekpo* masquerade wore a local pant referred as '*ngalangala*', however, presently, they now prefer loin cloth (*akwammiri*) and block pant due to the unavailability of '*ngalangala*' as a result of modernity. Before putting on the mask, the body of the masquerader is rubbed with coloured pigment preferably black charcoal mixed with red oil to have a shiny black effect. The black pigment is sourced from the accumulated deposit of black substance from the bottom of a local aluminum cooking pot. Also charcoal from burnt fire wood may also be used. *Ekpo* carries along such items that he may find interesting. These items may include young palm frond (*Omunkwu*) which he throws to the ground as a mark of respect if he meets an elder along the way. The masquerade may also carry iron basket (*ngiga*), hoe (*ogu*), kerosene lantern (*utukpe*) and iron trap (*Onya*) (see plate 1,2 & 3).

*Ekpo* masquerade is dressed up by other members of *Ekpo* Cultural Society who also accompany the masquerade while providing assistance and aid to it. In the event of an outing, especially during the Ekpe Cultural Festival, dressing of the masquerade is done in order of seniority as members of *Ekpo* Cultural Society, irrespective of the age of the masquerader. Each person dresses up at a given time allotted to it, after which three gun shots are shut. In recent times, the gun shots are really observed because of the financial burden on the masqueraders.





Plates 1&2: *Ekpo* masquerades making their way to the village square *Nkwo achara*.



Plate 3: *Ekpo* masquerade displaying its dancing skill *Ime-ibara*.

Membership of Ekpo Cultural Society is open to eligible young male indigene of Isingwu community, who has good character and must have a legitimate source of income. Such candidate must be screened by his immediate family before proceeding to the village and community levels. At the Isingwu community level, once the candidate provide satisfactory answers to questions put to him and his membership approved, he is made to provide the following items for the official unveiling as a member. The items are a Thousand naira (₦1,000), first kola nut (*Oji mbu*), second kola nut (*Oji abuo*), two cartons of beer, one bottle of hot drink, sizeable cooked meat and food. During the initiation, a godfather to the intending member will present the candidate before the society where the rules and regulations guiding members of the society is made known to him. Later, prayers and words of admonitions from older members are said to the new members, before refreshment can commence.

As a measure to protect and regulate the activities of Ekpo Cultural Society, there are certain rules which guide the activities of members. It is a ground norm for the members to be discreet about the affairs of the society. A new member is put on probation of two years before he can mask *Ekpo* masquerade. The masquerade is not expected to eat food cooked with palm oil and pepper, neither is he expected to drink alcoholic beverage nor to chase one into one's compound. He does not carry any harmful object such as cutlass, gun and dagger. Any member who violates the above rules must be made to pay a fine of Ten Thousand naira only ₦10,000. The rules and regulations are enforced by selected members of Ekpo Cultural Society who are stationed at strategic position to monitor every masquerade during Ekpe Cultural Festival. Each masquerade is given a number tag for easy identification and monitoring during Ekpe cultural festival. Unruly and violent masqueraders are escorted to a closet and unmasked while its membership suspended for a number of years during which he is not or allowed to mask.

### **Relevance of Ekpo Masquerade**

Masquerade in Igboland performs a number of functions ranging from entertainment, religious, custodian of the tradition of the people to

maintenance of law and order. In Isingwu community, *Ekpo* masquerade is most effective during *Ekpe* Cultural Festival and other traditional functions and burial ceremonies of illustrious sons of the community.

Primarily, *Ekpo* masquerade entertains visitors with beautiful dance steps during the annual *Ekpe* Cultural Festival. The dance and movement pattern of the masquerades into the village square is accompanied with orchestra of melodious Igbo poetry and songs. The orchestra (*ndi-oso-ekpo*) and didactic songs are rich in poetic values as they exalt the positive attributes of the culture of the people (Ikeokwu, 1984). The orchestra (*ndi-oso-ekpo*) is mostly constituted by the youth who are major participants in the successful performance of the masquerade. The unique melodious chants of song and dance are veritable form of arts which involves lots of artistic pleasure for its audience (Onyeneke, 1987). This attracts the attention of people from other communities which in turn could lead to socialization for the youths and fostering closer cultural ties with other communities. Themes of the orchestra are expressed through songs, invocation, drumming and various dance steps. The songs are designed for commending the laudable acts of patriotism, to instill fear into deviants and neighbouring communities who may want to encroach into her territory.

As the masquerade makes its way to the community square (*nkwoachara*), they align with each other and move according to their hierarchy in Ekpo Cultural Society. At the community squares, all the *Ekpo* masquerades from every village in Isingwu dances and displays rear dancing feat (*imeibara*) to the amazement of the spectators. The winner is announced and sometimes presented with a flag as a mark of honour. Ekpo masquerade provide escort services and protect the head masquerade (*Oke-ishi-Ekpe*) as it moves across the seven villages in Isingwu before proceeding to *Nkwo achara*. They move in a way that prevents passers-by and other spectators from getting close to the *Oke-ishi-ekpe* masquerade. They also ensure peace and prevent molestation of visitors during the festival. Hence, the number of *Ekpo* masquerades that accompanies *Oke-ishi-ekpe* is determined by the Ekpe Cultural Society as each village is made to present a certain number of

masquerades. In fact, *Ekpo* masquerades which accompany the *Oke-ishi-ekpe* are different from those that entertain the spectators at the village square (*nkwoachara*).

As a representative of ancestors, *Ekpo* masquerade can intervene on behalf of the people when called upon. Thus, pregnant women who meets the masquerade along the road must show respect by kneeling down before it and be blessed by tapping her fore-head while muttering some words of prophesy by the masquerade. The *Ekpo* will also pluck an *Isheshe* from its *Isi ekpo* and give her as it believed that such gesture will prevent the unborn child from deadly illness like convulsion, epilepsy and premature death.

In Isingwu community, *Ekpo* masquerade is seen as a common patrimony of the people used to project their image in the comity of other people. Certain masquerades are known to come from certain areas. In Igboland *Odo* masquerade is known to sections of Udi, Isi-uzo, and Igbo Etiti Local Government Areas while *Omaba* is a peculiarity of most sections of Nsukka Zone in Enugu State. *Ijere* and *Agaba* masquerades are found at southern towns in Anambra State. *Ekpo* masquerade, though believed to have originated from Ibibio and Efik land, have been adapted in Isingwu to reflect the culture of the people, where it perform traditional duties. *Ekpo* masquerade is not associated to any cult in Isingwu rather its membership is open to all eligible young males who see it as the pride of the community. In Isingwu community, it is a sign of pride and prestige among the youth to be a member of *Ekpo* Cultural Society and indeed legible to wear the masquerade because such people are seen as resourceful people who possess requisite qualities to aspire to any traditional position in the future. Consequently, members of the society are often seen as role models whose characters should be emulated by the teenagers. Though with the growing influence of Christianity and emulation of western type of life-style, there is a change in the psychic and mind set of the people where they see the masquerade as outright inconsequential object which does not conform with realities of the moment thus must be discarded. However, a concerted effort was made by the Eze-In-Council of Isingwu, the various village heads and Ekpe Cultural Society to preserve and

sustain Ekpe festival including Ekpo masquerade by making sure that rules governing them are strictly adhered to. Masqueraders often change the face of their mask annually as a way of attraction.

The masquerade also performs at the burial of a member of Ekpo Cultural Society and that of a notable community leader as a mark of respect. It is also a privilege and honor for one to have the masquerade to provide skillful dance steps which is rich in Igbo poetry to spice up a cultural event of an indigene of Isingwu community when invited.

## Conclusion

The paper examines the processes and materials used in fabricating Ekpo masquerade as well as its functions in the community. It also show that the masquerade is still relevant among the people of Isingwu in spite of the numerous challenges it is facing especially with the continued adoption of modernity and practicing of Christianity by the people.

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## LIST OF INFORMANTS

S/No	Name	Age	Social Status	Position	Date of Interview	Location	Nature of Interview
1	Elder Ngadiuba Okengwu	65yrs	Business Man	Chairman Umuoriehi Ekpe Cultural Committee	29/12/17	Umuoriehi Isingwu	Oral Tradition
2	Chief Nzereuba Akobueze	70yrs	Elder State Man	Member, Ekpe Cultural Society	16/10/17	Umuda Isingwu	Oral Tradition
3	Mr. Olisa Onwumere	60yrs	Business Man	Member Umuoriehi Ekpe Cultural Committee	29/12/17	Umuoriehi Isingwu	Oral Tradition
4	Mr. Chisom Eze Jumbo	32yrs	Business Man	Member Umuoriehi Ekpo Cultural Committee	26/12/17	Umuoriehi Isingwu	Ethnographic Data
5	Elder Obioma Chukwu	72yrs	Retired Civil Servant	Member Umukoro Ekpe Cultural Committee	11/1/18	Umuokoro Isingwu	Oral Tradition
6	Mr. Onwubiko Johnson	50yrs	Teacher	Member Amafo Ekpo Cultural Committee	11/1/18	Amafo Isingwu	Ethnographic Data
7	Mr. Uchenna Mbakwe	42yrs	Business Man	Member Umuokewnite Ekpo Cultural Committee	12/1/18	Amafo Isingwu	Ethnographic Data
8	Mr. Kachi Alozie	34yrs	Business Man	Member Umuokewnite Ekpo Cultural Committee	12/1/18	Umuokwenita Isingwu	Ethnographic Data
9	Elder David Chikezie	75yrs	Elder State Man	Member Umuda Ekpe Cultural Committee	13/1/18	Umuda Isingwu	Oral Tradition
10	Mr. Obinna Ukaeje	30yrs	Business Man	Member Umuda Ekpe Cultural. Committee	13/1/18	Umuda Isingwu	Ethnographic Data

# ARCHAEOLOGICAL RECONNAISSANCE OF OKE-OTU ABANDONED SETTLEMENT IN KABBA, KOGI STATE, NIGERIA

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## Abstract

This paper is a report of archaeological reconnaissance carried out at Oke-Otu abandoned settlement in Kabba. This is against the backdrop of paucity of archaeological studies in the area at a time when neighboring towns have fair share of such studies. The study employed field reconnaissance to identify, document and collect artifacts and features. Oral traditions were also collected around the site to complement our understanding of the early history of the people, reasons for abandoning the site and similarity in settlement patterns between the site and adjoining communities.

**Key words:** Archaeology, Reconnaissance, Abandoned settlement, Oral traditions, Kabba

## Introduction

Kabba is presently the headquarters of Kabba/Bunu Local Government Area of Kogi State. It is situated in the North-Western fringe of the state and has a total land area of about at 2, 706 km<sup>2</sup> and also has the following geographical coordinates: 7<sup>0</sup>

50' 0" N, 6<sup>0</sup> 4' 0" E. The town is a junction town with roads connecting to neighboring towns like Ilorin in the North-West, Bunu land to the North, Lokoja in the North-East, Ijumu land in the South-West, Okene in the South-east (Kabba Descendant Union 1980). Kabba was the administrative headquarter of Kabba Province of the defunct Northern Region of Nigeria.

The site is situated in a valley surrounded by conical undulating hills namely; *Kabba*, *Odolu* and *Katu* which are commonly referred to as Oke-Meta, a metaphor for the *Obaro* of Kabba and his two deputies the *Obadofin* and *Obajemu*. The Kabba hill is the tallest among them. The smaller sizes of *Odulu* and *Katu* hills when compared to Kabba hill represent the subjugation to the authority of the *Obaro* of Kabba (Olu 2009). The vegetation of Kabba is best described as 'derived Savanna' that is, vegetation that has been induced by activities such as farming, felling of trees and soil erosion.

This report was borne out because of the paucity of archaeological studies particularly in Kabba despite its prominence in socio-political activities in the defunct old Kabba Province of Northern Nigeria.

Some earlier studies in the area dealt with documenting of historical account, their socio-cultural complexities and ethnography of the people (Olu 2009; Ibejigba 2013; Tubi 2004 and Onaiyekan 1975). The research was therefore aimed at carrying out archaeological reconnaissance of Oke-Otu to identify and document archaeological sites and features which will help to discuss the early history and human occupation of the study area.

### Method of research

The field work involved archaeological reconnaissance and oral traditions. Reconnaissance of the site was carried out with the help of local guides and the use of Global Positioning System (G.P.S) map important features, while photographs were used to document the features. Other instruments used for site inventory are ranging poles, tapes, black and white scale ruler, pen, pencils and graph sheets. Oral traditions were collected from twelve people who are knowledge in the early history of the people.

### Traditions of origin

The origin and migration of Kabba as encapsulated in oral tradition, claim that the town was founded about 3000 years ago by three hunter brothers (princes from Ile-ife), who were under impulse and oracular directive. Though the names of these brothers were not known, however, their nicknames were recorded as *Aro*, *Reka*, and *Balaja* in order of seniority. Olubiyo, (2006) noted that these three brothers were from *Atiba* ward in Ile-ife and that their father was *Oba Akaiyeja*, who was also nicknamed *Owe*, because of his penchant for Yoruba proverbs known as *Owe*. Currently, the Yoruba dialect spoken by Kabba people and their brothers in *Odulu* and *Katu* clans is referred to as *Owe* (Lewu 2010 and Lloyd 1954). They claimed that the three brothers made some stop-over at *Oba Akure (Oba Ile)*, *Oba Akoko*, *Ogbagi Akoko*, all in present day Ondo State, before finally arriving at *Katu* Hill, and thereafter expanded to *Odulu* and Kabba hills in the above order (Bakinde 2011 and Omolehin 2014). The three settlements namely *Katu*, *Odulu* and *Kabba* later merged into one huge settlement area known as Kabba town. The hills which is their symbol of identity are referred to as *Oke-Meta-Owe* or Kabba *Okemeta*

another name for *Owe* people and surrounded by rocks (Okemeta 1986).

The second school of thought claimed that *Obaro Odide*, a Prince from Saudi Arabia left his home with his supporters about two thousand years ago because of political instability. As they moved, they stopped and camped temporarily at several places before arriving *Oke-aba* (Kabba). Along the way, *Obaro-Odide* died and his corpse was returned home for burial. The same happened to his son *Odide II* who took over from him. As they arrived at *Ayere* in present Ijumu Local Government Area of Kogi State, *Odide III* died and being a child born during the journey, his corpse was not taken home for interment rather he was buried at the spot. A hut-*Ayere* was built as a mark of respect for the late king and subsequently the place became known as *Ayere* (Olu 2009). As they arrived at an open land which is surrounded by hills and has close proximity with *Ayere*, they decided to settle and named it *Oke-aba* (Kabba). *Obaro Odide V* built his palace on top of *Oke-aba* hill, while his followers settled at designated portions down the hill (Olu 2009). *Obaro Odide V* died and was buried on top of *Oke-aba* hill at a place named *Ekube* (Spot of remembrance). Thus, *Ebora* deity was instituted at *Oke-aba* as a mark of honour for the late king. By the time the palace and seat of power moved down from the hill top, land were allocated to the kings followers according to their status. Six families including *Odide's* family *Ilajo*, *Ilmila*, *Odogba*, *Ugbo*, *Okere* and *Idogba* make up *Kabba*. *Katu* has three families, namely: *Atipa*, *Abata* and *Isoro* while *Odolu* have four families, namely: *Ogbagi*, *Ijemu*, *Irasi* and *Teko*. In all, Kabba is grouped into three main geographical zones, namely: *Kabba*, *Katu* and *Odulu*. These three groups have a total of thirteen clans who worship *Ebora* deity, while the *Omodo* clan which most Kabba people believe to arrive much later, worshipped *Egungun* Masquerades.

The history of Kabba cannot be complete without the mention of the *Idamori* (people of unknown origin) or *Omodo* (down people). They are so called, because their origin remains a subject of controversy. One school of thought claims that the *Idamori* people are probably the original inhabitants of Kabba who were invaded, subdued and enslaved by *Owe's* forefathers (Onaiyekan 1975). However,

other people maintain that *Idamori* are descendants of some slaves who were left behind at Kabba by the end of Nupe incursions and slave trade in the 19th century (Lewu 2010 and Tubi 2004). They settled down the hill, and thus were referred to as *Omodo*, while the original inhabitants settled on top of three hills *Oke-meta* (Ajayi and Smith 1964). The *Omodo* or *Idamori's* are subjected to a lot of discrimination and segregation including exclusion from land ownership and attainment of highest political position in Kabba. They are also excluded from being initiated into the traditional *Ebora* deity. Their women are forbidden from being initiated into *Ofosi* female cult who are regarded in Owe tradition as the wives of the *Ebora*, the Owe supreme deity, and lastly, marriages between them and others are not common (Lewu 2010).

### Archaeological reconnaissance

Archaeologists embark on reconnaissance to locate, investigate and map evidences of early human activities in the site. Also, it is important for recording archaeological features in area marked for

infrastructural development. Archaeological reconnaissance is therefore defined as an organized process through which archaeological sites, features, artifact, ecofacts and chronofacts are located and recorded, through aerial or ground patrol (Andah and Okpoko 1994). The researchers identified *Oke-Otu* archaeological site which is approximately 2km South East of Kabba town. It is accessed from Kabba town through a pot-hole filled road up to United Primary School Otu-Egunbe from where we veered off and trekked for about 1/2km North east on a foot path before getting to the site. The site plan of Oke-Otu abandoned settlement is shown in figure 1. According to Chief Obaroyetun (per.com. 2014) and Mr. Johnson Ibisagba (per.com. 2014), the site was abandoned in the early 1930s. Since abandoning the site by the people of *Otu-Egunbe*, it has been used as farmland where economic crops like maize-*Zea mays*, paw-paw-*Carica-papaya*, yam-*Dioscorea spp.* Banana-*Musa sapientun*, palm tree-*Mangifera indica*, cashew tree-*Anacardium occidentale*, and mango tree-*Mangifera indica*.

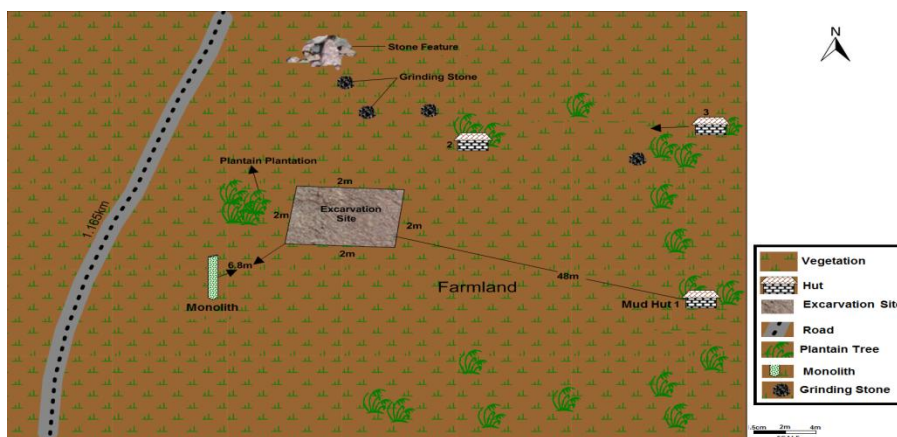


Fig.1: Site plan of Oke-Otu abandoned settlement Surface finds

### Stone monolith-Arimo:

One of the most striking features of *Oke-Otu* abandoned settlement is the stone monolith. This is an upright granite stone column without human retouch located at the middle of the settlement and is called *Arimo* in local dialect. The monolith is 6<sup>ft</sup> 7<sup>1</sup> in height and has four sides. It is the only identified monolith within *Oke-Otu* and is believed to have

some mystical and supernatural powers during the period the site was inhabited. According to Pa Johnson Ibisagba (per.com. 2014), a human being was probably buried, before the stone was erected, hence it has spiritual powers. This was as a result of advice from *Ebora* deity, to prevent constant attacks and invasion of their communities by Agatu warlords of old Nupe Kingdom. *Oka* festival was usually



celebrated by the people to commemorate the stone monolith's efficacy in protecting them against external aggressions. The *Opo*, who is the eldest man in the community usually leads in the celebration. Our informant maintained that in as much as the area

is abandoned, people have continued to make sacrifices every June at the foot of the monolith, believing that it still possesses some spiritual powers. This, possibly account for the collection of cowry shells at the foot of the monolith. See plate 1.



**Plate 1: Stone monolith-Arimo**

#### **Grinding stones –*Olopo*:**

There are four lower grinding stones-*Olopo* identified at the site. These grinding stones are situated in what used to be known as *Awofin* quarters when the area was inhabited. One has a bigger hollow while the others have smaller hollow. Mrs Olorunfemi Rhoda (per.com.2014) noted that the one with bigger hollow was used to grind food items such as pepper-*Capsicum annum*, maize- *Zea mays*, sorghum-*Sorghum bicolor*, millet- *Pennisetum glaucum* while the others with smaller hollows was

specifically used to grind tobacco-*Nicotiana tabacum* and herbal medicine like neem leaf-*Azadirachta indica* (ewe dongoyaro), lemon grass-*Cymbopon* (ewe tea), bitter orange-*Citrus aurantium* (osan ojan), water leaf-*Talicum fruticosum* (gbure), african mahogany-*Khaya senegalensis* (oganwo), Ethiopia pepper-*Xylopi aethiopica* (eeru) and henna leaf-*Lawsonia inermis* (ewe laali). These grinding stones were communally owned and used by the people. For identification, the stones were designated as *Oke-Otu* grinding stone I, II, III and IV. Plates: 2-5.



**Plate 2: Grinding stone - I**



**Plate 3: Grinding stone -II**



**Plate 4: Grinding stone-III**



**Plate 5: Grinding stone-IV**

**Remains of mud huts:**

There are relics of three standing mud huts on the site. Sections of the huts and roof have collapsed into the huts forming heaps of mud. However some sections of the house still stand. The height of the highest wall is 1.6m while the thickness is 0.25m. Other observations made showed that the mud walls were mixed with potsherds, pieces of granite stones and fibre. Also the houses are located near clusters of plantain trees and also close to small

grove which serves as shelter and storage facility for harvested crops. There are fourteen plantain clusters identified in the site. Each cluster is believed to be planted beside a hut to serve as barn and storage facility. The mud huts are rectangular in shape, probably used as farm house after the abandonment of the area. For identification, the huts were designated as standing mud huts I-III as shown in plates 6-8 below.



**Plate 6: Standing mud hut 1**



**Plate 7: Standing Mud hut II**



**Plate 8: Standing mud hut III**

**Iron Slag:**

A heap of iron slag was identified at the South eastern section of the abandoned settlement which appears as if it was purposely arranged. However, pieces of small iron slag are scattered across the site. The indigenes of *Otu-Egunbe* claimed not to have smelted iron in the past. They however,

stated that people from Ikpedo and Okene in the present Edo and Kogi States did the smelting. These people came to *Oke-Out*, lived among the indigenes, from where they smelted iron, before abandoning the site to their present location at *Oke-Oja* village, where their descendants still engage in blacksmithing. Plate: 9.



**Plate 9: Iron lag at Oke-Otu**

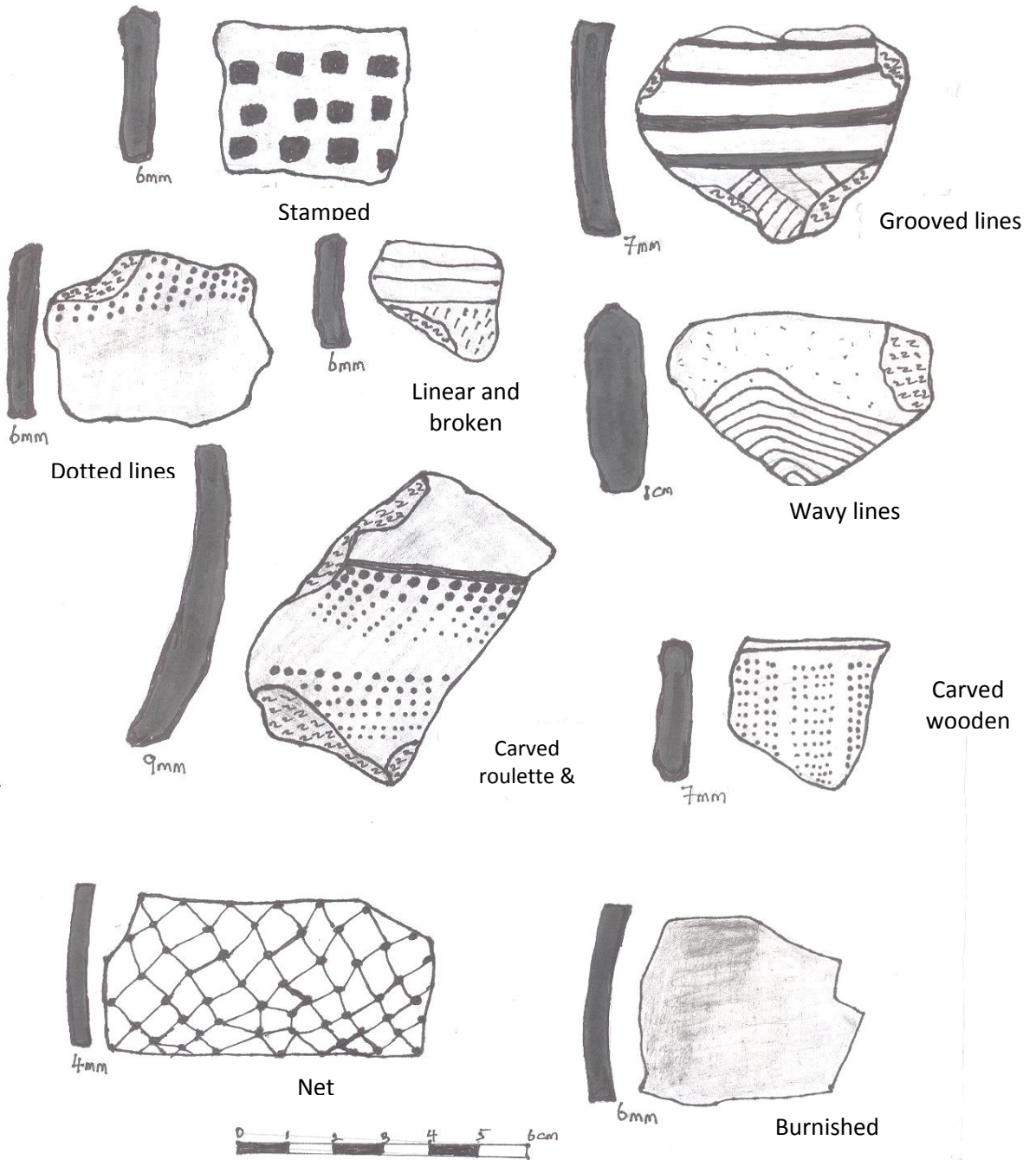
**Potsherds:**

Potsherds of different sizes, shapes, colours, decorative motifs and thickness are found in the site. A Total of seventy three samples were collected during reconnaissance for further analysis. All our informants maintain that Kabba people are not pottery producers, rather they bought their pottery

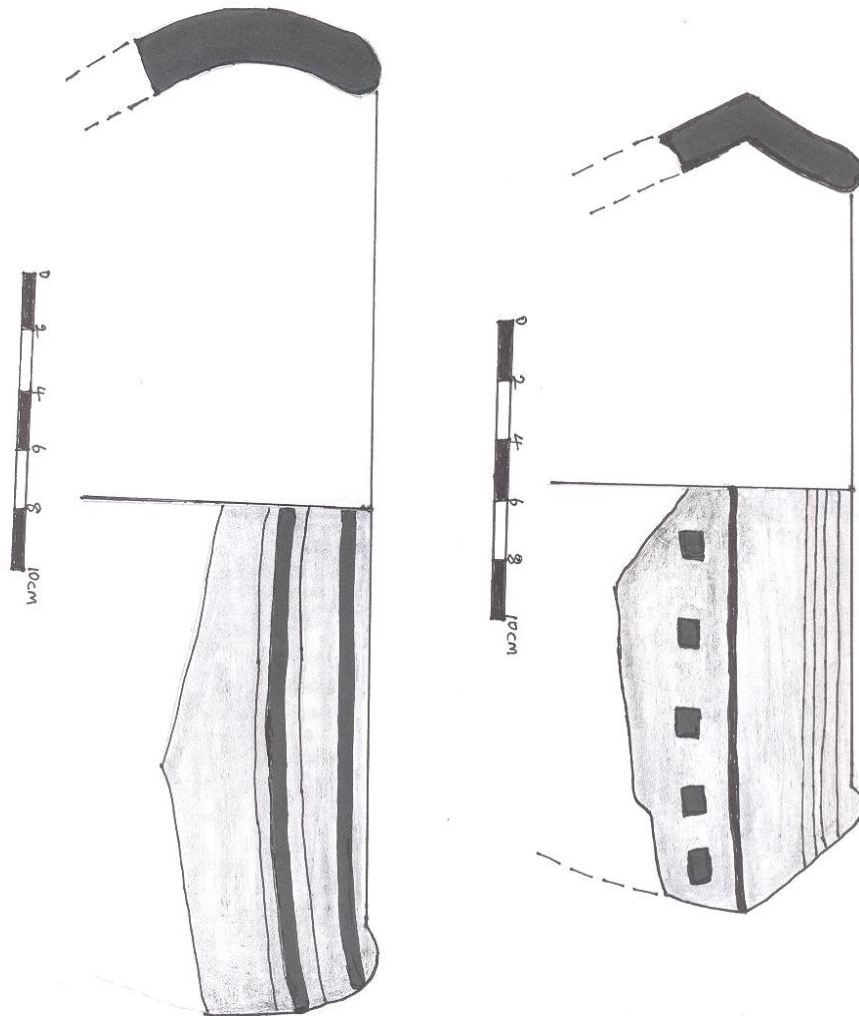
vessels from open markets supplied by potters from neighboring towns like Iffe-Ijiumu, Ogga, and Erusu. Sample of potsherds having different decorative motifs are shown in plates 10 below and reconstructed potsherds with different decorative motifs in figures 2 and 3.



**Plate 10: A Collection of Potsherds**



**Fig.2: Reconstructed potsherds**

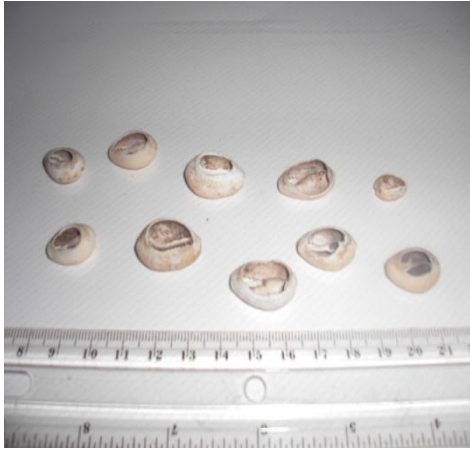


**Fig.3: Reconstructed rims**

**Cowry shells:**

Some cowry shells were recovered during reconnaissance mostly around the monolith which points to the possibility of the monolith being a ritual

object. Some are big and others small in size, while few of them are damaged, probably during farming activities. The cowry shells are shown in plates 11 and 12 below.



**Plate 11: Small cowry shells-*Cypraea moneta***



**Plate 12: Big cowry shells-*Cypraea annulus***

***Olori* Shrine (collapsed stone structure):**

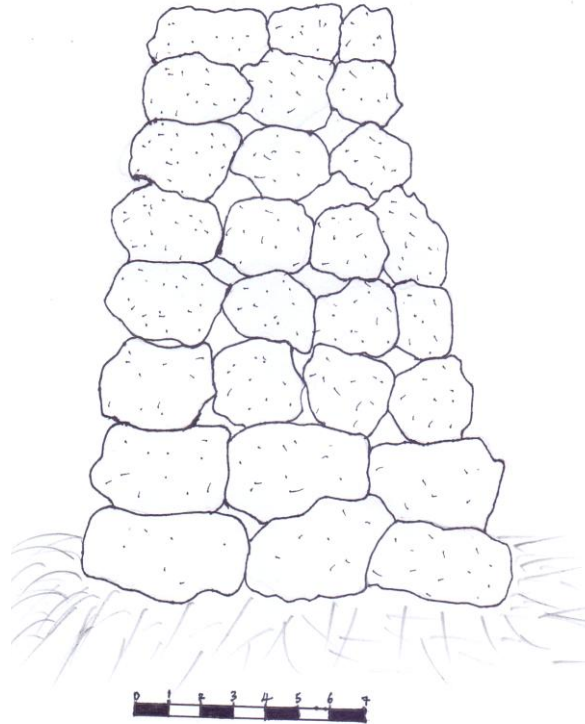
The stone arrangement was formerly a shrine known as *Olori* in local dialect. It is a heap of granite stones of various sizes, arranged in a conical form and situated besides a mud hut. However, the stones have collapsed and are scattered, leaving only a section of its base. The collapse of the stone structure was as a result of abandonment and disuse. Mr. Alala Joseph (per.com. 2014) claimed that the original height of the stone structure was about three meters. The shrine was meant to help women experiencing protracted labour to give birth easily. Such women were either brought before the shrine

or any of their clothing placed on top of the stone for immediate child delivery after the necessary incantations and rites must have been performed by the chief priest. The image and the reconstructed *Olori* shrine are represented in plate 13 and figure 4 below.

The shrine is situated in what used to be the *Akodi* quarters, where the family reserved the exclusive right to worship the shrine. This was done annually by the eldest man from the family, where roasted yams and plantain were eaten with fresh palm oil after a session of praise, worship and dancing around the shrine.



**Plate 13: Collapsed stone structure- *Olori* shrine**



**Fig. 4: Reconstruction of collapsed stone structure- *Olori Shrine***



**Plate 14: Baobab tree (*Adansonia digitata*) at *Oke-Otu* site**



## Discussion:

At *Oke-Otu* abandoned settlement, archaeological features and artifacts suggestive of early human habitation include granite stone monolith, collapsed stone structure, grinding stones, relics of mud huts and potsherds. Beside each hut, there is a cluster of banana trees inter-planted with other perennial trees. Fourteen of such clusters are located in the site plan as shown in figure 1. Three banana clusters are situated beside the three collapsed mud huts while eleven others dot the entire landscape. From our observation, it seems possible that the banana cluster served as barn where harvested crops are stored because the atmosphere inside the banana cluster is cool and conducive for food storage. Thus, it is believed that the eleven banana clusters represent eleven mud huts which had collapsed over the years and have been incorporated into the soil during farming activities. The rectangular shape of the mud huts when compared with the houses at neighboring *Otu-Egunbe* community appears to be the same. It further shows that the mud huts were houses used by the people for residential purpose. It also confirms the oral tradition that people from *Otu-Egunbe* once settled at *Oke-Otu* before relocating to their present location.

Baobab tree-*Adansoniadigitata* is another feature which is suggestive of early human settlement. Ogunfolakan (2002) notes that Baobab tree is a good indicator for settlement areas in Yoruba land. They are mostly found around markets situated near the king's palace. One Baobab tree is positioned in an open space in front of the site. The open space is large enough to accommodate large people at once. The people could have used the open spaces as market, where they traded their wares among themselves and with people from other settlements. The spaces could also have been used for social gathering such as festivals and marriages. Other identified trees that are indicative of an abandoned settlement include mahogany tree-*Azelaia Africana*, shea butter-*Butyrospermum paradoxum*, African locust bean-*Parkia clappertoniana*, oil palm-*Elaeis guineensis*, black plum-*Vitex doniana*, African baobab tree-*Adanonia digitata*, *Laevis*, *Albizia spp-New bouldia*.

Exploitation and the use of natural resources by man are evident in the area. The stone monolith, grinding stones and *Olori* shrine is evidence that man utilized resources in the environment. From oral interview and personal observation of cowry shells found around the stone monolith, it is possible that both granite stone monolith and *Olori* shrine (collapsed stone structure) reflect the religious life of the people. Both objects were made from abundant rocks in the area and were used and seen as sacred and means of supplication to the gods. *Oke-Otu* monolith for instance, is believed to possess spiritual powers capable of wading off invaders. It is possible that the monolith is still seen as means of supplication judging by the number of cowry shells scattered around it. The four grinding stone also showed that inhabitants of the abandoned site procured rock from the numerous hills around to fashion them for use.

In Yoruba land, cowry shells play important roles in the economic, political, religious and social lives of the people. There is a distinction in the usage between perforated and imperforated cowry shells. The perforated shells, *Owoeye*, according to Eluyemi (1977) are arranged in strings to make a unit of currency while the imperforated, *Owo ero* are for ritual purpose. In the course of our study, some imperforated cowry shells were collected at the foot of the stone monolith. They were believed to be used for religious and other ritual purposes by some people who still believe in the efficacy of the monolith. Those perforated shells show that indeed the people participated actively in the economic activities of the era. For instance, Ogundiran (2000) observed that Yoruba kings had representatives of rural agents who controlled and supervised the trading routes, the rural city and city markets. These activities are premised on the fact that Yoruba had a system of administration, characteristic of an Urban Centre. Available archaeological records suggest that Kabba was possibly inhabited at least by the 16<sup>th</sup> Century A.D or perhaps much earlier than that judging by the presence of cowry shells from *Oke-Otu* abandoned site. This is premised on the fact that cowries were introduced to West Africa as early as 15th Century A.D by the Portuguese, but by the middle of 16<sup>th</sup> Century A.D, it was widely accepted

and used as a medium of exchange in Yoruba land including Kabba (Eluyemi 1977).

The various potsherd collected show that Kabba maintained trading contacts with its local neighbors since oral traditions maintain that Kabba people are not pottery makers, rather they procure their pottery wares from potting towns such as Ogga and Iffe-Ijumu. The vessels are either brought to markets in Kabba for sale or people from Kabba go to these towns to buy the vessels and are used for a wide range of functions.

### Conclusion

The study has shown that the site is an abandoned settlement with the identification and documentation of some artifacts and features. It has also been able to support the position of people from Otu-Egunbe village that they once occupied Oke-Otu. This is because of the observed similarities in grinding stones and house structures in Oke-Otu and Otu-Egunbe village. It is instructive also to note that the inhabitants of Oke-Otu abandoned settlement were religious judging from the presence of religious features like stone monolith, *Olori* shrine and the number of cowry shells collected at the foot of the monolith. Cowry shells and potsherds were evidence which suggest that there was trade and cultural exchange between inhabitants of Oke-Otu and her neighbours as they were believed to come outside Kabba. The site can be said to have flourished around 16<sup>th</sup> century A.D because of the presence of cowry shells which were believed to have been introduced into West Africa during the period.

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# E Nwere Mgbagha Ndakorita ụda-ume N'Igbo?

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## Ụmị

Mbunuche izugbe nchọcha a bụ itucha usoro ndakorita ụda-ume n'Igbo. O lebara anya na mpụtara ndakorita ụda-ume. O nyochakwara ụdidi ndakorita ụda-ume n'ufodu asusu. Nke atọ, o dekotara ụda-ume na-akpata mkpiche n'Igbo ma tuchaa usoro ndakorita ụda-ume na ya. O lebara anya n'omuma atụ, ndi a na-akowa na-agbagha ndakorita ụda-ume. O kowaghariri omuma atụ ndi a ma juo ma e nwere mgbagha ndakorita ụda-ume n'ezie n'Igbo. O jiri atutu oyo ma o bu ngako, na mkpiche wee tuchaa ngwa nchọcha. Nchoputa ya gunyere na ndakorita ụda-ume bu ndanusoro ụda-ume nke di notutu asusu n'ụwa niile. Nke abuo, o choputara na e nwere ụdidi ndakorita ụda-ume nasusu di iche iche. N'iga n'ihu, o nyochaputara na n'usoro ndakorita ụda-ume Igbo, aki okwu Igbo enweghi mgbagha ndakorita ụda-ume. O choputara na ngupu a gupuru otu ụda-ume, nke zuru Igbo niile onu n'Igbo izugbe mere e ji nwee ihe di ka mgbagha ndakorita ụda-ume. N'agbanyeghi ngupu a, naani okwu mbite na mmako ka a na-enweta mgbagha ndakorita ụda-ume n'Igbo. Etu o sila di, ndi a abughi mgbagha ndakorita ụda-ume n'ezie n'ihu na

iwu nto wubeputara okwu mbite abughi nke Igbo; ozọ kwa, e mebetachalari okwu abuo ma o bu karja makoro onu tupu ha amakowa. Nke a mere na ha anaghi agbagha ndakorita ụda-ume o bula. N'ikpeazu, ha turu atumatu na mgbe mmebe aki okwu o bula biara n'isi njedebe, o nwere ike igbanwe n'udi di iche iche n'uto asusu ahu iji mejuputa oru ya n'ahiri okwu ya.

## 1.0 Nto nchọcha

Nsiripu amumamu ndakorita ụda-ume edochaghi anya. Etu o sila, o doro anya na nsiripu amumamu ndakorita ụda-ume imirikiti asusu Afrika malitere n'aka ndi mbiara-chia. N'ihu na onye isi ulo uka na mba ụwa niile, bu Poop, mara iwu na ebe niile ndi uka na-aga igbasa ozi oma na nke a ga-aburiri nasusu ndi a na-agbasara ozi oma. Nke a kpatara na mgbe ndi mbiara-chia rutere nasusu o bula, ha nwere otu oru ha kwesiri ibu uzọ ruo; ya bu, isughari Akwukwo Nso nasusu ndi a na-agbasara ozi oma.

Iwu a bidoro kpowe oku mgbe n'afọ 1926, e meputara iwu a kporo Iwu Qdinans nke 1926. Iwu a

ka e ji hiwe ỤỌ Nchọcha Asụsụ na Omenala Afrika. Tinyere ozi Ọma, ndị Bekee malitere mụba gbasara akpọmakpọ, mmebe na usoro okwu ọtụtụ asụsụ. Ọ bụ n'agba a ka a chọputara ọtụtụ mkpụrụ ụda asụsụ Igbo. Ọ dị ịtụnanya na ọ bụ n'oge a ka a chọputara ụda-ume nke nchọcha a hidoro isi na ya, ya bụ, 'e'. N'ihe dị ka afọ 1957, a chọputakwara ụda ndị ọzọ n'usoro ụda a kpọrọ Abịchijị Njimarụ nke Asụsụ Afrika. Mgbe e megharịrị ụdịdị abịchijị a, a hapụkwara ya bụ mkpụrụ edide, ya bụ 'e'. Etu o sila dị, mgbe ndorọ ndorọ abịchijị Igbo na-arị ibe ya elu, Abraham wepurụ mkpụrụ ụda a n'hi na o chere na ọ pụtaghị ihe ka ụda-ume ndị ọzọ. Dị ka Mbah na Mbah (2010) siri kọwaa, mgbe a na-ahazi ya bụ arụmụka gbasara mkpụrụ edide Igbo, Ọnwụ, onye Afa n'Okpuru Ọchichị Udi, Onye Nlekọta Mmụta, bụ onye na-abụghị ọkaa n'amụmamụ asụsụ, amaghị nke bụ nke n'ihe gbasara edemasụsụ. Ihe nūrụ ya ọkụ n'obi mgbe ahụ bụ ka arụmụka ahụ bie. Ọ nabatara usoro abịchijị Igbo, nke na-enweghi 'e' dị ka Abraham si tūzie aka. A ga-ahụ ka mwepụ mkpụrụ edide a si metụta ndakọrịta ụda-ume.

Kamgbe ahụ, ụfọdụ dị ka Nwachukwu (1983), Ohiri-Aniche (1985), IkekeỌnwụ (1987), Mbah (2003), Okebalama (2003), na Mbah na Mbah (2010) akpọtụla ụda-ume a aha; etu o sila dị, o nwebeghi onye n'ime ha tūlere ya nye mkpa ọ dị n'ikwaa n'idezi, uto, nzumoke na usoro ndakọrịta ụda-ume Igbo. Ọ bụ ya kpataara ndị nchọcha a ji chee na ọ bara uru ikwaghari txmad[ n'oge ugbu a amụmamụ Igbo na-atụ gẹm gẹm.

Dị ka e si chikọta n'umị nchọcha a n'elu, e lebara anya na mpụtara ndakọrịta ụda-ume. O nyochakwara ụdịdị ndakọrịta ụda-ume n'ụfọdụ asụsụ, dekwata ụda-ume na-akpata mkpị-iche n'Igbo ma tūchaa usoro ndakọrịta ụda-ume na ya. Ọ tūlere Ọmụma atụ ụgha, ndị a na-akwaa na-agbagha ndakọrịta ụda-ume site n'ikwaghari ha ma juo ma e nwere mgbagha ndakọrịta ụda-ume n'ezie n'Igbo. O jiri atụtụ ọyọ ma ọ bụ ngakọ, na mkpị-iche wee tūchaa ngwa nchọcha.

### **Mpụtara ndakọrịta ụda-ume**

Katamba (1989) kọwara ndakọrịta ụda-ume dij ka usoro akpọmakpọ, ebe ụda-ume dij n'ọtụ ọtụ na ndị dij n'ọtụ ọzọ anaghị agakọrịta. Ntọ mwube na-ekepụta otu ndị a bụ ndịna, agwara na usoro mkpọputa e jiri mara ụda. Nervins (2010) na-arụ ụka

ma nsiripu ndakọrịta ụda-ume bụ mmemụto asụsụ, nke na-esite na mkpọputa ụda, nke adimire ya na-eme ka a kpọkọ agwara mkpụrụ ụda na agwara mkpụrụ ụda ndị ọzọ gbara ya gburu gburu ọny; ọ kọwara na nke a sitere n'uto asụsụ mmem-mpe iwu nke hiri ụdụ n'usoro okwu. Crystal (1992) n'aka nke ya na-akwaa ya dij ka olilo ụda, nke na-adi mgbe ụda-ume dij n'akụkụ okwu ma ọ bụ nkeji ahiri dij iche iche na-enwe otu agwara ụda.

Ifode (2003) na-akwaa na ọtụtụ asụsụ, ndị nwere ụda-ume iri na-enwe ndakọrịta ụda-ume. N'ebe a, ndimiche na ndakọrịta ụda-ume na-abụ n'etiti ụda-ume ndị ahụ eko akpiri na-ekosa ekosa mgbe a na-akpọputa ha na ndị ahụ a na-enwe mkpachi eko akpiri mgbe a na-akpọputa ha. Stewart (1976) kọwara na ọ bughị naanị ukwu ire ka ntachi a na-emetuta kama ọ na-emetutakwa mbuda eko akpiri na mkpaghe ọwa azụ akpiri. Ndakọrịta nke a abụọ gụnyere ndochi ukwu ire azụ na mweli eko akpiri elu, nke ga-eme ka akpiri tachikarịa ka ọ na-atashi n'udị ndakọrịta nke izizi. N'udị ndakọrịta ụda-ume a, ụda-ume ndị dij n'ọtụ nke izizi na ndị dij n'ọtụ nke abụọ anaghị agakọrịta.

Rose na Walker (2001) na-ekwu na ndakọrịta ụda-ume nwere ike imetuta ụda-ume na ụda-ume, mgbochi-ume na mgbochi-ume na mgbochi-ume na ụda-ume. Ọzọ kwa, ha chere na nke a dij ụdị naabọ: ndakọrịta ndịna nso na ndakọrịta ndite aka; etu o sila dij, ha na-arụ ụka na ihuta ya dij ka nke ndịna nso ma ọ bụ ndite aka gbadobere ụkwụ n'etu e si ghota ọdịdị na ụdịdị mgbochi-ume na ụda-ume dij n'agba ụda na-adakọrịta. Ụdị ndakọrịta ọzọ, e nwere site na nkwa Emenanjọ (1978), Ifode (2003), Mbah na Mbah (2010) na ndị ọzọ bụ ndakọrịta ndinuju na ndakọrịta ndinakukụ. Na ndakọrịta nke izizi, ụda-ume ma ọ bụ mgbochi-ume, ndị na-adakọrịta, na-eke onwe ha ụzọ abụọ ma hụ na o nweghi ọtụ na-anabata ụda-ume, nke na-esighi n'otu ha. N'udị nke abụọ, n'agbanyeghi na e nwere otu ụda-ume ma ọ bụ mgbochi-ume dij iche iche, ọtụ ụda si n'ọtụ ọtụ nwere ike idakọ ma ọ bụ ibjakọ nye ụda dij n'ọtụ nke ya nakwa ọtụ ụda na-abughị otu nke ya.

Sapir (1965) na-ekwu na n'asụsụ ndị e nwere ụda-ume iri, ụda-ume niile na-esonye na ndakọrịta ụda-ume; ọ gụputara ụda-ume a na-enwe n'udị asụsụ ndị a ka /i, ɪ, e, ε, ə, a, o, ɔ, u, ʊ/. Ọzọ kwa, n'asụsụ ndị nwere ụda-ume asaa ma ọ bụ itoolu, ụda

ha na-agụnye /i, ɪ, e, ε, a, o, ɔ, u, ʊ/, na /i, e, ε, a, ɔ, o, u/ ma ɔ bụ /i, ɪ, ε, a, ɔ, ʊ, u/ (hụ Casali 2008). N'ebe a, a na-enwe ọtù ụda-ume ma ɔ bụ karja na-anaghị esonye na ndakorjita ụda-ume; ɔ kpɔrɔ ụda-ume ndị a 'ụda esonye'. Ọ kọwapụtara na ụda a ma ama na-anaghị esonye na ndakorjita ebe a bụ /a/ n'ihì ọdịdị na usoro mkpɔpụta ya. Stewart (1971, Hall & Creider, & Archangeli & Pulleyblank (1994)) na-esi agụgò na ihe kpatara na /a/ anaghị eso na ndakorjita ụda-ume n'asụsụ nwere ya bụ na o nweghi ogbo. Nke a bụ n'ihì na e nweghi ụda-ume Ọzọ bụ azụ ya; nke dī adī, nke ya na ya gaara idakorjita, bụ ụda mpe, nke mkpɔpụta na imata ya hịara ahụ.

Na nchọcha a, ebe mgbado ụkwụ bụ na ndakorjita ụda-ume nke Igbo. Mkpalite ya gūnyere ụka a na-arụ kamgbe ma e nwere mgbagha ndakorjita ụda-ume ma ɔ bụ na e nweghi n'Igbo. O nwebeghi nchọcha e meelara nke lebara anya n'ezie n'udī ụda-ume Igbo nwere, etu ha si kee onwe ha, ọghom nhọpụta ụda-ume Igbo izugbe nwere nye nkowa ụda-ume Igbo nakwa ijū ma e nwere mgbagha ndakorjita ụda-ume n'ezie. Ọ bụ mbunuche na ajūjū ndī a ka nchọcha a na-eme. A na-eche na ɔ ga-aba nnukwu uru n'ighotanwo ihe dī iche n'odidī ụda asụsụ na olu ndī ya, jkowanwo ụda Igbo. Nke a ga-enye aka ihūta mkpa ɔ dī na n'agbanyeghi na e nweela Igbo izugbe, nke na-emery usoro ụda Igbo gburu gburu ahū n'ebe Ọ dī njọ. Nkowanwo na nghotanwo a ga-ewube ezi ntọ maka jtu atumatū atutū ndinokpuru ụda Igbo.

## 2.0 Nchọcha e meelara n'isi okwu

Yul-Ifode (2003) tūlere ndakorjita na mmagba ụda-ume n'Agoi, otu n'ime asụsụ dī na Steet Krɔs Riva na Najirja. Nchọpụta ya gosiri na Agoi nwere ụda-ume iri. Na nnosobe ụda nsinimi, ụda-ume ndī a na-aghọ mkpɔnimi. N'ime ụda-ume iri ndī a, naanī isii bụ ihe na-adakorjita; ha gūnyere e ɛ o ɔ a na ə. Asụsụ a nwere ọtù ndakorjita ụda-ume abụọ: [i e o u] na [i ɛ ɔ ʊ]. Ihe nke a pụtara bụ na ụda 'a' na 'ə' anaghị esonye na ndakorjita ụda-ume.

Morton (2012) mere nchọcha gbasara ndakorjita ụda-ume n'Anii. Mbunuche ya bụ ichọpụta nsiripu na ihe kpatara na ndakorjita ụda-ume asụsụ a pūrū iche. O bukwara n'uche jma ọdīdī ụda elu-etiti /i/ na etu o si dī iche n'ụda etiti ndī Ọzọ n'asụsụ Afrjka dī iche iche nwere ndakorjita ụda-ume gbadobere ụkwū na mkpachi na mkpagbe akpīrj. O lebakwara

anya na mpūtara udī ndakorjita a nye nhazigharj udīdī ndakorjita ụda-ume dabere na mkpachi na mkpaghe akpīrj. O jiri usoro nkowa mee nchọcha ya. Ọ chọpụtara na Anii nwere ụda-ume iri na otu nke gbadobere ụkwū na mkpachi akpīrj. Ọ chọpụtakwara na nke na-esoghi n'otu ndakorjita ụda-ume bụ ụda etiti karja ụda oroghoru dī n'asụsụ ndī Ọzọ. Ọ kowara na nke a ga-esite na mkpɔpụtape ụda nke dī n'otutū asụsụ KỌT D'Ivua dī ka Leben (1999) si chọpụtabu. O gosipụtakwara na otutū ndī nchọcha dī ka Stewart (1971), Hall and Creider (1998), achọpụtala na /a/ anaghị eso n'otutū asụsụ ebe ndakorjita ụda-ume gbadobere ụkwū na mkpachi akpīrj. Ọ kowara na Heine (1980) na-arū ụka na udī asụsụ ndī a, tūmadī na Boni o mere nchọcha gbasara, nke nweburu ụda-ume iri na abụọ, nwere ụda-ume isii isii na-adakorjita. Etu o sila dī, abụọ n'ime ha makorɔ nke meziri ka e nwee ụda-ume iri na otu. Morton na-egosi na a gbakwūnyere ụda-ume Ọzọ karja ndapū ụda-ume n'ebe a. O si n'onu Polgardi (1998) na-arū ụka a. Morton na-akowazī na ebe imirikiti asụsụ ndī ndakorjita ụda-ume ha gbadobere ụkwū na mkpachi akpīrj dī ka ha nwere ụda-ume iri (site na nchọcha ndī dī ka Stewart, 1971 & Armstrong, 1985), na naanī ihe nwere ike jkpati nke a bụ mgbakwūnye ụda. O kpebiri na n'usoro ndakorjita ụda-ume dī ka nke Anii, e nwere ike inwe mmakọ na mgbawa ụda.

Baker (2009) tūlere ụzọ e nwere ike iji mata ma e nwere ndakorjita ụda-ume n'asụsụ, udīdī ndakorjita ụda-ume e nwere na iwu ndinokpuru na-achikwa ndakorjita ụda-ume. Iji kowaputa nchọcha ya, o ji Iwu Ndinokpuru Markov mee ya. Iwu a na-akowa ụka na e nwere onodu asụsụ na onodu mbido na ngwūcha ndakorjita na ntū A nke na-achikwa ma na-anochi anya ka e si nweedebe ike isi n'otu ndakorjita gaa na ndakorjita Ọzọ, etu e nwere ike imeputadebe okwu. N'iji mee nke a, Jurafsky na Martin (2009) na-eziputa usoro mmeputa iwu a n'udī inwe ụfodu mkpūrū okwu dī ka  $O = o_i, o_{ii}, o_{iii} \dots o_z$ . Ọ kowara na iji chọputa ndakorjita site na mkpūrū okwu ndī a, a ga-esite n'onodu 'bido' gaa n'onodu mmebeta mkpūrū Ọzọ; e mee nke a, a tūlee mmebeputa site n'ihe iwu njimarū a nyere. E mecha nke a, e megharja ya ma tūleekwa mmebeputa, ya bụ  $m = m_i, m_{ii}, m_{iii} \dots m_z$ . Nke a ga-egosi mmeputa dī iche iche, dī ka  $m_1, m_2, m_3 \dots m_n$ . Akara ntū ndī a na-egosi mgbe mmeputa na ntūle bīara.

Njirimara iwu a bụ na e nwere ike ichigha azụ n'otu ọnọdụ ahụ ma mụbata ọtụtụ ọnọdụ ahụ ugboro ugboro; nke a na-agbadobe ụkwụ n'ụdị ihe e nwetara na mmụba ndị a, ya bụ ma ha adakọrịta ma ọ bụ na ha adakọrịtaghị. Etu a ka a ga-etinyegide iwu a n'ọrụ tutuu e mebeta iwu ikpe-azụ. Ha jiri usoro iwu a kọwata ndakọrịta ụda-ume. Ha na-arụ ụka na ebe ọ bụla e nwere ndakọrịta ụda-ume, e nwere iwu ndịnokpuru atọ ndị na-eme ka ndakọrịta ndị a pụta ihe. Iwu ndakọrịta nke mbụ bụ nke na-ekewa ụda-ume ndị a n'otu dị iche iche nke na-eme na ụfọdụ ụda-ume na ndị ọzọ na-agakọ n'okwu mana ha na ndị ọzọ agaghị na-agakọnwu. Ngakọ a ga-ewube onwe ha n'ụdị na ha agaghị esili n'ọnọdụ ahụ pụọ. Iwu ndakọrịta nke abụọ bụ nke na-eme na mwube ụda nwere ike isi n'otu ọnọdụ nhoro otu ụdị ụda gaa n'ụdị ụda ọzọ. Ha kọwara na ụdị ọnọdụ ndakọrịta a bụ nke a na-enweta n'asụsụ na-etinye ụda-ume ka e tinyechara mgbochi ume kwa oge. N'ụdị asụsụ ndị a, dị ka Bekee, a naghị enwe ndakọrịta ụda-ume. Ụdị ndakọrịta ụda nke atọ bụ ebe a na-enwe ọnọdụ ndakọrịta, nke na-anaghị akwadosi ike; nke a pụtara na o nwere ike igbanwe ma horo ụdịdị ụda ndị ọzọ; n'agbanyeghi na nke a bụ ụdị ndakọrịta, a naghị ewe ya ka ndakọrịta ụda. Baker (2009), Jurafsky na Martin (2009) na Knowles jiri atụtụ a tlee ọtụtụ asụsụ; asụsụ ndị a gụnyere Turkish, Finish. Na Finish, otu ndakọrịta ụda-ume bụ [i ɪ, u, ü], [o, ö, u, ü], na [i, e, ö, ü]. Nke ọ bụla n'otu atọ ndị a na 'a' nwere ike igakọ Ọnụ.

N'ọrụ nke Rose na Walker (2011), ha gbaliri ichikọta na ikọwaputa uru nchọcha oge ahụ bara nye ndakọrịta ụda-ume. Nke a bụ n'ihi na dị ka ha si chee, e meela ọtụtụ nchọcha na ndakọrịta ụda-ume mana o nwebeghi nchọcha mkpokota e merela banyere ha. Nchọpụta ha gụnyere nkọwa mkpuru ụda dị iche iche, ụdịdị ndakọrịta ụda e nwere, ntọ ndakọrịta ndị a, na ihe kpatara usoro ọtụtụ ụda asụsụ ji dị iche site na nke ibe ha.

Site na nchọcha ndị nchọcha meelara n'elu, a ga-ahụta na o nwebeghi onye ma ọ bụ ndị tuleri ndakọrịta ụda-ume n'ụdị iji chọpụta ka mwepụ ụda 'e' n'ụda Igbo izugbe si emetuta asụsụ Igbo; n'ihi ya, nchọcha dị ezigbo mkpa.

### **Ndakọrịta ụda-ume n'Igbo**

Ụda-ume n'Igbo dị iri. (Hụ Mbah na Mbah, 2010). Ha bụ a, e, ẹ, i, j, o, ọ, u, ụ na ọ. Ụda mpe (ə)

dị n'ụfọdụ olu Igbo. Mgbe ọ bụla a na-akpọpụtaghị ụda-ume ọ bụla n'uju, ụda mpe a na-aputa ihe. Ụfọdụ olu Igbo dị ka Nsuka, Owere, Mbaise, Ụmụahịa na Ika nwere ụda mpe a. Okwu dị ka 'ọpọra' (ọkpara), 'ekədə' (akidị), asə (asi) wdg nwere ụda mpe a. Etu o sila dị, n'ihi na ọ bụ ụda mpe, ọ naghị emebeputa mkpị iche. Ya bụ, a gaghị asi na ọ bụ mkpuru ụda-ume n'ozuzu oke ya. Na nchọcha, a na-iji ụda ahụ, nke a na-akpọpụtaghị n'uju, nke ụda mpe a na-anọchi were edochi ya n'ọnọdụ ya ọ bụla. Site n'ọrụ Nwachukwu (1983), Ohiri-Aniche (1985), na Ikekeonwu (1987), ọ dị ka a ga-asi na ụda mpe enweghi ụda mkpachi. Mana nke a abụchaghị ezi okwu; e nwere ike ikpọpụtape mkpuru ụda-ume niile tinyere ụda mkpachi. Nke a pụtara na ụda mkpachi niile a na-akpọpụtaghị n'uju ga-enwekwa ụda mpe, nke nwere agwara mkpachi ma ọ bụ mkpaghe akpiri, nke e ji mara mkpuru ụda-ume ahụ. Ya bụ na ọ na-agbaso ndakọrịta ụda-ume n'enweghi mgbagha tumadị n'olu Nsuka. Mgbe ọ dị etu a, a ga-atupọkwa ya ihe n'okpuru dị ka ụda mkpachi ndị ọzọ.

Nwachukwu (1983), Ohiri-Aniche (1985), Ikekeonwu (1987), Mbah (2003), na Mbah na Mbah (2010) kọwaputara ụda-ume 'e' dị ka otu n'ime ụda-ume e nwere n'Igbo. N'agbanyeghi na ụda-ume a zuru oke, dị n'olu Igbo niile ma na-eweta mkpị iche n'Igbo, dị ka a kọwalara n'elu, a nabataghị ya n'Igbo izugbe. Ụda-ume a pụtara ihe n'okwu ndị a:

1. ẹka - aka  
    əvu - abụ  
    akere - okwa  
    ase/ese - ajuju  
    afe - uwe  
    Emeka - Emeke

Ihe ụfọdụ na-eche bụ na ụda-ume a dị naanị n'ụfọdụ olu Igbo; ya bụ, na ọ dighi n'olu Igbo niile. Etu o sila dị, nchọcha na gburu gburu ala Igbo egosila na ọ dizu ala Igbo niile. Ima atụ, ndị Igbo niile na-esi otu ụzọ akpọpụta 'ase', 'afe', 'Emeka', 'jekọ' dg.

Dị ka Ohiri-Aniche (1985) si gosiputa, ụda-ume 'e' bụ ụda Igbo, nke itoolu nke Ida Ward chọpụtara; etu o sila dị, n'usoro abijichị ugbo a, o kwesiri ibụ ụda Igbo nke isii (a, b, ch, d, e, ẹ). Ward rụkwara ụka na ọ bụ ụda ahụ nke Williamson (1966), (1968), Armstrong (1976), chọpụtara mana ha amaghị ka ha ga-esi kọwaa ya (tunyere Mbah & Mbah, 2010, Mbah, 2016). Ima atụ, site na nkọwa Ohiri-Aniche, Williamson (1966) hụta ya dị ka nwa /e/ n'Ọnicha.

N'uche ya, ọ rụrụ ụka na ọ bụ ụda ndinetiti nke sitere na mmakọ 'e' na 'ẹ' n'agba ọkpụ. N'ihì mgbagwoju anya ndị a, ọ dị mkpa inye ihe atụ ebe a ka a mata ma ọ bụ mkpụrụ ụda ka bụ ọ bụ nwa ụda. Mbah na Mbah (2010) enyeela ọtụtụ ihe atụ iji gosipụta na ụda a bụ mkpụrụ ụda Igbo n'ezie; ọ bughị nwa ụda, nke mgbamonwe ma ọ bụ nke nnọ-na-mmeju.

Ọmụma atụ ndị na-esota si na Mbah na Mbah (2010). N'ụfọdụ olu-ndị, ọ na-apụta ihe dị ka mgbamonwe 'a'.

- 2 (a) ẹka - aka - hand  
 (b) ẹvu - avụ - pus  
 (ch) ẹnya - anya - eye  
 (d) ẹnyurụ - anyurụ - gum  
 (e) ẹgba - agba - appointment  
 (f) ẹha - aha - elasticity  
 (g) ẹchara - achara - chaff  
 (gb) ẹkpa - akpa - bag  
 (gh) ẹda - ada - fall

N'ọyọ atụ 2, 'ẹ' dị ka a ga-asị na ya na 'a' nọ n'ótù ọnọdụ, ya bụ, na mbido okwu ndị a n'ewetaghị ndimiche n'echiche ha. E were ihe atụ ndị a mee mkpebi, a ga-asị na okwu ndị a bụ mgbamonwe okwu Igbo izugbe; n'ihì ya, 'a' na 'ẹ' nọ n'Ọnọdụ ịbarị. Etu o sila dị, ntunyere a ezighi ezi n'ihì na nke a ga-adị ire naanị ma ọ bụrụ na okwu ndị a na-atụle si n'otu asụsụ ma ọ bụ olu-ndị; ha agaghị esite na ngwakọ ha.

Etu o sila dị, a tūlee Ọmụma atụ ndị ọzọ, a ga-ahụta ụda a n'Ọnọdụ ọzọ. Ka anyị tūlee okwu ndị a nwere ụda a.

3. (a) ẹsẹ - \*asa - ajụjụ  
 (b) afẹ - \*afa - uwe  
 (ch) akere - \*akara - ọkwa  
 (d) ẹla - \*ala - oko  
 (e) ajẹede - \*ajaada - di nta  
 (f) ẹza - \*aza - nchefu  
 (gb) ẹche - \*acha - okwe

Mkpebi e nwere ike isi na nkọwa a mee bụ na mgbe ụfọdụ ma n'olu Nsụka ma n'etiti ya na Igbo izugbe, 'a' na 'ẹ' nwere ike imebeta mkpị iche. Mpụtara nke a bụ na 'ẹ' bụ mkpụrụ ụda; ọ bughị nwa

5. (a) ẹja → ẹja - sacrifice  
           aja - night drive bird  
 (b) ẹkụ → ẹkụ - wealth  
           akụ - termite

- (gh) ẹya - \*aya - ahụ ọkụ  
 (gw) ẹmị - \*amị - Chukwu ajụ

N'atụ ndị a dij n'elu, 'ẹ' enweghi ike ịnọchi anya 'a' n'okwu ndị a. Na 3, "a' na 'ẹ' nọ n'Ọnọdụ nnọ-na-mmeju. Nke a pụtara na ha abụọ enweghi ike ịnọ n'otu Ọnọdụ n'okwu. Dị ka Mbah na Mbah (2010) siriji gosipụta, n'okwu ụfọdụ kwa, mgbe 'a' na 'ẹ' nọ otu ebe, ha pụrụ iweta okwu mgbagwo. Ka a tūlee ihe atụ ndị a:

4. (a) ẹja - aja - nhunyere ekpere  
           - ụdị nnunụ  
           - ala eze  
 (b) ẹkụ - akụ - ụba  
           - mkpu  
 (ch) ẹvụ - avụ - uji aka  
           - ọbụbụ akwa  
           - mepụta ihe  
 (e) ẹnya - anya - ngwa ahụmụzọ  
           - ụdị osisi  
 (f) ẹtụ - atụ - ụdị anụ ọhịa  
           - mwụcha eze  
 (g) ẹnyụ - anyụ - anyụ ike  
           - nri ụgbọgụrụ

N'Ọmụma atụ 4, 'ẹ' na 'a' nọ n'otu Ọnọdụ. Etu o sila dij, ha wetara mkpị iche n'ebe ụfọdụ ma n'Ọnọdụ n'Ọnọdụ ọdịniha n'ebe ndị ọzọ. Na 4a, 'ẹja' pụtara naanị 'nhunyere ekpere' ebe 'aja' nwere echiche atọ ndị a. Na 4b, 'ẹkụ' pụtara naanị 'ụba' ebe 'akụ' pụtara naanị 'mkpu'. Na 4ch, 'ẹvụ' pụtara 'uji aka' ebe 'avụ' pụtara 'uji aka', 'ọbụbụ akwa' na 'mepụta ihe'. Na 4d, 'ẹnya' na 'anya' pụtachara 'ngwa ahụmụzọ' na 'ụdị osisi'. Na 4f, 'ẹtụ' pụtara 'mwụcha eze' ebe 'atụ' pụtara 'ụdị anụ ọhịa' na 'mwụcha eze'. Na 4g, 'ẹnyụ' pụtara 'nri ụgbọgụrụ' ebe 'anyụ' pụtara ma 'anyụ ike' ma 'nri ụgbọgụrụ'.

ụda. N'ịga n'ihu, ọ pụtara na e nwere ụda-ume iri n'Igbo mana ọ bụ naanị iteghete nwere ike ịnọ n'Ọnọdụ ịbarị ma mebeputa mkpị iche. Ihe atụ 5 bụ ihe mgbā ama (tunyere Mbah na Mbah, 2010)

(ch)	ẹha	→ eha	- name
		aha	- leaving
			- being equal
(d)	evu	→ evu	- armpit
		avu	- hatching
			- fulfilling
(e)	epe	→ epe	- manure
		apa	- scar
(f)	enya	→ enya	- eye
		anya	- type of tree
(gb)	etu	→ etu	- chewing stick
		atu	- deer
(gh)	eso	→ eso	- loathsomeness
		aso	- holiness
(gw)	egba	→ egba	- appointment
		agba	- jaw
(h)	egba	→ egba	- free gift
		agba	- stinging/setting forth
(i)	edu	→ edu	- terrestrial corm
		adu	- a-surviving
(j)	enyu	→ enyu	- pumpkin
		anyu	- aju
(k)	egu	→ egu	- farm settlement
		agu	- tiger
(kp)	esha	→ esha	- weaver bird
		asha	- blackening

Atu 5 gosiputara na 'a' na 'e' bu mkpuru uda Igbo uda-ume a zuru Igbo niile onu. Ndi Igbo niile na-ekwu kwuru onwe ha. E nwere ihe omuma atu na-egosi na otu n'ime ndi a.

6. efe  
efe - akwa oyiyi a kwara akwa  
afe
7. ese  
ese - ajuju  
ase

Olee maka 'kpom kwem'? Ozọ kwa, ndi Olu na-akpo 'ede' 'ede'. Ndi Anambra na-asị 'jekọ' ebe otutu ndi Igbo na-aza 'Emeke' ma o bu 'Emeka'. Nkeputa e keputara steeti 'Ebonyi' egosiputala na e nweghi ka a golarja uda-ume a bu 'e'n'usoro edide Igbo. Ihe ozọ o ji di mkpa na a nabatara ya n'odide Igbo izugbe bu inabata na mkpazi okwu mbite di iche iche si n'asusu ndi ozọ bata n'Igbo. Okwu ndi ahụ di ka 'beed', 'breed', jetet', 'teknuzụ', 'kemetl', 'deti', 'intanet', 'wepsait' wdg abughị okwu ndi a ga-elelere anya. Ha

di mkpa ka okwu Igbo mubaa ma nye ya ike ikowatazu mkpatuta na ome n'ala Igbo niile n'oge ugu a.

#### **E nwere mgbagha ndakorita uda-ume n'Igbo?**

Site na nkowami e meelara n'elu, o di nkwea na Igbo nwere uda-ume iteghete zuru oke; uda ume ndi a na-eweta mkpi iche. Uda-ume ndi a gunyere: a, e, e, i, i, o, o, u, u. E lee aki okwu Igbo mfe niile anya, a ga-ahuta na ha na-agakọ n'otu abuo. Otu ndi a bu:



A	
e	ẹ
l	l̩
o	ọ
u	ụ

**Eserese 1: Ndakorjita ụda-ume Igbo**

N'eresere 1, ụda-ume Igbo kere onwe ha ụzọ abụọ [e, i, o, u] na [ẹ, l̩, ọ, ụ]. Ụda-ume 'a' nọ na ngige; ya na otu ọ bụla nwere ike ịgakọ. Site n'amụma a, o nweghi akị okwu Igbo mfe ọ bụla na-agbagha ndakorjita ụda-ume. Ima atụ 'agidi', 'alo', 'akpo', 'ade', 'afe', 'ase', 'afele', 'asere', 'agadi', 'ajadu', dg. N'ihe atụ ndị a, ụda na-esoghi n'otu abụọ ndị a bụ 'a'. Ebe ya na otu ụda-ume abụọ ndị a nwere ike ịgakọ, a gaghị ewe ya na okwu ọ bụ naanị ya dị iche n'ụda-ume ndị ọzọ dị na ya bụ okwu na-agbagha ndakorjita ụda-ume ndị a.

Ọ bụ ezi okwu na ọtụtụ akị okwu kwụrụ onwe ha nwere ike ịmakọ mebeputa okwu ọhụrụ. Tinyere nke a, ọtụtụ okwu mbite nwekwara ike ghara ịgbaso usoro ndakorjita ụda-ume Igbo. Gbasara atụmụche nke mbụ, mmakọ okwu n'ụdị abụla ụdị abụghị usoro mmebe akị okwu mfe nke asụsụ Igbo. Mgbe e mebetaarala akị okwu, o nwere ike ịkpa agwa n'ụdị dị iche iche site na ntọ iwu asụsụ ọ dị na ya. Nke a abụghị mgbagha ndakorjita ụda-ume. Ka o si metụta okwu mbite, ihe e ji mara okwu mbite n'asụsụ niile bụ na ọ naghị enwogharị onwe ya ka o yie agbọ asụsụ na-ebiri ya. Na okwu mbite agbasoghi usoro ndakorjita ụda-ume asụsụ Igbo egosighi na ọ na-agbagha ndakorjita ụda-ume Igbo; ọdịdị iwu ọ na-eruwere isi bụ asụsụ ya. Ọ bụrụ na a chọọ ka ọ daba n'asụsụ Igbo, a ga-akpọ ma depụta ya ka ndị Igbo si akpọputa ya. Etu o sila dị, ọ bụghị iwu na ọ ga-adaba n'usoro ndakorjita ụda-ume Igbo; nke a ka o ji bụrụ okwu mbite.

### **Nchịkọta nchọputa na mmechi**

Nchọputa nchọcha a na-egosi na ndakorjita ụda-ume dị n'ọtụtụ asụsụ. Etu o sila dị, ụdị ndakorjita e nwere na-esite n'ụda-ume ole asụsụ nwere nakwa etu nhazi ụda-ume ndị a si agakọ n'okwu. N'asụsụ ndị nwere ụda-ume nkenabụọ, ndakorjita ụda-ume ha na-adị nzumoke ebe ndị nwere ụda-ume nkenonwe na-enwe ndakorjita ezumoke. N'Igbo, e nwere ụda-ume

iteghete. Ụda-ume ndị a kejiri onwe ha ụzọ abụọ [e, i, o, u] na [ẹ, l̩, ọ, ụ]. Ụda-ume 'a' nọ na ngige, nke pụtara na ya na otu ụda-ume ọ bụla nwere ike ịgakọ. Ọtụtụ okwu e cheburu na ha na-agbagha ndakorjita ụda-ume Igbo adighi ndakorjita ọ bụla ha na-agbagha.

Nchọputa a na-akwado nchọputa e meelara na mbụ nke na-egosi na 'a' anaghị esonye na ndakorjita ụda-ume n'ihu na o nweghi azụ ụda ya n'usoro mkpọputa okwu. Hụ Stewart (1971, Hall & Creider, & Archangeli & Pulleyblank (1994)).

N'iga n'ihu, ozugbo e mebeputachara akị okwu Igbo ọ bụla, okwu ahụ na okwu ma ọ bụ mgbakwunye ọzọ nwere ike ịgakọ. Nke a apụtaghị mgbagha ndakorjita ụda-ume n'ihu na mmebe akị okwu na mgbakwunye ndị a abjalarị n'isi njedebe. Ọzọ dị ka ibe ya bụ na a naghị ewe mgbagha okwu mbite pụrụ ịgbagha ndakorjita ụda-ume Igbo ka mgbagha n'ezie n'ihu na iwu wubere akị ya abụghị nke Igbo. N'ikpe-azụ, site na nchọputa ndị a, a pụrụ ikpebi na e mejuputala mbunuche nchọcha a, ya bụ, igosi na e nweghi mgbagha ndakorjita ụda-ume n'Igbo.

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