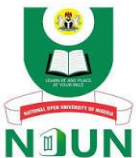


COURSE GUIDE

MAC 116 AFRICAN COMMUNICATION SYSTEMS II

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MAC116: AFRICAN COMMUNICATION SYSTEMS II

Welcome! This is a two-credit unit course designed to expose undergraduate students mainly to the application of African traditional communication structure, form and content. Compared to African communication systems I, it is analytical. If I have to re-name the course, I would name it Applied African Communication Systems. It examined folk media, esoteric, and institutional modes of communication. Students are expected to identify and discuss the application of African structure, form and contents drawing from some contemporary development projects in their milieu. This material was developed with the Nigerian context, drawing mainly from the six geopolitical zones in the country

AIMS

Generally, the major purpose of this course is to expose students to the applicability of African communication systems. The main aims are to:

- help students understand the names, venue, institutions and folk media as channels of communication in Africa
- help students explore myths and legends the use of myths in explaining the unexplainable
- help students examine the applicability of African popular culture in information dissemination

COURSE OBJECTIVES

To achieve the above aims, JIL 103 has overall objectives. Furthermore, each unit also has specific objectives. The unit objectives are at the beginning of each unit. It is advised that you read them before you start working through each unit. To assess your progress during studies, you may refer to the unit objectives. Below are the wider objectives of the entire course and by meeting the objectives, you have met the aims of the course. On successful completion of the course, you will:

- Explain names as channels of communication in Africa
- Discuss venue-oriented channels of communication
- Explain institutional channels of communication in Africa
- Discuss folk media as channels of communication in Africa
- Understand extra-mundane or esoteric channels of communication
- Explain the concepts of myths and legends as channels of communication
- Discuss African publics, popular culture and development
- Understand the need to use indigenous languages in information dissemination in Africa

COURSE REQUIREMENTS

To successfully complete this course, you are required to read all the study units and other reference/related materials. You are also required to do all the practical exercises. To do this you need a pen, note-book, assignment file and other materials that are listed in this guide. The exercises are to gauge your level of understanding of the various units in each of the model. So, at the end of each unit, you are required to submit written assignments for the purpose of assessment. At the end of the course, you will write a final examination.

COURSE MATERIALS

The major materials you need for this course are :

- Course guide
- Study modules broken down into units
- Assignment file
- Relevant text books including the ones listed under each unit
- As a beginner, you need to interact with your parents and kinsmen and over a period of time, extract information on the various classes of traditional communication in your local community.

STUDY UNITS

There are a total of **six** modules in this course (of thirty-one units). Each module has a fixed number of five units, except the third module, which has six units fourth module, four units and fifth module, which has six. The third and fifth modules are six units each while the fourth module is made up of four units to avoid distorting the thematic links. The units in a module are based on what can stand alone, but thematically linked. A module is broken down into the appropriate number of units. Depending on the nature of what is being discussed in each unit, some are longer than the others. Each module starts with an introduction, a list of objectives and the main content (including Self-Assessment Exercises, SAEs). At the end of each unit, you will see at least one standard Tutor-Marked Assignment Question (TMAs) which you are expected to work on. The modules are listed below:

Module One: Names, Venue-Oriented, And Institutional Channels Of Communication In African

Unit 1: Names in Africa: History and Types

Unit 2: Venue-oriented Channels of Communication

Unit 3: Institutional Channels of Communication and The Communication Patterns of Traditional Authorities and Socio-Political Organisations

Module Two: Folkmedia: Folklore, Proverbs And Parables

Unit 1: Folkmedia and Folklores

Unit 2: Folklores: A Survey
Unit 3: Proverbs and Parables
Unit 4: Proverbs: A Survey

Module Three: Extra-Mundane Or Exoteric Channels Of Communication

Unit 1: What is Extra-mundane Communication?
Unit 2: Extra-Mundane Bottom-up Communication: Definition and Some Channels
(Divination and Ancestral Worship)
Unit 3: Bottom-Up Communication: A Survey of Festivals
Unit 4: Extra-Mundane Bottom-up Communication - Ceremony as a Channel
Unit 5: Top-down Communication: Some Examples of Extra-Mundane and
Natural Phenomena

Module Four: Myths And Legends

Unit 1: Myths
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Unit 4: Legends: A Survey

Module Five: Africa: Publics, Popular Culture And Development

Unit 1: African Communication Systems: Who Are The Publics?
Unit 2: African Communication Systems and African Development
Unit 3: African Popular Culture and Communication for Development
Unit 4: Researches into African Popular Culture and the Mass Media
Unit 5: Media and Communication for Development in Africa: Projects and
Challenges

Module Six: Verbal Communication, Mass Media And Information Dissemination In Africa

Unit 1: Indigenous Language, Multilingualism and the Mass Media
Unit 2: Indigenous Language, Mass Media and Information Dissemination
Unit 3: Indigenous Language, Pidgin English, Mass Media and Information
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Unit 4: The Use of a Radio Indigenous Public Enlightenment Programme to
Promote Development in Nigeria

Recommended Texts/Further Reading/References

Appendices

Appendix I: Cinderella Fairy Tale

Appendix II: TMA and Marking Scheme

ASSESSMENT FILE

An assessment file will be made available to you. In this file, you will find details of work you **MUST** do and submit to your tutor for marking. The marks obtained in this course will be part of your final marks. A marking scheme has been provided.

STUDY METHOD

You will study the units independently. However, arrangements have been made for you to meet your tutor for tutorials on a regular basis in the study centre. Also, you can organise interactive sessions (study group) with your course mates.

SUBMISSION OF ASSIGNMENTS

The dates for the submission of various assignments will be communicated to you. Similarly, you will also be notified on the date for completing the study units and dates for examinations.

SUMMARY

This course guide gives you an overview of MAC116: African Communication Systems II. Best of luck!

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MODULE ONE: NAMES, VENUE-ORIENTED, AND INSTITUTIONAL CHANNELS OF COMMUNICATION IN AFRICAN

Unit 1: Names in Africa: History and Types

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UNIT 1: NAMES IN AFRICA: HISTORY AND TYPES

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1.0. INTRODUCTION

This unit focuses on history and types of names. It defines names, discusses the types of names, and traces the history of naming ceremony. This unit also focuses on names as channels of communication in African. It presents uses and communication functions of names. It also highlights spiritual implications of names.

2.0 OBJECTIVES

At the end of this unit of study, you should be able to:

- Define names
- Outline types of names
- Trace the history of naming ceremony
- Discuss the communication functions of names

- highlight the spiritual implications of names

3.0 MAIN CONTENT

3.1 What is a name?

Names are channels of communication in Africa. Names are what people are known with and are called. They communicate and tell stories about people and events/occurrences at the time of christening. In fact, it is a pointed application of African communication to the situation and circumstance, especially during the period a child is born. This is the cultural dimension to naming.

It is a common knowledge that in human history, human beings start using a name after christening. So, in Africa once a child is born, the child is christened, which is referred to in Africa, as naming. It usually involves a ceremony; hence, Africans hold naming ceremonies, which in fact originated from the *Bible*.

3.2 The History of Naming (Christening)

This is what the westerners refer to as christening. It is old as the history of creation, probably extending into pre-history. Even in *The Holy Bible*, there is an example. God told Adam to name all the creatures. According to Adeboye (2006) in Genesis 2:19-20; God organised a great naming ceremony. He created animals and brought them to Adam to name. This means that the creatures had no individual identities until they received impartation from Adam and became what he said each should be.

Children are parents'/families' bundles of joy, because they are rewards from God. So, when children are born, some families organise naming where friends and well-wishers are invited to celebrate with them for new born children. Although all cultures in Africa bear and use names, naming vary from people to people. In some cases, elaborate parties are thrown, while in others, simple parties are held depending on the circumstances of a child's birth, family tradition/religious beliefs, social life of the parents of the child and their level of income. The level of income is a debatable variable as some people who can barely feed even throw elaborate naming. Some even borrow money to organise naming.

3.3 Religious Naming

A religious name is a name given to a child based on the religion or faith of the parents. Essentially, it signifies identity with a religion. For instance, a child born into a Christian or Muslim family is expected to be given a Christian or Muslim name based on religion or faith of the parents. This also applies to those who practice African traditional religion (ATR). Again, if people convert to any religion, they normally adopt a name to reflect their new religion/faith.

Islam is a religion that is based on the teachings of Prophet Mohammed. In Islam, the first stage in the naming of a child is call to prayer “into the baby’s ears” – *Adhan*. During this stage, the child is exposed to Islamic call to prayer in the first moments of his/her life and a declaration of faith that “no one is to be worshipped except Allah”. Normally, this should be immediately after birth before the ears of the child hears anything. After which the news of the birth of the baby is disseminated to all. This is followed by supplication for the new born child normally saying the following “may Allah make him/her a blessing to you and the people”. The next stage is shaving the baby’s hair on the seventh day after birth as prescribed for welcoming new babies by prophet Muhammad saying *Salallahu Alahi Wasalam (SAW)* meaning “May the peace and blessing of Allah be upon you”. Shaving the hair is a form of cleansing to remove the dirt the baby brought from the mother’s womb. During the naming a rite, the sacrifice –*Aqueeqah*, which involves slaughtering of two sheeps for a baby boy and one sheep for a baby girl is performed. This is also done on the seventh day, when the child is named. A child can be given a name indicating servitude to Allah by calling him *Abdul Fatai* (meaning servant of Allah who opens the door of blessings; *Subuhanohu Wa Tahala (SWT)*, praise be to almighty Allah the highest; *Abdullahi*, the slave of Allah; *Ar-Raheem*, the most merciful and *Abdul Rahaman*, the most gracious as shown by the *Hadith*. Generally, Islamic names are derived from the teachings, life, birth and events that surround the birth of Prophet Mohammed and are mainly from Islamic laws and doctrine. Other examples of Islamic names include *Taofeek*, “let me come across favour”; *AbdulKabir*, “The greatest slave of Allah”; *Sikirulahi*, “Remembrance of Allah”; *Sodiq*, “the truth”; *Sukurat*, “Praise Allah”; *Abdulazeez*, “The famous Allah”; *Abdullahi*, “The slave of Allah”; *Abdulrasaq*, “The blessing of Allah”; *Abdulshaheed*, “servant of Allah giving witness”; *Abduh*, “an epithet of Muhamed”; *Nasiru*, “Be patient with almighty Allah”; *Hamudalat*, “Glory be to almighty Allah”; *Samirah*, “jovial companion”; *Jubril*, “Archangel”; *Faruq*, “Distinguisher of truth from falsehood”; *Umar*, “lifetime”; *Hassan*, “first of a set of twins”; *Hussein*, “second of a set of twins”; *Hafsat*, “wife if the prophet”; *Halimah*, “gentle”; *A’men or Ah’ man’* “peace or security”; *Aarif*, “Saint”; *Aayan*, “Gift of Allah”; *Latifah*, “kind, delicate, gentle and sensitive; and *Maryam*, Prophet Esa’s mother”.

Christianity is a religion based on the teachings of Jesus Christ. Christians, normally choose a day to name their children. In Nigeria, some are done after the seventh, eight or ninth day depending on the culture of the ethnic group of the parents. Once a date has been chosen and agreed upon by the parents of the new born, priest, normally the pastor of the parents is communicated and invited. On the day, songs of worship and praise are rendered in an atmosphere of celebration. The pastor prays for the child and pronounces the name(s) of the child. Normally, the ceremony is characterised by eating, drinking and dancing. How elaborate the ceremony is, is determined by how wealthy the parents of the

new born are and/or their decision to make it conservative or elaborate. The names given could be from the dictionary of Christian names, the Holy Bible or coined from the parents' knowledge of the Bible and/or level of faith. Those from the Holy Bible and in most cases are of Jewish and Hebrew Origin. Such are names of great men/women, Jesus' disciples, prophets, and even kings. For instance, *Abigail* is a Hebrew name meaning the joy of the father. Other examples of Christian names include *Amos*, "burden bearer"; *Barnabas*, "son of consolation"; *Christiana*, "Christ-bearer"; *Clement*, "merciful, gentle"; *Daniel*, "God is my judge"; *Elijah*, "Jehovah is God"; *Elisha*, "God is my salvation"; *Elizabeth*, "consecrated to God"; *Emmanuel*, "God with us"; *Isaac*, "laughter"; *Jacob*, "supplanted"; *Naomi*, "my delight"; *Zacharias*, "remember"; *Ruth*, "beautiful and compassionate"; and *David*, "the beloved".

In African traditional religion, parents give names to their new born babies based on their cultural beliefs or affiliation to a particular cult group or deities as worshipped by the family. Children are given such names either as a symbol of appreciation to the deities or as a mark of dedication of such children to the gods. In Nigeria, some are done after the seventh, eight or ninth day depending on the culture of the ethnic group of the parents. Examples of such names drawn from Western Nigeria are *Ifadare*, "Ifa has justified me"; *Ogunmakin*, "the god of iron takes victory"; *Ogunmakinde*, "the god of iron has brought the brave one"; *Sangobiya*, "a child given by the deity *Sango* (god of thunder)"; and *Oyagbemi*, "Oya, the goddess has rewarded me". Other examples from eastern Nigeria include *Chima*, "God knows"; *Ginikanwa*, "What is greater than a child?"; *Oluchi*, "God's work"; *Kasarachi*, "Tell it to God"; and *Ugochi*, "God's glory".

3.4 Types of Names

There are basically three types of names- personal, family and creative names.

Personal Name: A personal name is what belongs to a person. It is the identity of a particular person. There are mainly two types of personal names – first name, the name by which a person is commonly called; and second/other name(s), the name(s) apart from the first name.

Family Name: This is what the western world refers to as surname or last name. It serves as family identity. Normally this is the name a woman drops when she is married and does a change of name to reflect the new family to which she has been married.

If a woman does a change of name after marriage, the family/surname/last name that she dropped is normally referred to as a maiden name. The people who argue that a woman should change her name after marriage believe that it is for the woman to identify with her marital family. While priests argue from a spiritual

dimension and say that it is for the woman to take on the destiny of her husband i.e. for them to have a common destiny as the two have become one.

However, many women in contemporary Africa, who have made marks in their professions before marriage, do not find it easy to change names as they have been known in their careers by their maiden names. Also, there are those whose maiden names give additional advantage in the public sphere because of their fathers' exploits in the public sphere. Such women either continue to use their maiden names in the public sphere or add their husbands' surnames to their maiden names to form compound surnames. Critics of the use of compound surname names by married women, say that women who use compound surname names are pompous. This position is contestable as some do it to share their loyalty to the two families. However, they should realise that a sudden change of maiden name without adopting the use of a compound surname name by a woman who has made career progress with her maiden name may lead to a loss of identity if not properly managed.

Creative name: This is name that is not family or "personal", but a name by which a person is popularly called. Creative names are coined from a person's personal or family name, exploits and/or character. It is what the person is popularly referred to as. If care is not taken, people may think it is the person's personal name. It is a.k.a of a person or a pet name. It could be what a husband calls the wife, parents call children, peers call peers. They could be derived from personal names or made up by combining people's initials. For instance, Sally is created from Sarah, Zik from Isaac, Abbey or Abby from Abigail and many more. In fact some African names have been so transformed creatively to the extent that they have become anglicised and almost lost the meanings/origin.

3.5 Names as Channels of Communication in Africa and the Communication Functions of Names

What is in a name? Let us find out! All over the world, names function as means of identification. Several authorities on this subject such as Akpabio (2003); Olusanya and Olurode (1994); and Doob (1966) agree with this view. They argue that more than identification, names communicate and provide a lot of information about their owners such as the bearer's position in the family; the circumstances surrounding the birth of the bearer; parental /family situation; family hopes, desires, expectations and aspirations; financial situation; links with departed family member ancestors and a way of keeping records (i.e. historical accounts). Essentially, names tell stories about people and reveal a person's place of origin, i.e. the part of Nigeria/Africa the person originates. This is very common among the *Hausa* people of Nigeria. Abdullahi Jibia, this is the name of a man that comes

from Jibia (a town in Katsina state); and Sada Mashi, the name of another man that comes from Mashi (a town also in Katsina state).

Apart from these, this author also posits that it could show the day the child was born, e.g. market days such as Nkwo, Eke, Orie and Afor (local week days), which can be likened to such English names that people bear in Africa (Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday) to reflect in English the day the child was born. Even, in Yoruba Land, a girl child born on a Sunday is referred to as *Abosede*. Names are also given to show whether the child was born during harvest time, planting season and war times amongst others. Others reflect the birth order of a newborn child. An example is the name *Obianuju* and *Obianibeli* names from the eastern part of Nigeria, which means a child that was born in the midst of plenty and a child that has come to enjoy wealth respectively.

Again, apart from the main function of identification, it is the evidence of the origin of a person; it atimes tells the circumstances surrounding the birth and it could imply the type of trade by which the family is known. In Ondo State, for instance, most names start with the prefix “Akin-“ (which means bravery) because they are believed to be very brave and “Ogun-“ (the god of iron), which depicts reverence for a deity associated with the Ondos and Ekitis. In fact, history has it that when *Ogun* came down from heaven, he landed at Ire-Ekiti.

Olusanya and Olurode (1994) further add that apart from the identification function of names, they serve as links with departed members of the family and a system of record keeping. For instance, *Yetunde* among the Yorubas mean dead mother has come back again; while Doob (1966:191) stated that:

It may suggest circumstances relating to the child’s birth or appearance; it may express a hope concerning parental disappointment; it may reflect feelings of the mother; or it may even be a brief adage

3.6 The Spiritual Implications of Names

It has been argued especially, by spiritual heads that names have implications for what the bearer would become or behave. In Nigeria today, comedians and even spiritual heads had interpreted why the erstwhile National Electric Power Authority (NEPA) could not live up to its billings of supplying constant electricity. They argue that the acronym NEPA that people have commonly referred to as “Never Expect Power Always” because of the epileptic power supply from the public utility company could be responsible for the epileptic powers supply from NEPA. The change of name of NEPA to Power Holding Company of Nigeria (PHCN) again has been seen as jumping from frying pan to fire. PHCN has been interpreted by people as being responsible for the worsening supply of electricity in Nigeria. They say that before it was “Never Expect Power

Always”; now it is “Holding Power”. Many Nigerians are of the view that the public utility company should have been given a name that will spiritually ginger it to effectiveness and efficiency in power supply.

Names can also reveal the source(s) of their bearers. For instance, in Yorubaland *Esubiyi* means satan has given birth to this one (child). Also, *Ogunbiyi* and *Ifabiyi* mean *Ogun* and *Ifa* have given birth to these ones respectively. That probably explains why some christians, who become aware of the spiritual implications of these names (i.e attachment to idols), change them to *Oluwabiyi* or *Olubiyi*, for short, meaning God has given birth to this one.

In all the cases above, the names (i.e. *Esubiyi*, *Ogunbiyi* and *Ifabiyi*) reveal the idols that were consulted before the bearers were born.

3.7.0 Examples of Names

Some written African texts contain examples of the names of prominent people that lived years ago, even globally, there is a book that contains the names of prominent people i.e. people who have made history. That book is known as *The Guinness Book of Records*. Some examples from different parts of Nigeria are presented in the next page.

3.7.1 Examples of Names in Some African Countries/Nigerian Cultures and their meanings

NAMES FROM EWE (SPOKEN IN THREE WEST AFRICAN COUNTRIES - GHANA, TOGO AND PART OF BENIN REPUBLIC)		
1.	Yayra	Blessing
2.	Kosi	Sunday Born
3.	Akosua	Sunday Born
4.	Kojo	Monday Born
5.	Ajzo	Monday Born
6.	Kwaben	Tuesday Born
7.	Abena	Tuesday Born
8.	Korku	Wednesday Born
9.	Aku	Wednesday Born
10.	Yao	Thursday Born

SOUTH SOUTH

EFIK, IBIBIO AND OJERIM'S NAMES (AKWA-IBOM & CROSS RIVER STATES)		
1	Obong Ama	God's Love
2	Eme	Precious
3	Ette-Ette	Naming after the ground's father
4	Ediekan	Victory
5	Utibe-Abasi	God's Wonders
6	Mma-Efiok	Woman with wisdom
7	Mma-Obong	The king's mother or woman of God
8	Ufeh	Favour from God
9	Irelo	Look the world
10	Ukeh	Gift

KALABARI/BONNY/AHOADA NAMES IN BAYELSA & RIVERS STATES		
1.	Ayenate	I have got my heart's desire
2.	Prekunomaa	God's resources are limitless
3.	Kalamama	Junior mother
4.	Belema	Love
5.	Idowari	My father's House
6.	Ba so ene	Tomorrow is another day/There is another opportunity
7.	Eneibi	Day of glad tidings/goodness
8.	Tamunosaki	God's Time
9.	Anneba	Anne's daughter/Anne's Incarnate
10.	Nimisoye	Wisdom is more profitable

NATIVE NAMES AND MEANING (ABOH IN DELTA STATE)		
1	Omodi	Prince/Elder
2	Onyemahiachi	Who Knows Tomorrow

3	Chukwukadibia	God Is Greater Than Doctors
4	Olisaluka	God Thinks Well; God has done well
5	Enebeluwa	Hoping On The Future
6	Uwaanyasikama	Evening Life Is Best Happy life in later years is better
7	Chukwukunum	God Has Spoken For Me; God speak for me
8	Chukwubuogwum	God Is My Medicine; God is my saviour
9	Okudilichukwu	The Matter Is Left; God is the / my arbiter
10	Chukwunnoyelum	God Is With Me

NATIVE NAMES AND MEANING (ITSEKIRI IN DELTA STATE)		
1	Ofe-oritse	Gift of God
2	Boritsete	The will of God
3	Aminoritse	Nobody knows the mind of God
4	Aninoritse	God of mercy
5	Eyewumi	I prefer life to death
6	Omaretshola	Children is wealth
7	Amajuoritse	Nobody knows more than God
8	Eguoritse	The beauty of God
9	Muoyowa	To bring joy
10	Eyituoyo	This is joy

NAMES FROM THE IBO SPEAKING PARTS OF DELTA STATE		
1	Nnabuokpu	Father is the cap
2	Edebeatu	One who harbours malice
3	Uwabuafia	This worlds is a market place
4	Adaeze	Princess
5	Uwanekunume	Men can only speak; The world speaks for me
6	Uwadinakachi	Destiny is with God; Destiny is in the hands of God
7	Chidumeme	God is my help; God assist me to perform
8	Nwabuogo	Child is a heritage; Child is parents' honour/glory

9	Ifechukwude	God's word cannot be altered; Destiny or what God has written
10	Unoma	Happy home

NAMES FROM THE ISOKO SPEAKING PARTS OF DELTA STATE		
1	Oghenevwigbarobo	God has won the battle
2	Ejuvokuoghene	Leave it all for God
3	Esetaoghenegbuyonta	Have faith in the word of God
4	Oboakponaroro	The way the world thinks
5	Ejuwenavi	Let the hand stand
6	Kesienaoerer	This is a time he has come
7	Oghenevegba	The power of God (God is the owner of power)
8	Oghenenierovwo	God answers prayer
9	Ojiyovwi	It is still good
10	Oghoho	Joy

NAMES FROM THE EDO STATE		
1	Osatohanmwun	God had pity on me
2	Ewere	Peace
3	Osasumwen	God is with me
4	Omosigho	Child brings wealth
5	Uvwi	Light
6	Egheosaose	God's time is the best
7	Igbafe	A child that enriches the house
8	Ozikenoya	God gives gift
9	Omogbai	Great child/son
10	Osazee	God's chosen one

SOUTH EAST

NAMES FROM ABIA/ANAMBRA/IMO STATES		
1	Azu ka (Back big) Azuka	Behind is better. It is a name given to unisex; it is given to a child that is the last in a family
2	Anya nsi agwu (Eye poison deity) Anyansiagwu	The eyes of a divination deity that sees evil. It is a masculine name. This is for a family that has the lineage of soothsayers and deity priest.
3	Chukwu Emeka (God done well) chukwuemeka	God has done it well. It is a masculine name and the name is given after when a woman suffered in labour and delivers a male child.
4	Igwe bu ike (Iron is strong) igwebuike	My strength is in the multitude. When a family is not materially wealthy and they have many children, those children are seen as strength of multitude that will bring wealth to the family.
5	Ngalaba m (Pillar me) Ngalabam	The pillar that my house will stand or the pillar of the house/pillar of my house. If a father has many female children and finally a male child is born to him, such a name is given because the son will be his heir.
6	Okwu uche (talk mind) Okwuche	My mind has spoken. When a father silently prays for his wife pregnancy to be a male child, when it comes to fruition, the name is given to tell that his mind has manifested/reality.
7	Osade bem (answer my) osadebem	He has answered all my critics. A mother who is criticized of bearing only female children gives such a name to his male child to show that she can also bear males too.
8	Oke nwa (big child) okenwa	Great child. When an infant has limited chance of surviving and later survives, such a name is

		given.
9	Osita din ma (from is good) ositadinam	From today things have become better. When couples have a child for the first time after a long period such a name is given to that baby.
10	Uwa laka (World say) uwalaka	The world would continue to say what they want to say/what they would determine. When families have difficulty in child bearing, people all over will say whatever they feel like saying.

SOUTH WEST

YORUBA NAMES FROM EKITI/OSUN/OGUN/OYO/LAGOS STATES

1.	Adekanbi	It is my turn to birth to the 'crown'
2.	Adegbesan	The crown revenges
3.	Anikulapo	He who has death in his pouch
4.	Omoponle	Child honours me (omo pon mi le)
5.	Oluwatobi	God is great
6.	Olamide	My wealth has come
7.	Oluwasegun	God conquers
8.	Ibukun	Blessing
9.	Oluwaseun	Thank God
10.	Ikudaisi	Death preserves this person
11	Oyatomi	<i>Oya</i> is enough for me
12	Ogundele	Ogun has come back home.
13	Ifatomisin	Ifa is enough for me to worship.
14	Osuntoke	Osun is enough to pet.
15	Ogunleke	ogun has triumphed.
16	Ifafumilayo	ifa has given me joy
17	Oguntoyin	ogun is worthy to be praised
18	Ifafunmike	Ifa has given me to pet.
19	Fatogunlola	Ifa is enough to give wealth
20	Oyabunmi	Oya's gift
21	Osunbunmi	Osun's gift
22	Fasola	Ifa's wealth.
23	Ogunfemi	Ogun is enough for me
24	Oguntade	Ogun has crowned me
25	Ogunfemi	Ogun loves me
26	Beekolari	Women who gave birth to a child and die several times and happen to give to a premature king of Abiku
27	Adeyemo	The crown is befitting
28	Adedigba	My glory is multiplied
29	Akon	A replacement
30	Kukoyi	Rejected by death
31	Oyofe	Joy of God
32	Ojufela	Enlargement of richly coast by God
33	Ajanbo	He who goes to the market and sees so many things
34	Abanikanda	Determined to get results
35	Kasimawoo	Patiently waiting to see an outcome
36	Ojone	God's own
37	Odufuwa	Alertness given by ifa divinity
38	Ojale	World has no end
39	Oyekanmi	Royalty chieftaincy is extended to me
40	Olakulehin	Sufficient wealth is left behind
41	Akerele	Small but strong
42	Ojelabi	An offspring/progeny of the masquerade
43	Olayiwola	From one level of wealth or glory to another
44	Aduni	joyful possessed

7.	Ojochide	God's guide/protect
8.	Onuche	Disciples of God/Servant
9.	Alewo	A child that is born when the parents moved from one place to another
10.	Achile	That is no matter how great or how rich you are to enjoy the world you can not enjoy one quarter of it
11.	Enema	Who will remain that is everything must die

4.0 CONCLUSION

This unit concludes that Africans who practice Christianity, Islam or African traditional religion organise naming ceremonies; and names communicate and tell stories about people and events/occurrences at the time of birth. Also, that christening in African usually, involves a ceremony; hence Africans hold naming, which in fact originated from the *Bible*.

Also, it concludes that names communicate in traditional Africa and African people believe that there is an agreement (i.e.) there should be a correlation between the name given to a child and that of child's soul/destiny. Hence, the saying, that when a name is given to a child, the child's soul or spirit must give assent by saying "yes" to the name. The name given to a child becomes personal him/her.

5.0 SUMMARY

This unit focused on names as channels of communication in African. It defined names, discussed the types of names, and traced the history of naming.

This unit explained what a name means, uses of names, types of names; highlighted spiritual implications of names; and traced the history of christening.

This unit also explained the communication functions of names and highlighted the spiritual implications of names.

Self Assessment Exercise

- i. What is a name?
- ii. What is in a name?

6.0 TUTOR MARKED ASSIGNMENT

- i. Discuss the origin of naming ceremonies.
- ii. List ten names from your linguistic group.
- iii. Translate the ten names listed.

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UNIT 2: VENUE-ORIENTED CHANNELS OF COMMUNICATION

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Venue Oriented Communication Media(VOCM)
 - 3.2 Main features of VOCM
 - 3.3 Examples of VOCM
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)

7.0 References / Further Readings

1.0. INTRODUCTION

This unit focuses on venue-oriented communication in African communication. Venue provides a meeting place for exchange of information in African countries. Hence it is worthy of examination.

2.0 OBJECTIVES

At the end of this unit of study, should be able to:

- Define venue-oriented communication
- Explain the main features of venue-oriented communication
- Outline and explain some examples of venue-oriented communications
- Explain the communication functions of some venue-oriented ceremonies

3.0 MAIN CONTENT

3.1.0 Venue-Oriented Communication Media

Wang (1982) in Wang and Dissanayake (1984) stated that some venue oriented communication media involve interpersonal communication, which operates at different levels in the society, but primarily at individual and small group levels; communication takes place in village meetings, clubs, or even other local meeting places such as community teahouse and open market. The duo stated further that although the primary function of these media and channels may not be communicative, together they interact with one another to form a network which constitutes information environment of people in most rural areas in the third World. This might account for why venue oriented communication is referred to in some literature as unstructured channels.

3.1.1 The Main Features of Venue-Oriented Communication

The main feature of venue oriented communication is that it is unstructured. Unstructured communication is not organised or orchestrated but spontaneous and informal. Some indigenous organisations provide many opportunities for such unstructured communication before, during and after meetings and other activities. According to Mowlana (1983), it is better illustrated by some examples of informal networks. Unstructured channels in indigenous communication occur in many other settings: talk at home; well; river; on the road; in the tea house; at coffee shop; in a chief's house; market; beer parlour; and wherever else people meet and talk (Mowlana, 1983).

3.1.2 Venue-Oriented Communication Media: Some Examples

3.1.2.1a Market

Hodder (1964) in Ugboajah, (1980) defined the market as an institutionalized activity occurring at a definite place and involving the meeting of people there at a particular time. It is an authorised public centre for buyers and sellers of commodities to meet. This definition may really represent today's market as people buy and sell on the Internet and through telephone, post office, and courier companies. Besides, it is not goods that are bought and sold in the market, but also services. Again, Nwuneli (1983) described that market as a network of informal communication media.

In Nigeria, the operational days of markets vary from place to place. While some are open everyday of the week (participants are mostly residents of that community), and the kinds of information that are common in such markets are mainly local information about what is going on in the town, and gossips about current happenings or scandals. Others have a cycle which may range from three to seven days (participants are residents and non-residents of that community), depending on the part of the country (Nwuneli, 1983).

3.1.2.1b The Communication Function of the Market

In African societies, the market place is an effective informal channel of information dissemination. Unlike the town crier or folklore, the market generates soft news. The only hard news generated internally by the market itself is the trade statistics and price index of that particular market, the neighbouring markets, and the largest market nearest to the reference village or town. The trade statistics and price indices are outside the competence of the town crier. However, because of the horizontal nature of communication in the market place, high volumes of information disseminated there have low accuracy and credibility. So, most of the information received in the market is often verified for authenticity by the recipient before use. The market medium only carries hard news that requires no verification when the town crier appears in the market to make announcement. This is because those announcements are considered official. Similarly, information transferred from one market to another are like town crier or authority based if accurately transferred and are also often not verified by recipients. (Nwuneli, 1983). However, Nwuneli (1983) is at divergence with the view of Doob (1966) who stated that the kind of communication heard in a market cannot be predicted, because here, the audience and communicators represent many communities and, especially at large markets, many different societies.

Again, in looking at the communication function of the market in African communication, Omu (1978) stated that news circulate with great rapidity through the various processes of trading. Most communities had markets which were not only centres of trade but also a principal means of communication, information and recreation. They provided a most convenient forum to meet friends and kinsmen and exchange news and gossip, while bringing together large numbers of

sellers, buyers and visitors, some from distant places. They create an atmosphere of festivity and entertainment in which gossips and exchange of information flourished. Some markets were also terminal points of trade routes connecting different parts of one area with others, with foreign lands and civilisations. The caravans which plied these routes helped to distribute information. They gathered and relayed news as they passed from place to place communicating with fellow traders and collecting information on resources and prospects of trade.

These might account for why Ugboajah (1979) in his study, described the village market square as a powerful integrated force, an important news, interchange of gossip centre, a place of ceremonials and parades. Ugboajah's (1979) position is somewhat at convergence with Akpan's (1977) who stated that in market place communication, the traders are the news bearer and the market is the final phase of funerals, the heat of traditional dances and plays.

Markets that have cycles which range from three to seven days attract people other than the residents. Information is made available by buyers and sellers who have come from other communities about current happenings in their own communities. They in turn go away with information about events in the community where the market is taking place. It is, therefore, not uncommon to see people waiting patiently for the market day to clarify rumours or other types of news about happenings in other communities around them. These news range from politics, social events and traditional festivals. People are interested in all these kinds of news mainly because they want to know among other things, whether a conducive atmosphere exists in other towns and villages which may enhance their participation in the next market days scheduled to take place in such towns or villages. In addition to constant anticipation of increase in the price of good in next market days.

3.1.2.2a Social Gathering (Organised and Spontaneous)

Death and funerals also attract large congregations which often include participants from neighbouring or distant places. These ceremonies often last quite long while weeping and wailing characterise such particular moments of death and burials. Other social gatherings include town or village festivals, marriages and circumcision feasts, naming, opening of new houses, public meetings and trials, propitiatory assemblies, open quarrels, disputes and several other aggregatory events which characterise African way of life (Ogwezzy, 1999).

3.1.2.2b The Communication Functions of Social Gathering (Organised and Spontaneous)

Exchange of information is also promoted by means of organised and spontaneous gatherings which are fairly frequent in the Nigerian society. Since some ceremonies often last quite long, the intervening period within such social

gatherings are usually occupied with gossiping, story telling and general exchange of information (Ogwezzy, 1999).

3.1.2.3a Roads

In African societies, if people's relations live at other towns, people travel along roads to reach them. Traditionally, such journeys were made by trekking on foot. It could take days but the road is the traditional channel of communication among people, their relations; and among communities, especially for upland dwellers (Ogwezzy, 1999). When they get to the homes of their relatives, the homes become the venue. However, the road can also function as a venue for communication as some people fix appointments to meet at a point on a road.

3.1.2.3b The Communication Functions of Roads

Although, roads are channels, they are also venues of communication in Africa. In Africa, some people arrange to meet at a particular road either on their way to farm, market, river, et cetera to exchange information.

3.1.2.4a Rivers

Like roads to upland dwellers, rivers and creeks serve swamp or riverine dwellers. At such places, people swim across streams, creeks and rivers to communicate with friends, relations; hold discussions and deliver messages, information and receive same if necessary (Ogwezzy, 1999). Apart from swimming, crafts and canoes are used to travel from place to place. They are concerned with physical movements in communication.

3.1.2.4b The Communication Functions of Rivers

Although rivers are physical channels of communication in Africa, they are also venues. They are venues for communication because people plan and meet at particular river side to wash clothes and other domestic items as well as to exchange information (Ogwezzy, 1999).

4.0 CONCLUSION

This unit focused on venue-oriented communication. It argued that venue oriented communication is unstructured because it is spontaneous and informal.

5.0 SUMMARY

This unit discussed venue-oriented communication using market, social gatherings, roads and rivers as channels. It also highlighted the communication functions of the various examples discussed.

Self Assessment Exercise

- i. What is venue-oriented communication?

6.0 TUTOR MARKED ASSIGNMENT

- i. List two examples of venue-oriented communication
- ii Discuss the main features of venue-oriented communication

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UNIT 3: INSTITUTIONAL CHANNELS OF COMMUNICATION AND THE COMMUNICATION PATTERNS OF TRADITIONAL AUTHORITIES\ SOCIO-POLITICAL ORGANISATIONS

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Traditional Authorities, Social/Political Organisations, and Grassroot Organisations and Associations
 - 3.2 Types of Institutional Structures and Examples
 - 3.3 Traditional Authorities, Socio-Political Organisations and their Communication Patterns

3.4 Communication Patterns

3.5 Traditional Instruments, Gatekeepers and Gatekeeping in Traditional Authority Information Dissemination

3.6 Masquerades/Cults

4.0 Conclusion

5.0 Summary

6.0 Tutor – Marked Assignment (TMA)

7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on institutional communication in Africa. Drawing from Nigeria, it looks at types and structure. It further looks at traditional authorities, socio-political organisations and their communication patterns.

2.0 OBJECTIVES

At the end of this unit of study, should be able to:

- Outline the types of institutional structures and examples
- List the types of institutional structures
- Discuss the types of institutional structures and their implications for African Communication
- Have a clearer understanding of traditional authorities and socio-political organisations
- Discuss the communication patterns of traditional authorities and socio-political organisations

3.0 MAIN CONTENT

3.1 Traditional Authorities, Social/Political Organisations, and Grassroot Organisations and Associations

Institutions are part of traditional African society. There are various institutional structures that must be taken into account in studying African Communication Systems. Experts have even recognised that knowledge of and relationships with institutional structures can facilitate or inhibit expected development outcomes. This justifies why this module is focused on institutional communication.

Since the traditional authorities and socio-political organisations are the custodians of a people's cultural heritage, it is essential that they should be "properly" understood in the context of African communication.

Nigeria has more than 250 ethnic groups, and each ethnic group has its own respected traditional authorities and socio-political organisations, which must be recognised and appeased for peace to reign in the communities. So, the peculiarities of each ethnic group must be recognised, properly considered and understood for effective communication. According to Nwuneli (1983:148):

In some cultures it is considered sincere and trustworthy when a person looks straight in the face or,...looks [at] you right in the eyes. In other cultures it is rude and impertinent to “catch somebody’s eye” during conversation. In some cultures, people express themselves non-verbally by the mimicry of the face.

So, to enhance effective communication, it is important to ascertain most acceptable ways of approaching, looking and discussing with the traditional, socio-political organisations in a community and to know the flow of communication. Even in some cultures, it might be necessary to through an intermediary, in some others the best approach could be to seek audience with the highest traditional authority like the Emir/Sultan, Eze/Obi, Ooni/Alaafin, etc. The flow of communication is culture-specific, but the guiding principle is to recognise traditional structures in Africa.

3.2 Some Examples of Traditional Authorities and Socio-Political Organisations in Nigeria

According to Nwuneli (1983), channels represent only the hardware in the information transfer process, while the software aspect represent the information which originate from authoritative sources depending on the local political structure of the people.

3.2.1 Types of Institutional Structures and Examples

Although indigenous Nigerian society had no newspapers, it had agencies and institutions which in several respects serve the same purpose as the newspaper or at least answer the contemporary needs of communication (Omu, 1978:1).

Institutional structures vary depending on the culture of a people. Nigeria, for instance, has more then 250 ethnic groups, and each ethnic group has its own institutional structure. These structures must be recognised and understood in the scheme of African communication because they are effective channels of commuication. This unit basically groups them into four:

A) Traditional Authorities – Examples

- Emir of Katsina
- Sultan of Sokoto

- Ado Bayero of Kano
- Etsu Nupe
- Gbomgwom Jos
- Olu of Warri
- Oba of Benin
- Oba of Lagos
- Ooni of Ife
- Alaafin of Oyo
- Eze in Ibo Land
- Obi of Agbor
- Obuenwe of Emu Kingdom
- Igwe of Okpai
- Owelle of Onitsha
- Attah of Igala
- Chiefs/village/ward Heads

B) Social/Political Organisations – Examples

- Community Based Organisations. E.g. Age Grade Groups and other indigenous groups (village meetings, mothers' clubs, Men's group and women's groups)

C) Religious/Grassroot/Economic Organisation and Associations - Examples

- Associations E.g. Co-operatives associations, loan associations and youth associations
- Artisans/various Economic groups E.g. Fishermen, hunters, hairdressers, tailors, Bricklayers and farmers
- Religious E.g. NASFAT, Christain Association of Nigeria (CAN), Full Gospel Business Men's Fellowship

D) Kinship Groupings – Examples

- Arewa Consultaive forum
- Afenifere
- Ohaneze N'digbo
- Movement for the Survival of Ogoni People (MOSOP)
- Odua Peoples Congress (OPC)
- Egbesu (Ethnic militia group in Ijaw region of Nigeria)
- Bakassi (Ethnic militia group in eastern Nigeria)

3.3 Traditional Authorities, Socio-Political Organisations and their Communication Patterns

Traditional Authorities: In Northern Nigeria, information for dissemination could originate from the Emir's palace, or from a person with such delegated authority in the villages. In the South West, messages could originate from the *Oba or Baale*; while in the South East, messages could originate from the Chiefs, Council of Elders, or some Age Grades delegated with authority to perform special tasks for their communities.

Socio-Political Organisations: Social organisations differ from one society to another. However, they are generally powerful institutional structures in African communication. While age-grade groups, market men/women associations, etc, are part of social institutional structures of any society. In other words, they are part of political or traditional structures. For instance, among the *Ibos* of Eastern Nigeria, the age-grades are part of the traditional authorities. So, proper knowledge of social institutions is very important in effective institutional communication. In Emu-Obodoeti community within Emu Clan in Ndokwa West Local Government Area of Delta State, marriage, burial and some other ceremonies cannot hold without seeking clearance from a particular concerned. In fact traditional marriage certificate in the community is issued by their "Development Committee" and the certificate does not carry the signature of the father of the bride but those of the "committee's" officials.

Religious/Grass Root Organisation and Associations: Much indigenous communication occurs within highly homophilous groups or cliques. Such cliques facilitate efficient communication among their members, but act as barriers preventing new information from entering some cliques. Boundary spanners such as bridges (religious leaders), liaisons and cosmopolites have links with people outside their cliques; together with innovators, they introduce information to the network (Mowlana, 1983).

According to Wang and Dissanayake (1984), grass root organisations such as irrigation associations and housing co-operatives allow structured discussions involving organisation leaders and larger audiences than is possible in unstructured situations. These organisations orchestrate much communication through formal meetings of members, by messages sent about activities and obligations, and through work activities. There is an overlap between this and other categories. For example indigenous organisations often arrange folk media performances, though performance is not usually their major aim. They provide many opportunities for unorganised communication among organisation members

Zeroing on Nigeria and drawing from Tiv people of Benue state, Mede (1998) stated that in Tiv communities, the people created forums where they can meet to rub minds and exchange ideas. One of such fora is the *Bam* (a co-operative society) where people come together to contribute money to help one another. The

Bam has become very popular in both the rural and urban Tiv communities. What is noteworthy about such gathering is that before the business of the day, anyone with a new idea on business or what have you, shares it with other members of the *Bam*, thus helping borrowers with new information on investment, and passing on news from other communities.

3.4 Communication Patterns

Information from these sources is disseminated both horizontally and vertically. Such information is relayed through the town crier (gongman) to the villagers (audience) publicly and simultaneously or indirect to the compound heads who in turn delivers the message vertically to the people through the family heads.

Messages that originate from these sources are of diverse nature. They range from developmental messages like school building to social, economic, political and traditional one. The messages are communicated with dates of certain festivals (cultural). The developmental messages like building, cutting and clearing roads use of general group dialogue, or individual discretion of the town announcer. Similarly, social messages like proclamation, banning certain domestic animals from wandering round the village use various communication modalities, but exclusively these use the masquerade for communication and enforcement.

These messages pass through a nexus of stages. From the source – Oba, Emir, and Council of Elders whose deliberations occasioned the order, to the village square meeting. This is equivalent to the referendum in modern democracy. Then to the gongman who timely reminds the people of the messages and accelerate people's compliance. In the same vein, other messages, apart from the local ones, from local government, special messages from national and state levels circulate round the village to both groups and individuals; vertically, and horizontally.

3.5.0 Traditional Instruments, Gatekeepers and Gatekeeping in Traditional Authority Information Dissemination

According to Wilson (1982), traditional instruments of communication in African societies have their specific functions and these depend on the type of information that the 'gatekeepers' want the public to know.

By making reference to 'gatekeepers' in the information dissemination process in African communities, Wilson (1982), thus seemed to recognise the usually authoritative source of information in traditional societies. He further reinforced his view in his statement on how the medium for particular information dissemination is chosen in those societies. As he puts it, "The medium is thus determined by the type of message to be sent, which in turn depends on the final authority of the king". This statement shows that the village head and his council

constitute themselves to 'gatekeepers' in the traditional communication process since it appears inconceivable to have information transfer without the authority of the chief.

The organised and systematic nature of the Nigerian traditional communication channel is well brought to the fore by Wilson's (1982) comparison of the traditional and modern systems of communication that exist in Nigeria. He compared the systems of control over information dissemination by the leaders of the traditional societies with the modern day operation of the mass media in Nigeria, whereby the apparatus of information was controlled by various governments in the country before the deregulation of the Nigerian media industry. It is in this sense that the leaders of our traditional socio-political systems recognised the need to control information output that they usually specifically appoint certain persons who acted as information officers cum public relations officers usually known as the village 'gongmen'. To further examine gatekeeping in the organisation of traditional information flow in Africa, insights from Nigeria within the village belief systems and controlled cultural diameters would be utilised. Specifically, studies of the villages gongman – a well known and most useful 'broadcaster' of news in the rural areas and the courier chiefs (Ugboajah, 1980).

3.5.1 Institutional Communication Forms and their Uses

3.5.1a Courier Chiefs: These are lesser chiefs assisting the king (Oba or Emir) and council to disseminate information to the villages. According to Omu (1978:1), "in the old Oyo empire, for example, state messengers and intelligence officers (Ilari) carried information between the capital and the outlying provinces. But the most common of these indigenous officials was the town crier or bell man with his loud sounding gong, he announced the promulgation of laws and regulations, meetings, arrangements for communal work and generally spread 'official' information in the community. The town announcer is very much a crucial part of village society today and can still be seen in autonomous parts of urban centres with an established indigenous monarchy".

They also carry information and the responses of villagers to the king and council. For instance:

Chief Osutuke of Akure in western Nigeria is the senior newsman of the Omode-owas, the palace messengers of the Oba. He ranks himself from the Omode-owas. The 'Chief editor' of the palace news, Chief Osutuke is also a liaison officer of the palace and the feedback channel for the views of the people to their king. He sends his 'reporters' on 'news beats' to herald dates of traditional ceremonies, warning of epidemics, dates for cultivation, harvesting and social observances (Ugboajah, 1980:23)

3.5.1b Town Announcers or Gongman: They are the traditional announcers of communities' news, decisions, instructions, laws and many other issues of the community to the whole people. They act as 'broadcasting stations' of our modern time. The system is still in use in rural African societies.

By this channel of communication, designated persons are employed as honorary official announcers of the community whenever needs arise. Whatever they announce are responsibilities of the community. Their announcements cover everybody within the community as modern new media do. Town announcers are mainly rewarded through barter in Emu Kingdom (a clan of Ukwani speaking people in Ndokwa West Local Government Area of Delta State- Nigeria). They are rewarded by exempting them from community labour and offered other remunerations during Council of Elders' meetings whenever gifts are shared or distributed. According to Ogwezzu (1999), it is the quickest and widest way of news relaying by the traditional way. It is still the people's main news media at the grass root.

As already pointed out by Nwuneli (1983), most of the information disseminated by the town announcer usually originate from some authoritative source such as the Emir, Oba, Council of Elders, or from someone or Age Grade with delegated powers to perform specific tasks for the village or town. It is these authoritative sources that determine the content of the town crier's message. The attention gaining medium chosen by the village announcer depends on what has previously been accepted by the town or village, and the choice of channels could vary from gongs of various sizes and shapes to bells and drums.

The post of the village announcer or the *gbohunghonhun* in Yorubaland is in most cases a hereditary position. According to Ugboajah (1980:23-24)

An Ijebu village announcer trains his children in the communication jobs that await them. Thus the young village announcer must be briefed in his early years about the time, place and utility of the news and about technicalities in the use of the gong

A Hausa announcer is called *Mai Shela*. He is the legendary figure, aided by the general belief that he is the appointee of *Allah*, but he is selected by the *Sariki* or ruler of the village. Being revered and respected as a holy man, his body is inviolate and his announcements undoubted. The culmination of his yearly responsibilities is when he predicts and announces the date and sighting of religious *Ramadan* moon

A jester, an announcer, a confidant of the elders and the *Ofor* [title holders] – these are the roles of the village announcer in Isukwuator village in Imo State. He has been described as, 'an institution synonymous with traditional

authority'. It is to his credit that he was found very useful in the rehabilitation of the villages following the civil disturbances in this area of Nigeria

3.5.1c Functions of the Gongman: When one considers the similarities in the functions of the village announcer, known variously as the village gongman or town crier in Nigeria despite the great linguistic and ethnic diversity in the country, one would readily agree with Nwuneli (1983) that the concept of the town crier is the same nation over, that is, in Nigeria, regardless of whatever name the town crier is labelled. The Igbos call him *Otiekwé*; *Hausa*, *Sankira*; *Yorubas*; *Gbohunghohun*, even though the names vary in the same ethnic group. However, no matter the situation, the town crier is invariably used as the all purpose/general information disseminator.

3.5.1d Influence of Town Announcers on Messages: On the possible influence of the town announcers on messages that he disseminates, Nwuneli (1983) indicated that the only aspect of information dissemination which the town crier could influence is the strategy of information delivery, depending on the subject-matter which ranges from meeting announcements for Council of Elders or chiefs; directives from the Emir's or Oba's palace to general human interest information. The town crier could approach the subject-matter in his personal way, using artistic and speech eloquence to give the necessary and desired effects to the messages he is transmitting.

3.5.1e Attributes of the Gongman: From the above it is obvious that the town crier is very effective in the village system. Ugboajah (1980) emphasised some attributes of the village gongman which are as follows:

- a. He knows his culture.
- b. He interprets his culture to fit the objectives of his society.
- c. He is not only respected and revered but perceived as credible.
- d. The notes from his communication medium- gong or drum or elephant tusk is decoded appropriately and receive attention from specific audience to whom they are addressed.

As can be seen from the foregoing, the gongman indeed occupies an important position in the diffusion of messages within the belief systems of the various ethnic groups in Nigeria and in their opinion formation processes and actions (Wilson, 1982). Thus, it is the intimate relationship between the source of the information and the audience that created a bond of trust which always determined the reliability of any information received and shows that the town crier is a trained professional with noble mind and wits. This is then why he is an eloquent interpreter of his chiefs' messages being well tutored in traditions and proverbs

(Ugboajah, 1979:43). Besides, the gongman is a trusted confidant, whose loyalty to the village authority is indisputable. And since he is part of the village system coupled with the fact that his task of news dissemination “was never competitive or profit-oriented (unlike the modern mass media), it then behoved him to discharge his duties efficiently and conscientiously too” (Wilson, 1982). This is why the various ethnic groups attach great importance to traditional communication. And since traditional media are said to have force and credibility, they put stability into Nigeria’s indigenous institutions (Ugboajah, 1991).

3.6 Masquerades/Cults

Although, they are essentially impersonation of ancestors, the masquerades in some societies like Igboland emerged at night to gossip and expose scandals like modern columnists except that the masquerade’s freedom of expression knew no laws of libel and sedition.

The Yoruba ‘Oro’ and Igbo ‘Isato’ masquerades are indicated by Nwuneli (1983) as being used as effective channels of communication in the maintenance of village security or discipline in some parts of southern Nigeria.

While some Yoruba villages might use the ‘Oro’ cult to keep away intruders from their villages, some Igbo villages use the ‘Isato’ masquerade to ward off thieves from their villages and towns. The ‘Oro’ explained by Nwuneli (1983), is an ancestral cult organisation whose symbol is the bull roarer. It is used in proclaiming curfew when riots were expected; in apprehending criminals and reduce crime.

4.0 CONCLUSION

The unit concludes that institutional structures vary depending on the culture of a people. Nigeria, for instance, has more than 250 ethnic groups, and each ethnic group has its own. Again, that the concept of the town crier or gongman is the same all over in Nigeria. Also, from the plethora of information gathered from other sources, it is evident that the communication systems among the various ethnic groups in Nigeria are basically almost the same though with some variations from one ethnic group to another.

5.0 SUMMARY

Drawing from Nigeria, this unit was focused on institutional structures in African culture, which is mainly of two types – traditional and social. The unit highlighted that in some cultures age-grade groups, market men/women associations, etc, are part of social institutional structures of the society. In other words, they are part of

political or traditional structures. So, sometimes political structures overlap with traditional structures.

Furthermore, the unit focused on traditional authorities and socio-political organisations, highlighting their communication patterns. It was meant to enhance our understanding of traditional authorities, socio-political organisations and their places in African communication.

Self Assessment Exercise

- i. List and discuss the institutional structures in your community.
- ii. List the attributes of a town announcer.

6.0 TUTOR - MARKED ASSIGNMENT

- i. List ten traditional leaders in Nigeria and discuss their importance in communication
- ii. Discuss the functions of a gongman
- iii. Discuss the influence of the gongman on messages

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MODULE TWO: FOLKMEDIA: FOLKLORE, PROVERBS AND PARABLES

- Unit 1: Folkmedia and Folklores
- Unit 2: Folklores: A Survey
- Unit 3: Proverbs and Parables
- Unit 4: Proverbs: A Survey

UNIT 1: FOLKMEDIA AND FOLKLORES

CONTENTS

1.0	Introduction
2.0	Objectives
3.0	Main Body
3.1	The Concept of Folkmedia
3.2	What are Folklores?
4.0	Conclusion
5.0	Summary
6.0	Tutor – Marked Assignment (TMA)
7.0	References / Further Readings

1.0. INTRODUCTION

This unit focuses on folkmedia. It looks at the concept of folkmedia, features and communication functions. It also examines folklores. It looks at the concepts of folklore, the features, communication functions of folklore and the types of folklore.

2.0. OBJECTIVES

At the end of this unit of study, should be able to:

- Define folkmedia
- Discuss the features of folkmedia
- Discuss the communication functions of folkmedia
- Define folklore
- Discuss the features of folklore
- Discuss the communication functions of folklore

3.0 MAIN CONTENT

3.1.0 The Concept of Folkmedia

Folklores, proverbs and parables are folkmedia and means of information dissemination in Nigerian towns and villages (Nwuneli, 1983; Akpan, 1977; and Otasowie, 1981). Folkmedia are intangible artifact of a culture, made up of customs, traditions, stories, songs, religion, performance arts and superstition. It can be considered to be the memory of a collective people.

3.1.1 The Features of Folkmedia

Folkmedia is mainly engaged as an oral tradition. It survives only if it holds meaning for the people around whom it is centred, because if a story no longer meets the needs of the cultural group, then it is discarded over time. Wang

(1982) cited in Wang and Dissanayake (1984) stated that folkmedia may involve virtually everyone in a community as well as people from outside. Essentially, they entail performance by an actor or actors before an audience.

3.1.2 Examples of Folkmedia

Folkmedia has developed a rich pattern of expression in all cultures. Wang (1982) cited in Wang and Dissanayake (1984) mentioned the following as some components of folkmedia:

- Festivals (discussed under extra-mundane communication)
- Plays, puppet shows and folkdrama
- Story telling (see Folklore)
- Poetry
- Debates
- Parades
- Carnivals

This author adds others which include proverbs and parables

The above traditional forms of entertainment were thought to be in danger of being superseded by radio and television, but fears of cultural imperialism and realisation of the limitations of mass media have sometimes led to their revival. This sometimes has occurred with the aid of modern broadcast media, with traditional performances, albeit somewhat changed in form, being broadcast over television and radio Wang (1982) cited in Wang and Dissanayake (1984).

3.1.3 The Communication Functions of Folkmedia

Folkmedia is used to transmit information from one generation to another in a ritualised fashion. Folk media, which comprises of a broad range of art forms, is used primarily for entertainment, but it is also used to promote education, values, cultural identity and continuity.

3.2.0 What are Folklores?

Folklore is "... story from a particular place that was originally passed on to people in a spoken form (Hornby, 2000:458). Folklores and story telling constitute a common feature in most African traditional societies. In rural Africa during the moonlight, children sit around elders listening to stories. Nwuneli (1983) found out that folklore in Nigeria touches every aspect of life. They are stories of war, great men and events, religious happenings, natural phenomena such as drought, famine and mysteries such as "why a tortoise has a shell on its body".

According to “Myth and Legend from Ancient Times to the Space Age” citing a book *Folklore, Myth, and Legends: A World Perspective* by Donna Rosenberg,

A folktale is a story that, in its plot, is pure fiction and that has no particular location in either time or space. However, despite its elements of fantasy, a folktale is actually a symbolic way of presenting the different means by which human beings cope with the world in which they live. Folktales concern people -- either royalty or common folk -- or animals who speak and act like people.

Folklores (*alo* in Yoruba and *Inu* in Ukwuani) in Nigeria touch every aspect of life. African story tellers narrate memorised historical epics and genealogies at length. Conventionally, folk stories are told to children especially in the evenings i.e. after the day’s work when people are relaxing before going to bed. So, it is not unusual at this particular time of the day to find many children gathered around an elderly person, mostly women, to listen to folk stories. So generally in Africa, children gather around elders who tell them stories under moonlight and sometimes this could involve song, singing and clapping of hands. The children are allowed to participate by contributing to lessons learnt from the stories; and the children are encouraged to adhere to the positive sides always.

Most of the folk stories that are very common in African communities have themes that reflect on the various aspects of the social life of the people generally. So, it seems certain that there is no aspect of life of the people that is not covered by folk tales.

3.2.1 The Features of Folklores

According to “Myth and Legend from Ancient Times to the Space Age” citing a book *Folklore, Myth, and Legends: A World Perspective* written by a lady, Donna Rosenberg, although folktale develops within individual cultural groups, some of the patterns are repeated around the globe. Authentic folktale must have at least two versions and it must exist in more than one period and place. The Cinderella story, which teaches us that what must be, must be and that the meek will triumph is a prime example of the concepts as scholars have discovered over 1,000 versions of its story that developed over hundreds of years in many countries (see appendix I for the full story of Cinderella) . As folktale is passed from one person to the next, variations or changes occur often. It takes on many different forms that in turn represent the customs and beliefs of the represented culture.

Folklore comes in form of mixed media (song and stories). It can also be used for synergy in modern media –radio. Folklores used to be the essence of our living before the intrusion of modern media. Traditional society used to be proud of its oral tradition in folklores before now.

Folklores are stories that appear to be timeless. Sometimes the characters are animals that have human traits. These are called fables. There are also folklores that have a hero or heroine, a search for a treasure and sometimes a trickstar. The most well known trickstars in folklores are the tortoise, hare, spider and coyote. So, folklores are stories that cover a variety of characters from human, to animals, spirits and other supernatural beings.

3.2.2 The Communication Functions of Folklores

Folklores are stories that generally teach lessons about human traits. These stories are basically meant for entertainment but they are more importantly, a part of education (especially in early life), as the didactic morals implied by them are inculcated as wisdom and discipline. Mede (1998:2) stated that “folktales are actually part of Tiv [Benue State in Nigeria] mythology and explain certain supernatural events and facts in life.” This may account for the argument that folklores are vehicles for transmitting cultural information. Folklore is also used as a vehicle for instruction, socialisation and education. They are originally structured to entertain. It can be used to promote development and acceptable behaviour in society.

Since children are allowed to participate by contributing to the lessons learnt from the stories and children are encouraged to adhere to the positive sides always. The folklore medium plays a very important role in the socialisation of children in African communities because the medium is primarily used to educate and inculcate the traditional social values into the children, apart from entertaining them. For the old people, the folklore medium serve as means of social control, especially in reinforcing the traditional values that have already been acquired. Such traditional values include honesty, integrity, hardwork, faithfulness, etc.

The importance of folklore lies in the fact that they are very effective means of teaching moral and socialising the young into internalising the important values and knowledge of the society because within stories, narrators can infuse information on morals, condemn evil and commend goodness (Nwuneli, 1983).

Okonkwo (1924) quoted in Olusanya (1982:15) pointed out in his study that:
...folktales are used to teach morals, create amusement and laughter, expose follies of people and extol the praise-worthy actions of others.

Some folktales, however, aim at entertaining people with music, while others show ...mythological beliefs.

The findings from Okonkwo (1924) show that, apart from being used for didactic (teach values and moral lessons) purposes; folktales are also used for entertainment and for propagating mythological beliefs. And since stories (folktales) are hardly forgotten because of their narrative quality, folktales have been easy ways of introducing new and acceptable ideas into the society (Nwuneli, 1983). In this respect, mention must be made of the popular moonlight gatherings which are dominated by folktales. Although anyone could be a folktale teller, some are highly gifted and proficient in the art. They know what is interesting and appropriate to an audience and have the gift to make them exciting and sensational. They could be seen as perhaps the prototypes of the modern news reporter.

Essentially, they are mainly used to teach morals and values as expected in any given society. Although it appears that a deliberate instruction is more important than occasional puppet performances, village festivals, or even the ubiquitous exogenous channels of radio, television and schools; as well as large part of our enculturation process which occurs through act or set of acts performed by an individual to modify the behaviour of another individual to induce habit formation. Deliberate instructions include both direct learning (informal acts of teaching) and schooling (formalised institutional activities in any given society). These include child rearing practices such as feeding, anal control, and weaning, training during childhood and adolescence, as well as traditional (often religious) schools, and instructions given by parents and other older people as a child works and plays in the fields or at home. It continues during adolescence and adulthood through initiation rites and other rites during, apprenticeship arrangements and instructions given by indigenous authorities. Despite the importance of deliberate instruction in enculturation and information dissemination for didactic purposes as found commonly in folklore, the issue is receiving little attention from communication scholars and social development specialists, perhaps because of the influence of mass media.

However, a greater percentage of folk stories that are commonly told to children are those with themes that mainly encourage love for others (especially between step brothers and non-kins), contentment, hard work and respect for elders. There are also those meant to discourage greed, acts of roguery, laziness, dereliction of duty and refusal to run errands especially for elders. Traditional marriage institution especially reflects more on the evils of jealousy engaged by rival wives in polygamous homes, war, endurance and reward for patience.

3.2.3 Types of Folklore

In many parts of Africa, there are two types of folk stories. They are short riddles and long stories normally told orally in the evenings.

- a) Short Riddles** (*Alo apamo* in Yoruba): One is the very short riddles which are meant to test the intelligence and sense of logic of the audience, since the audience is normally required to provide quick answers to riddles that are thrown at them. A typical example of short riddle in Yoruba culture goes thus:

Story teller: Story, Story

Response (all): Story

Story teller: It passes through the Oba's palace without greeting the oba. What is it?

Response (by one or all): Erosion.

Another example is this:

Story teller: Story, Story

Response (all): Story

Story teller: It always shares drink with the Oba. What is it?

Response (by one or all): Housefly.

- b) Long Stories** (*Alo apagbe* in Yoruba): Is that category of folk stories that are usually long, and in which short but entertaining verses of songs are injected in between stories. It is this category of folk stories that are didactic in nature, because normally at the end of each story, the story teller usually says what a particular story teaches the audience by saying: "this story teaches us to do or not to do XYZ".

4.0 CONCLUSION

Drawing from Nigeria the unit concludes that folkmedia are means of information dissemination in African towns and villages and thus worthy of academic inquiry. It also concludes that folklores are used to denote stories that reflect on simple social situations, ordinary fears and desires of the people. This practice is carried through the ordinary story telling usually held in the evenings after supper, particularly when the moon is bright.

5.0 SUMMARY

This unit focused on folkmedia and folklores. It looked at the concepts of folkmedia and folklore, their features and communication functions. It further looked at the types of folklore.

Self Assessment Exercise

- i. What is folkmedia?
- ii What is folklore?

6.0 TUTO-R MARKED ASSIGNMENT

- i. What are the communication functions of folkmedia?
- ii. What are the features of folklore?
- iii. Discuss the communication functions of folklore.

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UNIT 2: FOLKLORES - A SURVEY

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Some examples of folklores
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0. INTRODUCTION

This unit presents some examples of folklores drawn from some geopolitical zones in Nigeria to enhance students' understanding of folklores.

2.0. OBJECTIVES

At the end of this unit of study, should be able to:

- Have a better understanding of folklores across Nigerian geopolitical zones
- Learn lessons from the folklores surveyed

3.0 MAIN CONTENT

3.1 Some Examples of Folklores

This unit presents some folklores drawn mainly from Nigeria. Examples of folktale motifs are stories depicting history, genealogy and tribal links, etc.

a) Tortoise and Crocodile

Once upon a time, Tortoise went on a stroll by a river bank. There he saw a Crocodile. After the Crocodile had shaken his head, he told the tortoise that he sympathised with him, because he (Crocodile) was very small. Tortoise said to Crocodile: "Size of body is not the end of everything". Crocodile asked Tortoise what he could do to prove that size was not the end of everything. Tortoise told Crocodile that in seven days' time he should come out from his hole so that he would show it.

Tortoise went home. At home he told his friends what had happened. He told them that he would need their help. He showed them where they would stay and what they would do.

On the seventh day Tortoise and his friends went out. Tortoise threw one end of a rope into the water. He stretched out the other end of the rope and gave it to his friends in the bush and he kept hold of the middle of the rope. Crocodile thought that Tortoise alone was holding the other end of the rope. They started to pull the

rope. Because of Tortoise friends' help in pulling the rope they drew the Crocodile out of the water on to the land.

Then after the Tortoise had laughed heartily, he told Crocodile that what he said at first that he was still saying it again: "Size is not the end of everything".

b) The Race between the Tortoise and Antelope

Once upon a time, there was an Antelope who boasted to Tortoise that he could beat him in running, because Tortoise's legs were very short. Tortoise retorted to Antelope: "Slow and steady wins the race", and said he could surely beat him in a race. As they continued to argue, each of them boasted about the race, and they also agreed on the distance to be covered. After they had agreed, they started the race.

Antelope ran a little and decided that it would rest a little, because Tortoise could not run fast. As Antelope was resting, he fell asleep. Meanwhile, Tortoise came up and ran past him and arrived at the place they agreed. When Antelope awoke from sleep he started to run, but before he arrived at the place that was agreed, Tortoise had already arrived. So Tortoise reminded the Antelope of what he had told him: 'Slow and steady wins the race'. So Antelope begged him and told him that another time he would not boast to him.

c) Why the Fowl Scratches the Ground

Here we are! So, it was in the *Idu* (Benin) Kingdom. The animal kingdom planned some communal labour. They went to this labour and realised One Hundred Pounds Sterling. Tortoise was elected to keep the money because he was the oldest of all. They all agreed.

When the animals wanted that money, Tortoise brought out only fifty Pounds Sterling. They all grew annoyed. Fowl volunteered to keep the money. He went and dug the ground and buried the money.

When he was burying the money, Tortoise saw it. As soon as the Fowl went away, Tortoise went and carried away the money. As fast as I can tell it, Tortoise summoned a meeting of all the animals and asked Fowl to produce the money. Fowl went to the spot he buried the money, but could not find it. The animals pursued Fowl and said they would kill him. The Fowl flew up and pleaded that he should be allowed to look for the money.

Fowl started scratching everywhere in search of the money. That is why the Fowl scratches the ground. So I have gone and come back.

Chorus: Welcome!

d) It is not good to do Evil

There was a certain blind man. He begged for money that he used to food. There was a certain rich man who had only one son. He lived with his father in their quarters. One day, the blind man went to beg for money from the rich man.

At a certain period, the rich man became angry because of the troubles that the blind man was giving him. He then wanted to get rid of the blind man and his troubles.

One fine morning, that same blind man went into the house of that rich man. That rich man then went and caught a snake, put it in a bag, and gave it to the blind man. The rich man told him that he should not untie it until he reached home.

The blind man took hold of the bag and went away. He had not gone far when the son of that rich man saw him, and told him to bring the bag so that he would see what his father gave him. The boy put his hand inside the bag. That snake bit him. The child fell down and died. They cried out to the father. He began to cry but what would happen had already happened.

This shows that it is not good to do evils.

e) Why the Cock Crows Early in the Morning

In the early days of our forefathers in the animal kingdom, dignity and discipline were very important. One day, before sunset the king of all animal kingdom, the Lion, called for the meeting of all animals in his kingdom including the Elephant. Some of the animals who attended the meeting include, tortoise, all the birds, rabbits, snakes, dogs, goats and even the reptiles were in attendance.

The lion who was their host opened the discussion by stating the reason for such an important meeting. According to him the reason for the gathering was to inform all the animal of new development of appointing or awarding the most disciplined in the kingdom. In his word “from now on, am announcing to you that we shall be monitoring time in everything we do and one out of all of us will be chosen for the award,” the lion said. With that, the meeting was concluded and the entire animal returned to their homes.

The next morning every animal woke up with various identities to indicate to others that they are already awake. While the fishes in the water were jumping excitedly, the rats were screaming, the birds were singing and flying all around, the cocks were crowing very loudly and their voices were also waking most of the animals.

In the next meeting the award was given to the cocks since they were always the first to be heard. And since then, cocks took it as their duty to wake animals and human beings in the morning and the interval in which they crow determines the time of the day. And till date, the crowing of cocks is used in our villages to wake and determine the time of the day.

SOUTH SOUTH

Kalabari/Bonny/Ahoada (Rivers & Bayelsa States)

YA NNUNU (ROBIRD) CHEST IS RED

f) Why the Robin Bird Has Red Chest

A long time ago, when spirits moved about on earth and interacted with humans, there lived a woman of much riches. She had everything she needed except a child. Her name was Ama. Ama was a very kind woman who was generous to both the spirits and human alike. Ama traded in *mmanu ofo* (red palm oil). Everyday she went to her *igbe*, a special pot of palm oil of the smoothest and finest variety. She prayed to the spirits to grant her a daughter with qualities like the palm oil whom she would cherish and love.

One day, Ama hurried up to meet the canoe that would take her to the neighboring weekly market, Ama left her house with the chores undone. Coming back later that night, she found out that the chores had been done and wood chopped down for her. Surprised Ama entered the house first pouring a libation to the gods for their help. Each day for the next days she went to the big market, Ama would come and find her house clean and tidy. Curiosity took hold of her one day and she decided to pretend to leave home and go through the bush to see what happened in her absence.

That particular morning, she left home and went to her prepared spot in the bush to see what happened. As she watched, she noticed the oil in her *igbe* flow out to form a very beautiful girl with skin as smooth as her oil in her *igbe* and hair flowing like the palm oil being poured out. As the girl formed from the oil she started singing;

Nne nne a mee meloo obi	Mother mother I will do anything for you
<i>Uma bu kee di mbge afu nwoke</i>	I will be better than a son
<i>Nne, nne, a fu n'anya mu</i>	Mother mother I love you so much and will stay
<i>Ike kwe fu ni anya mu</i>	If only you will accept me as I am
<i>Futa abugbo futa na nya aka nne mu</i>	Come out maidens come out and help my mother
<i>Suo akwa suo eferi zaa uluo pee nku</i>	Wash the clothes wash the plates sweep the house chop chop the wood

<i>Nye nne akaa tepu nne lotaa</i>	Help mother out before she returns
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At these words, seven other girls jumped out of the pot and started doing all that the girl had said in her song. When they finished their work, they entered back into the pot. Ama was surprised and then decided to watch them for sometime. After three days of her watching them, she decided to catch one of them. On that day, as the girls were working Ama sprang out of her hiding place and grabbed one of them. As she did so, the rest of the girls returned to the pot. Surprisingly, she had grabbed their leader. Ama pleaded with her to stay. The girl agreed under one condition: that she would never ask her to go near the fire. Ama agreed and named the girl *Ayanate*, meaning “I have got my heart’s desire”.

Ama and her daughter lived together happily for a very long time. To make sure her daughter never went near the fireplace, Ama brought a house slave by the name *Fefaa* to do the cooking. *Fefaa* was very jealous of *Ayanate* and always taunted her about her inability to cook. *Ayanate* never minded as she got satisfaction from always pleasing her mother in other ways around the house.

Time came round again for the weekly market and Ama had to travel for a week. After bidding her daughter farewell and warning *Fefaa* not to let her daughter near fire, Ama left. As the week ran by, it was suddenly time for Ama to return. *Fefaa*, planning to know the reason why *Ayanate* was not allowed near the fire told her lies that her mother did not love her because she had never cooked for her. *Ayanate* felt bad and decided to surprise her mother. Not knowing how to start a fire, she used some wet wood *Fefaa* had purposely left lying around. As she blew on the wood, smoke entered her eyes and she unknowingly came closer to the fire. Suddenly, the wood burst into flames and caught her. As she started melting, because she was made of oil she spotted a little white chested bird. She then started to sing:

Anya nnunu gwa nne	Little bird tell my mother
<i>Afu a jie laa</i>	Tell her that I have gone back
<i>Gua nne zie tua oma</i>	Tell her that just to please her
<i>A nwaa oku</i>	I dared the fire and broke our promise
<i>Kwaa mee nne kwe gi</i>	Little bird to make her believe you
<i>Abuba gii ngidi na ofe igbo na zi nne</i>	Dip your chest into the oil and show her the proof

With this word she melted, caught fire and burnt down the house with *Fefaa* in it. The little bird dipped his chest in the oil and flew off to find Ama. Meanwhile, Ama was resting in the forest under a mangrove tree when she noticed a bird

singing. The song sounded so beautiful and sad that she went closer to listen. On her getting closer, she heard these words:

Nne nne ngi ofe igbe jie delie	Mother your precious oil has melted into nothing.
<i>Nne nne ada ada ulo o lolaa</i>	Mother your precious daughter has gone.
<i>Oku jie cii oru nwanyi</i>	Fire has taken away your handmaid who loves you.
<i>Kwaa mee nne kwe mu</i>	Because she wanted to please you, she did what would make you happy but broke your promise. To make you believe, she sent me to inform you.
<i>A abuba gii ngidi na ofe igbo na zi me</i>	See I dipped my chest into the oil to show you that I tell you what she told me to tell you.

At this point Ama started crying for her lost daughter. To always keep her daughter in human memory she told the bird, “*eri okpu gig a buo iu debe oru nwanyi nceta*” meaning” from this day to time immemorial, you will carry this mark on your chest to keep my daughter alive.” At these words Ama entered the bush and was never seen or heard from again.

That is why the robin bird has a red chest and is not afraid of humans, but wakes us up with that beautiful song about Ama’s daughter, *Ayanate*.

g) The Cunning Leopard (from Itsekiri, Delta State)

In Itsekiri land the story is told of a leopard that is very cunning in nature. It deceives little children from their homes by being friendly with them and lead them into a false sense of security before eating them up. So it is said that a leopard does not change its spot, as an analogy children are warned against a bad friendly personality.

h) The Tortoise and the King’s Daughter (Isoko, Delta State)

This folklore is something about a certain king. The king has a daughter who was dumb. The girl’s name was “Onome”.

The king did all he could to make his daughter speak. All that he did was to no avail. So, he did not keep the girl in the town, he sent her away.

The Tortoise, of thousand cunning tricks, came to the king and said to him, “what will you give me to make your child speak? I will divide my house into two halves, said the king. And I will give you one half.

The bald headed left went and brought a bottle of honey, and came to the bush, where the girl was living. He put the honey on the ground and went and hid himself.

The girl came and saw the bottle of honey and put out her hand to it. Tortoise came out of his hiding place. He went behind the girl, and gave her a slap, crying, “thief!” So it is you who steal my honey? “I”, said the young girl. “I have stolen your honey to eat? I?”

Then tortoise, the crafty, tied her with a rope, and sang:

“Onome stole honey to eat;

Kayin, Kayin

Onome is a cunning cheat;

Kayin, Kayin

Onome is a shameless thief;

Kayin, Kayin

When the tortoise sung this, the young girl sang:-

“Into the wood of the elephant I went with the elephant”

Kayin, Kayin

“Into the wood of the buffalo I went with the buffalo”

Kayin, Kayin

“And the tortoise has come to accuse me of stealing honey”

Kayin, Kayin

Tortoise, the mischievous, creature led the young girl back to the town. He was singing his song, and she was answering with her song. In this manner they arrived before the king, who cried out with astonishment, “my daughter, who has never been heard to speak, speaks today!”

The king divided his palace in to two, and gave one half to tortoise, the bald-headed elf.

That is how tortoise, succeeds in everything by tricks.

i) A Beautiful Bride (From Ika in Delta State)

Once upon a time, there lived a beautiful girl in a village. She was a rare gem, possessing an exquisite beauty, unsurpassed by any one throughout the world. Even in the palaces, there was none like her. She became an attraction to all young men and the envy to her lady counterparts everywhere.

Seven suitors came one after the other to marry her. The first came from a far country carrying precious gifts to entice her into marriage. When she came out to see the suitor, she hissed and said “I thought he was tall and lanky and light complexioned”. So, she turned her back at him. Later a future bird perched on a tree in the family compound and song.

Lucy o samara
Lucy o samara
Onye hoka di-o samara
O ho kuru eko fia samara
Ekofia lu-ku, lu-eke samara
Isi ekwene de-lue samara
Lucy o samara

Interpretation

Lucy-o be careful
Lucy-o be careful;
When one is so seductive over beauty in marriage, be careful. Then one would marry a bush python (snake) be careful
And when one marries a bush python, be careful
The bush python would swallow your leg, hand and whole body. Be careful. It may not be able to swallow the head, be careful
Lucy o be careful

The girl paid deaf ears to the bird's song. The next suitor came, carrying two heads, four eyes, tall lanky but dark in complexion. He also brought great gifts to add to his physical features to entice this young lady. She came out to see this great gentle man but said "I thought he was a light complexioned man with hair coiled and eye ebony". So she refused the man.

The bird sang the same song but the girl was not moved. The next was one of the palace chiefs. The preparation of this man was unsurpassed and so came elegantly before the lady, thinking that he would succeed. But the lady treated this man with disdain. The bird sang but to no avail.

That was how they were all (suitors) treated until the Ogiso (king) of the village decided to send his son to attend to this girl as the sixth suitor. It was a rude shock to both the Ogiso (king) and his son as this girl still turned down their request. The bird sang and sang in tears the same song but the girl was not moved.

The girl rejected the suitors for onereason or the other of unsatisfactory handsomeness. It was just difficult to find a man to posses all the features the girl was looking for.

One day, a python decided to go and take his turn. He had noted all the qualities the girl required. He went to the tortoise to obtain information and advice. So, he borrowed the qualities required by the girl. As he was going, he began to collect the qualities-complexion, eyes, hair, cap, shoes, white dress, leg, hand, head, etc. He went with a band of young men and ladies with beautiful music and dance.

As soon as the lady heard the music and dance, she was moved. She came out to see the seventh suitor and she was highly elated. She ran out to hug him and said “this is my husband.” The bird sang and sang throughout the marriage ceremony the same song.

Eventually, the ceremony ended and she was being escorted to the man’s house. After they had covered a long distance, night set in. As they were going the band of musicians retired to their homes, leaving the couple on their journey. Soon, the python began to retire the qualities he borrowed. As soon as he had given out the last item, he became a large snake and the girl remembered the song of the bird.

True to type, the python got hold of the girl to swallow her. He swallowed the legs, waist, chest, hand but the head was difficult for him to swallow. As he was resting to get head completely swallowed in the next effort, a hunter heard the crying of the girl, rehearsing the song of the bird in tears. The hunter wasted no time, he fired the python. Though he killed the python, the bullets scattered the body of the girl. So she suffered paralyses, remained unmarried and miserable until she died.

j) Jealousy (From the Benin Kingdom in Edo State)

Ogho kha o kha

Story story-story time

Long time ago in the village of Egho, there lived a man called Ojo who had a wife and five (5) children. One day Ojo told his wife, called Osomote, that he wanted to marry another wife.

Ojo’s wife was very sad about the news and decided to go on a mission to stop her husband from marrying another wife. And what Ojo’s wife did was to always go to the farm before Ojo and disguised herself in form of a spirit and she would start singing that:

Ojo oo koro ojo

U gka ri o okoro okpa

U kha Ni karo jo

An Ina kho gha rio okoso era

U a wo koro jo

Ojo oo

Ojo koro jo

SOUTH EAST

k) Ewi Na Mbe: Igbo Folklore (From Abia/Anambra/Imo States)

Otu mgbe Ewi Na Mbe ekwekorita na ha ga na-ezi onwe ha oku. Mbe eburu uzo zie ewi. O wee kpokolata ntu, were une na-ato ririri gwokota ya. Mgbe ewi biara

n'ulo ya, o were ihe ahu na-ato ririri Nye ya. Ewi emetu ya onu tie Na o togbuo ya, wee juo Mbe ebe o siri nweta ihe uto nke a. Mbe si ya nay a rechapuru oba ji Na Ede ya oku, wee rachatu ntu ya o wee na-ato out a. ya mere ya jirizie ya bia soro ya ritu ya.

Ewi ekelee ya, wee gbara oso laa n'ulo ya si nwunye ya weta oku. Ha wee rechapu oba ji Na ede ya. Mgbe Ewi meturu ya onu, o luo ya ilu. O wee mata Na Mbe aghogbuola ya. Ya na nwunyeya wee bebe akwa sin a ji na ede ha agwuchaala. Na aguu ga- aguabu ha.

Mgbe Ewi kwadochara, o zie Mbe ya bia n'ulo ya. o si nwunye ya na o buru na o sichaa ofe, mgbe o juru oyi, ka o were ya tuba n'ofe ahu. O buru na mbe abia, ka o si ya na ya puru apu. Nwunye Ewi wee mee etu di ya siri gwa ya. Mgbe Mbe biara, o wee tinyere na nri. Mbe wee ritu ofe ahu o too ya anu Ewi. O wee rachasia ofe oso oso were aka ya gaa n'okpukpo oku iga kuru ofe, wee hue be ewi sere n'elu ofe. O dapu n'ochi. O welite eku iji kuru ofe, Ewi agbaa tikatika, wee fejuo Mbe ofe n'anya. Mbe adapu wee na-echicha ose di ya n'anya. Ewi emee oso oso, ghuchasia ahu ya wee gbafeta, na-aju Mbe ihe mere ya. Mbe atupughiri ya onu, wee wre oke iwe labaa n'ulo ya.

Mbge oge gaturu, Mbe weekpoo Anum nwunye ya sin a ha ga-ezi Ewi oku ozo. O gwakwa ya ka o tee ofe, mgbe ofe ahu na-asu asu, ka o buru ya tunye n'ime ite ofe ahu. Na mgbe Ewi biara, ka o gwa ya nay a puru apu.

Anum wee mee etu Mbe siri gwa ya wee tunye Mbe n'ofe na-asu asu. Mbe wee tikuo Anum si ya guputa ya. Anum wee guputa ya. Mbe wee tie ya ihe si ya o buru na ya asi ya guputa ya ozo ya ekwela. Mgbe ofe subara ozo, Anum eburu Mbe tunye n'ofe, oku erebe Mbe, o tie mkpu ozo si A num guputa ya ma Anum gbachiri ya nkiti were eku bidosie ya ike etu o siri gwa ya na mbu. Mgbe ofe ghere, Anum afotu ya.

Nwantiti oge Ewi abia be Mbe juo ese Mbe, Anum agwa ya na Mbe puru apu. O wee tinyere Ewi nri, Ewi eritu nri ahu nu uto Mbe, wee ritekwa iberibe anu Mbe. O kwee n'isi. Mgbe ofe ya gwuru o gaa n'okpukpo oku ka o kurukwa ofe, hue be okpokoro Mbesere n'elu ofe. Ewi wee guputa Mbe boo anu ya, nyetukwa Anum. Ma Anum amaaghi na o bu anu di ya wee rie. Mgbe Ewi rijuru afo ya, o kpoo Anum si ya gaa kpoo di ya ebe o no. Anum gbara gaa n'ite ofe huzie ebe okpokoro Mbe togbo n'ala, wee dapu bebe akwa.

Ewi si ya Na onye aghugho nwuo, onye aghugho elie ya, Wee tuturu mkpo ya laa n'ulo ya.

Translation of Ewi Na Mbe: The Rabbit and Tortoise (From Abia/Anambra/Imo States)

Once upon a time, the Rabbit and the Tortoise had an agreement to be inviting each other to their respective houses. The tortoise first invited the rabbit. The tortoise gathered ashes together and mixed it with a sweetener that sweetened it so much.

When rabbit visited the tortoise, the tortoise presented the sweetened mixed ashes and asked the rabbit to taste it. When the rabbit tasted it, the rabbit said that it was so sweet and asked tortoise where he got such thing that was so sweet. The tortoise told the rabbit that he burnt the whole barn of his yam and cocoa yam with fire and tasted the ashes and that it was so sweet and that was why he invited rabbit to join in the eating of the ashes.

The rabbit thanked the tortoise and quickly ran back to his house and asked his wife to bring fire, and the two of them burnt their barns of yam and cocoayam totally. When rabbit tasted the ashes from the burnt barns it tasted so bitter. The rabbit then realized that tortoise had deceived them and both rabbit and his wife started crying, saying that all their yam and cocoayam have finished and that they would die of hunger.

When the rabbit finished preparing, he invited the tortoise to his house. The rabbit asked his wife to put him (rabbit) inside her soup pot after cooking the soup and leaving it to cool, and that when tortoise would come, she should tell the tortoise that he the rabbit was not in the house. The rabbit's wife did as her husband instructed her.

When the tortoise came, the wife of the rabbit asked him to take a meal. The Tortoise said alright and asked of the husband-rabbit and the wife replied that rabbit went out.

Tortoise tasted the soup and it tasted like the soup cooked with rabbit meat. The tortoise quickly finished the soup and went to the fire place to take more soup from the soup pot. On his getting there, the tortoise looked inside the soup pot and saw rabbit inside and the tortoise started laughing. When the tortoise wanted to scoop out some soup from the pot, the rabbit shook himself off and started cleaning the peppery soup from his eyes. The rabbit quickly went and washed himself and ran to ask the tortoise what happened to him. The tortoise did not reply the rabbit, but quickly left for his house with annoyance.

After some time had passed, the tortoise called *Anum*, the wife and told her that they would invite the rabbit again. Tortoise then told the wife to drop him into

the soup too while it was hot and boiling and that when the rabbit would come, she should tell rabbit that he-(tortoise) was not in the house.

Anum the wife of tortoise, did as the husband –tortoise instructed her and carried tortoise and dropped him into the boiling soup. Tortoise cried out to *Anum*-the wife too quickly to bring him out from the hot soup and *Anum*, the wife, brought him out. The tortoise beat *Anum* and instructed her that if he-tortoise cried to her to bring him out again, she should not obey.

When the soup started boiling again, *Anum* the wife, of the tortoise carried tortoise and dropped him inside the boiling soup and it started burning tortoise and tortoise cried out again that *Anum*, the wife, should bring him out quickly, but *Anum* did not listen to him. Instead she used the soup spoon to press tortoise strongly inside the soup pot as the tortoise instructed her initially. When the soup was finally cooked, *Anum* – the tortoise-wife brought it down from the fire.

After a short while, the rabbit came to tortoise house and asked after the tortoise. *Anum* told the rabbit that tortoise went out. *Anum* then dished out some food for the rabbit to eat. When rabbit ate the food, for a while, it observed that the food was having the taste of tortoise meat. The rabbit shook his head and when his soup finished, the rabbit went to the fire place to take more soup, and looking into the soup pot he saw the shell of tortoise afloat on the soup. The rabbit then brought out the tortoise and shared the meat and gave some pieces of the meat to *Anum* – the wife of the tortoise to eat and *Anum* , not knowing that it was the husband's body (meat) ate it.

After the rabbit had got so full and satisfied, he called *Anum* and asked her to go and call the husband – the tortoise from where he was. *Anum* ran to the soup pot and saw the shell of tortoise on the ground. *Anum* started crying. The rabbit then told her that if a trickster dies, a trickster will bury him. “Cunning man die, cumming man will bury him”. The rabbit took his walking stick and went back to his house.

SOUTH WEST

1) Tortoise and Squirrel (A Folklore from Ekiti State)

The tortoise and the squirrel were very close friends. They were both rich. The tortoise and the squirrel used to visit each other. One day, as they were both walking down a street in their village, they sighted a beautiful girl. The tortoise told the squirrel that he will marry the beautiful girl. The squirrel countered by telling tortoise that he would marry the beautiful girl. This caused tension between them so much that they ceased to be friends.

m) The Strength of Wisdom (A Folklore from Osun State)

One day the tortoise decided to take a stroll after having a cool drink of palm wine. As he walked along a narrow track road, he came face-to-face with the elephant.

“Out of my way! You puny little ant!” the elephant said.

“Ajanaku, address me with my due respect. Your pompous nature has gone into your head” said the tortoise.

“Humph! Said Ajanaku, the elephant and stamped his great foot on the ground with a loud thud.

“Don’t you know I’m the strongest animal in the whole kingdom?

Respect my foot” said Ajanaku.

“A very fat animal yes, but are you the strongest? I doubt that very much” said the tortoise. With that the elephant uprooted a big tree and threw it far. “Do you still doubt my strength or do I have to tear the whole forest for you to see? He asked.

“No, not that, that will only display brawns and not brains. I hereby challenge you to a tug of war by noon tomorrow. Call every one you know to witness your defeat. If you can pull me the little hill beside the river, then you are indeed as powerful as you claim to be”.

“I accept,” boomed the elephant “I will not only pull you down, I will hurl you a hundred miles!” He proclaimed as he walked away.

Now, the tortoise started thinking “oh my! What have I gotten myself into? My big mouth and me! How do I hope to win a tug of war with Ajanaku? I must have taken too much palmwine and it started to make me run my mouth!” I better drink some water to clear my head before I run into more trouble.” So the tortoise stopped by the river side to get a cool drink to clear his head. Suddenly, a loud splash and all the water turned muddy “who is that misbred nuisance” can’t you see I’m trying to take a drink? The tortoise shouted.

“Ha! Ha!! Ha!!! Bald old tortoise! Can’t you see I’m trying to take a swim? It is I, Erinokun the hippopotamus I own part of the river. So, I have all the right!” The hippo said.

“Will you stop splashing about you big-for-nothing buffon before I get mad at you!” the tortoise said.

“Ha! Ha!! You will have to drag me out for that and as you can see, that is impossibility!”

Now an idea clicked in tortoise’s mind and he said, okay then tomorrow by noon, I will come with a rope and I will drag you and if I don’t then, I owe you an apology.

I will be waiting but mind you, no hippo had ever been dragged out of the river, I would rather drag you in!. Erinokun said as it swam on.

The next day, the tortoise got two very strong ropes and waited for Ajanaku just down the little hill by the river-side Ajanaku came strolling down amidst cheers from other animals who had gathered to watch.

The tortoise gave Ajanaku one end of a rope and told him I will go over on hill with the other end and if you hear ‘pull’ you better pull with all your might or else!.

“Or else what? You pull me up? Insult! Give me the rope and when you are ready tell me”.

The tortoise now went over the hill the other side and called out to hippo “Erinokun, I’m ready for the challenge Erinokun raised his head from the water and caught the rope the tortoise threw at him with his mouth. I will go on top of the hill and when I shout ‘pull’ you can pull me down the hill”.

So, the tortoise went up the hill this time and tied the two ropes together, he hid behind a rock and shouted ‘PULL!!’.

The two beasts heard him and start pulling. At first they only gave the rope a little tug, then when they knew it wouldn’t budge, they gave a little heave. When that didn’t work, they started pulling and even tried walking backwards. In no time, Ajanaku the elephant started sweating while Erinokun, the hippo, was snorting. They both exerted themselves while the tortoise was eating kolanuts behind the rock he was hiding. They pulled and pulled. After a long time, the elephant gave up his pride and said “Enough!” he threw down the rope and stomped away in disgrace, the tortoise now went to the hippo and said “Oh! I see I can’t pull you out of the water so from now on I will take my drink down the river”.

“No! no, tortoise you’ve earned my respect I now see you are a strong one and I apologize for my rudeness. You have the freedom to drink from here whenever you please my friend.”

So the tortoise walked away feeling ten times taller and he said to himself “Really there is strength in wisdom!.”

n) How the Vulture Became Bald (Folklore from Ogun State)

In time immemorial, there was a severe famine in heaven and on earth. It was so great and biting that the God, (Eledumare) of heaven and earth, went hunting on a

particular occasion just to sustain their lives! After a harrowing experience and long search in the bush, they killed a bush rat. A fierce argument ensued when the game was to be shared between God (Eledumare) and the earth on the issue of who was the elder or the younger of the two. After a long and temper-raising argument, God left for his abode (Heaven) in annoyance and threatened to deal with the earth. Almost immediately, the seasons were altered. Rain ceased from falling, and as a result there was no harvest: no yam, no maize, no farm produce at all.

The famine became more severe. This worrisome development made the elders call an all-important meeting to save human beings and animals. An Ifa Priest (a herbalist [*babalawo*]) was consulted. The *babalawo* after divination told them of the consequence of the feud between the earth and God over superiority and said that only a sacrifice to God of Heaven would suffice and restore normalcy. Immediately, they swung into action and consulted with flight animals (birds) to take the sacrifice to God of heavens. After several trails, which failed by different birds, the vulture volunteered to do the task. He (the vulture) asked the other animals and birds especially to build his house so that when the sacrifice appeals to Eledumare and he decides to restore rain, he (vulture) would find a residence to retire into. But the others were either skeptical or indifferent to vulture's request because they never believed he would be successful in that task.

On getting to Eledumare who readily accepted the sacrifice, the vulture was given a sack meant to restore rainfall. He was instructed to open the sack shortly before he touches down on the earth. No sooner had the vulture left the presence of Eledumare than rain started gathering. In no time, the heavens were black ready to give rain to the much awaiting inhabitants of the earth. Meanwhile, others on earth had abandoned the request of the vulture, their saviour. He landed on the earth, carried out the instruction and a heavy down pour of rain followed. Sadly though, there was no abode for the vulture to keep himself from rain. Wherever he turned, the ungrateful and wicked inhabitants rejected him! Fellow birds treated him worse; they pecked his head until he became bald. The rain stopped after a long time, the vulture was left to his fate.

Afterwards, the vulture was treated divinely by Eledumare but regrettably he had lost all the hair on his head because of the evil treatment meted out to him by fellow birds! Thus, he (the vulture) has remained ever bald!

o) The Tortoise and the King's Daughter (Folklore from Oyo State)

In a small village of Ibereko, the king of that village wanted to give out his only daughter in marriage to any man who is brave and strong. In the quest to get a

strong and brave man for his daughter, the king called his chiefs together so as to give him idea on how to find a strong and brave man for his daughter. After the meeting, conclusion was reached that whoever can drink hot water before his cold will be the one to marry the king's daughter. The king then called all the villagers to his palace. When they all gathered, he told them the reasons for calling the gathering. No one could stand the test, tortoise then voiced out from the crowd saying "I can do it" he came out. When he came out, they gave him the hot water, he collected it, showed the king and other chiefs present. His reason for doing this was to make sure that the water could get cool off before he eventually drinks it. That is how tortoise married the king's daughter.

p) How the Tortoise Deceived the Dogs (Lagos State)

"Once upon a time, the lion wanted two strong animals to look after his two bags of pepper. Two dogs said that they were able to do the work. "We dogs don't sleep like other animals. The slightest noise wakes us up. Also, we can run fast and that is why hunters take us with them to hunt.' The dogs said.

"I'll pay you, the lion said, if the bags of pepper are safe. But I'll hang both of you if my bags of pepper are stolen. The elephant and the tiger are my witnesses. We are going away this morning and we will come back in the evening. I will pay you when I return in the evening. Elephant and tiger let us go."

"The tortoise wanted to remove the bags of the pepper from the lion's house. The tortoise knew that the lion, the tiger and the elephant would look after the bags of pepper in the lion's house. The tortoise knew that dogs like bones very much. He went and collected two large, juicy bones. He carried the bones in a big bag and went to the lion's house. But before he reached the lion's house, the two dogs barked at him. The tortoise said to the dogs, 'you dogs! I was sent by the lion to give you these bones. Go to that corner and have you lunch. I'll bring some water later!'

"The dogs went to the corner which the tortoise showed them and began to eat the bones. The tortoise had friends who came to remove the two bags of pepper. While the tortoise was giving some water to the dogs, his friends carried away the two bags of pepper.

"The dogs were still busy with the bones when the lion and his friends returned. 'where are the dogs?' the lion asked. 'The whole place is quiet. Ah! Where are my bags of pepper? Where are you, dogs?

"That is the lion's voice," the two dogs said. They rushed to the place where the two bags of pepper were kept, but they did not find the bags of pepper. They found instead the lion, the tiger and the elephant, who were looking very angry indeed.

‘Who has carried away my bags of pepper’” the lion asked the dogs. ‘No person entered here. Only the tortoise came and gave us bones you sent to us. He did not go near to the bags of pepper, the dogs replied. ‘You see, the lion started, ‘how the tortoise deceived the dogs and carried away my bags of pepper.’
 “Since then dogs in our homes don’t take any chances. They bark at strange faces and sometimes catch thieves or dangerous people. Here ends my story.”

NORTH CENTRAL

q) The Crocodile (Onye) and Cat Fish Iganakwu (Folklore from Igala, Kogi State)

Once upon a time in the animal kingdom far into the sea, there lived a cat fish called (Iganakwu) in Igala language and a crocodile called (Onye). The cat fish (Iganakwu) has a lovely wife called Madibe. He loved his wife so much that he could not leave her for a second. Once there was a message from the palace that the king wanted to see him and he should come immediately. He then dressed and follow the messenger on getting to the palace, the king told him that he should go and represent him in a meeting in another kingdom since he was most bold, strong and does not fear anybody. He then accepted the invitation and left but sent a message across to his wife that he had gone on an errand that he would be back in five days.

On the third day, Madibe went to the market to buy some food items. On her way back to the house she met crocodile on the way and he asked where she was coming from. She told him that she was on her way to the house that she was coming from market. He asked her out for dinner later in the day, but she turned him down. In annoyance crocodile ate Madibe.

When her husband came back from his trip he went home straight to see his wife but could not find her. He then went to the king’s palace and briefed him the outcome of the meeting he was sent to and then tabled his wife’s absence to the king. Meanwhile, on his way going to the king’s palace, he met some animals on the road and inquired about his wife and they told him that the crocodile had taken her for some days and the song goes like this:

Anaje e li Madibe Pele	Tortoise have you seen my wife Madibe
Medibe oya ENE de Pele	Madibe wife of whom
Madibe oya Iganakwu Pele	Madibe wife of Iganakwu response
Madibe oya Iganakwu	Madibe wife of Iganakwu
KO onye Te Te du	that the crocodile had eaten for a long time and
	is not Coming back

Ko onye te te du ki ma du wa pele

Igbi e li Madibe pele
Madibe oya ene de pele

Response

Madibe oya iganakwu ko onye te te du
Ko onye te te du ki ma du wa pele
When he came face to face with the crocodile he then asked him
Onye e li Madibe Pele crocodile have you seen Madibe
Madibe oya ENE de Pele Madibe wife of whom
Madibe oya Iganakwu Pele Madibe wife of Iganakwu

Response

Madibe oya Iganakwu ko mi te te du Madibe wife of Iganakwu
That I have eaten up and is not coming Back
Ko mi te te du ki ma wa pele

The crocodile believed that he was so strong, big and wise that the fish could not do anything to him. They now challenged him that he must bring back his wife. That if he did not he would not let him leave that place. By so doing, the crocodile now said that the fish wanted to join his wife, as he opened his mouth to eat him, the fish then rolled himself and the crocodile swallowed him. When he swallowed him, the fish then spread his entire fin and it hooked the crocodile in the throat and that was his end. The crocodile then died. The fish revenged his wife's death.

4.0 CONCLUSION

The examples of folklores from different parts of Nigeria presented above reveal that folklore touches every aspect of life. They are stories of war, great men and events, religious happenings and natural phenomena.

5.0 SUMMARY

This unit zeroed in on folklore. It presented some examples of folklore drawing from some geopolitical zones in Nigeria. It is believed that it would enhance students understanding folklore.

Self Assessment Exercise

- i. Write down the lessons learnt from two folklore presented in this unit.

6.0 TUTOR-MARKED ASSIGNMENT

- i. Drawing from your culture, write two folklores

ii. What are the lessons in two folklores you have written?

7.0 REFERENCES/FURTHER READINGS

Ogwezzy, G. C. (1999) The Odogwu Abi of Emu Kingdom, interview by author, 7 – 14 September at Emu-Obodoeti, Ndokwa West Local Government Area of Delta State

One Hundred Level Students (Full/Part Time), Department of Mass Communication, University of Lagos 2005/2006 Session.

UNIT 3: PROVERBS AND PARABLES

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Proverbs and Parables
 - 3.2 The Features of Proverbs and Parables
 - 3.3 The Communication Functions of Proverbs and Parables
 - 3.4 The Differences and Similarities between Proverbs and Parables
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on proverbs and parables. It delves into the features and communication functions.

2.0 OBJECTIVES

At the end of this unit of study, should be able to:

- Define proverbs and parables
- Discuss the features of proverbs and parables
- Discuss the communication functions of proverbs and parables
- Discuss that differences and similarities between proverbs and parables

3.0. MAIN CONTENT

3.1 Proverbs (*Anzaakan in Tiv; Atutu-Inu in Ukwuani; and Ilu in Ibo*) and Parables

Oreh (1980) stated that proverbs, riddles and narratives are modes of communication in African societies. These, he said, may talk of daily events, myths, folktales and legends. Proverbs are witty sayings said in verse, prose or song that are meant to deliver strong messages. They communicate time tested truths about human endeavours, life situations, morals and values. So, proverbs are apt sayings, linguistic expressions meant to heighten or embellish one's manner of expression. According to Babs (1974), quoted in Mede (1998:2), proverbs are used to "bring out clearly, the meaning of obscure points in conversations and arguments"

They are indirect modes of communication which is yet more effective than direct speech. Knowledge of proverbs is a sign of wisdom and is a preserve of the old

although close association with elders can enable youths acquire such knowledge. Akpan (1977) also added that proverbs are in addition loaded with morals.

A parable (comparison or similitude) is “a short story that teaches a moral or spiritual lesson, especially one of those told by Jesus as recorded in the Bible.” (Hornby, 2000:845). Essentially, it is a brief, succinct story, in prose or verse that is told to illustrate a religious, moral or philosophical idea in rhetoric. The Greeks originally gave the name parable to any fictive illustration introduced in the form of a brief narrative. It later transformed to mean a fictitious narrative or allegory by which moral or spiritual relations are typically set forth. From a linguistic perspective, it may be defined as a designed use of language, purposely intended to convey a hidden and secret meaning other than that coined in the words themselves, and which may, or may not bear a special reference to the hearer or reader.

A parable describes how the decision event occurs when the listener see juxtaposition of parabolic content with their own contemporary self understanding. The purpose of a parable is to strengthen people’s spiritual understanding by presenting what we believe in in the language of what we know to confirm both our beliefs and knowledge.

So, a parable is a fictitious story from which a moral or spiritual truth may be drawn and from the above definition, the origin of parable might be traced to Christianity or the Greeks.

3.2 The Features of Proverbs and Parables

A proverb is a tool used in public speaking. Akpan (1977) asserted that proverbs are used mostly among elderly persons in the village, and that it is a restrictive form of communication because only people who share a common frame of reference can decode the messages in proverbs.

Proverbs are tied to culture and exist in more many cultures. Proverbs have intricate meanings, which can only be decoded by people who are well versed in the language with which it is spoken. The use of proverbs in communication is largely confined to elders in communities, rather than the young ones. In order to be able to decode the meanings which are embedded in proverbs, one must have a thorough knowledge of the language with which it is spoken.

There are different types of proverbs and for whom they are meant to address their issues. There are those that address male issues, female issues, or both. Others are for children’s, youth’s and the mature or elderly people’s issues in the communities.

The features of parables include following:

- It is the simplest form of narrative; sketches a setting, and describes an action and its results. It often involves a character facing a moral dilemma, or making a questionable decision and then suffering the consequences of that choice
- It involves placing two, at least, apparently dissimilar ideas or concepts in comparison with one another. One idea becomes an analog for the other. Only one of the concepts or idea will be directly addressed in the parable, but the other will be present by implication.
- It relates a single, simple and consistent action, without extraneous detail nor distracting circumstances
- A parable is like a metaphor that has been extended to form a brief, coherent fiction. The parallel meaning of parables is unspoken and implicit, though not secret
- It is longer than proverbs
- It employs the use of symbolism i.e. the use of one thing to present another
- It is a short narrative used to teach a moral or religious lesson
- It is favoured in the expression of spiritual concepts.

3.3 The Communication Functions of Proverbs and Parables

Otasowie (1981) and Akpan (1977) indicated that proverbs are used as means of communication in villages. Proverbs are used to convey some types of information in the village – information on social values, cultural practices, environment of the other town and other miscellaneous information. According to Akpan (1977), the elderly people in Erian village also use proverbs to tell stories and to drive home their points in any argument.

Proverbs are mainly used to express feelings or thoughts which meanings cannot be adequately expressed through simple words. They are also used to substitute words that are regarded as too big/deep to be expressed in simple terms. Essentially, they are used to obscure sensitive issues or to obscure delicate words or statements. As it is said in Yoruba “Owe lesin oro, bi oro ba sonu, owe la fi nwa.” This means ‘proverbs are vehicles through which words that could otherwise have been lost are recovered’.

Proverbs are also used to buttress points and to draw analogy to past, present and future events. This is because proverbs are believed to have their origin from specific past events or particular circumstances that are very significant.

So, proverbs are recognised channels of communication amongst Africans. They carry distinct meanings depending on the context that it is used. In Africa, it is generally regarded as a powerful tool for correction or advice instead of using

whips. It is used as a means of correcting someone or people, a tool for advice, especially during ceremonies such as marriage, burial and so on.

The purpose of parables is to focus and strengthen one's spiritual understanding. Parables provide guidance and suggestions for proper action in life, teach morals, communicate age long concepts; and used in sending warning signals' motivate people. For instance, in the Holy Bible, they were used to arouse interest and stimulate curiosity about the teachings of Jesus Christ. By shrouding what critics see as controversial ideas in the cloak of parables, Jesus Christ conveyed messages without prejudice. The knowledgeable people grabbed the meaning in the Parables of Jesus Christ and felt the rebukes He hid in them. Luke Chapter 15 of the Holy Bible was dedicated to parables (parable of the lost sheep, lost coin and prodigal son). Perhaps the most famous of all Jesus' parable is the Prodigal Son in verses 11-32 of Luke chapter 15.

3.4 The Differences and Similaities between Proverbs and Parables

Although proverbs and parables may appear similar, they are not the same. Proverbs are usually short witty sayings widely used to teach practical precept express basic truth, give advice or say something that is generally true while parables are narratives that teach moral or spiritual lessons. Proverbs are subject to cultural interpretation while parables have a central theme that transcends diverse cultures. Proverbs in most cases are brief sentences, parables are in form of short stories; proverbs are derived from true events, parables are often fictitious; proverbs contain idiomatic expressions, parables have figurative meanings; proverbs are used to explain words, actions, circumstances, parables are illustrations; proverbs are culturally based, most parables have their origins from Greek mythologies or religion; and while proverbs are literally understood, parables are not easily understood as its meaning could be very deep (dark).

The use of both proverbs and parables are exclusively to the experienced people.

4.0 CONCLUSION

A proverb is a short statement of wisdom or advice that has been passed from generation to generation. It is a recognised channel of communication amongst Africans. It carries a distinct meaning depending on the context that it is used. In Africa, it is generally regarded as a powerful tool for correction or advice instead of whips. It is used as a means of correcting someone or people; and a tool for advice, especially during ceremonies such as marriage, burial and so on.

It also concludes that a parable is a short narrative used used to teach a moral or religious lesson.

5.0 SUMMARY

This unit discussed proverbs and parables. It looked at the features of proverbs and parables, delving into their communication functions, differences and similarities. It wrapped it up with examples of proverbs from parts of Nigeria.

Self Assessment Exercise

- i. What are the features of proverbs?

6.0 TUTOR - MARKED ASSIGNMENT

- i. What is a proverb?
- ii. List five functions of proverbs

7.0 REFERENCES/FURTHER READINGS

Hornby, A.S. (2000) *Oxford Advanced Learner's Dictionary of Current English* (sixth edition) Oxford: Oxford University Press

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UNIT 4: PROVERBS - A SURVEY

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Some Examples of Proverbs
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0. INTRODUCTION

This unit presents some examples of proverbs drawn from some geopolitical zones in Nigeria to enhance students understanding of proverbs.

2.0. OBJECTIVES

At the end of this unit of study, should be able to:

- Have a better understanding of proverbs across Nigerian geopolitical zones
- Know the meaning of some of the proverbs surveyed

3.0 MAIN CONTENT

3.1 Some Examples of Proverbs

This unit presents some examples of proverbs used in Africa. It should be stated here however, that proverbs are many and inexhaustible. The ones presented are drawn across Nigerian geopolitical zones. It draws extensively from *Emu* clan among the *Ukwuani* speaking people of Ndokwa West Local Government Area of Delta State-Nigeria. Under the *Ukwuani* examples, Proverbs in inverted commas are sayings by the birds and animals, while others are coined out for and about birds and animals/women by people.

SOUTH-SOUTH

Proverbs in Kalabari/Bonny/Ahoada (Rivers & Bayelsa States)		
1.	Ka eze new ira, ka ira new eze	Just as the king owns the people, the people own the king
2.	A naghi eji ihe eji agba nti agba n'anya	You don't use a scrub meant for the ear for the eye
3.	Ofo amaghi nde	The "ofo" does not know whose interest it is

	ogbara nti agba n'anya	serving
4.	Isi kote ebu o gbaa ya	The head that stirs up the wasp, get stung
5.	Oji rue ulo o kwuo onye cere ya	When kola is brought home, it tells who presented it
6.	Anageri eji abali a co eghu ojii	One does not look for a black goat by night or one searches for his/her black goat during the day
7.	Ci na efo okuko na- enwe di	The hen has a new/different mate/husband every new day
8.	Obi awu nwa	Love never lets one deny/starve one's child
9.	Onye aghala nwanne ya	One should never abandon one's brother
10.	E jide ibeji n aka e were sawa ndi mmuo okuu	A bird in hand is worth two in the bush

Proverbs in Efik, Ibibio And Ojerim's (Akwa-Ibom & Cross River States)

1.	Eyen amana ama ke urua ete eka fut ukot	There is no point crying over spilt milk
2.	Ekiko unen eke edi akpan ediefiok ke usiere	We shall know the conqueror at the end of the war
3.	Nyene ime man ekere mfon	Patient dog eats the fattest bone
4.	Eto ese mmong ese kpa mmong	What is bad is bad
5.	Eka mkpo anam owo mbuk ado menghe	Serious matter that is told easily
6.	Ekpo akpe ayen ikpaha utog	The dead, even though they are dead their sense of hearing lives on
7.	Ataha ubom mben mmon, owoeyenne	An abandoned shattered boat by the sea shore belongs to someone
8.	Ka fi o ni ibene, i be ne piemwa	An evil doer gets evil in return
9.	Irih owan ben irimire	A motherless child is always neglected
10.	Riko guoguo igi oni re	An anonymous call does not kill

Proverbs from Aboh (Delta State)		
1	Okeye No Onuno Ewu To Agbo	An elder cannot be at home when things go wrong. An elder would not be at home and a goat bears while in chain.
2	Ogalana Enwe Ikpeazu	Riches have no limit. Riches can be acquired late in life.
3	Onye Ndidi Ne gbu Azu Ukpo	A patient person eats the fattest meat. A patient person gains angling A patient person catches great fish
4	Ojeni ije nelu uno	A traveller always return home.
5	Weli Nwa Jeye Onyeage Osa ishi asa	Give a child to a barren woman. All heads are not equal
6	Onu Kwulunjo, n'ku Nma	The mouth which says bad, will turn to say good
7	Ife Aka Onye Bu Eze	Whatever you have in your hands is superior Whatever you have as your own is royal
8	Ndidid Bu Ogwu Enu	Patience is the medicine for life.
9	Madu Ba Alu Fune Kpodona Busi Miri Ozozo	Don't forget the person who sheltered you in times of trouble.
10	Madu Tukulu Anni Ntina Ki Abo Akpa nya azu, amali ke nya anu	A man who marries two wives knows the children are from different mothers. A have sack that bears fish does not know the one that carries meat

Proverbs from Itsekiri (Delta State)		
1	Arira wetiegere	An eavesdropper is around
2	Inoroneghenju	A fool
3	Ada dieri gbakpeja aka gbamonan	If you don't ply the river to kill fish then you will use it to know the way
4	Iwe makpenotse o dotse	When a paper stays long in soap it becomes soap
5	Agbarun wewe e magere	Things are easier said than done
6	Akpa ema guiwa katan	Fools don't save for the raining day
7	Oje towa leoniyino ejuagbawa	Every person knows his/her taste
8	Eremogbagbanghando	I live with people by being sensible
9	Atseruneyoritse	Nothing is done behind God
10	Ejuogharanmakelesan	I will make it in the presence of my enemies

Proverbs from the Ibo Speaking Areas (Delta State)		
1	Onya na nyunsi ada mu amu	You can't eat your cake and have it
2	Oza ezi ada go si ofu onye ike	One's evil will be shown to all
3	Kam bia kam bia ada eme ife dinma	Procrastination doesn't do any good
4	Aka nni kwo aka epe, akwo aka nni	Help is reciprocal
5	Nwa nyu nwammiri tinye ofu etiti ogbo afu fo	Gathering together to plan, brings better result
6	Amakam ife na amakam ife zu afia, elele ada dia	Dragging for something between wise people yield nothing
7	We de ji unu aga iyi	One does not hurry in an unfamiliar ground
8	Mkpi si a eje pu amaka koji muta ka wesi agbacha imi	One learns more by travelling far and wide
9	Agedi da nda ekpe nabi we fu ife obu ni	Falling twice to an error shows who you truly are

	kpa	
10	Agedi asi na ife ya no ani fu, nwata kulu oto oma fua	Experience is the best teacher

Proverbs from the Ukwuani Speaking Areas (Delta State)		
1	Ndulie kini shi ibe nmalu bu ibee	No matter how pretty the weaver bird's nest is, the dove will never sleep in it; Home is home. The dove asserted that "home is home"
2	Ilolo Otu-ugbo loni	An unfulfilled ambition of the woodpecker
3	Nkenu kuni shi onye choka nta ofu imo	An over curious/zealous person gets himself ruinously entangled (said by dwarf kingfisher)
4	Nnwa okuku ejee omeli imo uko	Chickens dare not show up where hawks feast
5	Esusue esue chi Otu-Ugbo onu	Overtaken by sudden adversities (originated from the misfortunes of the Woodpecker during the deaths of its parents)
6	Nnunu fete obeli	Birds fly and perch; what has a beginning has an end
7	Nneku okuku adishine nnwa okuku adishi	If there is no hen, there will be no chick; without hens' survival, chicks would not survive.
8	Bu uzo chufu uko iba do nnwa okuku eka ni nti	First chase the hawk away before warning the chick against loitering in the open
9	Weli ofu etu gbu nnunu nebee	To kill two birds with one stone
10	Osa neje nta nnunu bu osa egbu nnunu	One beats the bush, another takes the bird i.e. the workman does the work, the master takes the money; All go for bird hunting, but few kill birds.
11	Nnunu ga ko ni	A bird of passage; a temporary visitor
12	Ofu nnunu I ji nee ka, ka ebuodi n'ugboko	A bird in hand is worth two in the bush
13	Nnunu nweni ofu isu ebuba ne fe gbame	Birds of the same feather flock together
14	Okuku eline ife oboya wua	Greed gives rise to disorderliness; A greedy man causes confusion; If a chicken does not

		eat something, it scatters it
15	Odumishi kuni shi, obu osa ife ofuni ni omimi ki no ko ni umua	Not all the sufferings one encounters can be revealed to one's children.
16	Nnunu Ozhi ojo	A bird of ill omen or news; carrier of bad news
17	Ebuba oma ne ye nnunu nma	Fine feathers make fine birds
18	Ejiwe ishishi oka tali ezhi nnunu	Good birds are not decoyed with grain husks; Experience teaches wisdom
19	Nwa Ugo ne yi Ugo	Eagles breed Eagles
20	Obu kuni shi onye ni dike e	Every man with his area of importance
21	Apia kuni shi ebo nebe muni nmalu	Everybody belongs to two families vis-à-vis paternal and maternal
22	Ebuba yeni Ugo nsogbu, ya ko osue funi buluni n'agha si, onwe ni chukwu	A disturbing feather that the Eagle discarded was picked up by the hunter claiming that it is omen of good fortune; A disturbing feather that the Eagle discarded elated the hunter to assert that it is a good omen- a year of prosperity
23	Nele ona kpali dike Okwee	Talking like a Parrot
24	Nwa nnunu nwe ke uche, we shi ugbazu we efo	A cunning bird loses its intestine through back extraction. The intestine of a cunning birds must be removed from its back
25	Eneke ku ni shi, eshi ke nmalu amufune igba egbe bu waagba fie, shi iyashini kenweye mufu ele we febu oke ebeli	Eneke the bird said that since men have learnt to shoot without missing that its has learnt to fly without perching
26	Nwa Okuku je julu, oweli enya ife basa uno	A child who holds to his own view and disregards the views of the elders comes out disappointed; A chicken tortured in the day, returns early to its coop.
27	Oka oju ajuju juni nwa okuku shi ke bu efa nnee	An inquisitive person is he who asked the chick of its mother's name; one should not be (too inquisitive) or over curious
28	Nmili Ugbanu jinni wuesu, ku Ugo jini fisu bu	Good things can be made out of remnants; Same water used by eaglet to wash was used

	ogbone Ugo be nwune unwu	by eagle to clean only its face and yet the eagle is cleaner.
29	Ochune okuku new eda	He who digs a grave first enters it; He who wants another man's fall must first fall
30	Okuku elowu onye kwone ebuba udummili	One should not forget a person who helped one when in difficulty; ingratitude should be disregarded by everybody
31	Out-Ugbo kuni shi asua nne ni nnala na nwusu, shi n'otu ugbo esaa amala esaa. Oluki nne ni nnala nwusuni esusue esue chi e onu	You cannot meet all your aspirations because of uncertainties; we should not be too boastful because of future uncertainty; A boaster can do very little; The Woodpecker asserted that it would produce seven boats and paddles when its parents would die, but failed because it had boils round its beaks
32	Nwa nnunu gwanum elewu	A little bird told me so; To obscure a piece of information; To hide an informant
33	Nwa nnunu we funi nu ukwu ose, ya jie nata	If you are caught doing something for once, it is assumed that you have been doing it.
34	Nwa nnunu eli atukpoo	Some one always with swollen or pot-belly
35	Ebuba we choni	I am not a feather to be shaken off; people most needed
36	Nnunu zoni uzo na nwu ndidei	It is the early bird that catches the worm
37	Inwese nnunu	To get the bird; to be hissed; to meet hostile reception
38	Okpo kuni shi onye do ni mmili ne weli ishie bulu	He who digs a pit must first fall inside it
39	Mamili atulu bu okuku anyua	Urine is not difficult but the chicken would not pass it
40	Ugo eli egizhi	Eagle does not eat flies
41	Okwee eje n'egwu bu ebuba dili	Do not go to war without weapons
42	Ntike shini ekpu ba mali njo uwa	Deafness made the deaf tinker bird not to be aware of the world's sin
43	Ekodi na oweli odikpe nwere deme	When a kite emigrates, it leaves the hawk behind; protect and stand in for your loved ones
44	Agwu enwe oyi	Lions have no friends
45	Osa agba Agu egbe	Not all hunters dare shoot lions
46	Agu-iyi ebulu okolobie, wa ju-u ajuju nkpulu uko a?	Crocodile has carried away the young man into transit, why ask then for his garments?

47	Aminkaka aju eku, bu uga n'oga n'ikpo eku adi nma	There is no credit for the Monitor that is said not to be a palm-nut crusher/chewer/eater; to be constantly seen among heaps of palm-nuts
48	“Okolobie nya n'ibe e, na Anyinya na nya n'ibee”	People should respect one another; for horses respect one another
49	Anu uno atu egwu Awa	Domestic animals do not fear dogs
50	Awa bulu okpukpu o'cholu onwe ido	A dog carrying bone never shares company with others
51	Anu tu Nkita o'li nshi	Animals that associate with and admire dogs' ways of life would eat excrement
52	“Okolobie ji ishi na kpo ngbo”	Youths brave bullets and odds
53	We tu egwu Eduke, wa tu ashi egwu akpukpo a?	If we fear the leopard, should we also fear her skin?
54	“Ke eke abu njo, inyanga dali”	Even though the hunch is an odd structure, it is a design for puffing
55	“Enwe uche gbu ni Ene, obu-ne n'oka bulu anu uno”	Folly made the antelope a wild animal, if not, it would have been an adorned pet
56	Ene Osi “o'bi n'okenkpolo, mako ni mili okenkpolo, nezue ngbe ne be e”	Antelope said that “it avoids living in thick forest because rains in the forests never dry once”
57	Anu tu Enwe o'kwa achi	An animal contesting with monkey in a jumping race, will end up with fractured limbs
58	Enwe si “Oku nwa di n'efo a k'omali ni okwu-e, si omali oge ke okwo n'azu ghoul n'utu la-a”	The monkey asserts that it “can only attest for the child in her womb, but not the one on her back”
59	Echusue we Enyi ba bo	As the elephant lies, so it is butchered
60	Nchi n'eli n'ezhie n'ishie	While the Grass cutter enjoys the eating of grass as food, it takes full precautions about itself.
61	Onye shini onya Ngbada efulu wo onye n'eku shi, Ngbada ama, mili ukua	A hunter who sets pit trap for Deer could conveniently claim that Deer escape his traps because their legs are very lean
62	Okulu atulu Usu	To hang up on trees is no problem to bats
63	Ngwele joni njo bu oli ife ngedede	Although the lizard is ugly, it does not eat at night
64	Afufu shini Nkaku befe	Over stinginess, selfishness and anti-

	uzo	communal services cause the Musk Shrew not to ever cross public roads or paths; Over stinginess, selfishness and anti-communal services cause the Musk Shrew die whenever it attempts to cross public roads
65	Nkapi si “O’nyue enya n’ogu ka nma, kali oba n’ekpa osue-e”	Mongoose said, that is better to escape into safety bruised; It is better to escape through thorns, than to be slipped into a hunter’s sling bag
66	Oke be tu Ngwele wu esu, na anwu n’ama Ngwele ama Oke	The rat should avoid swimming contest with the lizard, for the sun (heat) that dries and warms the lizard cannot dry and warm the rat
67	Ife oma n’aso Oke, bu Oke awu esu	Rats love good things yet they never take bathe
68	“Eji we eze n’eke anu w’a so”	We do not share forbidden meat with teeth.
69	Ekpu eme Okpala-osa si ya soni Enyi	The Tortoise is never ashamed that it seniors the Elephant
70	Ebe Osa n’Okpobia jeni, e ku we si, nde n’aju eku ada-a	Where hollow and shrub dwelling squirrels meet, the world would be convinced that palm-nut crushers are complete.
71	“Esu nta gbu ni Onogbo, o’bune Onogbo bu Agu”	The cat could have been a lion but for its diminutive nature.
72	Onu bu opia Ndiom	Tongue is women’s weapon (cutlass)
73	Ofu Ozo gbani ngba demeni osa Ozo	Only a Gorilla’s performance in a wrestling contest made its race wrestlers.
74	Ife n’ife n’emene okuku bu Ufi	Whenever a fowl is lost or whatever happens to a fowl, its owner holds the Fox liable or killer.
75	Elunke ta n’aku, Ulili ke efo tuluni	Rabbit ate palm kernels, while the Ground Squirrel suffered a running stomach.
76		
77		

Proverbs from the Isoko Speaking Areas (Delta State)		
1	Ah rhe vhu omo ohware no fon o ta	Secrets should never be told a tattler
2	Ohware nho fon a nie	What is not wished to be known is done in

	ah're sie no	secret
3	Ohra no kwi ohon ofuanfon fiyo, ah re mre yen vie ehki erhwee	A men in white cloth should avoid palm oil market
4	Ufuoma ni ose ughgbeson	Peace is the father of friendship
5	Ohwo no bhruche oh kwe me o	He who forgives ends quarrel
6	Ohra no ghbolo be wriwo, o gholi irwo oghanghan	A lazy man looks for light employment
7	Uhrwemu yen oh le lo ra kpo ria kpobi	Wherever a man goes to dwell, his character goes with him
8	Omah o sa yono okapako so so ehware ahwan	The young cannot teach the elders tradition
9	O de omo ohin moma	The name given to a child becomes natural to him/her
10	Ohke chabo vhren ufih	Time is longer than rope

Proverbs from Benin Kingdom (Edo State)		
1	Ai gwo oba sinmi	No one dispute with a king
2	Ai sien no omo na mu yi iye ke	You can't vouch for a child put in your back. Because you can't see what the child does behind you
3	Uwu ma ren' ogie	Death knows no king
4	No wa ma gbe o le le khi se tin	He who is protected at home cannot be killed by outsider
5	Uhun a ke ma re	Beauty starts from the hair
6	Ovbokha ki mia mo wa	A child does not play to the extent of forgetting to go home
7	Ailolegbe vuee no tolo vwa	You don't scratch your body the way it itches you. Otherwise you will leave scar on your body
8	Gbegbe omo ona uyei gbegbei uwe	A small child grows up to become an adult
9	Eso na une ekeho nu ru idosi ogbo ohu inu si use	Someone that wants to eat egg from the rock does not look at the mouth of the axe

10	Omomo na ne pe ka ha dada eno yie epa yeri	A child that washes his/her hands clean dines with he elders
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SOUTH EAST

Proverbs from Iboland (Abia/Anambra/Imo States)		
1	Ome ngwa ngwa, eme hara odachi	Do things quickly to avoid disaster. It is a general statement meaning, a stitch in time saves nine.
2	Agwa nti ma onughi egbupu isi, nti esoro ya.	When the head is cut off from the body, the stubborn ear will not remain on the body but will follow the head. General meaning: When one is advised and he refuses to head to the advice, when he encounters a problem; he will not have anyone to seek advice from again.
3	Ehi Na enweghi odu chi ya nachuru ya ijiji.	A cow without a tail, nature wade off flies for it. It is a general statement meaning when one is suffering from difficulty or being persecuted and he is handicapped to defend himself, God will wade off those situations for him one way of the other.
4	Okiri kiri ka ana agba ukwu ose, anaghi ari ya elu.	You go around a pepper plant to pluck its fruits, it can't be climbed. It is mostly directed to mature mind. General Meaning: You go round an issue to find a solution. You don't jump into conclusions.
5	Okenye anaghi ano n'ulo ewu amuo Na obu ogbu.	An elder will not be in the house and a goat tied to a peg gives birth. It is a general statement meaning – An elder will not be around and pay- deaf-ears to a problem. Or an elder will not be around to see injustice and abnormalities without taking action.
6	Nwayo Nwayo ka eji aracha ofe di oku.	Hot soup is not sipped in a hurry. It is a general statement or meaning – A volatile situation is handled with care to bring about clam. Or step- by-step procedure is the right way to handle a difficult or volatile situation.
7	Obi agahi adi Nne-	The nanny goat cannot be happy when the kid's

	ewu nma ebe akujiri nwaya mpi	horn is broken. This is an Igbo proverb that is symbolic and general. It is a declaration that you don't expect to find co-operation or helping hand in the house of some one you have offended either the siblings or relatives.
8	Ochicha agaghi aza onye-oma Na etiti umu okuko.	The cockroach cannot be innocent in the midst of hungry chicks. This is also a general application proverb with obvious meaning. A person in the midst of his foes is not regarded as innocent.
9	Onye otu Anya le ihe ugboro abua, Anya abuo ahuzolaya.	If a one-eye person looks at an object twice it is regarded that two eyes have seen that object. This is an advanced Igbo proverb and directed at matured minds. It implies that things that are seen or looked at in one way by two individuals are regarded as the same thing.
10	Nwa agwo na eche isi ya ya aghoo agwo ewi	If the infant snake safeguards its head, it grows to become a monstrous reptile. This is always directed to youths to shun vices at early age in order to be reputable people in future.

Proverbs from Iboland (Abia/Anambra/Imo States)		
1.	Ka eze new ira, ka ira new eze	Just as the king owns the people, the people own the king
2.	A naghi eji ihe eji agba nti agba n'anya	You don't use a scrub meant for the ear for the eye
3.	Ofo amaghi nde ogbara nti agba n'anya	The "ofu" does not know whose interest it is serving
4.	Isi kote ebu o gbaa ya	The head that stirs up the wasp, gets stung first
5.	Oji rue ulo o kwuo onye cere ya	When kola is brought home it tells who presented it
6.	Anageri eji abali a co eghu ojii	One does not look for a black goat at night
7.	Ci na efo okuko na- enwe di	The hen has a new/different mate/husband every new day
8.	Obi awu nwa	The heart never let's one deny/starve one's child

9.	Onye aghala nwanne ya	One should never abandon one's brother
10.	E jide ibeji n aka e were sawa ndi mmuo okuu	A bird in hand is worth two in the bush

SOUTH WEST

Proverbs fromn Yoruba (Ekiti State)		
1.	Aduro T'oluwa Kii J'ogun Ofo	He who waits on the lord does not go empty handed.
2.	Maa Pe Laye, Oju Mi O Si Ni Ribì, Okan Leyan Nfowo Mu	I will live long, but I do not wish to witness any evil – you have to choose only one of the two
3.	Ogun Omode O Le Sere Fun Ogun Odun	Twenty children can not play together for twenty years.
4.	Omo To Sipa Ni'ya Ngbe	It is only the child who opens up his arms that his mother will carry.
5.	Ko Se'wu L'oko Afi Giri Aparo	There is no problem in the farm except the partridge cries.
6.	Ko S'ogbon To Le Da, Ko Si Iwa To Le Wu To Le Fi Te Aiye L'orun	You can never satisfy the world no matter your wisdom, character or path taken in that regard.
7.	Aiye L'oja, Orun Ni Ile Gbogbo Wa	The world is just a market place, heaven is our home.
8.	Ti Aba Bi Efon Nigba Ojo, Ti A Si Bi Erun Nigba Ogbele, Odaju Pe Ori Erin A Ju Ti Efon Lo	If the buffalo is born during the rainy season and the elephant in the time of famine, it is certain that the elephant's head will still be bigger than that of the buffalo
9.	Agba To Ko Lomi Ninu Lo Ma Pariwo	Empty barrels make the loudest noise.

10.	Ojo Gbogbo Ni T'ole, Ojo Kan Soso Ni T'oloun	Everyday for the thief, but one day for the owner (of the house or thing)
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Proverbs from Yoruba (Osun State)

1.	Ekute ile paramo, ologinni tajo de	All the rats in the house hide yourselves now, for the cat has returned from its journey; Those who cause pandemonium in the house should sit tight because the owner of the house is around
2.	Awa o ni I si ni be, nibi won gbe ns'ori buruku, a o ni isssi nibi.	We won't be there where others are unfortunate. We should render help.
3.	Asunkun rojo ile ni itu.	Someone that talks while in tears only brings confusion into the home.
4.	Es enu b'oti wa, eni o fe nu b'o ti wa a te.	Watch your tongue or else you will be in trouble.
5.	Eni ti o se' hun ti enikan o se ri, oju re a ri'hun t' enikan o ri ri.	Someone that does what no one has done, will see what no one has seen.
6.	Eni ti o to ni I na to n de na deni, efi sile ejo o te.	Someone who cannot beat one and yet lay ambush for him/her, leave such person for the trouble ahead.
7.	Omo a fise wo ni I dagbaa	A child that was raised in poverty, grows to be great and wise
8.	Ori yeye ni m'ogun aise l'opo	Many are evil ones, but innocent ones are those that suffer for it
9.	Bi iro ba lo logun	No matter how prolonged a lie is, truth shall

	odunotito aba leseke dandan ni	prevail.
10.	Eni sango tou e wo le, kii ba won bu obakoso	Once bitten twice shy.

Proverbs from Yoruba (Ogun State)		
1.	Ohun towo mi oto, ma fi googo fa	I can always make up for my deficiencies through available means
2.	Bomo eni ose di bebere, koni ka fi ileke si di elomi	You don't reject your own because of luck
3.	Orun ori keke	It is dangerous to nap (sleep) on a moving bicycle
4.	Kaka keku maje sese, afi se awadanu	If the rat would not eat the beans, it will scatter them.
5.	Lai ku egiri, Aogbodo fi awo re se gbedu	A drum is not made out of the skin of a living leopard
6.	Ope kete n dagba, inu adamo n baje	There is ever a deep seated animosity against the man making progress
7.	Omode laso titi, kotun ni akisa to baba re	A child's acquisition, however great, can never surpass his father antiquities
8.	Omo ole buru titi kafi fun ekun je	However wicked a child might be, you don't wish him dead
9.	Iyan ogun odun ama gbono fele fele	The evil men do live after them, as the law of retribution cannot be denied them
10.	Agba ki wa loja kori omo titun wo	An elder's presence will avert childish calamity
11	Baa ba gegi ninu igbo awon ni man mo ibi ti yo re si	When the tree is being cut in the forest, it is the elders who know where it will eventually fall.
12	Ba o ri igun, a o fi odide se bo	If you can lay your hands on a vulture, use a bat for the scarifice ; there is always an alternative in life
13	Adiye irano, ki se ohun ajegbe	When one partakes or eats a chicken use for burial rites, oneday, it will be the person's turn i.e. one day people will eat the chicken used for the person's burial rites.

Proverbs from Yoruba (Oyo State)		
1.	A kin so ori olori, ki awodi Gbe ti eni lo	We do not look after another persons head and allow hawk to escape with ours
2.	Ilesanmi dun ju oye lo	Lowliness is better than kingship
3.	Oko baba ati omo kin o ma ni ala	There is always a boundary between the possession of a father and son
4.	Ajanaku ko ja mori kan fi ri, ti a ba ri erin ki a ni ani ari erin	An hippopotamus passed, I saw a glimpse, but an elephant is not hidden to see
5.	Ati ki oje Bo olasa lowo, oku baba eniti o bo	We have beaded the hand of a priest; it now remains whose father is capable of removing it.
6.	Erin kin fon, ki omo re fon	When elephant trumpet, the infant dares not do the same
7.	Eniti o ba ma je eyin inu apata, ko ni wo enu ake	Whoever that wants to take honey in the rock will not look at edge of axes.
8.	A kin se osa lodo ki labelabe mamosi	You can not offer sacrifice at a river and flies will not know.
9.	Ko di gba ti a ba ga to igi ope ki a to da emu	One needs not be as tall as the palm tree before one starts to tap its wine
10.	Omo to ba si pa ni iya re ma gbe	It is child that lifts his arms that the mother carries

Proverbs from Yoruba (Lagos State)		
1.	Bi eti o ba gbo yin, inu ki baje	What the ears do not hear, the heart does not grieve.
2.	Oponyibo fi dundun sewa egun to walara e le nirin wo	Agreed, the pineapple makes sweetness its beauty, but the dangerous thorns on its body are more than 400
3.	Aya buruku seni, ano buruku ko seni	A man can manage a wicked wife, but cannot manage wicked in laws
4.	Okun ki ho ruru , ki osa ho- ruru	The Atlantic Ocean cannot be proving tough and the lagoon will at the same time be proving tough
5.	Egugun to mo nipe ohun nipada bow a di eniyan ki roro ninu eku	A masquerade (usually referred to as the man from heaven) who knows he will come back to become an ordinary man when he pulls off the masquerade clothing, need not be necessarily wicked while in a masquerade
6.	Iji to ja,to fi olo soko, ko le sai gbe ire ti	The stone that lifted the big black stone and threw it a mile away will surely lift an ant miles away
7.	Aso nla ko ni eeyan nla	Appearance can be deceptive
8.	Oro sunukun oju sun ukun lafi now	A critical situation demands a critical approach and solution
9.	Sokoto to n ise oko lo n gbe	Your labour yields your affluence
10.	Agba ofi fo lo ma n dun woroworo	An empty barrel makes the loudest noise.

NORTH CENTRAL

Proverbs from Igala (Kogi State)		
1.	Agofo ki ma maja wun ukpo	Nakedness cannot hide away from the cloth
2.	Oko nurodo no	Money has no permanent place
3.	Ubo kane lola owun idenku afa te	Where the ground is smooth/soft is where the earth worm craw.
4.	Maku le ebo obuko kin a nmi	If a he goat is brought for scarifice when incantation to the ancestor is uncompleted, the he goat will be at rest that moment
5.	Udida oko kia hi adewo tegbe	The person who finds new farm land does/should not neglect the old one
6.	Okpete yo abu ko gwu owu a ded okwu oya oko	The chair says it will be there waiting for the house wife to sit
7.	Agwoji ki ma gwe ola nwn	He who digs a grave never digs his own
8.	Ajuwe fufu ki ya duolawu na obachi	The white hen shows itself to the ifa priest
9.	Ya lo itopu oja onu le yaw a, ile gwu oja onu	When the going is good, they boycott the king, but when the worse comes, they drag themselves to the king's palace

4.0 CONCLUSION

The examples of proverbs from different parts of Nigeria presented above reveal that proverbs are common in different parts of Nigeria and they are useful tools in public speaking.

5.0 SUMMARY

This unit zeroed in on proverbs. It presented some examples of proverbs drawing from some geopolitical zones in Nigeria. It is believed that it would enhance students understanding proverbs.

Self Assessment Exercise

- i. Communicate by using at least ten proverbs

6.0 TUTOR - MARKED ASSIGNMENT

- i. Drawing from your culture, write ten proverbs

ii. Translate the ten proverbs you have written into English

7.0 REFERENCES/FURTHER READINGS

Ogwezzy, G. C. (1999) The Odogwu Abi of Emu Kingdom, interview by author, 7 – 14 September at Emu-Obodoeti, Ndokwa West Local Government Area of Delta State

One Hundred Level Students (Full/Part Time), Department of Mass Communication, University of Lagos 2005/2006 Session.

MODULE THREE: EXTRA-MUNDANE OR EXOTERIC CHANNELS OF COMMUNICATION

Unit 1: What is Extra-mundane Communication?

Unit 2: Extra-Mundane Bottom-up Communication: Definition and Some Channels (Divination and Ancestral Worship)

Unit 3: Bottom-Up Communication: A Survey of Festivals

Unit 4: Extra-Mundane Bottom-up Communication - Ceremony as a Channel

Unit 5: Top-down Communication: Some Examples of Extra-Mundane and Natural Phenomena

UNIT 1: WHAT IS EXTRA-MUNDANE COMMUNICATION?

CONTENT

1.0 Introduction

2.0 Objectives

3.0 Main Body

3.1 What is a Extra-Mundane Communication?

3.2 Types of Extra-Mundane Communication and Examples

3.3 Features of Extra-Mundane Communication

4.0 Conclusion

5.0 Summary

6.0 Tutor – Marked Assignment (TMA)

7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on extra-mundane communication, types and the main features.

2.0 OBJECTIVES

At the end of this unit of study, should be able to:

- Define extra-mundane communication
- List and discuss the types of extra-mundane communication drawing examples from what obtains in their cultures
- Know the features of some extra-mundane mode of communication

3.0 MAIN CONTENT

3.1 What is Extra-Mundane Communication?

Normally, communication is classified into intra-personal; inter-personal, and mass communication (Okunna, 1999). However, in African communication systems, Wilson (1998:47) submits that there is “extra-mundane” communication and as Akpabio (2003:31) puts it “Supernatural Communication” which involves supernatural beings – ancestors, spirits, gods, the supreme God – or when they involve processes, elements or abilities that are superhuman as in witchcraft,

reincarnation, etc. Again, Ibagere (1994:93), refers to it as the esoteric mode. He argues,

The word *esoteric* has been so chosen to describe this mode because of the peculiar nature of the mode in that its understanding depends, to a large extent, on the psychic development of the individual.

The esoteric mode involves all other modes, the only difference being that under the esoteric mode, they are operated in the metaphysical plane. This accounts for why:

one has to be initiated through some form of education, into the ontological framework of the mode to be able to understand its application. Thus, there could be verbal and non-verbal communication in this mode, but only in the metaphysical sense. The whole essence of this mode bothers on the interpretation of events [information] that have been experienced on the metaphysical plane as relevant and relating to real life experiences (Ibagere, 1994:93)

These might account for why Modum (1980) submitted that while the modern man's god is science and his religion, economic, the traditional Nigerian sphere of influence of existence is associated with the sacred realm of the gods – more precisely the essence of and continuation and social life are guaranteed through well determined and periodical contacts with the deities during which the society not only renews its faith in gods but also reiterates the factors of life and death.

This is a form of communication between the supernatural and living beings as a belief system in individual cultural setting. It takes the form of charms, songs (dirges), incantations, ritual prayers, sacrifice, libations (as seen in *Schnapp* advert), invocation, trance and hysteriques. It may also take the form of cultural and individuals performance and invokes intensity of emotion; may lead to temporary spiritual rituals. It is a multi-dimensional communication in Africa. This type of communication in Africa is manifest as cultural celebrations such as festivals; consecration of marriages; christening; and house warming. Extra-mundane in modern times take the form of obituaries, euphemistically packaged as transitions as well as memorial tunes – Rest in Peace (RIP).

According to Wilson (1998), it involves intra-personal processes such as incantation, physical revelation, magical, other-worldly verbalisation, spiritual transmigration and may carry elements of ordinary cultural celebration, dedication and consecration. These characteristics and elements can be neatly grouped into bottom-up and top-down communication within the extra-mundane mode.

3.2 Types of Extra-Mundane Communication and Examples

According to Akpabio (2003), extra-mundane communication can be grouped into two:

a) **Bottom-Up Communication** - examples

- Festival
- Ceremonies

This author would like to add **divination and ancestral worship** to the bottom-up examples. So, the examples of bottom-up communication under this mode include:

- Festival
- Ceremonies
- Divination
- Ancestral Worship

b) **Top-down Communication** – examples

- Potent speech

This author would like to add **dreams and telepathy** to the top-down examples. So, the examples of top-down communication under this mode include:

- Potent speech
- Dreams
- Telepathy

Ibagere (1994) has another group under the extra-mundane, which he refers to as *others*

C) **Others** – examples

- Blowing the wind
- Heart beat
- Decomposing matter
- Flowing rivers and streams
- Appearance of a strange or rear breeds of animals and birds

This author refers to Ibagere (1994) *others*; as natural phenomena and also add itching of the palm and cock - crow (especially at odd hours) to the *others* examples. So, the examples of *others* communication under this mode include the following and others discussed under natural phenomena:

- Blowing the wind
- Heart beat

- Decomposing matter
- Flowing rivers and streams
- Appearance of a strange or rear breeds of animals and birds
- Itching on the palm
- Cock Crow (normally and at odd hours)

3.3 Features of Extra-Mundane Communication

While it is easy to learn to send and understand messages sent through the other modes, the extra-mundane is not as easy. In some instance, for someone who wants to be involved in the use of the mode, it might require certain rituals of initiation. For instance, if one is not conversant with divination, the person cannot perform the act without performing certain initiation rituals aimed at initiating the person and developing the person's senses to understand the message sent through the channel, as the essence of the extra-mundane mode is the ability to understand the message. According to Ibagere (1994:95):

It is, perhaps pertinent to state that the esoteric mode is the most spurned of all the modes as a result of social pressures resulting from modernization which tends to view traditional African life as primitive, needing change and irrelevant in the present scheme of world's affairs. This results from people's lack of understanding of the mode, since it is too complex for the naïve and ordinary mind. Thus people tend not to believe in it. Nevertheless, it is as important as any other mode, so long as it has its own social function.

4.0 CONCLUSION

The unit concludes that the extra-mundane communication involves intra-personal processes such as incantation, physical revelation, magical, other-worldly verbalisation, spiritual transmigration and may carry elements of ordinary cultural celebration, dedication and consecration. It also grouped agreed with Akpabio (2003) and grouped extra-mundane communication into bottom-up and top-down communication. However, it expanded the examples under each group.

5.0 SUMMARY

This unit focused on the concept of extra-mundane communication, types and the main features, and uses in African communication. Familiarity with those common in your community will enhance your understanding of the workings. Extra-mundane communication is an important classification of traditional communication in most African societies and it is important that we should be very observant as scholars of communication of the various forms in our communities.

Self Assessment Exercise

- List the types of extra-mundane communication in your community.

6.0 TUTOR - MARKED ASSIGNMENT

- i. What is extra-mundane communication?
- ii. What are the features of extra-mundane communication?

7.0 REFERENCES/FURTHER READINGS

Akpabio, E (2003) *African Communication Systems: An Introductory Text* Lagos: BPrint Publications

Modum, E.P. (1980) "God as Guests: Music and Festivals in African Traditional Societies" *Communication Year Book* Vol 3

Ibagere, E. (1994) "Taxonomy of African Traditional Modes of Communication" in Tosanwumi, J. and Ekwuazu, H. (eds.) (1994) *Mass Communication: A Basic Text* Ibadan: Caltop Publishers Ltd

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Wilson, D. (1998) "A Taxonomy of Traditional Media in Africa" in *Perspectives on Indigenous Communication in Africa: Theory and Application* in Ansu-Kyeremeh Kwasi (ed) (1998) *Perspectives on Indigenous Communication in Africa: Theory and Application* Vol. 2 Legon, Ghana: School of Communication Studies Printing Press

UNIT 2: EXTRA-MUNDANE BOTTOM-UP COMMUNICATION: DEFINITION AND SOME CHANNELS (DIVINATION AND ANCESTRAL WORSHIP)

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 What is Bottom-up Extra-mundane Communication?
 - 3.2 Divination (*Isehor I Kpehen in Tiv*)
 - 3.3 Ancestral Worship
 - 3.4 Feedback in Bottom-Up:
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on extra-mundane bottom-up communication. Specifically, it explores divination and ancestral worship as channels of bottom-up extra-mundane communication. It defines the divination and ancestral worship, looks at their features and presents some examples.

2.0 OBJECTIVES

At the end of this unit of study, should be able to:

- Define extra-mundane bottom-up communication
- Define divination
- Define ancestral worship
- Discuss divination and ancestral worship as channels of extra-mundane bottom-up communication and their significance

3.0 MAIN CONTENT

3.1 What is Bottom-up Extra-mundane Communication?

In the classification of supernatural communication, the bottom-up involves human beings seeking and getting attention of supernatural forces for sundry reasons, e.g. to seek solution to a need, such as desire for children, marriage, favour, promotion, bountiful harvest, or trying to meet spiritual requirements expected of members of the community. In the bottom-up approach, human beings are actively involved in incantations, supplication to the supernatural beings. Sometimes, celebration with food during festivals as a mark of respect to the departed or even carrying sacrifice of food at midnight to road junctions: sacrifice

of cock, goats, dogs, etc (Akpabio, 2003). Again, it may involve divination and ancestral worship. Feedback is also a component of bottom-up extra-mundane communication.

3.2 Divination (*Isehor I Kpehen in Tiv*)

Today, people still believe in divination and are still using it to satisfy some of their communication needs. Divination can be defined as communion with the gods or ancestors who are believed to reveal information such as projection into the future to know what will happen. According to Mede (1998), the Tiv in Benue State believe that messages come from the gods, often helping them solve complex problems affecting the lives of the people; and that in this mode of communication, diviners serve as intermediaries between the people and the gods, relaying messages both ways.

The means through which such diviners receive the message is mysterious to the ordinary man. A good example is the *Ifa* divination among the Yoruba people of Western Nigeria. The essence of the mode is in “its enforcement of social control as whatever message is received is believed to come from the gods or ancestors of the land” (Ibagere (1994:94).

According to Mede (1998:5) “the information, philosophical ideas and messages as well as predictions of those diviners help in regulating the behaviour of certain ...communities and the people hold tenaciously to the diviner’s predictions.”

In looking at the cause of the death of a lady who died in a mysterious circumstance in Emu-Obodoeti clan of Ndokwa west Local Governemnet Area of Delta, Ogwezzy (1999) stated that in order to determine the cause of the woman’s death, which is the practice in order to know where to bury her, the community divined the cause of her by throwing Kola-nut on the coffin, poured libation, and sprinkled white native chalk and commanded the coffin thus: “if you died as a result of evil deeds, move towards the evil forest, but if not remain where you are”. Immediately, that was said, the corpse moved the moved towards the evil forest and eventually the woman was buried in the evil forest so that she can go and rest with her deeds and not continue to spread it in the land of “good” people.

3.3 Ancestral Worship

Ancestral worship refers to the worship of departed relatives who are believed to have become powerful spiritual beings and guides- or less frequently, to have attained the status of gods. On this basis rests the belief that our ancestors are active members of the society and are still interested in the affairs of their living relatives in Igbo land. This belief is demonstrated through various cultural

activities such as divination with kolanuts, pouring of libation with palm wine, blowing of native chalk into the wind, et cetera.

In Igbo land during ceremonies and visits like courtesy call, naming, marriages, crisis settlement, sales of lands, dispute resolves, kolanuts are presented by the host and the ancestors are usually called upon to witness the cleanliness of mind. Splits or even half a part of the kolanut is dropped on the floor so that the ancestors can first eat of it before it is passed round to guests. This is a strong indication of the belief in existence and the presence of the ancestors, which is believed, would enhance fair play, truth, brotherhood and friendship. Also, the ancestors are called upon to smite and punish anybody in the gathering who has come with evil intent. Other instances where divination employed to communicate with the supernatural beings include need for rainfall and asking for children by the childless.

The process in the worship involves offering kolanuts and palm wine through pouring of libation and placing kolanuts on the floor first for the ancestors before distributing among guests gathered. The Igbo traditionalists possibly the eldest man would incant:

“We have kolanut and palm wine here,
He who brought kola brought life,
He brought goodwill and friendships,
Progress and abundance,
Our fore fathers, our ancestors,
Please take kola...
The spirit of our great grand fathers,
Please take this palm wine”

This is strong and maintained among the Igbos. This consciousness of everlastingness of existence of departed relatives is demonstrated through ancestor worship.

3.4 Feedback in Bottom-Up: Akpabio (2003) reminds us that the bottom up approach in extra-mundane communication has a feedback mechanism. He argues that those who believe in *Amadioha* (god of thunder) to receive more blessings (non-verbal [other reactions]) as a feedback for acknowledging that *Amdioha* has been good to them. However, in bottom-up communication, interestingly Wang (1982), cited in Wang and Dissanayake (1984), argued that feedback is a receiver’s verbal or other reactions which will show the applicant that effective communication has taken place.

4.0 CONCLUSION

The unit examined divination and ancestral worship as forms of bottom-up extra-mundane communication. The examination revealed that they are channels of communication in Africa.

5.0 SUMMARY

This unit looked at divination and ancestral worship, highlighting their significance, not discounting the processes involved in ancestral worship.

Self Assessment Exercise

- i. Identify a type of divination common in your culture

6.0 TUTOR-MARKED ASSIGNMENT

- i. Drawing from your culture, write either on divination or ancestral worship

7.0 REFERENCES/FURTHER READINGS

Akpabio, E (2003) *African Communication Systems: An Introductory Text* Lagos: BPrint Publications

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UNIT 3: BOTTOM-UP COMMUNICATION-A SURVEY OF FESTIVALS

CONTENT

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1.0 INTRODUCTION

This unit focuses on festivals as a form extra-mundane bottom-up communication. So, it will extensively discuss festival as an example of bottom-up extra-mundane communication.

2.0 OBJECTIVES

At the end of this unit of study, should be able to:

:

Define Festivals

- Discuss the features of festivals
- Discuss the significance of festivals
- Discuss festivals as examples of extra-mundane bottom-up communication, identify their features and significance

3.0 MAIN CONTENT

3.1 Festivals as an Example of Extra-Mundane Bottom-Up Communication

Definition and Types: Festivals are good examples of bottom-up communication in Africa. Festivals remain a very veritable celebration in many parts of Africa. They are not mere entertainment, but also serve as means of communication. There are mainly two types of festival –cultural and religious.

Features: They are tied to the culture of a people and predominant among the rural and peripheral population and many of the celebrations are connected to farming and rural development. Although, it is a traditional channel of communication, the scale of usage is absolutely important; users must be part of the culture; must understand and empathise with the people to be able to use it

most effectively. So, usage should emphasise the traditional networks of relationships.

Significance: They signal times of planting and harvesting crops. They may also give hints on crops tending. They provide occasion for disseminating information. For instance, modern techniques for yam propagation and storage to minimise post harvest losses. So, modern development issues can be incorporated into traditional festivals and ceremonies particularly for as long as the ideas to be injected will not depart basically from the inherent ideas of such festivals.

3.2 Examples of Festivals and Their Significance

Global

Festivals of the Dead in the World: Most cultures have at least some ways of remembering the dead, whether through the spirits of relatives or the deaths of gods. Remembering the dead is done almost worldwide. Festivals set aside to remember the dead is the sacred duty to remember those gone before. According to a Latvian artist, Skujina (2006), drawing from Mexico to, Egypt (*emphasis mine*) and ancient Rome, states that it is “not just a formal occasion - it's a chance to visit, if only for a few days, our own concept of mortality.”

Buttressing his assertion that the festival is worldwide, Skujina (2006) account of some festivals for the dead and their significance are presented below.

Egypt [Africa](*emphasis mine*)- Festival of Isis and Osiris -- Throughout ancient Egypt (and later the Greek and Roman Empires) the end of October and first of November were dedicated to the mysteries of Osiris and Isis. The festivities included one of the world's first passion plays, which enacted the life and death of the god Osiris at the hands of his brother Set. It also included the long search for the pieces of his dismembered body by his wife Isis, and his eventual resurrection at her hands....

South South (Nigeria)

The Riverine area of Nigeria has a lot of cultures and traditions that are very appreciable in the eyes of both the indigenes and the visiting foreigners who visit the area for either commercial purposes or pleasure. Lots of thanks are given to some ancestors of the area, who established these to make sure that their successors enjoy their stay in the area. Among these pleasurable and valuable traditions are the elegant masquerade festivals, which add glamour to the lives of indigenes both at home and Diasporas. No wonder, people come back to their various homes from distant land and countries to acknowledge the grandeur experienced during the festivals. Some of these festivals are the *Ofuruma Masquerade Festival* in the gas- rich Opobo town in Rivers State, the *Asi Oge*

Festival in Ekeremor community of Ekeremor local government area of Bayelsa State, the New Yam Festival of the people of Bekwara community of Bekwara local government area of Cross River State, and the Iguee festival of the Benin Kingdom.

The *Ofuruma* Masquerade Festival in South Southern Nigeria: The *Ofuruma* masquerade festival is one of the numerous festivals in Opobo town. This masquerade festival is celebrated annually, and it takes place on the 1st of January. Usually idiophone instrument such as the gong, the wooden drums, the pot drum, to mention a few, are used to play along some of the native songs of the town. Also membranophone and aerophone instruments are used to accompany these idiophone instruments.

The *Ofuruma* masquerade is one, which imitates sharks. The obvious water surrounding the land makes it necessary for the indigenes of Opobo town to become fishermen who sometimes encounter enormous sharks, while fishing. As a result, when the time comes for the masquerade to display for its audience, the masquerade will imitate the shark, which does not turn its neck when swimming or looking for its prey. The masquerade is seen at the *shiri*. The *shiri* is simply referred to as the square or the arena where the audience are entertained. The masquerade is seen chasing people from one place to another as it acts like a Shark. This behavioral act is done just to create fun. Usually, dignitaries in the land, ranging from the chiefs in council to the king of the town known as the *Amanymanabo*, put on white cloths. The essence of the white cloth signifies peace. They also put on their wrappers made from George material. The chiefs also put on their bowler hats, while the *Amanymanabo* puts on his crown. There are lots of drinking and merry-making while the epochal masquerade festival is celebrated.

The *Ofuruma Masquerade Festival* ends when the *Amanymanabo* stand on the podium to take the benediction, and to announce to the people, that they should look forward to having another entertaining *Ofuruma* masquerade festival in the coming year.

The New Yam Festival of Bekwara Local Government of Cross River State in South Southern Nigeria: The New Yam Festival of Bekwara Local Government of Cross River State is marked to celebrate the rich harvesting of yams, harvested by the people of Bekwara Local Government Area of Cross River State. This festival is celebrated on the first Saturday of September every year.

On the day of the festival, people go to their various farms and plantations to harvest their new yams. Tradition demands that no one is expected to keep any new yam in his or her yam barn until the new yam festival is celebrated. This is

because it is believed that the gods of the land must bless the yams before they can be stored to ensure a good harvest in the up coming year.

Age group dance is the most interesting part of all the activities that take place during the New Yam Festival. Various age groups come out to present the various types of dances they have. In the process, they are given gifts in form of cash. They do not only dance at the square, but they also dance at the market place. Such acts are repeatedly done until it is the turn of the last age group.

While the dances are going on, some of the women in the area prepare some tubers of yam for the participants to eat. There are lots of foods, and after the participants must have finished eating, the community head comes out to thank all the community members, and promise them that the next edition of the event would be more interesting than the just concluded one. Everyone, except the elders is asked to leave. The elders are asked to stay behind so that they can discuss issues about the development of the community. After the discussion with the community head, they say the closing prayer, and go to their respective homes.

Iguee Festival of The Benin Kingdom, Edo State: The people of Bini Kingdom in the Western part of Nigerian celebrate the *Iguee* festival by making an offering to Uhunmwuen the head, and Ehi his second half-the spiritual self that guides and protect the temporal self. The Oba and some Chiefs are also involved in *Agwe* (festival) when the Oba and the Chiefs break the fast they perform a ceremony called, UGIE ERHA OBA-A (honouring the Oba's ancestors). This is followed by the real *Iguee*-worshipping the reigning Oba which takes place openly and rounded off with Ugie Edohia and Ugie Ewere three days after. The Enoges and traditional ruler in the ancient kingdom, fixes their own dates in their respective kingdoms after Ugie Ewere.

Between 1897-1914 when the British invaded Bini kingdom and Oba Ovonramwen was deported to Calabar, Chief Agho Obaseki, the right hand man of Oba during this period converted to Christianity which caused him not to celebrate the *Iguee* festival in 1916-1917. The influential epidemic struck in 1918 in the aftermath of the World War 1. Thousands of Edo speaking people died, and they blamed it on the non-observance of *Iguee* festival. Till date, the Binis have the belief that the observance of the festival keeps them alive and protected.

South Eastern (Nigeria)

***Igwekala* Masquerade Festival:** *Igwekala* is a masquerade festival that takes place in Ubowalla, Emekuku in Owerri North Local Government Area of Imo State. Just like other masquerade, *Igwekala* has its own specific time that it appears. It comes out every four years and the smaller ones come out every December.

Igwekala is regarded as the biggest masquerade in Ubowalla. Before *Igwekala* festival, there used to be selection of people (older men) who are capable enough to coordinate the festival and the selection is usually made by kindred.

The appearance of *Igwekala* is usually on Nkwo market. It is always important that everyone in the village attends. As a matter of fact, there used to be a lot of preparation because people admire *Igwekala* so much more than any other masquerade. They believed that *Igwekala* is associated with the gods of the land. So old and young people are usually keen to participate by following *Igwekala* around on the festival day singing, wrestling and dancing. However, one thing about *Igwekala* is that young people are not eligible to be among the team of coordinators. The age limit is 40 years and above.

Since *Igwekala* is an advanced masquerade festival. It is believed to have the support of the gods who are solidly behind it. Nevertheless, we have other smaller masquerades that come out from time to time to showcase their own style during festive periods such as Christmas and New Year. These smaller masquerades also draw people's attention but not as much as *Igwekala* - maybe because, they are mainly for fun and generation of funds for the young people in the community.

The team that coordinates *Igwekala* has a specific point of meeting for some incisions, sacrifice and initiations before the day of the festival. They usually separate themselves from the people of the town for three weeks in order to prepare for the festival. When *Igwekala* appears, it is seen with a very big head made up of wood, glasses (mirror) and some other fetish elements like palm frond, dead fowls and other traditional leaves which also have their significance to the festival.

Igwekala is usually full of strength because it has to go round the whole village before going back to its abode. Often times, the member of the *Igwekala* team throws raw eggs at *Igwekala*'s face on the day of the festival and this signifies added strength, when it is observed that he is getting tired. *Igwekala* is a cult and as such has its rules and regulations governing its members. After the whole festival, *Igwekala* goes back to a river called Okitankwo from where it is believed to have originated.

The festival comes up once in a year and it is traced back to 3000 years ago when our forefathers formulated the customs and traditions of the land. Basically all these stories were not written rather they were transferred verbally from one generation to another by remembered history.

New Yam Festival in Eastern Nigeria: In Eastern Nigeria, the New Yam Festival, which involves an announcement by the priest of *Amdioha* (the god of thunder) around July/August that the ceremony will commence in 24 days time, is a common knowledge in Nigeria. The festival is meant for the people to thank their gods for the blessings received and ask for more favours. During the intervening period, the shrine is cleared and decorated, sons and daughters from far and near are notified and everybody is expected to come for the festival with new yams and plenty of palm wine. All these are collected at *Amadioha* shrine where the food is also prepared, after which the feast will begin in honour of *Amadioha* (Oparaocha, 1998:147-148).

It may even involve the dedication of children. According to Oparaocha (1998:148), food, chicken and jars of palm wine brought by parents and relatives along with the child are presented to *Amadioha* thus:

Our father *Amdioha*, we have thanked you for the productivity of crops and animals, for increase in procreation, and above all, in the gift of this child. We request you for more so that we may bring you presents. We make request for life, health and wealth

Chi (a god) Festival in Eastern Nigeria It was told that the descendants of our land worshipped a god called Chi. Chi is a highly respected god and they appease him daily with their sacrifices in quest for peace and production especially of farm products. There was also a chief priest called Dibia (i.e. a native doctor in Igbo language) who at one point is consulted for various occasions about the sacrifices to be made to the god. The Dibia in return gets answers from the god on the requests of the people.

There are always monthly activities that involve everyone in the village. The people are usually expected to offer up some scarifies to show their appreciation to the god of the land. This festival comes up every first week of January and one tenth of all which are gathered from each farm is usually brought to the shrine as a sacrifice while the yearly appreciation is done as a very big festival which is called IKEJI (meaning power of the farmland production of YAM). It is compulsory that every member of each family and relations must come back home to the village to show total appreciation to the god while those that are not able to come, either for one reason or the other, are expected to observe it wherever they are.

During this festival, colorful ceremonial activities are usually on display especially on the first day when you find people bringing in so many goodies to the shrine happily, and going back to their various houses to celebrate with their loved ones. This festival is done within a period of seven (7) working days and various things like masquerades which are there to stand as our ancestors who have come to celebrate with them and this actually signifies that the god (Chi) is pleased to be in their midst. Masquerades like *Ekpo*, *Onyekwele*, *Ajibusu* (rafia) and *Iyaagba Oku* usually have different kinds of cloths with different colours on them. *Api Eko* has a baby face and *Adaniwa* has a girl's face, beautifully made and carved with strong wood). This is tradition and so, it is locally made. Musical equipment like gongs (twin gong), *Ekwe*, *Ikoru* (a wooden gong) and others that bring good sound are used to accompany songs while dancers are expected to perform along at the festival. The members of the community are also expected to express themselves by dancing to the tunes. At the market square there are displays of various magical powers by the masquerades. Such displays are used to determine the strength that each of them possesses. Interested groups and individuals that are not indigenes are always invited to witness and partake in the whole festival.

Izu Ahia Nwatete Festival in Eastern Nigeria: This is an eye-witness account. Izu Ahia Nwatete is a popular cultural festival in Awo-Idemili in Orsu Local Government Area of Imo State. It is next to *Iri-Iji* (new yam festival), which is, also a popular festival in Igbo land. Izu Ahia Nwatete literary means marketing the baby's babies.

Izu ahia nwatete is a sacred festival done on *Eke* day (local Sunday). It has been in practice since the ancient times. It is a festival, which has been passed from generations to generations.

A chief priest (dibia) who mans the shrine, called *obi duru*, consults the gods of the land, which now fixes a particular month or period in which the festival will be held. It also decides the traditional requirements and what it will take for the festival to hold for that period.

This is a festival for unmarried ladies, who are ripe for marriages. This is to afford these young ladies the opportunity of showcasing their God-given attributes, talents and structures to the eligible young men (married or unmarried). People come from far and near to witness this ceremony at the popular *Eke Awo*, venue of the festival.

Despite the calls to abolish the festival from some quarters as a result of Christianity, the festival remains and will continue to hold. This is because the elders of the land believe that *Izu-ahia nwatete* is a festival, which promotes unity, cooperation and even showcases the culture of the land to the outside

communities. It also provides investment opportunities as businessmen from other states come to do businesses.

This is not to say that it is only young men that do attend the event. In fact, this is one festival for which everybody in the community looks forward to hold. On the day of *Izu ahia nwatete* festival, homes are left empty, as everybody both young and old would take his or her seat at the venue.

The festival is been preceded by a 21-gun-salute. This is to officially commence the activity of slaughtering of a goat by the head of families of various homes, because of the belief that children are children of the entire land. The homes of the participants and the non-participants are involved. After this is done, the blood of the goats will be collected and taken to the shrine, which is called *obi* where it will be buried in the ground.

After consultations with the gods, the chief priest declares the festival open. At this juncture, people would go to their various homes and start preparing foods and drinks. The food is mostly pounded yam with native soup.

The night of the festival is always a very busy one, as foods are been prepared, the ladies will be very busy doing some rehearsals and also doing make ups.

As early as 5.00am the following day, another 21-gun-salutes would be sounded, after which all food, drinks and kolanuts are placed at the front of various compounds, where people assigned to pick them would collect, gather them together and proceed to the venue of the event.

When this is done, the ladies would start marching and dancing from their houses straight to the venue. At the venue, the chief priest blesses all the items brought, after which the king would declare the festival open with another 7-gun-salute.

As people eat, drink and watch, the ladies would be slugging it out, engaging in various rigorous dancing steps and every other entertainment exercises they can present. This is to enable them showcase themselves before the eligible young men present.

There are periodic intervals where the ladies would go to a closet, take some refreshments, change their various fabrics, rest a while and then come out again to continue.

Nmawu (masquerades) would also be present to provide other side attractions. These are very entertaining as people are in a happy mood. Even people from other communities are always present to enjoy this great festival.

At exactly 6.00pm, the king would rise from his seat, take some kolanuts, a cup of palm wine, says a short prayer to appease the gods of the land. He then declares the festival closed. At the end, there would be warm embraces by the people after which everybody would disperse to his or her home happily.

Izu ahia nwatete is a very memorable festival, as it always leaves very sweet memories on the minds of the people. After the festival, things take very dramatic shape at various homes. This is because many ladies would have left their fathers' homes and gone to their husbands' places.

The Ofala festival in Eastern Nigeria: The "Ofala" is a festival celebrated in some parts of Igbo land. This festival is celebrated to usher in New Year (i.e. January of every year). This is to remind the inhabitants that they have entered a new year. At the same time, the festival is used to celebrate the ascension to the throne of chief.

In Enugu-Ukwu in Anambra State, according to Chief Okechukwu Igbenegbu of the town, the festival entails appeasing of deities by the chief and members of his cabinet. He stated that during the period, as tradition demands, the chief is confined to the bush for three weeks and does not eat anything prepared by any woman, not even the wife, who is forbidden to see him during this period. He stays in the bush until the eve of the three-week period.

He is brought out in the midnight and a huge fire is made, which the king clad in his regalia, jumps over. The significance of this means, the chief has successfully gone to the bush to communicate with the gods and ancestors. Immediately after this, drumming and dancing would start for about 30 minutes. Thereafter, the chief narrates the history of the town, how the town came to existence, some past events, notable sons who are no more with them but have contributed immensely to the development of the town.

During this festival, notable dignitaries are invited to grace the occasion. On the last day of the festival, the chief gives traditional titles to illustrious sons and daughters of the town who have in various ways contributed to the development of the town. The festival comes to a close amid drumming, dancing, and merry-making. Of course the masquerades are not left out as they entertain during the occasion.

It is worthy of note that only recognized chiefs by the State Governments in Ibo land can perform such festival as the "Ofala" festival.

Festivals in Delta State

Festivals in Delta State in South South Nigeria: Delta State is blessed with rich cultural heritages. One of the ways through which the rich cultural heritage is expressed is through festivals. Among many festivals celebrated in Delta state are “Iche-ulo” festival, “Iwu” festival, “Ine” festival and “Okuworu” festival. These festivals are discussed below.

Iwu festival: ‘Iwu’ festival in Ogwashi-Uku, Aniocha south local government area of Delta State, is a yearly festival. It is synonymous with the people of Azungwu Quarters of Ogwashi-Uku because the chief priest who is called “Ihene” of Obida, the god resides there. The festival takes place from the 27th of July to early August, lasting for about eight days. Iwu is a type of yam. Therefore the festival heralds the beginning of eating of new yam.

The first four days of the festival is known as “Isime-Iwu” which literally means to put the yam on the fire to boil. On that day, about 4pm, the town announcer does his job and all the other traditional priests called “ndi Ihene”, about six of them from other parts of the town assemble in the chief priest’s hut (Ogwa) to prepare him for the rest of the festival. They drink and dance while smearing the chief priest with the blood of goats and cocks. The chief priest sits, resting his feet on a heavy black rock believed to have been planted by the god of Iwu festival. His only attire is a piece of woven white cloth less than a yard (“Akwa ocha”). From his seat he pours libation and throws bits of kolanuts to the gods who are believed to be present. The chief priest does not dance, drink nor stand throughout this preparation and the preparation attracts spectators from all parts of the village even some neighbouring villages and towns.

At midnight when everywhere is quiet, the chief priest leaves the hut of preparation to go into the inner shrine, where it is believed he can talk with the god (“Obida”) and see his ancestors. In this dark room, under towering Oaks and Iroko trees, the chief priest spends four days in seclusion and fasting from food and drink. He does not entertain any visitor, not even any member of his family. The other priests go into seclusion and without food but theirs are mild, as they can once in a while attend to the elders of the town who come for prayers to the gods through them. The whole period of four days of seclusion without food for the chief priest and his assistants (ndi-Ihene) is known as “Okpukpu”.

During this period also, the whole Azungwu quarters where this festival is performed goes into serious and absolute quietness and curfew is also imposed. No hooting by vehicles, no shouting, no loud talking, no crying for the dead, no fighting and even no splitting of fire wood. The entire village from Ngwu tree which Azungwu quarters, the area after which the festival is named, are adorned

with palm fronds, placing them on the roadsides, thereby making the road and paths look adorned and more beautiful. Also at various points in the village, check points are mounted to ward-off offenders whose punishments of fines range from life he-goats, cocks, chickens, kola-nut, white native chalks, pots of oil to flogging and being banned from going to the farm or stream.

On the completion of the four days of seclusion, the fines are collected or when the person refuses to pay, especially for his/her religious beliefs, punishments like sickness, death, etc, are meted on the offender. The next morning as early as 7.00 am the chief priest brings down the pot of Iwu yam. He emerges from the place of seclusion and he is met by his assistant priests, four in number, with chalk all over his face and then moves into the circle of elders. A very high pitch of noise is raised, the curfew and other hard rules are then automatically lifted. An orchestra of native instruments- wooden drums of various sizes (“Egede”), wooden and metal gongs (“Agogo”), large and small bamboo flutes (“Ofili”) and bass drums (“Ududu”) already start to play. Everywhere in the village especially the festival arena goes agog with noise and the noise is usually deafening. People dance with joy moving towards the festival area (“Ogbo Obodo”) giving gifts of money and animals to the chief priest and his assistants. This is done to celebrate the fact that he is no longer in the spirit world. After some time, everyone retires to prepare for the festival proper.

At about 4:00pm the festival arena (“Ogbo Obodo”) becomes jam packed again with people dancing and jubilating. The assistant priests emerge, each in a new costume. Dressed in flowing white skirt with beaded red blouse, jingles around their ankles, powdered with native white chalk from elbow to the wrist, three ox-coloured beads tied round their wrists and blood of an unknown animal rubbed across their eyes to the ears. White eagle feathers tucked behind their heads, sticking to a short stump of hair on the middle of the head left there since they were ordained as an “Ohene”. Each has a servant (Enem”) who bears a wooden tray filled with powdered native chalk (“Okwa Nzu”) with which they bless the people with. This is done by sprinkling the powder on the people.

The chief priest’s appearance is greeted with harder tunes of music and dancing. He is dressed differently from the others. His blouse (“Izazu”) is made from the fur of animals with small jingles (“Ikpo”) which are little oval-shaped mirrors all over the blouse, the length dropping a little below his knee above his shinning skirt (“Mbulukwu”). His headgear (“Ebe”) is made from ostrich feathers. To his left hand he holds a small trumpet made of elephant tusk (“Otulaka”) which he blows at intervals while he uses his right hand to sprinkle powdered white native chalk (Nzu) which he collects from the bearer of the tray (Okwa Nzu). It is believed that whoever the white chalk touches is blessed and protected by the gods. At around 4.00pm, the music and dancing stops and the chief priest and his

assistants retire to their various huts (“Ogwa”) to pray to Obida, the god of Iwu festival.

While this jubilation and dancing on, a group of youths from the village, between 13 and 18 years of age, set off very early in the morning when the Iwu yam is brought down from the fire to Obida stream. They tie a small white woven cloth (“Npe”) round their waist just to cover their nudity, from their knees down is covered with native chalk beaten together with some herbs and barks of special trees (“Ogbasike”) to enable them run far tirelessly. They hold small canes (“Itali Ezeube”) to ward-off the spirit of any other challenging god on their way and an empty can to collect pebbles from the steam of Obida. It is believed that on their return anyone that collects a pebble from them is prevented from attack from witches and wizards, accidents of all sorts, armed robbery attacks and also attract promotion at work and business. Their leader has in one hand a red box of concoctions and messages (“Otite”) to deposit at the foot of the hill from which the stream rises.

On return, just on time when the second phase of the festival kicks-off about 4.00pm they also stage their dance and the whole village is happy that their prayers have been answered and that all the youths returned (none was sized by Obida). Then the other youths of the village (boys and girls alike) join and they dance in a group to various chiefs in the company of the chief priest and his assistant. The chief priest receives gifts like chicken and other materials from the chiefs. Finally, before proceeding to the palace of the Obi of Ogwashi-uku to represent the success of the festival, the chief priest, his assistants and the youth converge at the foot of “Ngwu” tree after which the “Azungwu” quarters is named. It means at the back of Ngwu tree, which is also a god but a smaller god than Obida. They pour libation and pray to the god of Ngwu, guardian of the Azungwu quarters. The Obi accepts their message with joy and also presents gifts of sometimes fowls, goats and drinks to the priests (Ndi-Ihene) and the youth of the town too.

Once the chief priest and his assistant priests retire, there is usually a very heavy rain. It is believed that the rain takes the message and concoctions deposited at the foot of the hill of Obida by the youths’ leader. After which the chief priest starts his journey to a neighbouring village known as “Abor Ogwashi”, where he is awaited to be received for them to commence their new yam festival. And if they do not get it for that year there would not be new yam festival for them.

Ine festival: The “Ine” festival has its roots in Isele-Mkpitime in Aniocha-north local government area of Delta State. The festival is likened to the new yam festival of other villages, but with a little difference.

The “Ine” festival is an annual event, and it normally holds between the end of August and the beginning of September. This is always the rainy season. The principal actors in the “Ine” festival are the Obi (The head of the town), the council of title holders called the “Okpalas”, the elderly women councils and the leaders of the young men in the town.

Before the festival begins, a certain level of preparedness is achieved. First, the whole village is kept clean and decorated with many colorful flowers and objects. This action denotes that there is going to be a festival in the town.

The festival is held at a place called “Abu-ano”. This is a central area in the town. It is a very large area that can accommodate many people. Everyone appears at this place wearing white clothes. The elders of the town along with every member of the village gather there in the morning, between 9am and 10am, waiting for the Obi to arrive. As he arrives, he pays homage and worships the deity called “Mkpitime”. After paying homage and worshipping the deity, he cuts one of the cooked yams brought by the elders of the town. This signifies that the yam is now okay to be eaten. Twenty-one gunshots immediately follow the cutting of the yam and then the celebration follows. The young men in the town continue the festival for a period of seven days. The festival continues with every family cooking food, especially pounded yam, Egusi soup and sharing with their neighbours.

The significance of the festival is that it marks the point from when the new yam can be eaten by the people of the town, especially the title chiefs. By tradition, the title chiefs are not allowed to eat yam without going through this process. The second significance is that it is at this point that the Obi, along with his council of chiefs, worship the idol of the town (“Mkpitme”), who is believed to be responsible for the increase of farm produce of the people of the village.

“Ulo” festival: The “Ulo” festival is celebrated in Asaba, Delta State. It can also be called “Ichu-ulo” festival. The festival is over a hundred years old. It was initiated by the forefathers and titled men of the village known as the “Okaku”. The first ever Ichu-ulo festival was held in the early 40s.

The festival is an annual event and it comes up at the middle of April every year. Before a date is fixed for the festival, the little children in the village are expected to gather at the village square under the moonlight, singing and dancing in honour of the Ulo festival. On the particular day the date of the festival is to be chosen, all the titled men from the five quarters of the town would come together and discuss the date to be fixed for the festival. The day chosen for the festival must be one of the “Orie” market days. The festival always last for five days and by custom, it starts from “Orie” to Orie” (the four market days are “Orie”, “Afor”, “Nkwo” and “Eke”).

“ORIE” MARKET DAY: The festival begins with the young boys of different age groups dressed in white clothes with local drums made specifically for the occasion, singing and dancing from the market square to the whole five quarters. The young boys and their friends from other towns and villages would dance from morning till the end of that day which leads to the “Afor” day.

DAY 2 (“AFOR” MARKET DAY): On the Afor market day, all the elderly men of the town would start their own part of the celebration dressed in white George cloth, which signifies purity. The elders’ wives cook for everybody in their quarters, and the particular food for the festival is pounded yam and any other kinds of soup like Banga soup or Pepper soup.

DAY 3 (“NKWO” MARKET DAY): The Nkwo market day is the third day corresponding to mid period of the festival. This day is for the elderly women in the town. They come together, dressed in new white clothes and beautiful wrappers known as “Abada”. Because it is the mid period of the festival, it is given to the elderly women. The elderly women are visited by the young women of the town and they are entertained with food, drinks and all other things. The mood is always joyous. This leads to the next day.

DAY 4 (THE “EKE” MARKET DAY): This day is particularly for the titled men and elderly women. They are:

- “Okaku” – (town heads for men)
- “Onowu” – (Elderly men)
- “Tsama Akue” – (The oldest woman in the town)
- “Odua” – (The eldest man from each quarter of the town)
- “Onuwe” – (Elderly women)
- “Okita”

These titled men and elderly women come together and celebrate the festival amongst themselves eating, drinking, dancing and worshipping the gods of the land.

DAY 5 (“ORIE” MARKET DAY): This is the final day of the festival. The titled men from the five quarters of the town come together at the town square and consult the gods of the land through the chief priest. They do this by pouring libation and also praising him for a successful festival. On this particular day, the women are not allowed to come out until the consultation with the gods is finished. This is between 11:30am and 6:00am of the next day.

The festival signifies that the town is at peace, that their harvest is rich and blessed by the gods of their land. The festival symbolizes togetherness. It is a time of celebration where blessings from the gods are poured on the people.

Okuworu Festival: The “Okuworu” festival originated about a hundred years ago in Ekpan community in Warri, Delta State. It is one of the most cherished festivals celebrated in the community.

The “Okuworu” festival is an annual event. It usually takes place every August, this is always during the rainy season. The festival lasts twenty-one days. History has it that the “Okuworu” which is a masquerade, has a mother and seven children that normally comes out with him. They come out every market day, which is every nine days interval, during the period of the festival, according to the traditions of the people of this community. They all dress in different and very expensive attires made of George clothes, African carving and paintings.

On the first and second market days, the Okuworu and his seven children go about to different places, different people within the community and prophesy to the inhabitants of the village after which they are given money in a white bowl they carry with them.

On the third and last day of his visit that year, the Okuworu, his mother and seven children would leave their shrine in Ekpan and go to other parts of the community like “Effunrun”, “Jedo”, “Gbokoda”, “Eje-eba”, etc, to pray for them and tell them what the gods of the land want them to do and also purify everywhere before they leave each place.

People in the community and outside the community, who have come from far and near cook different kinds of foods like Banga soup and pounded yam, pepper soup, etc, for their visitors and for anybody that wants to eat. the people entertain anybody that come their way.

After, going about praying and prophesing, the Okuworu masquerade, his mother, and children would all go back to their shrine. At the entrance of the shrine, the priest and the drum beaters would be at the right hand of the shrine singing praises and pouring encomiums on the Okuworu masquerade, his mother and their seven children while at the left hand side, the villagers and visitors from far and near would all form a big circle waiting for their final blessings.

Finally, the children of the Okuworu masquerade would start coming out of the shrine, from the last born to the first. Afterwards, his mother claps and sings different victorious songs. In the evening the villagers and people from far and

near would all go to the river to thank the Okuworu masquerade, his mother and seven children for answered prayers and bid them farewell till the next year.

Festivals in South Western Nigeria

The south-western part of Nigeria, populated by the Yoruba ethnic group comprises of six states: Lagos, Ogun, Ondo, Ekiti, Osun and Oyo. There is a miscellany of festivals celebrated in these states. Eyo, Agba, Okoshi, Igunnuko and Jegi in Lagos State; Oro cult in Osun State; Ogun, Orosun, Gbego and Egbin-ile in Ondo State; Ogoye and Ogun in Ado Ekiti, Ekiti State; and Diedie-lomodenu-dagba, Owonifaari, Yagbonyaja, Egun-otan-poro and Agemo in Ogun State. Below are some festivals selected across the different states.

The “Ifa Oracle Festival” among the Yorubas: “Ifa” festival is observed among the Yoruba people of Nigeria. The festival is observed among the Idol worshippers of Yoruba land. There is a day set aside for this festival and the various priests loyal to the “Ifa” are informed through beating of a special drum. The festival usually starts on a market day. On that day, pounded yam and egusi Soup are prepared and sprinkled on the oracle house, which is located in an obscure part of the town.

During this period all “Ifa priests dressed in white, assemble and dance reciting some incantations through the streets of the town amid drumming and merry making. In fact, a lot of money from the public are collected for the priests by their followers.

This festival takes a whole week and on each day, the priests consult the oracle for progress of their faithfuls. On the 5th day a special ceremony is held for every family in the town or village who wants to know what is in store for them in the year. This ceremony is called “Ibo” and those who consult the “Ifa” oracle are told what is in store for them now and in future. The person concerned is told of some rituals to be done to avert it.

On the last day of this festival, worshippers “Ifa” gather at the shrine and discuss problems facing some of their members. Here disciplinary actions are taken against offenders of the oracle. From here the priests and their followers once again dance through the town or village signaling the end of the festival amidst drumming and dancing.

Agba Festival in Oto Area of Lagos State: ‘Agba’ is a name used to describe different things in Yoruba land. ‘Agba’ could mean a drum used in the fraternity house, ‘Agba eran’ that is a she goat that has been delivering for long, or ‘Agba’

which in English means ‘Canon’. All these are different from the ‘Agba’ Cult. It is a traditional festival among the people of Oto.

The Agba festival began when a man called ‘Olofin’, who had been exiled to ‘Ibini’ (Benin) to serve a punishment on the accusation of murdering ‘Aina Olopon’ with whom he had fought over the ownership of a landed property in the Ido area, was later repatriated to Lagos. On his return, he allocated his land and other properties to his children among whom was the ‘Oloto’. The area given to Oloto is known as ‘Ido’ where the Agba shrine is situated. Thus, the Agba was part of his allocation.

The ‘Agba’ Cult ceremony follows some processes in carrying out its activities. The processes are conducted by the priests of the Agba Cult. The priests act as intermediaries between the people and the deity. They priest is the person in touch between the object of worship and people. These priests are descendants of ‘Olofin’ the father of ‘Oloto’ and they are three namely: Adagba, Ajana-imole and Amojutoro.

The Adagba is the overall head of the Agba Cult in Oto. His duties are to perform sacrifices and lead the drum beating that signals the beginning of the Agba Cult.

The Ajana-imole is responsible for leading the Agba cult out of its shrine. He possesses knowledge of the cult followers defined. Thus, he is required to deliver their (Agba followers) messages to the deity.

The Amojutoro is the assistant to the Adagba on chores like watching over the Agba shrine and assisting in performing other activities.

Without the presence of these three, the cult festival cannot take place. The absence or demise of any amongst them must be quickly replaced. At the shrine, specifically, the spot where libation is poured, certain traditional items must be present. Items such as ‘aso funfun’ (white cloth), ‘ere oni’ (crocodile statute), ‘ijoko’ (paddle) and ‘idere’ (bait for catching fish). Also present at the spot are eight holes (four on the right, four on the left), a calabash filled with water and another filled with kolanut.

Announcement for the start of the festival is preceded by inspection of ‘iyo’ (it is on the sea). If this is present on the sea, then it is a signal which means the period of the festival is near, hence they consult the ‘ifa’ (oracle) on the selection of the day to begin the festival. Once the ‘ifa’ gives a day, town announcers are dispatched to inform the residents of Oto, its environs and the Oba of Lagos will also be sent an emissary to inform him of the selected day for the festival which

will be nine days from that time. The festival lasts for seven days, out of which the first, third and fourth are the most important.

On the first day, inspection of the sea for 'iyo' is carried out by the priest. If the sign is seen, or present, the Oloto is informed to come and wash his feet and offer prayers. At 4pm the Oloto would leave the 'iga' clad in white robe and white cap. At the front of the 'iga', he will pour water on the floor twice and then use alcoholic drink for prayer before proceeding to the shrine with the people to pray before leaving for the sea. At the sea, the Oba of Lagos will be at the Lagos-island end of the sea, while the Oloto will be at his own side (the Oto end of the sea). Once he begins to wash his feet in the water, the Oba of Lagos will begin to do same. This is done three times after which obeisance is paid to the deities. When this is done, they return to the shrine, specifically to the spot. On arrival at the spot of Agba Cult, water would be poured on the Oloto's feet to signify the return of the Oloto and all that followed him to the sea. After this, prayer is offered for all the sons and daughters of Oto and Nigeria in general.

On the second day, drinking, eating and entertainment take place. While on the third day, food is served in abundance. The 'Aworo' (priest) would pray for protection and development of the town.

The fourth day is the most interesting day, because all sons and daughters of Oto are expected to be present. This is the day for making sacrifice to the (oju eegun). All descendants of previous Olotos are expected to be present. Each family among the descendants brings two cocks, drinks (alcoholic), kolanuts (abafa), bitter kola and alligator pepper. These are added to the white ram which would be used for the sacrifice. It is placed on the spot of worship after which the Oloto begins to pray for Oto in general using specific items. After offering prayers with water and kolanut, the priest (Aworo) would drop the kolanut several times and 'eji-ogbe' will appear which means all offerings and prayers have been accepted by the deities. Once this is complete, the white ram and a cock from each of the descendant's family are slaughtered and their blood poured onto the spot of worship. Palm oil is poured out and the other cocks from each family are slaughtered and sprinkled onto the white cloth at the entrance to the shrine. After the prayers, lots of Kolanuts are eaten by family members. Eating, drinking and dancing are used to round-off.

The fifth, sixth and seventh days are just for festivities (eating and drinking). On the seventh day, (the last day) disputes are settled among the citizens of Oto.

The Eyo Festival in Lagos-Island: The 'Eyo' festival is also known as the 'Adamu-Orisa' Play. It is a festival that takes place in Lagos-Island Local Government Area of Lagos State referred to as 'Eko'.

The 'Eyo' (Adamu-Orisa) play originated from Iperu-Ijebu in Ogun State. It came to Lagos as a result of the marriage that took place between a Lagos prince and an Ijebu princess. At the ceremony, the 'Eyo' play was used to entertain the bridegroom, this they (the bridegroom's family) enjoyed and requested the bride's family to allow them to go to Lagos with both the bride and the 'Eyo'. Their request was granted and ever since the Eyo play has been performed in Lagos.

The Eyo festival is performed as a rite of passage for a dead Oba or chief or an important personality in the country. It is also used to welcome important and highly influential personalities into the country.

The (Adamu Orisa) Eyo makes use of 'aga' (hat) made of plywood and cloth, 'opa-n-bata' (the staff) made of palm tree with designs on it, 'iboju eyo' (cloth) used for covering the face, 'aropale' (the white robe). These 'Eyo' are of different types, some are called the 'eyo orisa' and they include:

- The 'Adamu Orisa' group, the leader and foremost of them all; established in 1852
- 'Laba Ekun' established in the 1900's
- 'Eyo Oniko' established in the 1900's
- 'Eyo Ologede' established in the 1900's
- 'Eyo Agere
- Other Eyo either belong to chiefs.

The activities that precede the Eyo play begins eight days before the Eyo play itself. On the first day, a selected site is decorated with lots of traditional clothes adorning the site with a coloured stick representing a dead person. This place is referred to as 'IMOKU'. The children of the deceased would be there to welcome them.

On the second day, the 'IMOKU' is opened for all to see and pay homage to the dead. On third day which is a Sunday, the five leading groups among the Eyo that are referred to as 'eyo orisa' begins to come out thus signifying the unofficial beginning of the play. This lasts till Thursday and on the next day which is a Friday, the eyo alakete pupa (laba-Ekun) would build the 'agodo' with the whole group. Here also, sacrifices as offering to the deity are made in secrecy.

Items such as kolanut, 'Atare' (alligator pepper) 'Orogbo' (bitter kola) and white ram are used as sacrificial materials. The white ram when killed is consumed among the partakers of the sacrifice and the blood would be poured on his spot in the 'agodo' (shrine) as a form of libation and offering to the deity. After these, prayers are held for successful outing of the group.

On the outing day before the different eyo groups begin to troop out, the Oba of Lagos would be the first person to come out with ‘adamu orisa’ and ‘alakete pupa’ (laba-ekun) hats, he dances around for people to see thus signifying the commencement of the play. When the Oba takes his seat among the guests, the procession of Eyo begins with the ‘eyo orisa’ ably led by the ‘Adamu orisa’, ‘laba ekun’, ‘Oniko’, ‘Ologede’ and lastly ‘eyo Angere’. These groups are followed by other eyo like ‘onitolo’, ‘faji’, ‘sasore’, ‘Angere’ and so on.

Activities such as dancing and the singing of ‘Aro’ like:

Ataba tibi atibi taba,

Agun oniko osha Apena

Agogoro Eyo

Mo yo fun e

Mo yo fun ra mi

Translated means:

(What a tall or imposing Eyo! I rejoice with you, I rejoice with myself).

Any time that the Eyo festival is approaching, we have groups of people known as (Awon Amu Opa Jade) the staff bearers where we have ‘Eyo Adimu’, ‘Eyo Ikolaba’, ‘Eyo Oniko’, ‘Eyo Ologede’ and ‘Eyo Agere’. The staff bearers go out with their staff (opanbata).

On different days to announcing the date of the forth coming Adamu Orisa play, they will move from their shine to the Oba’s palace, the palaces of the white cap chiefs, and the house of titled chiefs; other prominent personage in the community. These people move in line, (in procession) along the street, while the members of the public should honour the staff bearers outing. Also the staff bearers should not molest or beat any member of the public

On the festival day, the Eyo has to converge out of their own shrine then move to the main shrine (Agodo) according to the order of seniority and the masquerades also move to where the families are seated or where the coffin is displayed (IMOKU) and make the staff incantation (Ika-opa) so the members of the family of the deceased person for whom the play is being staged cannot think of any greater honour indigenous to Lagos than that accorded by the play.

Agemo Festival in Ogun State: Agemo is a festival among the people of Ijebu-Ode, a community in Ijebu-Ode local government of Ogun –State. According to history, Agemos are just like masquerades and had been part of their history of Ijebu land. Agemo is said to have come with the first Awujale of Ijebu-land from Egypt to settle in Ijebu-Ode, after the Awujale had settled down, each Agemo left to settle down in different villages which surround Ijebu-Ode.

Before the commencement of Agemo festival which usually takes place in the first week of July, the oracle would be consulted to ascertain the duration of the festival in a particular year. 'Abo odun', would last for three or seven days while 'Ako odun' would last for nine or fourteen days. Oro festival would commence in different villages of these Agemos for any number of days the oracle had appointed and later in Ijebu-Ode for the same number of days. After these, the Agemos who are sixteen in number would dance in their various court yards known as (Agbala) and then start to prepare for the festival.

On the very day they would arrive at Ijebu-Ode, a priest who is popularly known as 'Asokute' of Awujale, would leave his house to trek to the shrine of Obanta at Itoro in Ijebu-Ode, while the king himself with his chief excluding Iyalode (a female chief) would trek to the same venue at twelve o'clock in the afternoon. The Awujale would come to the shrine with a ram, kolanut, gin and some amount of money. The asokute would pray for the awujale for a successful and peaceful agemo festival and to appease the deity of the land. Immediately after leaving this shrine, the awujale would proceed to 'Ipebi' (the traditional palace/shrine where the awujale was traditionally installed) where gbedu drummers would be waiting for him. The Awujale would dance to the gbedu special dance nine different times.

The first three, the second three, women in the palace and the surrounding are allowed to watch and pray but the last three steps, women would have to vacate the scene because by this time a signal would have been sent to the Awujale that all the agemos are at the different entrances to Ijebu-Ode and that they are all ready to come in. Of important note is that at various levels of this festival, women are given little or no chance at all to watch the agemo because there is the belief that women cannot keep secrets. After all the agemos, sixteen in number, with three traditionally believed to be their helpers would assemble in a street called Ita-Alapo in Ijebu-Ode and then move in procession to Ijebu-Ode for their first traditional dance.

On their first night in Imosan, a form of ritual would be performed by each one of them (wo lo fi obi kanle) this according to history was to pray for peace in the land and to prophesy. In all these processes women are forbidden to watch them because they go along with their traditional load/regalia ('Eru'). The second day they would dance in a court yard known as (Agbala) in that village and kill a cow that had earlier been given to them by Awujale as a gift for the year. Women are allowed to watch this to a limit. The third day, they would all come back to Ijebu-Ode and rest till the sixth day in case it is a seven day duration. During the resting period, they all have a house to stay in Ijebu-Ode on different streets; people go to them for prayers, consultation and divination.

On the sixth day of their arrival at Ijebu-Ode, they would perform a similar ritual (as performed in Imosan) (fifi obi kanle). Important note is that whether three, seven, nine or fourteen days duration, the day they perform this particular ritual in Ijebu-Ode, they have to dance in a courtyard known as (Agbala) also in Ijebu-Ode and their traditional load/regalia leaves Ijebu-Ode the following day. The last day which is the seventh day, the leader among the Agemos would go and dance for the Awujale and come back to dance in the courtyard and others would follow suit. All these are for public viewing after the seven days. A special two days is for the Awujale and all the Agemos. The first day, the agemos and awujale would go to Ikoju this according to history is for praying for the Awujale and his family for long life and peace in the land. The second day, they would all go to Ilope this is to thank the Awujale for hosting them. The Agemo can then go back to their various communities/villages for merry making to a successful outing and festival.

Of important note is that all these activities carried out in this festival, women are given very little chance of viewing and all the people invited must trek from one place to another. They give a strict warning in form of a very loud noise screaming, shouting, to alert women and to scare them away from peeping.

The names of Agemo of Ijebu-ode land with the three traditional helpers are Tami of Odogbolu, Serefusi of Igbile, Ewujagbori of Imosan, Ediye of Ago Iwoye, Petu aramasa of Isiwo, Olumoko of Oku Ow, Bajeluju of Imuku-Atan, Magado of Aiyepe Ijebu, Edelumoro of Imero-idowa, Ija Oloko of Imosan, Posa of Imosan, La saase of Agagu loru of Oru, Mapa of Odonapa-Imushin Ijebu, Ogegbo of Ibowon, Alofee of Ijebu-Ijesha, Idebi of Isamowo of Ago Iwoye, Olugbo of Olugbo Ago-Iwoye, and Ogi alawo Oba of Ijebu-land.

The significance of the Agemo festival are to pay a yearly visit to the Awujale since history told us they came together from Egypt, perform sacrifice to the Awujale for long life and peaceful reigning and pray for the entire people of Ijebu land.

Orosun Festival of Idanre in Ondo State: This is the festival that is mainly known and done in Idanre, Ondo State. It is an annual festival that holds on the fifth/sixth month of every year.

The historical account reveals that Orosun and Olofin were born of the same parents and they both migrated from the ancient town of Ile-Ife some centuries back. In the course of their journey they travelled to an ancient village which had fine geographical landscape that is well arranged hills, rocks and great valleys. They marvelled at the way smaller rocks were carrying bigger rocks. Hence they called the place 'I-dan-re' which translated into English means 'a great wonder'. Right from that day to this present day, the place remains 'Idanre'. Due to the rich

geographical and agricultural tendencies, there was a great strife which ended up into bitter rivalry between Orosun and Olofin. For peace to reign, Orosun being the eldest decided to peach her tent on one of the hills, which was later called 'Oke- Idanre' (Idanre hills), while Olofin decided to stay at the valley which he later called 'Odode Idanre' meaning 'the basement of Idanre'.

After the discovery of the place, people started migrating to Idanre, some decided to stay at the basement while some moved to live with Orosun on top of the hill. She later got married to one of the settlers around her vicinity and gave birth to beautiful and handsome children. Because of her mystical and supernatural powers, people started coming to pay homage to her and as well sing her praises and by asking for so many things particularly children and their request would later be granted after making vows. This lasted for so many years until she died, but before her death she had already gathered followers which are called 'The Aworos' and they later turned her into a living deity by worshipping her, thereby turning it to an annual festival called 'OROSUN FESTIVAL'. The festival always comes up every fifth/sixth month of the year.

The advent of modernisation turned the festival to a yearly jamboree wherein indigenes and foreigners come from all over the world on the D-day to celebrate in full.

The festival has its own unique features, especially the way the Aworo dresses. The women always tie a white wrapper round their chest not putting on a blouse and underwear; they have a special hairdo called 'SUKU'. They walk barefooted with a brass chain tied round their legs. Their faces, backs and legs are adorned with local white chalks. The men too tie white wrappers towards the left hand-side round their waist; they also do not put on any underwear. Their hairs are shaved for observation of the festival. After they might have dressed up, they all walk barefooted from the basement to Idanre hills, where the elderly worshippers (Aworo) would be for seven days while the new intakes called 'Obitun' would stay for fourteen days.

When they might have descended from the hills, there must be two months interval for appeasement. During this appeasement a date would be fixed within the month, whereby corncakes would be made and all the aworos would wine and dine together and later shave their hairs.

Any member of the Aworo that died before the end of the two months appeasement, it is generally believed that such a person was killed by the wrought of 'OROSUN'. To avoid death: no member of the Aworo must eat or taste Locust beans; none of the Aworos must fornicate/adulterate with another man's wife or husband; and cooking with firewood made from Iroko tree is forbidden.

The clothing (white wrapper) and local white chalk used for the festival have their significance. The white wrapper signifies peace and white also is the favourite of Orosun; while the local white chalk is used to consecrate the Aworos both male and female.

Ogun Festival in Ondo State: ‘Odun Ogun’ as the name connotes is an annual celebration of Ogun (the god of iron) by all the sons and daughters of Ondo kingdom popularly known as Ondo town, a town some fifty kilometers south of Akure, the capital of Ondo State. This festival is not new among the Ekinmoguns; as the indigenes of Ondo are called because Ogun festival comes once in a year, precisely in September. They perhaps value it more than any other day. To the Ekinmoguns (people of Ondo), Ogun festival or Odun Ogun in the Oru parlance, is not just a day for strictly or merely worshiping of idol, but rather the day as assumed by the people is also a time for re-union (the day has assumed the status of a carnival day).

On the day of the Ogun festival the Ogun chief priest comes out to pay homage to it (god of iron) for protecting the community during the previous year’s Ogun festival and other years to come. As mentioned earlier, the Ogun festival day has assumed the status of a carnival. People display their wealth and celebrate their successes, a celebration of life par excellence and a day for friends and relatives to re-unite.

The Agbede family during this festival plays the most vital role by offering sacrifices and rituals and also appeasing the god of iron to usher in a reign of prosperity, unity and peace among the people. The children in Ondo town are not left out of the hustle and bustle. They stroll in pairs around, running errands and performing multifarious chores with glee in return for the reward of bounteous lumps of boiled yams, a real treat indeed.

During the Odun Ogun the most cherished kind of food is pounded yam served with ‘obe ase’ a special okro soup laced with local seasoning – ‘ogiri’ and ‘lerun’ and ‘eja olopa’ (a dried stock catfish).

The major activities of the Ogun festival (Odun Ogun) usually commences at 8:00am, and all the people of Ondo town (Ekinmoguns) converge at the ‘OGUN LEI’ a spot that has an ‘ABA’ tree planted there at the ‘ODO JOMU’ area of the town. ‘OGUN LEI’ is the Ogun spot where dogs are offered for sacrifice.

The Ogun festival (Odun Ogun) features dance performances from both young and old women from the town. They dress themselves in their best outfits and paint their face and head with either blue/white powder.

The major belief of the Ekinmoguns is that the Ogun festival is a festival that they must not stop observing because it actually has a spiritual consequence on their land and their people. The materials that are relevant to observing 'Odun Ogun' includes: a matured male dog, a new red piece of cloth, cutlass, palm oil, alligator pepper, salt, iron which signifies the god of iron.

Last session of the festival is the king (Osemawe of Ondo) coming out to break the kola, which is after all the necessary ritual must have taken place. After the breaking of Kola the king would shout in their oru parlance "Ogun Ye" which means the festival is successful.

The Ogoye Festival in Igbara-Odo, Ekiti State: This festival is one of the most prominent festivals in Igbara-odo, in Ekiti south west local government area of Ekiti state. It is a festival essentially designed to castigate, humiliate and caution evil doers. It is also meant to serve as a deterrent to prospective evil doers and to mimic people, thereby touching on their funny deeds, pranks and over zealous deeds.

Ogoye festival is celebrated annually in the month of July in favour of one native deity called 'OLIKI'. Ogoye is a compound noun representing two distinct ideas, 'OGO O' means 'Thanks be to God', 'OYE' means 'you survive or you have survived'. By this 'OGOYE' means 'Thank God we have survived'. That is, we have successfully, happily and in good health crossed the rubicon and survived the turbulence of the previous year and entered the New Year with glee.

As it has been stated above OGOYE festival is celebrated in honour of 'OLIKI' which is reputed to be the god of light. At the shrine of OLIKI a 'Lantern' made of clay, filled with red oil and a wig placed in it is always lighted there. This light is always kept aglow especially during the two-day festival of Ogoye.

Seven days to the commencement of Ogoye, young girls and middle aged people – men and women would scout round to collect facts relating to the family background of 'prospective victims' of Ogoye. These facts are details about whether the people they are going to chastise during the festival are thieves, cheaters, adulterers, liars, backbiters or whether there is any serious illness or disease in their family. Those who can write among these age groups would be compiling these facts.

Also during this period, those who can afford it would buy uniforms. Essentially, girls and middle-aged women would buy make-ups like local paints: 'OSUN', 'ILAALI', 'BANJEJE', 'INA' to beautify their bodies.

On the first day of Ogoye, activities usually start around 7:00 – 7:30 pm, the woman leader of Ogoye would go in company of few women to visit the Oba to pay him homage and jokingly cast some aspersions on him. He in return, would throw little abusive slangs on one or two of them and present them gifts of cash and kolanut. From there they would proceed to the houses of the high chiefs and few other chiefs. As soon as the town's people become aware of this development they would arrange and come out in groups ---- age group by age group or in clubs and association. Even with modern development there is a popular group of men called 'EGBE AMULUDUN' who now put glamour and decorum into the festival.

On the first day before the woman-leader performs her rite, every married woman would cook yam pounded into a powdered form, mixed with red oil and salt. This is called 'ELO'. This 'ELO' is offered to OLIKI, the god of light and patron of OGOYE festival. But this act is gradually fading away as the economic situation makes it difficult to procure these items.

As it had been explained above, as soon as the town's people are aware that the OGOYE woman-leader has visited the Oba, other groups, clubs and associations would troop out. Each group would move with its own musical sets. When they arrive at the frontage of the house of the man/woman they want to chastise, the leader or any capable person who is fluent and adept in abusing people would call out the name of the person:

“Ajayi o o o” others would respond

“Oriiri i i i” (which literally means he/she is listening)

Leader:”Ke se o nan-an-an? (What has he/she done to you/for you (to plead with you or appease you from abusing him/her)

Associates:”E si i” (Nothing)

From there the leader would sing an abusive song and others would respond with glee as they dance with dexterity and jeer at the person they are abusing.

The women would start their own from 7:30 pm of the first day till about 12:00pm of the second day. From then, the men would take over from the women. The seven-hour Ogoye activities of the men are usually characterized by vigour, first class mimicking, fun and esteem orchestration. Young men would dress in female dresses to conform to the mode of dressing of the ladies or women they want to abuse. They would also mimic their ways of walking, smiling and talking. If their fiancé or concubines are known, other men would dress to match the mode of dressing of the suspected fiancé and/or concubines. Their life style in all ramifications would be imitated. Like women they would be moving from house to house and street to street till they have touched places already marked down in their itinerary.

When the closing hour comes up the women would sing a song to give rebuff to all the curses and abusive utterances they had altered the previous day till dawn.

Leader: ‘name’ A mo merun ba o o (‘name’ “we do not mention your name or we do not curse you”)

Others would chorus: “Ojumo kete epe domi” (All abuses and curses to become water that is; to be of no effect upon the persons cursed and/or abused)

From there they would drop all paraphernalia of Ogoye and go and assemble in the house of their leaders to share any money or gifts got during the festival. They would also eat and drink. Thereafter, they would disperse after praying for good health to see the coming year.

It is pertinent to draw attention to one salient fact about the Ogoye festival. If a barren woman is chastised and jeered at during the Ogoye festival by making her to back a doll as if she is carrying a baby on her back and have her body smeared with ashes and her face powdered with ashes, it is usually believed that by the following year she would be cured of her barrenness and she would get a child. Similarly, if a man does not get a wife on time, pebbles would be used as kolanuts by women celebrants of Ogoye to appease his head and OLIKI the god of light to give him a wife. It usually happens that the prayers of the Ogoye celebrants are accepted and the barren women may get children and long over-due bachelors may get wives.

No one can actually say whether it is the chastisement of Ogoye celebrants that paves way for these people or it was a coincidence. However, Christianity has debunked such believes from the mind of at least 95% of the inhabitants of Igbara-Odo. The belief is that only God can give a person his/her heart’s desire and that whatever happens is an act of God and a mere coincidence with Ogoye festival. Below are some songs sand during the festival.

Adulterer, Thieves: “Mo r’oku Aoro,
Lazy people etc Me ra-i-ye e re e
 Mi ke e pa o
 Odi/Ole/Agbere/Ole li mo pa o soko-saka”
I see a dead guinea-fowl,
I do not see it alive.
What has caused its death?
Adultery/Stealing/Laziness has caused its death.

In this song “AORO” (Guinea-fowl) or (Bush fowl) is used figuratively to represent human being who dies as a result of adultery, stealing, laziness or any other misbehaviour.

For a person (man or woman) who is short and relatively thin:

“O w’okunrin/obinrin kari eni,

Obeje o, etu la a da a,

Etu la a da, obeje o o

For being short and tiny the song is sung to deride him/her.

He/She searches for his/her lover (wife/husband) on the mattress,

Mere antelope, is going to turn to an antelope; mere antelope.

An antelope is not too fat animal, that is very active and fast. So, a short but thin and active person is compared to an antelope – in the Ogoye song.

A person with a big belly: Oluku bi oni soun ro soke e

In a ra o, eye re je n fo si o

n a ra o

“You, whose belly is like a gourd tied up, your mummy will not allow me to abuse you; Goodbye”

Some musical instruments used during Ogoye festival are gong (agogo); flute (made out of bamboo), but with modern development whistle and accordion; and Sekere (a little, not very small anyway; a medium size} gourd, round with twines lined with small beads tied round it. Clapping is also done to add melody to the songs.

Dress could be any native/english wear that can suit the purpose they intend to project

The Ogun festival in Ijesha Isu in Ikole Local Government Area Ekiti State:

The Ogun festival (new yam) is one of the festivals that are celebrated annually in the month of August in Ijesha Isu in Ikole Local Government Area of Ekiti State. The festival is usually celebrated for seven days. Before the commencement of the festival, certain things are put in place.

One, an artificial hill, the hill is known as ‘Okiti Agba’. The ‘Okiti Agba’ is erected in front of the king’s palace. A big drum has to be on top of the artificial hill signifying that the festival is about to begin. The Ogun priest re-decorates the shrine to make it more attractive and ready for the Ogun festival. Other attractive sights are ‘Oke Amo’ which is called the ‘natural cooking pot’ which pours out

water that flows to form a small river. The pot has a cover but does not cover it; instead the cover dances on top of the pot and also produces a rhythm that sounds so interesting. It is used together with 'Okiti Agba' to praise the royal family and entertain bystanders.

On the first day, the new yam festival would take place. Yam would be prepared for the community which marks the beginning of the festival. This is also been observed by the indigenes of Ijesha Isu people in diaspora.

On the second day, the masquerades come out, dance round the whole village and end up at the Oba's palace. This would continue until the last day of the festival.

There are also side attractions in different streets within the same community. Within Oke-Osa the youth of the royal family would dance round the community for three days and at the end of each day, they end up in the palace and the king blesses them.

Then on the fifth day of the festival, the big drum which was been placed on the artificial hill (Okiti Agba) would be beaten by the chief priest of Ogun. Very early in the morning around 5:00am it would be beaten seven times and it sounds like gunpowder. At the end of each cry, the shout of "Ogun Ye" would rent the air from different quarters within the community. During the festival, the elders and the chiefs always gather in the evenings at the king's palace for merriments. During that period, pounded yam (iyan) with bush meat (eran igbe) and mostly dog meat are eaten especially among the Ogun worshippers and elders.

On the seventh day, the dog meat meant for the real sacrifices would be killed by the chief priest to mark the end of the festival and on that day, there is always a very big ceremony which lasts till late in the night thus signifying the end of the Ogun festival.

Egungun Festival in Osun State: Egungun (Masquerade) festival is one of the festivals brought by some of our ancestors to a place now known and called Modakeke in Ile-Ife, Osun state about four hundred years ago when they migrated down south of the River Niger after the fall of the old Oyo Empire.

Apart from being an entertaining festival it also portrays our people's belief in re-incarnations. As such, the forum is used to link up with the departed souls and receive blessings from them year in, year out. For this reason the festival is very popular among the Oyo speaking people of Yoruba land.

The festival is a seven day event which takes place in the month of July every year. This month was chosen because all that needed to be planted in their farms

might have been completed and expectation of a bumper harvest is high for July is a rainy period.

On the first day of the event, all descendants of the 'egungun' family would converge in a wilderness called 'Igbo Igbale'. It is at this wilderness that egungun priests perform prayers and commune with their deity as always required. Strangers are not allowed to enter this wilderness for it is forbidden. The arrival of the chief egungun signifies the commencement of the year's festival. The chief egungun would then proceed to the palace of the Oba where they would pay homage and offer prayer for the peaceful coexistence of his subjects. The 'kabiyesi' in turn would give them certain amount of money and kolanuts. This day is called 'Ojo Igbaja'.

This event marks the first day when young egunguns would be noticed at some places in the town. Subsequent days would witness the outings of traditional egunguns like 'Elebiti', 'Ogbabu', 'Ologbojo', 'Iyekiyé' to mention but a few converging at the town centre called 'Oja Oba' where they would be testing their new discoveries in their occultic powers by making incantations on one another.

This is an interesting aspect of the event where visitors and interested people keep watch on the one that would win the year's strongest egungun. Young egunguns; most of whom are the children of the egungun worshippers called the 'Olojes' would be parading themselves within the town beating people with a light cane called 'Pasan' while citizens who would not like to be beaten give them money, some gift items and ransomes.

Some of the big egunguns visit people's houses to offer prayers to the occupants while women would kneel before them adoring and describing them as their father from heaven and respond to their prayers by saying "Ase".

The seventh day event marks the end of the festival when the egungun called 'Ayinle' would proceed to the market centre and after pouring libations would remove his top regalia and roll on the ground seven times. The event would then be declared closed for the year and no 'egungun' would be seen in the town again.

A classification of communication items used in the festival revealed the following classes: iconographic, native chalk, palm frond, calabash, pigeon/white dove, kolanut, 'Ina, Banjeje, Ilaali, Osun', lantern, ram, statue of Ogun, paddle, hoe, cutlass, palmwine, dog and snail; institutional, shrine and masquerade; visual, dress (white garment); demonstrative, songs; extra-mundane, bottom -up (characterised by the use of gin, rituals, libation and palmoil; and instrumental, drums.

Egungun (masquerade) Festival in Kwara State: Oro in Kwara State has numerous cultural festivals, but foremost amongst all is the “Egungun” which the people regard as a celebration in remembrance of their dead parents. Thus to them, the appearance of the “Egungun” is a sign that departed ones still remember the living that they have left behind.

During this seven day festival, the Aro, who is the third in rank among the chiefs, is the custodian of “Egungun”. Seventeen days before the festival begins, the “Elegba” (a co-masquerade) announces the date for the “Egungun” festival..

He does this during a market day. When he knows it is a market day, he announces the message of the “Ara-Orun” (the heavenly dwellers). The Elegba is by right from Esa compound. Hence, the Omo-Ile (Esa compound indigenes) is “Agbena wo Oju Egun” (he who uses a lamp to identify Egungun). Immediately the “Elegba” leaves the market the “Paraka” (a masquerade noted for his whips) takes over the scene for the seventeen days before the festival starts. The “Paraka” masquerade is worn by all males as young as five or as old as eighty years, for as long as he can speak the expected guttural language with a velar sound. The people hail them as “Ara Orun Kinkin” (Dwellers of faraway heaven). They go about town entertaining the elderly and senior citizens while not forgetting to give out generous whipping to their age groups and juniors.

On the first day, all the “Egungun”, from the chiefs, “Bale, Asanlu, Aro, Onikoyi, Onijala, Oniwo” and lately “Odofa”, entertain the people at “Idi-Odu Agba” near the Bales house at Ile-Iji, where there is a big square for this and other purposes. For the following five days, every afternoon to early evening they entertain people in ascending order of seniority of the owner-chiefs. In the days gone by when Oro district was still together, they would go to the palace of the “Oba” on the fifth day for “Ore Gbigba” (rounding up). Here the Aro, who is the custodian of the Egungun would carry a bowl of bean cakes. All Egunguns from the District would dance round in a circle with chief Aro in the center, carrying a bowl of “Akara” on his head. At the seventh round, the “Egungun” would take “Akara” one by one and flee the scene throughout the going round. All “Egungun” must dance with their two hands up; this is to prevent them from harming themselves using charms (Ogun) against one another. From there they disperse to owner-chiefs respective town and villages. One reaching, there they (Oro) move to the owner-chiefs homes and later dance round visiting other prominent people in town. Throughout the seven days female members of the owner-chief’s compound, with a retinue of drummers accompany the “Egungun”. However, Chief Aro, being the custodian of the “Egungun”, is given the privilege to extend his own “Egungun” festival to the sixth day.

On the seventeenth day, they give way to the “Egungun”. They are dressed in expensive clothes symbolizing the status of the owner-chiefs. Their clothes comprise of one giant sack-looking overall, beneath which is the small clothes made of “Ankara” or any light material, usually rectangular in shape, on their waist is the “Apete” (a waist belt made of fanciful threads tied to rectangle leather pads). These may be between 3 and 10 belt wide according to the affluence of the owner-chief. On their legs they wear the “Ewe”, (small bells from which the Oro people have derived the proverb). “Bi Omode o ba mo ewe a fi ewe sowo otun afi ewe sowo osi” (if a child cannot recognize ewe, an older holds ewe on one hand and the ewe on the other hand) i.e. the truth and the lies are laid bare for an ignorant person.

North Central Nigeria

Ekuechi Festival in Kogi State:

The Ekuechi festival is held in Obanged/Ihima, Obaji clan in Okehi Local Government Area of Kogi State, which is classified under the North Central Zone of the country. The Ekuechi festival originated from Eika district of Ebiraland. Obaji and Ododo were the children of Ebira. Obaji, the eldest child of Ebira instructed his sons to transform him to a masquerade after his death. The sons did not act fast enough. When Ododo died, his sons quickly brought out their masquerade in memory of Ododo. This according to tradition made Ododo the younger in life to become the elder in the world beyond. The Ododo and Obaji Masquerades come out once in a year, usually at the end of the year just before the yam planting season in December.

All other consequent masquerades pay homage to Ododo before Obaji to accord the seniority. The Ekuechi festival is a Song and Dance Festival, during which the Eku (masquerade) on a higher platform sings and the assisting singer repeats the song to be chorused by the audience. Most of the songs relate to life, death, social, economic, political and moral issues of land. The Ebira, which means “character”, is a mobilizing word to the average Anebira, (Ebira person) who is conscious of any of life’s endeavour.

The Ekuechi festival is made up of a two-day programme of activities. The first day, the Umeche a social night of songs by the native musicians known as Omikede is performed. It is an all night outing where all people from Ebira land and visitors etc. are welcome. In the early morning, the musicians meet at the market place or “Orere” to display to the admiration of the people. The Eku night begins with exchange of “Uzi” a special bitter leaf and goat meat pepper soup prepared for the men folk to be eaten before the night out, and the men only witness this night of Eku festival.

At about 8:00pm, the “Ekuachete” who is an assistant to the ‘Eku’ comes out and runs through the town to be sure there is no mishap. Even men do not witness this Ekuahete except the custodians who are (Ochienavo and Adaveriku). As soon as the ‘Ekuahete’ leaves, the youths and some elders go round the houses with various instrument like the wooden drum, and elephant trunk that make their voices sound like the reincarnated from death. On the communication functions, they generally prophesy to the barren, pray for the sick and in mock reprimand, abuse the morally depraved for the society.

Finally, the “Eku’ is ready for display. The Eku is well attired with clanging metal gongs and shimmering little bells. These are used with dexterity to accentuate the dance steps to the fascinating drumming.

The “Eku” visits its shrine to break kola, then he sings and dances to the admiration of the people till the morning when they finally return to their land beyond.

Some well known masquerades at the Ekuechi festivals include Ichirimi (father of all such masquerades) ‘Ogugureba’, (the tallest of all masquerades) Okevere, (Dresses in different colourful attire) Achewuru, (the most stubborn of the masquerades), Oratauru, (The shortest of all masquerades), Arijanu, (He behaves like a drunk) Adebira, (over seas activities of all other masquerades), Kereni (Not to be witnessed by the women), Averehe (give incantations for the needy), Avokuta (comes out at night). Other festivals in Ebiraland are Echane (festival for women), Echori in Ihima and Eganyi, Eika, Echahana, in Okehi.

Sallah Festival in Bauchi State: Geographically, Bauchi State is located in the northeastern part of Nigeria. The capital is Bauchi. The vegetation is mainly savannah, with intermittent scrubs dotted here and there. The highlands are mainly rocky and grassy with large expanse of lowland, which stretches for miles on end. There are numerous streams and few rivers here and there which serve as fishing grounds for the population. The people of Bauchi are mainly farmers, fishermen, and crafts men. The language spoken is Hausa and the religion practised is Islam, of which the people adhere strictly to the Islamic laws. So, it is worthy of note that the people of Bauchi being core Islamic faithfuls celebrate ‘Sallah’ festivals.

“Sallah” festivals are of two types – the one during the fasting period and the non-fasting period. During the celebration of the one before the fasting period which is known as “Id el Fitri” the Chief Iman gives the go ahead after sighting the moon. Immediately the moon is sighted, the fasting period starts, and this lasts for 30 days.

In Bauchi, the inhabitants observe this period as a period of holiness and prayers are offered six times in a day. Fasting starts from 6:00am and ends 6:00pm daily. This is observed strictly by all the inhabitants. Children and pregnant women as well as older inhabitants are allowed to fast from 6:00am to 1:00pm as the case may be. At the end of the 30 days fasting, all the inhabitants converge at designated prayer grounds to offer prayers to Allah for a peaceful year and a year of progress.

In case of 'Id el Kabir' it is observed without fasting and this is celebrated as a mark of respect for the climbing of mount Arafat in Mecca and to welcome back home those pilgrims who went to Mecca to perform the 'Haj'.

Basankoli Festival in Mokwa Local Government Area of Niger State:

Basankoli are people from that town and they are traders because whenever they go to Mecca to perform Hajj (pilgrimages) to the holy land, they come back with goods to sell. In Mokwa a Local Government of Niger State, the BASANKOLI is the festival that is celebrated yearly.

This festival is celebrated in most of the Local Government Areas in Niger State, which signifies the same symbol among the Barubas, Bocos, Gwaris of Niger State. The festival does not involve the use of masquerades or shrine because the Basankoli are practising Muslims.

The festival is a seven-day event, which takes place after the EID-KABIR celebration. Those that went on pilgrimage to Mecca are back. It starts when the travellers come back from their pilgrimage. So, the people in the village would be happy to see them back home. From the second day they visit the Emir and his chiefs showcasing their goods such as golden earrings, wrist watches, necklace, bracelets, hand chain, ankle chain with different types of cloths, lace materials, veils, shoes, bags, Quran, rosary, praying mats, herbs, etc, but when the Emir and his chiefs have selected what they want to buy, the following days they go to the market square to sell the remaining goods to the villagers, this continues for the next five days.

The seventh day they would have stopped selling what they have to sell. Therefore, they do thanksgiving by going to the mosque in the morning to pray and from there they go back home to prepare different kinds of food. They do this because during the EID- KABIR they were still at Mecca so they believe that this is the time for them to do their celebration, which has to do with sharing because they believe that there is love in sharing. So when they have finished preparing their food, they take that of the Emir and his chiefs to them before they serve the villagers.

During this period they would have arranged their venue where the celebration would hold which has to be a play ground that they can easily lay their mats. There you would see different people eating together in groups with big trays and taking their local drinks kunu and zobo while the young boys would be drumming the Bandiri (a kind of drum that is used among the Muslims) and they would be singing and dancing which brings them to the end of the Festival for that year.

North Western Nigeria

The Argungu Fishing Festival of Kebbi State: This is mainly presenting the Argungu Fishing festival of Kebbi State drawing from the one held from 7th-20th March, 2004.

Argungu fishing festival is a recognized international event that attracts people from in and outside Nigeria. Formerly, people from all over the world converge annually in Argungu village in Kebbi State to enjoy not only the friendly atmosphere of entertainment and fishing competition of the tourist resort, but also to meet and mix with people of different nationalities in a spirit that transcends artificial barriers.

The festival, which is the leading tourist attraction in the state, came into being in August 1934 when the late sultan of Sokoto, Mallam Hassan Dan Mu'azu, made his first historic visit to Argungu. In appreciation of his visit, the people of Argungu organized a grand fishing festival to commemorate his coming, and since then, it has become a yearly event held around February. The schedule now holds at yearly intervals or more.

After seven years in limbo, the pomp and pageantry of the famous Argungu International Fishing and Cultural Festival is being revived. Red carpet was rolled for the crème de la crème of the society which includes the president, Vice-President, Kings, Local Chiefs, people from different walks of life, people from all nooks and crannies of the North-west and beyond, people from outside the country do add momentum to the festival.

People have become attracted to the festival because of its cultural displays such as camel race, donkey race, horse race, local boxing and wrestling, cultural dances, local swimming competition, mini trade fair exhibition, archery, bare hand fishing, wild duck chasing, Kabanchi or Koroso display, swimming with pot or gourd on the head, driving competition, etc.

Before the festival proper, events such as catapulting, motor rally, floating on logs of (giginya) light wood with hollow, archery, cultural displays, etc, attract some sort of rehearsals or auditioning and the best in these fields are selected to represent its community.

The site for the festival, which is Argungu, made it more prominent from all other communities that made up the festival participants. Other communities that do take part in the festival includes Augi, Gulma, Lailaba and Arwase.

The King of Argungu, accompanied by some other kings from other communities and local chiefs is always at this function. The style in which the kings do wear their turban can be distinguished from the way the local chiefs wear theirs. The kings or most high king e.g. “Ado Bayero’ of Kano State, wears his with two ends raised. Those that are familiar with the Hausa culture could only know this visual communication.

Equestrian (horse ride) is a display that attracts quite a large number of spectators. The representatives of the aforementioned communities who have gone through some sort of auditioning are called upon one after the other to display what every individual can do with horses within a stipulated time. At this juncture, each community cheers its contingent using instrumental communication such as flute, drum, horn, etc. This enhancement which includes music as well, do go a long way in propelling the contestants to prove their mettle and score the highest available grade.

Also, included in competitions that hold during this festival is bare hand fishing. This is a competition that as well draws the attention of many of the audience attending or present at the festival. Here, people numbering up to 1000 or more are arranged in a row. They jump into the river at the blast of the whistle. However, one has to go underneath the water and one can only rise or bring up his head from the river if only he has caught a fish. In this exhibition, the Kabas do exhibit some kind of extra-mundane activity. Those that were unable to catch a fish or having malice with anyone that has caught a fish can transform the fish into a stone. Behold, the fish is still edible. It is then left for whosoever might have caught that fish to prove his mettle or rather meta-physical prowess by metamorphosing the stone into its normal state.

Swimming with gourd on the head is another competition that does attract audience. In this part of the competition, every individual has to place a pot or gourd on the head and swim to a borderline already demarcated. The gourd on the head must not fall while swimming because it results in disqualification. The first to get the borderline is the winner of the event.

The Kabanchi or Koroso display or the grand fishing itself generates a lot of debate that attracts the highest number of audience. To start with, the Koroso or the Kabanchi display is a dancing competition that attracts numerous spectators. Drummers, flute players, gong players, etc, cheer the whole place with music. The

female teenagers of these communities do take part in this competition. They adorn their bodies with colour or tattoos, which distinguishes the teenagers from the married or house-wives. Through the use of supernatural power, the best dancer might probably find it difficult to exhibit her mettle or prowess. Sometimes, they get maimed before the competition proper. The best dancer is inferred by the panel of judges who would select the best dancer and present her with a prize at the end of the entire exercise.

The fishing shows have for many years been held at the same site at the northern end of the town where the rivers sweeps through large rice fields that are usually flooded during the rainy season. It is here that fishermen numbering between 2,500 to 3,000 and equipped with only hand-nets with hooks at both ends, and a large round gourd with a small opening at the top assemble in the morning for the festival. They form a line more than two kilometers long. The most thrilling moment of the show is when the signal is given for the fishing to start and the fishermen dive into the river amidst music and songs. Once the fishing is over, fishermen are forbidden from fishing on the spot again until the next fishing festival. The prospect of an individual to triumph in this competition also involves the act of proving ones worth. Just as indicated in the bare hand fishing, cruelty also prevails here and the duly ‘fortified’ with supernatural power carries the day. While this is going on, the glamour of this event are the way the drums are beaten concomitantly and the flute being played. Also, the Chants or accolades enrich this event “NA KANTA KOWA SARKI” translating, every descendant of “KANTA” is a King.

Hitherto, part of the exhibitions in the festival are swimming on the (giginya) wood, this wood is light and has a hollow. Also part of the festival activities are motorbike/ bicycle rally, archery catapulting, etc.

Initially, no fee was charged during visits to the Kanta museum, but as time went on, the organizers of the festival thought it is necessary to charge fees which serves as a source of revenue for the government of the community. The visit is normally done on Fridays after “Jumat service”. War booties such as (ganga) drums, swords, arrow and bow, animal skins worn during war, etc, are found in the museum.

Private sectors, manufacturers, human resource developers, local producers, etc, do use the opportunity of the festival to showcase their products.

Presentation of scholarships to students who have done well in their studies and participated in the festival, gift items, souvenirs which concludes the festival usually comes at the end of all events and the Governor or King awards them. The President gives out the ultimate price which is meant for the great or grand fisher.

This presentation marks the end of the festival held at Argungu, Birnin-kebbi, Kebbi State, North-West, Nigeria. (SAI ALLAH YA KAI MU BADI) This is always said at the conclusion of any or mostly yearly event meaning, We Meet Next Year.

4.0 CONCLUSION

Through festivals like the ones discussed above, the people of Africa foster a sense of unity among themselves and also the ability to express themselves culturally. One thing peculiar with these festivals is the strong belief the people have in the indispensable roles played by the gods of their land. Some of these festivals have lasted for generations which shows that Africans, through their own means of communication have the ability to not only develop a tradition, but also to perpetuate the tradition from generation to generation.

5.0 SUMMARY

This unit discussed the bottom-up group of extra-mundane communication, using festivals as examples. It drew from the various geo-political zones in Nigeria. It highlighted their significance and feedback mechanism. As scholars of communication, the various examples discussed would help you to explore your culture and document some examples.

Self Assessment Exercise

- i. List the types of extra-mundane bottom-up groups outlined by this author.

6.0 TUTOR - MARKED ASSIGNMENT

- i. Explore your culture and write on at least two festivals.

7.0 REFERENCES/FURTHER READINGS

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UNIT 4: EXTRA-MUNDANE BOTTOM-UP COMMUNICATION: CEREMONY AS A CHANNEL

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Ceremonies
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on ceremony as a form of bottom-up extra-mundane communication. It defines the concept of ceremony, looks at the features and presents some examples.

2.0 OBJECTIVES

At the end of this unit of study, should be able to:

- Define ceremonies
- Discuss ceremonies as a form of extra-mundane bottom-up communication and their significance

3.0 MAIN CONTENTS

3.1.0 Ceremonies

Ceremonies are channels of communication in Africa. They are either religious or cultural. A religious ceremony is a ceremony organised in line with the tenets of the religion or faith of the organiser, for instance a Christian or Muslim ceremony while a traditional ceremony is organised based on the culture of a people. Examples of ceremonies include marriages, christening, house warming, chieftaincy, and coronation.

Ceremonies such as initiation, marriages, christening (discussed under names-history and types), house warming, chieftaincy, turbaning, etc, involve pouring of libation, sprinkling native chalk on the floor and blowing some into the air as a mark of respect for the gods and ancestors, and to invite them to partake in the events. They are of two types - cultural and religious. The various ceremonies discussed in this unit would bring to the fore some cultural and religious examples of ceremonies.

3.1.1 Some Examples of Ceremonies and their Significance

Chieftaincy Installation in Delta State Nigeria: Chieftaincy installation can be traced to as far back as the origin of traditional institution. One can be installed a chief if the person wishes and has come of age. Age here means that the person must be an adult (no upper limit), responsible married and wealthy. Again, wealth here means the person can fend for his/her family at the same time meet up with the financial requirements of the ceremony. Also, someone can be installed a chief by a community as mark of honour. This honour is conferred in recognition of the person's contribution to the community and the larger society. The recipient must have contributed to the meaningful development of the community and it is done to encourage others so emulate the recipient in helping to develop the community (Ogwezzy, 1987 and Ogwezzy, 1999).

Before the installation day, notice is given to enable chiefs get ready for the ceremony. The notice is given to the highest to the least in rank. The notice is normally for one market week if the recipient is financially ready. The items required in Emu-Obodoeti community in Ndokwa West Local Government Area of Delta State which must be brought to the house of the *Onotu-uku* third highest in the ranks of chiefs in that community include three bottles of Brandy, nine cartons of beer, three crates of soft drinks, 100 native kola-nuts, a plate of alligator pepper or ten naira in lieu, two hundred naira being the cost of carrying out a search on the recipient to ascertain his/her credibility and integrity, six hundred naira cost of installation, and two hundred naira to buy the local fan called *Ezuzu Onotu* (a hand fan made of animal skin, wool and mirror [staff of office]). These requirements vary from community to community and must be produced in the presence of the *Onotu-uku* and the council of chiefs. If these items are produced and the search also gives the person a clean bill, the recipient will be taken to the house of the highest in rank (*Okpala-uku*) by the *Onotu-Uku* and his council of chiefs. In the *Okpala-uku*'s palace, the person to be installed is required to pay two hundred naira in the presence of the *Okpala-uku*, highest in rank; *Okwa*, second highest; *Onotu-uku*, third highest and other chiefs. After which the person will be installed (Ogwezzy, 1987 and Ogwezzy, 1999).

The installation is done by first introducing the recipient to the *Okpala-Uku*, *Okwa*, *Onotu-uku* and other chiefs. After this, the *Okpala-uku* then installs the person by appeasing the gods and pouring libation on behalf of the recipient. The libation signifies life and prosperity in the chieftaindom. Also, the installed will be rubbed with white native chalk while praying for the recipient to be guided by the Almighty God. The cloth used is traditional out-fit (Ogwezzy, 1987 and Ogwezzy, 1999).

After the installation, the new chief will rally back to his/her residence in the company of other chiefs where he/she will welcome them with a goat, which heralds the kick-off of the reception party for club members, friends and well wishers that follows the installation. Dignitaries from within and outside the community attend the reception. This is followed by dance from different groups of well wishers and friends. Also, the village orchestras perform various acrobatics (Ogwezzy, 1987 and Ogwezzy, 1999).

After the installation comes rising through the hierarchy. It starts with *Ozoini-ogwe*, followed by *Ojiniegoso-otue*. *Onotu-uku* rotates family by family quinquennially. After five years and the *Onotu-uku* is not among the eldest two *Onotu-ukus*, he/she then goes back to the *Ojiniegoso-otue* but if he or she falls within the eldest two, the person moves to the next stage, which is *Okwa*. The eldest of the *Okwas* form the *Okpala-uku*, which is the highest rank (Ogwezzy, 1987 and Ogwezzy, 1999).

The *Okpala-uku* is the overall head of the village which he is assisted by the *Okwas*, *Onotu-Ukus* and the other chiefs. The *Onotu-ukus* and his council of chiefs run the day-to-day administration of the streets under them while the *Okpala-uku* and the *Okwas* have the final say in matters that concern the whole village (Ogwezzy, 1987 and Ogwezzy, 1999).

Ozo Title Ceremony: The *Ozo* title ceremony is common among the *Ibos* in eastern Nigeria. It is a tradition that admits a mature, capable and industrious adult male to the folds of elders. The *Ozo* titleholders are dedicated to “Ani”(god of the soil) and other deities of the land. They take oaths amidst rituals among which are the oath of truthfulness and clean hands. An *Ozo* title holder is approached in serious matters like quarrels between husbands and wives for settlements.

The initiation is done in doors at evenings through the night. In Onitsha, for instance, the *Ozo* -to -be will go to a market called “Afia *Ozo*” to be recognized. He is later taken to a shrine for Ani’s blessings. The title aspirant is escorted to the one day market where articles used in his household are displayed and bought with cowries. This reflects the original tradition of Igbo land before the coming of white men with their paper notes and coins. After that, a ceremony is held for his Kinsmen and intimate family friends. After that, the “title day” is announced. After that night “Okwute” initiation on the following day is a festival for all. The feasting lasts for a complete day and at the end of the festivity, the aspirant is invited to the fold of the responsible “*Ozo*” title holders. He then becomes an icon, pride to his family. As a symbol, he merits a leg band, red cap with an eagle’s feather on it. *Ozo* title (chieftancy title) does not have a specific year or period of the year.

Ipu Ogo Ceremony: The *Ipu Ugo* ceremony is common among the *Ibos* in eastern Nigeria. It means initiation to manhood. It takes place only at puberty stage. It is done only to male children. Males growing to become adults are taken to the forest to spend three days. They are faced with wild animals during their stay in the forest. It is done at the end of every three year. The initiation to manhood (Ipu Ogo) signifies the strength and value of a man in his society.

Burial: in Igbo customs, there is another example of extra-mundane communication as it involves the offering of a lot of sacrifice such as offering of cocks, goats, fish, cows, plantain, yams, and pouring libation to ensure the smooth transition of the soul of the departed. According to Ilogu (1998:109) quoted in Akpabio (2003:33):

Burial rites and ceremonies therefore are the means by which the transition is expected to ensure that the dead receive secure places in the spirit world... (and) it is generally believed among the *Igbo* [a linguistic group in Eastern Nigeria] that the souls of dead members of the community cannot rest or find secured places among the dead unless proper burial rites and ceremonies have been performed.

Turbaning of a King in Bauchi State: One of the most important ceremonies observed here is 'Turbaning' which is strictly given to personalities due to be offered titles. There are categories of turbaning in Bauchi State. We have the turbaning of a king, a Chief or 'Seriki', village elder, Imam and alfas.

Among all the turbaning ceremonies, the one of kings is taken seriously as it concerns all the indigenes of Bauchi State. The important personalities in attendance for this ceremony are the Chief Imam of the State and the king-makers. On this occasion, all the inhabitants gather at the palace ground of the would-be king. As tradition requires, local guards or the king's guards who are dressed in their traditional attire mount their horses and are posted to strategic positions around the palace. As early as 8:00am, crowds begin to mill in around the palace to observe the turbaning ceremony and then pay homage to their new king. Men, women, and youths are seen in their colourful traditional attires, some riding on horse backs, others on donkeys and even camels. Drums are beaten non-stop while the local musicians blare their horns and cymbals to grace the occasion.

Meanwhile, the would-be king who is confined to the palace is ushered in to the main hall of the palace where the kingmakers and the Chief Imam are waiting. The Chief Imam then offers a prayer before the actual turbaning starts. The chief kingmaker, assisted by two other people, do the turbaning. After the turbaning, the Chief Imam then gives a Koran to the king in making and he takes the oath of

allegiance to abide by the laws of the land and that of 'Allah', throughout the period of his reign.

After this, the king is seated on a decorated mat and receives homage from his subordinates, comprising all the sub-chiefs, elders and other officers of the palace. The king is then moved out to the center of the palace ground where he is introduced to the teeming Bauchi people, who sing, shower praises on him, and pray to 'Allah' to give him long life on the throne.

The merry-making does not end there as various competitions are held all over the place. Horse racing, wrestling, athletics and other forms of local games are observed to grace this memorable occasion.

Turbaning of an Imam in Bauchi State: This is a religious ceremony, which is strictly performed according to the Islamic laws. The Imam to be must be a devout Muslim who is well versed in the Holy Koran and has taught in Koranic schools for a period of at least ten years and also officiated in Islamic services for about 15 years. He must be spiritually inclined towards the upliftment of Islam.

In Bauchi the ceremony is performed by selected Imams from other notable mosques in the state. After the reading and recitation of parts of Koran, the Imam is seated on a mat on the floor and after the reading of Holy Koran, he is turbaned. He is then presented with a copy of the Holy Koran, after which he takes oath of office and allegiance to the Almighty Allah, to abide by His laws and go strictly according to the Holy Koran in all its ramifications.

4.0 CONCLUSION

The examples of both cultural and religious ceremonies from different parts of Nigeria presented above reveal that ceremonies are common in various parts of Nigeria. Therefore, a ceremony is a form of bottom-up extra-mundane meant to communicate something.

5.0 SUMMARY

This unit zeroed in on ceremony - a form of extra-mundane bottom-up communication. It presented some example and highlighted their significance. It is believed that it would enhance students understanding of ceremonies.

Self Assessment Exercise

- i. List two ceremonies that are common in your community

6.0 TUTOR-MARKED ASSIGNMENT

- i. Write on a ceremony that is common in your community, highlighting its significance.

7.0 REFERENCES/FURTHER READINGS

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One Hundred Level Students (Full/Part Time), Department of Mass Communication, University of Lagos 2005/2006 Session.

UNIT 3: TOP-DOWN COMMUNICATION: SOME EXAMPLES OF EXTRA-MUNDANE AND NATURAL PHENOMENA

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 What is Extra-Mundane Top-down Communication?
 - 3.2 The
Some Examples of Extra-Mundane Top-down Communication
 - 3.2 Some Examples of Natural phenomena and their Communication Functions
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0. INTRODUCTION

This unit focuses on potent speech, dream and telepathy as top-down extra-mundane forms of communication.

Again, I have been writing on what I consider to be the traditional channels of communication in Africa, drawing extensively from *Emu* clan among the *Ukwuani* speaking people of Ndokwa West Local Government Area of Delta State-Nigeria. In my opinion, communication is linking one to another in words and deed with the aim of sharing meaning. If it is linking people together through exchanges of opinions, ideas and information, all possible channels of linking others should be considered. For such reasons, it would be unfair to fail to recognise natural phenomena and direct observation in the fulfilment of traditional communication in Africa, which means the ways and means of informing and alerting people of what is on, to come, to do and how to do it.

2.0 OBJECTIVES

At the end of this unit of study, should be able to:

- Explain extra-mundane top-down communication
- Discuss some examples of extra-mundane top-down communication, highlighting their significance
- Explain natural phenomena as channels of communication
- List and discuss some examples of natural phenomena and their communication functions

3.0 MAIN CONTENT

3.1 What is Extra-Mundane Top-down Communication?

In top-down extra-mundane communication, a supernatural being through its priests/agents or signs communicates his/her “pleasure/displeasure, directives, orders, etc, to its adherents and priests. It entails the show of supernatural abilities and capabilities.

3.2.0 Some Examples of Extra-Mundane Top-down Communication

3.2.1 Potent Speech

Potent speech is a good example of top-down form of extra-mundane communication. According to Oduyoye (1998:203), in Igbo land for instance, every family head and *Ozo* title holder possess the *Ofo* and it makes everything that they say while striking the *Ofo* to the ground to come to pass. Buttressing her position, she stated that it is:

The most important symbol of ancestors...This stick is made from the branch of a tree bearing the same name and which becomes effective after consecration. It is then regarded as the abode of a spirit, especially of ancestral spirits. It is used as a symbol of all departed spirits.

3.2.2 Dreams

Since the biblical times, dreams have been a very important mode of top-down communication, with Joseph regarded as “the dreamer”. Similarly in African communication, dreams are regarded highly as a means of top-down communication and the phenomenon is used to communicate certain messages between people who could be far apart; or as means through which supernatural beings, the most High God, or even the departed members of the family communicate with the living beings. According to Ibagere (1994:93):

Dreams are regarded as experiences on a higher plane. It is the initiated or one with a particularly high level of psychic development who can apply appropriate meaning to his dream. It demands even a higher level of psychic development to interpret another person’s dream.

3.2.3 Telepathy

In Africa, people can and do communicate, or receive ideas and messages through the use of their inner and outer spiritual, human and material powers or forces depending on the relationship and understanding of the individuals involved in the

communication process. For, instance the sudden appearance of a person or loved one being talked about and those talking about the person who suddenly appeared will simply say “you the true son of your father”. Ibagere (1994:94) asserted,

This is the mode in which communication is between two or more minds and effected through means other than the known channels of the senses. This also depends on the level of psychic development of the individual concerned.

Telepathy shows that a person is spiritually alert and can easily be where he is supposed to be at any point in time.

3.3.0 Natural phenomena

In Africa, natural phenomena such as the blowing wind, heart beat, decomposing matter, flowing rivers and streams, appearance of a strange or rear breed of animals and birds, itching on the palm and cock crow especially at odd hours amongst others could be interpreted as communicating something of importance (Ibagere, 1994). So, the *other* forms of extra-mundane communication, involves “attributing meanings to (or interpreting) some seemingly natural phenomena.” (Ibagere (1994:94).

These show that in indigenous communication, the source is not only human beings, natural phenomenon can communicate. Natural phenomena are channels by which our creator contact and contract activities and intentions to the children of men. God the creator, uses them to inform, alert, direct and protect us on coming events to enable us to be prepared and know what to do in our own interest. They are fair, free and easily identified by people without class prejudice. Rather, they are kinder to the physically challenged who by them are informed, warned and directed on what to do at a particular time in their respective interests and time (Ogwezzy, 1999). Messages are transmitted through direct observation.

Natural phenomena have the widest coverage, clear, alerting and positive. The phenomena, this text considers are wind, cloud, lightening and thunder.

3.3.1 Some Examples of Natural phenomena and their Communication Functions

According to Doob (1966), communication does not have to be intentional to take place. Natural phenomena mentioned in this text are few. However, they are sufficiently indicative to highlight the workings.

3.3.1a Wind: When winds blow, everybody including the physically challenged knows that danger is afoot. Some of the physically challenged rummage for their things and creep away to safety. Winds also tell of possible down pour of rain.

3.3.1b Cloud: When clouds gather, it shows that rain is about to fall. Everybody, including the physically challenged except the blind, removes things outside and finds his/her way into shelter to avoid being drenched in the anticipated rain. A dark cloud alerts us of a coming thunderstorm just as clearly as verbal warning from another person could.

3.3.1c Lightning: When there is lightning, everybody except the blind, knows and is alerted of possible rain and take safety precautions.

3.3.1d Thunder: Thunder like other natural phenomena alerts everybody, except the deaf of dangers. Thunders scare everybody and one would even see children, the aged and in fact everybody scampering away to safety.

3.3.1e Rainbow: When a rainbow is seen in the cloud, it alerts people of impending heavy rain.

3.3.1f Ocean/River/Creek: Ocean, rivers and creeks are indications of natural boundaries between communities.

3.3.1g Farm Bumper Yield: A farmer may see another's bumper yield and infer that the specie/variety or technique is good or the soil is fertile. An example of this process which is common in Africa is a farmer requesting cassava stem and/or maize grains from another farmer after seeing the farmer experiment with the crop.

4.0 CONCLUSION

This unit has shown that top-down extra-mundane communication entails the show of supernatural abilities and capabilities as supernatural beings through its priests/agents or signs communicate man.

It also concluded that natural phenomena are fair, free and easily identified by people without class prejudice.

5.0 SUMMARY

This unit focused on potent speech, dream and telepathy as top-down extra-mundane forms of communication, highlighting their communication significance. It also discussed natural phenomena as channels of communication using wind, cloud, lightening, thunder, rainbow and creak/river/ocean as examples. It highlighted the communication functions of the various examples discussed.

Self Assessment Exercise

- i. List the types of extra-mundane top-down communication discussed in this unit.
- ii. Define natural phenomena as a form of extra-mundane communication.

6.0 TUTOR-MARKED ASSIGNMENT

- i. Discuss two forms of extra-mundane top-down communication in your community.
- ii. List five examples of natural phenomena.
- iii. Explain the communication functions of the five examples listed.

7.0 REFERENCES/FURTHER READINGS

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State

MODULE FOUR: MYTHS AND LEGENDS

Unit 1: Myths

Unit 2: Legends

Unit 3: Legends: A Survey

UNIT 1: MYTHS

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 What is a
 - 3.2 The Communication Functions and Features of Myths
 - 3.3 Some Examples of Myths
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on myths. It defines myths, delving into its place in African communication. It also presents some examples of myths drawing from some geopolitical zones in Nigeria to enhance students understanding of myths.

2.0. OBJECTIVES

At the end of this unit study, should be able to:

- Define myths
- Discuss communication functions and features of myths
- Have a better understanding of myths across Nigerian geopolitical zones
- Outline myths in their communities

3.0. MAIN CONTENT

3.1 What is a Myth?

According to first Timothy chapter four verse seven, “Have nothing to do with godless myths...” (*Holy Bible*, 1999:1206). In the olden days, Africans did not have a central place where power was concentrated. They believed that whatever force that saved them and kept them was their god. They relied mostly on their gods and not man or military might. They always ran up to and consulted their gods whenever the need arose such as in the times of war, threat of a wild animal

in the community, cases of barrenness, theft and unforeseen events. The gods were seen as possessing supernatural powers beyond human reasoning.

Myths are told in various African cultures to describe how people lived, their culture, belief, consequences of actions taken and so on. Many African myths were on the gods of their lands. In general, the gods of the land that were worshipped in Africa as their deities are surrounded by myths. So, a myth is a pre-historic cultural attempt at answering some questions posed by supernatural and natural in creation. It gives an account of the deeds of supernatural beings, revealed certain aspects of reality and history of things that came to pass at the beginning of creation. They were religious stories

According to Oreh (1980) a myth is a fiction i.e. an untrue story, that tries to provide interpretation to some aspects of our world. Although, a myth commonly referred to as something untrue has been defined differently by different scholars. Presenting a short summary of sundry scholarly ideas about what a myth means, Robert W. Brockway, in his book *Myth from the Ice Age to Mickey Mouse* defined a myth as follows:

Myths are stories, usually, about gods and other supernatural beings (Frye). They are often stories of origins, how the world and everything in it came to be i.... They are usually strongly structured and their meanings are only discerned by linguistic analysis (Lévi-Strauss). Sometimes they are public dreams which, like private dreams, emerge from the unconscious mind (Freud). Indeed, they often reveal the archetypes of the collective unconscious (Jung). They are symbolic and metaphorical (Cassirer). They orient people to the metaphysical dimension, explain the origins and nature of cosmos, validate social issues, and, on the psychological plane, address themselves to the innermost depths of the psyche (Campbell). Some of them are explanatory, being prescientific attempts to interpret the natural world (Frazer). As such, they are usually functional and are the science of primitive peoples (Malinowski). Often, they are enacted in rituals (Hooke). Religious myths are sacred histories (Eliade), and distinguished from the profane (Durkheim). But, being semiotic expressions (Saussure), they are a "disease of language" (Müller). They are both individual and social in scope, but they are first and foremost stories (Kirk) ("Myth and Legend from Ancient Times to the Space Age").

Again, according to "Myth and Legend from Ancient Times to the Space Age", citing a book *Folklore, Myth, and Legends: A World Perspective* written by a lady, Donna Rosenberg,

A myth is a sacred story from the past. It may explain the origin of the universe and of life, or it may express its culture's moral values in human

terms. Myths concern the powers who control the human world and the relationship between those powers and human beings. Although myths are religious in their origin and function, they may also be the earliest form of history, science, or philosophy...

3.2 The Communication Functions and Features of Myths

According to Oreh (1980), myths explain creation and geographical phenomena. Explaining further, he mentioned witchcraft, magic and other supernatural beings as vehicles of extolling conformity to social norms.

Myths explain the unexplainable such as the creation of the earth, the moon and sun, the sky and people. Myths are considered to be based on truth, as people perceive the truth of these things in ancient times. It is a story from ancient times especially a story that was told to explain supernatural events or to describe the early history of a people. Such myths as practised in Africa are what some Africans believe in, but were not in existence or were false.

"Therefore, even the lover of myth is in a sense a philosopher, for myth is composed of wonders." -- Aristotle

("Myth and Legend from Ancient Times to the Space Age")

3.3 Some Examples of Myths

This section presents some examples of myths in Africa. It should be stated here, however, that myths are many and inexhaustible. The ones presented were drawn across Nigerian geopolitical zones.

3.3.1 Some Examples of Myths from other Parts of Africa

AN EGYPTIAN MYTH

Re was known as the sun-god and the creator of ancient Egypt. He took on many forms, each depending on where he was. Usually *Re* was portrayed with a hawk head, wearing a fiery disk like the Sun on his head. In the underworld, the god took the form of a ram-head. *Re* was the creator of our world. In the beginning of time, an egg rose from the water. Once out of his shell, *Re* had two children who became the atmosphere and clouds. They in turn had more children, *Geb* and *Nut*, who became the Earth and the stars. They in turn had two sons, Seth and Osiris, the father of Horus. *Re* cried one day, and humans were made from his tears. He also created the four seasons for the Nile, a very important river in Egypt. *Re* combines with Horus to form Re-Harakhte, god of the Sun and the heavens (http://www.windows.ucar.edu/cgi-bin/tour_def/mythology/ra_sun.html)

WEST AFRICAN MYTH

Liza was the Sun-god to Fon people of West Africa. His sister was the Moon god, *Mawu*. The two were twins, but were also lovers. Together, they created the universe with the help of the cosmic serpent, *Da*. It is said that *Liza* used his son, *Gu* to shape the world. *Gu* was the divine tool in the shape of an iron sword. He taught the people many different crafts, including ironworking. *Liza* was also the god of heat, work and strength. *Mawu* was the goddess of night and motherhood (http://www.windows.ucar.edu/cgi-bin/tour_def/mythology/ra_sun.html).

3.3.2 Some Examples of Myths from Nigeria

SOUTH SOUTH

Kalabari/Bonny/Ahoada (Rivers & Bayelsa States)

a) Why The Rivers do not Cross their Boundaries

According to the aged people from the riverine area, the reason rivers always obey an invisible line goes back to the treaty between the python, *ordum*, the river goddess *owu*, and the man they called *Madola*.

In those ancient times, there lived a man called *Madola*. He was tall, handsome and intelligent. He was a great fisherman but he was poor. Most times he spent or gave away his wares to people whom he felt deserved more than he did. Because of this, he could not acquire the wealth needed to marry his sweetheart, **Nonubari**.

Also at that time the rivers had no boundaries and could move from one place to the other without restrictions at the detriment of the land dwellers who often lost lives and property in the process. The sea queen, *Owu*, at that period was in search for a husband to rule by her side. She needed a human husband because she felt none of the suitors from the other world was good enough for her. She visited many men and refused them until she met *Madola*. One night, was overwhelmed and wanted to put on the light to see him that she could choose to be his husband. But the love she felt for Nonubari was so strong that he refused her. *Owu* told him he had no choice but to accept her and told him of the many advantages that would come to him. She told him that she would give him great wealth and fame. With all these benefits, *Madola* accepted her offer. Then she offered him *menji bi owu* that is “water from the spirits” to drink to enable him to come near her. That night they made love amidst a thunderstorm.

The next morning *Madola* woke up to find himself in a great palace that seemed to be underwater. *Owu*, came to him and told him that the palace would be his home for six months of the year. For six months, *Madola* lived with *Owu*. After the time

had elapsed, *Madola* was returned with a great fame. His people welcomed him and *Nonubari*'s parents gave him their daughter to marry. As long as he was not under water and could create an excuse for disappearing for six months, being human *Madola* thought he could still marry *Nonubari* and still be married to *Owu*. With this he married *Nonubari*.

After six months, *Owu* sent *ordum* to collect *Madola*. *Nonubari* was surprised to see her husband gone for six months. After six months he appeared with more wealth. *Nonubari* was shocked to see the wealth and asked him of the source and to where he had gone. *Madola* told her he had gone to *ijo* land to trade and look at his businesses. This became a pattern and went on for a long time. Meanwhile, *Owu* had decided to keep *Madola* full time with her in her water kingdom because she could no longer be sure of his faithfulness to her. *Ordum*, the python who was *Owu* most trusted servant heard of this plan and told *Madola*. He promised to help him but in return would take his family and make them live with him on land. That night, *Ordum* stole some sacred water and *obo* thread and gave to *Madola*. He told him to drink the water that would reverse his body so that he would no longer be allowed into water kingdom and *Owu* could not come near him so that he did not defile her. The thread was to be used to draw a line down the beach on the first patch of sand he stopped on to create a boundary between *Owu*'s kingdom and land. This *Madola* did as he stepped on land. He then hurried to his house, packed his things and left with his wife in a great hurry.

Owu was livid when she heard of *Madola*'s escape. She searched her kingdom and found out what the python, *Ordum*, had done. She banished him and his family from the kingdom. Then she directed her waters to go and find *Madola* and destroy him. On reaching the shore the waters could not pass the *obo* thread *Madola* had placed there. All they could do was to go back in anger, unable to get *Madola* and unable to go back to report *Owu*.

That is why waters of the sea do not pass a particular line on the shore and are always violent when man goes beyond that shore line. That is also why the python is revered and worshiped in the riverine areas.

b) The Myth of Ikenga

The people of the Degema, Ahoada and the Igbo land share a myth about the Ikenga. The Ikenga is a symbol of strength, unity and authority.

The Ikenga, came about when a certain man in Igbo land, Chiaka, went on a journey to find help for his people who were being raided by their powerful Nupe and Itsekiri neighbours. During that period, young men and women of the town were being sold to slavery even by their families. The town traditions and gods

were no longer honoured and feasts no longer observed. Igbinoba, the tyrant king came on the throne and this added to the chaos of the towns.

Chiaka had gone to a very powerful dibia (herbalist) who lived far away from Igbinoba's rule to ask for a solution to the town's problem. After the consultation of the gods, Chiaka was directed to cross the seven hills of Ani, to search for the Ikenga and the rightful king of the throne. Ikenga fell into treacherous hands because it gave unlimited supernatural power to whoever held it.

After enduring many days and nights of cold, hunger, thirst and being half-blind, Chiaka entered into the hills of Ani. Here he was subjected to many tests and many riddles by different spirits, and he passed the tests which he passed. Entering the cave, he found an earthen staff which was the Ikenga. As he muttered some incantations and chewed some leaves to enable him retrieve the staff from its position, the dibia who had helped him with the journey appeared to him. Lo and behold, it was none other than the late King, Eze Nwabuisi. He explained that the power of the Ikenga was so strong that if not handed to the next king rightfully the keeper's soul still remained on earth to protect it. He then showed Chiaka where he had hidden the prince and bade him goodbye. Before Chiaka's going, the late king warned Chiaka that after touching the Ikenga he would die in seven days. Resilient and determined to die for good, Chiaka found the prince and installed him as king. The power of the Ikenga was so strong and its symbol respected that the warriors in the community found it easy to overthrow the tyrant.

On the evening of the sixth day, the prince was called to Chiaka's presence and told about the mystery of the Ikenga and all its power. After this Chiaka stepped into the palace obi and with force threw the Ikenga into the ground before him and declared that the Ikenga would never leave the fireplace in the obi, and thus would continue to protect the land and all in it as long as fairness reigned. But in time of tragedy or tyranny it would disappear to Ani's Hills waiting for the hero whose hands are clean to bring it back. On this Chiaka went back to his house. On the seventh day he was nowhere to be found but the feathers on his cap were found on the Ikenga.

The myth about the Ikenga seems to be true because during the a war in their land, enemies were destroyed in the heartland where the Ikenga was thrown into the ground by the fleeing natives who cursed them with it.

The Ikenga does not leave the land and the fireplace of the traditional Igbo till day as they say it protects and preserves their lives.

c) The Myth of Emel (Hippopotamus) from Aboh Delta State

Emel is a water animal which is highly respected by the natives of Aboh who see the animal as a small 'god'. Hence, they pay homage to it. This is so because this animal, Emel, called the hippopotamus in English, once rescued the lives of the warriors of Aboh and its captured slaves during the period of confusion that arose as to how to cross to the other side of the river. It was this animal, a deity, with its thick black skin that helped them to cross to the other side of the river. Unknown to them, they thought it was a fallen tree and so, sought to know what kind of tree in order to make a decree that no one was to fell it again as it had saved them in the time of trouble. But to their greatest surprise, the animal shook itself, submerged itself and never came out again. That single action filled the warriors with awe and gratitude, resulting in their making a decree, that henceforth, no one should kill a hippopotamus from generation to generation. However, if anyone killed it, the person would face severe consequences and would have to bury it amidst celebration and singing of praise songs in order to avoid calamity befalling such a person and his descendants.

d) Myth of the Owner of the Best Clay from Isoko in Delta State

Obaovhen made the first man and woman out of clay. On that account, the title "owner of the best clay" was conferred on him; and because he kneaded the clay himself, he then is called "The deity who kneads clay."

Obaovhen forms the child in the mother's womb and woman who desires to become a mother addresses her prayers to him while albinism and congenital deformities are regarded as his handwork. Some either punish, some neglect towards him on part of the parents, or remind his worshippers of his power. He is also styled "protector of the town gates", and in this capacity, is represented as mounted on a horse and armed with a spear.

Obaovhen determines the guilt or innocence of accused person. It consist of a hollow cylinder of wood, about 3 ½ feet in length and 2 feet in diameter, one end of it covered is placed on the head of the accused, who kneels on the ground, holding it firmly on his head with a hand on each side. The God being then involved by the spirits causes the cylinder to rock backward, forward and finally to fall to the ground.

If it should fall forward the accused is innocent or backward guilty. They add that when a child has served for a year or two and grown too big for the cylinder, he is put to death, in other that the secret may be preserved and is succeeded by another, who in turn, undergoes the same fate but all this is mere conjecture.

e)The Myth of Umalokun among the Itsekiris in Delta State

It is believed that under the river in the coastal areas, that there is a spiritual being (Umalokun) who watches over the people and influences their daily lives. It is greatly feared and seen as their gaurdian.

f) A Myth from the Ibo Speaking area of Delta State

There is this story that had always been told at Ukala Okute, Oshimili north Local Government Area of Delta State. Up till this day, it still remains that there is no storey building of any sort in the village not because the people are poor, but in fact, they boast of wealthy and influential people, but because they have been made to believe that the first person to erect a storey building in the village will pay dearly with his/her life.

It is sad to note that the so called rich men of the land are chicken-hearted to dare this superstitious belief as they could only display their influence on the quality of the building material and not in the “height”.

g)The Monkey Myth from Akwa-Ibom and Cross River States

The people of Itam Local Government area in Akwa Ibom State are forbidden to consciously taste or eat monkey anywhere in the world. The penalty for disobedience is death. The story as it was told was that a pregnant woman who was working in her farm went into labour and it was a mysterious monkey who helped the woman in the process of labour. After safe deliver,y the monkey wrapped the baby with the piece of the woman wrapper and protected her and the baby until she regained her strength to walk home. After the woman had narrate the story of her experience with the monkey the people decided to appreciate the monkey’s goodness by declaring that eating of monkey was a taboo in the village.

SOUTH EAST

f) Myth on Why Day and Night Do Not Meet (From Abia/Anambra/Imo States)

Nkewa ihe na ochichiri

Na mbu, chukwu ihe Na ochichiri bu umu abua hururu onwe ha n’anya nke ukwu. Ha enweghi Kwa nkewa obula. Etua ka ihunanya ha nwere ji sie ike we rue nge ha toputara ihe eji nwoke eme.

Out ubochi, ha we nook onu, wee kpa ka nkata ka ha ga esi alu nnwunyi. Ihe wee wee Luta nnwuye mara mma, ochichiri wee luta nnwunye amaghi mma. Nka mere ochichiri kpara atumatu wee gbuo nwunye ihe gbafue. Nka mekwara na ihe na ochichiri wee see ezigbo okwu ha wee kewa buru ezigbo ndi iro. Ha ejighi anya ahu onwe ha. Nihi nka, ihe na ochichiri wee gbasa. Ya mere na ihe na ochiri anaghi esi out uzo aga.

English Translation of Why Day and Night Do not Meet

In the beginning God created light which was day and darkness which was night. They lived as brothers and loved each other. They never separated from each other as they grew up.

They always did things together and they sat one day and tried to find a way they would get married. As light was very handsome and popular, he found a very beautiful lady to marry. As a result of that, jealousy set in and the good relationship that existed began to decline.

Finally, darkness killed the wife of light and this degenerated into a serious problem that culminated in bitter enmity between them. Darkness fled as a result of it. That was the reason to this very date why darkness and light never meet.

Literal, the above story as written is one of the Igbo myth told as one of moonlight stories for children in the eastern part of Nigeria.

g) Myth on Chi Ndi Igbo (From Abia/Anambra/Imo States)

N'ala ndi igbo nile, ofor na ugu wu ihe onye aka ya di ocha ji aga ikpe. Ekwenyere Na ofo no ugu ya agbaputa onye eboro ihe na enweghi ihe ojo omere ma obu enweghi oshi ozuru.

Ogwula onye aka ya di ocha ugu Na ofo, nakwa onye obi ya di ocha ga kpoku aha ofo na ugu obula o na eje ugu ma obu ikpe. O Buru Na obi onye ahu adighi ocha, o were kpo aha ofo na ugu, amadi oha ga amagbu onye ahu ngwa ngwa.

N'obodo nijiria, tumadu n'mpagahara ala Igbo, o bu ihe amama, kwenyekwara Na onye obula nwere chi nke aka ya Na edu ya. O bu chi bu onye duputara onye ahu uwa. O bu Kwa chi Na ahazi akaraka onye ahu jiri bia n'uwa, ma odi n nma ma o di njo, onye ahu ga ekwerenye na chi ya nnonso ma murukwa anya na ihe obu onye ahu na eme ma obu ihe otinyere aka ime.

Chi agwu ndi ozo enwere n'ala Igbo tinyere ahia njoku –chi Na echodo ji.

Amadioha-chi egbe elu igwe Na oku eluigw

Enwekwara

Igwekaala-chi urukpuru igwe

Ikenga-chi aka oma Na Ike oru

Anyawu-chi Na echekwa anwu

Agwunsi-chi Na egwugwo oria Na igba afa

Idemmili-bu nne chi na echedo mmiri ma obu iyi

Agwu-bu chi na echedo dibia na igba afa

Ahobinagu-bu chi okeohia

Chi ndia nile gbakotara aka na mgbe ochie na eche kwa ala igbo nile engheghi nsogbu obula.

Myth on the Deities of Igboland (From Abia/Anambra/Imo States)

The Igbos had their gods called 'chi'. They believed on the concept of *ofor* and *ogu*, which is more like the law of retributive justice. It is believed that *ofor* and *ogu* will vindicate anyone that is wrongly accused of a crime as long as he is innocent (his hands are clean). It was only the one whose hands were clean that can say the name of *Ofor na ogu* in prayer. Otherwise such a person would face the wrath of Amadioha (the god of thunder and lightning).

Particularly in Nigeria, the Igbos believe that such a person had his/her own personal god called 'chi'. Chi is the personification of an individual's fate, which is called for an individual's luck and misfortune.

Other deities include Ahia Njoku – the god of yams, Amadioha – the god of thunder and lightning. Also there is Igwekaala – god of sky, Ikenga – god of fortune and industry Anyanwu – god of sun, Agwunsi – god of divination and healing, *Idemili* – goddess of stream, *Agwu* – god of deity priest or god of medicine men, Ahobinagu – god of forest.

All these mentioned gods of the igboland, it was stated ensure unity amongst the people. The above gods, specifically Amadioha, (god of thunder and lightning) in igboland are stories told to children at moonlight.

SOUTH WEST

h) The Myth on why the Yorubas Fear “Thunder” a Great Deal (LAGOS STATE)

“Thunder” as a natural phenomenon has always been in existence and is often heard when it is raining heavily. It is classified under extra-mundane communication and can be communicated through its worshippers.

Yorubas believe that a very powerful man called sango once lived and used thunder to attack and destroy evil-doers (his enemies). After the death of this man, people believed in the supernatural power of this lightening continued waxing stronger while some see it as a mere superstition as modern education sets in.

The Yorubas have their way of bringing a criminal to justice and execution without having to report to the police. This is being done by going to thunder worshippers in order to send it on an errand so as to locate and punish the culprit who is yet to be known by the accuser. This is still in practice till date in most local Yoruba land where the culture is still retained.

“Thunder” is believed to be very just in its judgment, i.e. it will punish the offender in question or anyone who does any taboo against it and not an innocent person.

Whenever it is raining heavily and there is a very extraordinary noise and lightening, the Yorubas believe that the “Thunder” is actually on a mission. At this time, the women often run into their houses with their children, in order not to provoke it. Those washing clothes stop, those sitting on mortal stand up immediately, anyone standing at the entrance of a house runs inside should his/her building is its target, people cover up their mirror and potrait because it is sure to provoke it. Also, anyone resting on a wall while it is passing by is believed to be in trouble and may be struck. All these and many more are the taboos behind the thunder while it is passing by.

There are different ways of instructing “thunder” to strike and punish a culprit depending on how the accuser wants it or how grievous is the offence. It could be either by striking the person to death or by disgracing the person in the public and placing whatever he or she stole on his/her chest. It could also be by burning the accused beyond recognition. It is also believed that the thunder often enters through the wall of its destination, leaving it open after its mission.

Futhermore, in a situation whereby the sender wants a reversion after the person has been punished, an appeasement would have to be prepared depending on what is required of him before it sets out on its mission, e.g. an overall white ram, white cock, white cloth, salt, etc.

It is also believed that the remnant of “thunder’s” presence after its mission are accomplished is called “edun ara” can only be found by a very lucky person, which can be used later to prevent evil from befalling someone or healing people from different kinds of diseases and sicknesses.

In conclusion, though many people see the story behind the supernatural nature of “thunder” as a superstitious belief, looking deep into past occurrence, one cannot but wonder at the possibility of its genuineness. Moreso, it is said to work only for those who believe in it.

i) The god of Iron Day (Ojo Ogun) from Ekiti State

The people of Ekiti state also serve ‘Ogun’ (the god of iron). In some villages in Ekiti, till today, people still worship Ogun (the god of iron) because some of them still have the belief that Ogun protects them from danger.

The festival normally takes place on a stipulated day in August every year. The king (Oba) of the town will summon all the high chiefs and sub-chiefs for a meeting to deliberate on the Ogun day, the god of iron day. The final day for the festival would be announced by the town crier to the people. The parents of sons and daughters of the soil who are interested or willing to want their children to witness the Ogun day will send message to their children notifying them of the day of the festival.

On that day, it is important for the people to celebrate Ogun festival. A day before the Ogun day, sons and daughters of the soil who are interested in witnessing the event begin arriving the town. Some will even invite their friends to witness the festival. Strangers from neighbouring villages do come to witness it too as some even pass nights before the ceremony starts.

In the morning of the day, the people will be warned that no one should go to farm as whoever flouts that instruction will face the wrath of the Ogun deity. Also, declarations are made that no one should make use of anything made of metal. Dog is the animal for sacrifice to the deity of Ogun. Any dog found around the streets of Ekiti state throughout the day will be caught and sacrificed to Ogun. Some interested villagers who like dog meat eat it and even drink palm wine with it. Till today, Ekiti people still believe that Ogun protects sons and daughters of the soil (“Ogun a gbe wa a”). **Ogun deity is reputed to throw deadly the thunderstone.**

j) The Sango Myth in Osun State

It was while he was on a hunting expedition that he discovered an antelope that changed into a very pretty lady. The lady hid the antelope skin and went to trade in the market. *Sango* went and stole the antelope skin and waited for the owner to come back. When the lady came back and couldn’t find her skin, she cried and sang so sorrowfully that *Sango* took pity on her and asked her hand in marriage. Thus, *Sango* the angry god of thunder married *oya* the goddess of hunters.

Sango returned to Ile-Ife after he heard that his brother the king had been sacked by the Olowu of *Owu* and waged a fierce battle with the Olowu who had a reputation of being unbeaten in battle. It was said that *Sango* used his battle-axe called “Ose” which had special powers to rain stones on the *Owu* warriors while *oya* transformed guinea corn into bats to conquer the *Owu*. When *Sango* was crowned king, his brother attempted to overthrow him but was repelled. *Sango* was said to be an iron fisted ruler who marched on any uprising without mercy. His anger could only be curbed by *oya* who would sprinkle palm oil on him whenever he got angry and sing his praises.

He advanced his powers when he started spitting fire from his mouth and his reputation grew. His powers proved to be his undoing because he accidentally set ablaze the house in which his children were leaving, killing them all. This made him leave the town. He went into the bush and buried his battle-axe and he disappeared. Grief stricken *Oya* turned into a river and they are both worshiped till today in many parts of Yoruba land.

k) The Myth of Oya and Osun the Wives of Sango (Oyo State)

Sango, a warrior of great strength in his days, is now among the gods worshipped in the Yoruba land. He was said to have been married to two wives *Osun*-the first wife and *Oya*-the second wife.

Oya was very pretty and powerful, the beloved of *Sango* and he will do anything for her. *Sango* preferred her cooking to that of *Osun*. One day *Osun* asked *Oya* what she uses in cooking for their husband and she responded that it's her ears (fortunately she was using her scarf to cover her ears).

Osun then chopped off her own ears and used them to cook for her husband. *Sango* asked while eating, what kind of meat was used? She responded proudly that she used her ears. *Sango* became very angry saying he was not a cannibal that should be fed with human ears. *Osun* became furious and said: after all *Oya* also uses her ears in cooking for you. *Oya* replied that she had never used her ears before in cooking for their husband. She removed her scarf and her ears were intact.

This led to a fight between them because *Sango* sent *Oya* packing and *Osun* turned herself into river saying she was going to drown *Oya*. In anger *Oya* too became a river and they both flowed into the village each taking her own path.

In the olden days it was strongly believed that a lot of the warriors and their wives were powerful to the extent they could change to whatever they wanted. Most of the gods being worship in the west today used to be human beings that once lived

and later changed to items, trees, and divination instrument, etc, like the ayalala in Ikorodu, Ogun in Oyo and the Opele for Ifa divination.

Today the rivers Osun and *Oya* remain and it is believed that they still fight, whenever they meet which is the *splash-splash* sound people hear at their point of contact.

L) The Myth on Why Lagosians Worship Olofin Ajaye (The Water Princess), Lagos State

The legend behind why black smiths are not allowed to operate in Iddo/Otto area of Lagos is actually the story of the great betrayal of the founder of Lagos, Olofin by his wife Ajaye in the 1600. She is still being worshipped by Lagosians till date.

Olofin, the son of Ogunfunminire came down from Ile-Ife in the early 1600 and settled at the present day Iddo area of Lagos. History has it that his shrine was located at the present site of the Nigerian police barracks at Ijora Olopa area of Iddo, erected by the colonial masters in 1940. He was married to a lady called Ajaye and between them, they had many children.

In the late 1620, Lagos was invaded by the then invisible army of Oba of Benin. In the bloody encounter that followed, both sides suffered serious casualties, but just as the Benin army was singing victory songs, a strange extra-ordinary big python appeared on the battle field and single-handedly uprooted the once invisible Benin Army which suffered major casualties as its soldiers scattered into different directions. It was the first time the army of Oba of Benin suffered a major set-back.

Apparently dissatisfied with the result of the battle, the Benin Army regrouped and invaded Lagos for the second time and it was a repeat episode for the Lagosians.

The Benin war lords then consulted the “Ifa” Oracle, which told them that until they can find out the secret behind the powers of Olofin, it would be impossible for them to win the battle.

Consequently, the Benins set the machinery in progress by sending traders to Lagos on every market day, which was every five days. The traders came to Lagos with jewelries and beads, which they exchanged for cowries. They soon discovered that Olofin’s wife, Ajaye, was in love with beads. They “imported” the finest beads which she could not resist. The Benins refused to exchange them with cowries or any other thing but promised to give them to Ajaye as gifts on one condition, that if she reveals the secret behind her husband’s power.

Unable to resist the temptation, Ajaye explained to them that the secret was a big charm pot located behind Olofin's palace at Iddo and that at the heat of any battle, Olofin returns home and enters the pot from where he turns to a python.

In a bloody battle in 1630, the Benin Army uprooted the soldiers of Olofin. Olofin rushed down home to his charm pot, but alas, the pot had been broken and the content littered the floor. Olofin was captured alive and bundled to Benin.

The Oba of Benin then sent a Benin prince called Ado to become the first Oba of Lagos in 1630. The present Oba of Lagos, Rilwan Akiolu, confirmed this in an interview when he said the Lagos royal family is from Benin and that the Oba's palace called Iga-Idugaran at Isale-Eko area of Lagos was so named in honour of the Benin traders who found out the secret of Olofin's powers. Idugaran is a Benin word for a market where different things are sold.

Meanwhile, on settling in Benin, the Oba of Benin who had it in mind to kill Olofin consulted the "Ifa" Oracle on what to do with him. The "Ifa" warned him that a major catastrophe will befall the Benin Kingdom if a pint of Olofin's blood drops on Benin soil.

Unable to fully understand what the "Ifa" actually meant, the Oba decided that the best way was to allow Olofin to starve to death. He then ordered that he should be kept in a mud house, which has no window, no form of ventilation, and that nobody should serve him food.

A strange thing happened. On every five days, which was supposed to be a market day, the Benins noticed that there was an unusual noise of people buying and selling inside the mud house in which Olofin was kept. When Olofin was brought out, they discovered that rather than emaciating, he was getting fresher and more robust.

This continued for quite a while. The unacceptable thing to the Benins was the fact that the more the market noise in the mud house Olofin was kept, the more the death of young able bodied people that was recorded in Benin.

At last, the Oba of Benin again consulted the "Ifa" Oracle which advised that Olofin should be returned to where he came from.

Consequently, Olofin was returned to Iddo area of Lagos. As he alighted from the canoe that brought him, his wife Ajaye rushed to embrace and welcome him, but in a fit of anger, Olofin drew a sword and beheaded her. The head fell off while Ajaye refused to fall. She continued to walk around Iddo and Otto area headless.

It was a gory sight as people started running for headless body and it became a common knowledge that Olofin beheaded her because she betrayed him.

Meanwhile, a certain blacksmith popularly called Alagbede, heard about Olofin's return and was coming to felicitate with him when he met the headless body of Ajaye walking round the town.

Alagbede called on Ajaye, who could only turn, but could not talk as there was no head. Alagbede then said "Ajaye, this is the price to pay for betrayal." He then used a strong charm and ordered the headless body of Ajaye to enter into the lagoon.

When Olofin heard what Alagbede had done, he was completely upset. He told Alagbede that he intentionally beheaded Ajaye to ridicule her before the society in order to make a point and that at his own convenience, he intended to forgive Ajaye as he still loves her, but sending the headless body into the lagoon had spoilt his plan.

In annoyance, he ordered Alagbede out of Iddo/Otto and placed a curse that whoever dares to practice blacksmithing in the area will meet with instant death.

The Balogun of Otto, Chief Buhari Alade Oloto confirmed the story and went further to say that some few years back, a certain blacksmith had attempted to setup his trade in the locality, but that he met with instant death the first day in office.

The particular spot where Ajaye entered the lagoon is called "Ojubo Ajaye" and yearly, the people offered sacrifice in memory of the princess.

Asked what would happen if they did not offer the sacrifice? Chief Buhari Oloto said it would mean serious catastrophe as boat will capsize and children who play around the lagoon would be submerged by the water.

NORTH CENTRAL

Igala (Kogi State)

M) The Myth Of The Ejule Ojebe among the Igala in Ibaji Local Government Area of Kogi State

In Igala land, there is a masquerade called otiekwe, which means that this masquerade is only meant for the elders in the Land with a title. It comes out once in a years and is always during December. This masquerade has a mysterious power that whatever he says comes to pass.

On day an Ibo man teaching in my community, came to the house of a particular man to collect his pupil to school and at night the masquerade was still out ide till 7 o'clock a.m. when he was about to take the kids. The parent told him that the masquerade has not left the play ground yet, that he should exercise patience, but he told them that all wais a mere fetish belief that nothing was going to happen. So he collected his students from three houses, two girls and a boy, on their way to school, they came face-to-face with the masquerade and the masquerade then cursed him that in the next seven days, he would be no more for daring him. As for the girls he told the elder one that in life she would never bear a child and the younger one that she would never grow breast. The little boy would not live to tell what he saw.

So the boy died on the following day and the teacher died on the seventh day. Tthe ladies remained like that till date.

4.0 CONCLUSION

The highlight of this unit is that a myth is a history of what came to pass in the beginning and expresses elements of truth in African belief system because it narrates a sacred history. So, it may be concluded that myths are ancient traditional stories of gods. Essentially, they are accounts of the deeds of supernatural beings and offer explanations of same fact or phenomenon.

The examples of myths from different parts of Nigeria presented above reveal that myths are common in different parts of Nigeria and they are useful tools in explaining the unexplainable.

5.0 SUMMARY

This unit dealt with myths. It explored the concept of myth, looked at its communication functions and features. It zeroed in on some examples of myths drawn from some geopolitical zones in Nigeria. It is hoped the examples would enhance students understanding of myths.

Self Assessment Exercise

- i. Visit your community and find out about myths.
- ii. Outline at least five myths about your community.

6.0 TUTOR - MARKED ASSIGNMENT

- i. What is a myth?
- ii. What are the communication functions of myths?
- iii. Drawing from your culture, write about a myth

7.0 REFERENCES/FURTHER READINGS

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UNIT 2: LEGENDS

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 What is a Legend?
 - 3.2 Features of a Legend
 - 3.3 Some Examples of Legends
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on legends. It defines legends, delving into its place in African communication. It also presents some examples drawing from some geopolitical zones in Nigeria to enhance students understanding of legends.

2.0. OBJECTIVES

At the end of this unit study, should be able to:

- Define a legends
- Discuss the features of legends
- Have a better understanding of legends across Nigerian geopolitical zones
- Outline legends in their communities

3.0. MAIN CONTENT

3.1 What is a Legend?

A legend is a story from ancient times about people and events that may or may not be true. This type of story is mostly about a famous person, especially in particular field that was well known (famous), initiated and admired by people. So, strong men known for their contributions such as those who fought and won various wars, community competitive wrestling contests, fought against wild animals such as lions, tigers and so on are known as legends. They were accredited and known for their special skills in their various activities.

3.2 Features of a Legend

A legend is a story that is believed to have its origins in truth. A legend is set in the real world, and the story comes out of a collective history that people

remember – which lends credence of truth to the stories. People in legends sometimes seem to have super human powers.

So, a legend is a traditional story about human beings who possess supernatural powers in events and deeds carried out by them and how it relates to their lives, families and societies. It mainly incorporates supernatural elements of a person having a special place in public esteem because of striking qualities or deeds, real or fictitious.

A legend could be a non-historical or unverifiable story handed down by tradition from earlier times and popularly accepted as historical. The body of the story could relate to people, deity or clan. It is a collection of stories of admirable persons.

In common parlance, the term legend and folktale are sometimes used interchangeably with myth. Technically, however, these are not the same. Citing Donna Rosenberg, in her book *Folklore, Myth, and Legends: A World Perspective*, “Myth and Legend from Ancient Times to the Space Age” (2006) states that:

A legend is a story from the past about a subject that was, or is believed to have been, historical. Legends concern people, places, and events. Usually, the subject is a saint, a king, a hero, a famous person, or a war. A legend is always associated with a particular place and a particular time in history.

3.3 Some Examples of Legends

SOUTH SOUTH

a) The Anansa Ikot Ebutong Legend in Cross River State

The Efik kingdom was the center of civilization for both the Ibibios and the Ejakam people in the Cross River State. The Anansa Ikot Ebutong who is still respected among the Efik people was a great man. He had many wives. He never went for war but if the warriors must win wars he had to be consulted or his residence must be where the warriors would spend their last night before they moved to war. There was no record of warriors lost in wars after they had paid homage to Anansa during the whole history of his existence. Until when another man known as Amanatta came up to contest with Anansa by saying that he could also prepare the warriors for war and they will return victoriously. The very first time the Efik kingdom was defeated in the war was when Amanatta prepared the warriors for war.

In annoyance and shame, Anansa disappeared from the village. Only a hunter saw his spirit in the bush. He told the hunter the reason for his disappearance and

promised to always protect his people. He also told the hunter that he preferred to live in the water because it was more peaceful. Till date, Anansa is consulted at where they believe he leaves. The place was used as port and his statue is by the entrance of the port.

b) A Legend from Itsekiri in Delta State

In those days in itsekiri land, some people were initiated into some age grade society, in the belief that when they become old, they do not really die but undergo transformation. As such, during their final ritual, as a recognized member of the age grade, they were swallowed up by the sea and they were not mourned by kinsmen, since it is assumed that they are immortal.

c) A Legend from the Ibo Speaking Area of Delta State

One legend that would not be forgotten in a hurry in Ukala-Okpunor especially the Ezi indigenes is *Enyi* meaning Elephant. Ukala-Okpunor comprises of all the people of Oshimili North Local Government Area of Delta State.

During the war between two villages in Ukala-Okpunor for territorial boundaries, *Enyi* stood out as a warrior. After bouts of fierce fighting between the two villages, *Enyi* alone went to the route to the stream, this left them stranded, yet no one dared disobey *Enyi*'s order. They only go to the stream when they knew he must have left but would take to their heels at sight or mere mention of his name. Sometimes he would walk with his back and hide himself so that his footprints would deceive people that he has gone forward. They would then be relieved and mocked that *Enyi* is tired and had gone. He would then jump out of his hiding place and scare them all off. Through his exploits the Ezis succumbed and fled from the territory in dispute.

d) The Legend of Obi Ossai in Aboh Kingdom of Delta State

Aboh kingdom emigrated from the old Benin Kingdom. It is known for fighting because the people of Aboh were great warriors of their time.

Obi Ossai was also a great warrior who was greatly feared in the town of Aboh till date. He was not just a king who sat on the throne to give orders, but also personally fought for himself to acquire slaves for his kingdom. The worst part of him was that, he did not restrict his slave deal to those he captured, but also he kidnapped his town's men (freeborn), sold and enslaved them for white men's treasure. This advent made the people of Aboh to dislike him and disassociated themselves from him.

Although, he was mocked, he did not allow himself to be dominated by the white. He cleverly dealt with them without his being cheated, unlike in the case of king Jaja of Opobo who was tricked, imprisoned and later killed. In spite of that, his

people did not have anything to do with him. They made a law among themselves never to be so near to his palace, even after his death. This palace was left for wild animals to inhabit. They believed that the palace was the dwelling place of evil spirits and whosoever goes there cannot come back alive.

e) Uhron-Ehneh (Possessor of Four Heads) Legend from Isoko Delta State

Uhron-Ehneh, possessor of four heads, was the horrible deity of towns, and was represented by a hillock, or, by an artificial mound. Sacrifice was made to the Uhron-Eneh every three months, or four times in a year. The sacrifices always consisted of a newborn child of not more than three or four days old.

The child's throat is cut by a priest, and the blood, spilled into a calabash or earthen vessel, which was placed on the summit of the mound. During this dreadful scene, the mother of the child had to be present. This sacrifice was called "the season of blood." Uhron-Eneh had, as his name, four heads, which would watch the four points of a compass from the top of his mound. It was believed that no war or pestilence could attack a town under his protection.

He had the legs and feet of a goat sometimes at night, he appeared in the shape of venomous serpent.

f) The Legend of Idia of the Benin Kingdom, Edo State

Queen mother Idia ni iye Esigie (Idia the mother of Esigie) is regarded in Bini Kingdom as a very brave mother, a woman who defied all royal paraphernalia and went to war to save the Bini kingdom from captives.

During the reign of Oba Esigie in 1504 he added Idah, a state lying between Benin and Benue to the empire. The Esigie like all his predecessors sent his mother to reside at lower Uselu and called her the Iyoba of Uselu.

In 1515, there was a war between the Idah and Edo people; they wanted to reclaim their land. So, Oba Esigie went to war. It was a surprise because it had never happened before in history of Benin kingdom as Queen Idia offered to go to war front and also took some soldiers from Uselu with her. They fought bravely and her army killed the general of Idah army. The war initiation by queen mother Idia is consistent with a common saying amongst the Edo today that "Okhuo Iyo Okuo, sokpan Idai ne Iye Esigie", meaning-women do not go to war except for Idia mother of Esigie. It is noteworthy that queen Idia's commemorative plaque was used for the first world black festival of Art and Culture (FESTIVAL) which took place in Lagos, Nigeria, in 1977.

SOUTH WEST

g) The Legend of Moremi, Osun State

A long time ago, the peace and tranquillity of the little village of Ilujin was shattered by masquerades and spirit who came to steal and kidnap little children of the village. The king was at a loss of what to do as the whole village had failed to find solutions. This made the king of Ilujin proclaim that anybody who could bring the unrest to an end would be given a huge reward.

In the village, lived a beautiful young lady, called Moremi, who was always fond of adventures. Moremi had already lost her two siblings when she heard the news and decided to stop the menace once and for all.

On the night the masqueraders struck, Moremi allowed herself to be captured and taken away. Moremi was taken far away to another village of Hakun. She found out that the spirits were actually human beings dressed as masquerades that specialised in slave trading. Moremi was betrothed to the village chief because of her exceptional beauty. After marrying the chief for a year, she cajoled him into telling her about their raids. He revealed to her that his warriors only wear palm fronds and make funny noises to scare villagers away during their raids.

After getting all the secrets from the chief, Moremi ran away into the bush and after spending several days she arrived at her village. She called the king and told him all the secrets of the spirits of the night. When the people of Ilujin heard Moremi's story, they were shocked and very angry. They prepared themselves for the next raid. When the spirits of the night struck again, man and woman of Ilujin led by Moremi came out and some enemies were captured and that marked the end of raids at night by the spirits. Moremi was eulogized and she eventually married the king of Ilujin. From then, she was called "Moremi Ajanshoro" meaning "Moremi the raging whirlwind".

h) The Legend of Oronra, Ogun State

Oronra remains a legend among the natives of Yewa south, Ilaro. It is believed that he descended from Abeokuta with little or nothing known about his parents. It is said that because of his love for the people of Yewa South, Ilaro people, he fought on their side against the Egbas to gain freedom. Furthermore, it was said that he, (Oronra) had a cub as pet, which later grew into a tiger. Since he fought and gained independence for the Ilaro people, he was venerated for his courage and great strength, which account for his rearing a wild animal as pet! He was said to be a great hunter who was later betrayed by the people who once revered him. For that act of treachery and disloyalty, he mysteriously descended into the earth never to be seen again.

It is believed and said that when the indigenes of Ilaro realized their misdeeds, they repented and erected a bronze statue and his tiger in his honour, to appease him. Till date, the statue is located in the central part of Ilaro where he (Oronra) is appeased during annual festivals.

i) Ogunfunminire of Erijiyan Ekiti, A Legend in Ekiti State

Ogunfunminire was a great Yoruba hunter. He had many wives and children. History tells us that he was a very powerful man. He was so powerful that he could change himself into anything he so desired e.g. snake, dog, cat, etc. To do that, he had a big pot of charms and whenever he was going out, he would enter the pot and change into whatever to which he wanted to change. To become a human being again, he re-entered the pot on his return.

According to history, there was a day he went out after changing into a snake. On coming back, he discovered that he could not change back to a human being as his pot of charms had been broken. This signalled the end of Ogunfunminire of Erijiyan Ekiti as he had to crawl back to the bush to remain a snake forever.

j) Efunsetan Aniwura: The Great Iyalode of Ibadan, Oyo State

Efunsetan Aniwura, the great Iyalode of Ibadan, was a wealthy and powerful woman of unusual boldness, strength and intelligence.

According to accounts of books, biographies and films about her, she reigned as the Iyalode of Ibadan for years. No light was shed about her husband but she had only one child (girl), who died at a very young age, between the ages of 19 and 22 years whilst in labour.

Efunsetan was a very close friend of Madam Tinubu the Iyalode of Egba. She was a wealthy woman in their days. Till date it is said that Efunsetan was the boldest, most powerful and wealthiest Iyalode that reigned in Yoruba land. Her glory was rare and could not be compared with any other during her reign.

Efunsetan was a business woman who travelled round the country to buy product like bitter kola, kola-nut, cocoa, etc, she was well-known among the Hausa and the western states.

Efunsetan had her own warriors and slaves like the king and released them for war in favour of her people. During her days, she helped to improve the economy of Ibadan through business transactions. She was also a good employer of labour. She was among the first women that had business transaction with the white men. This also helped Ibadan in civilizing the people. She was loved by all. Although a very strict woman, she was also very nice to her slaves and employees. She gave out gift and money to them freely at times without measure. A story was cited

about a slave of hers who delivered twins in her absence. At her return, she gave her food, clothing, pomade, even money. She gives out her slaves in marriages and even conducts naming ceremonies for them, but all these stopped after the death of her daughter.

After the death of her daughter, every thing took a new turn. She was no longer submissive to God or the King, for according to her, God has failed her. So, God should manage his heaven while she managed her own earth. She killed her slaves at will for committing atrocities either by beheading, poisoning, etc. She gave a sanction that no cry of a child must be heard in her domain, neither must conception, courtship nor marriage take place. Any female that conceived would either die or have the pregnancy terminated by forceful abortion depending on her (Efunsetan) choice while the man responsible would die.

Efunsetan was said to be powerful in terms of diabolic powers. It was not stated if she actually belonged to any occult groups like the ifa, osun, witches, etc, but she had unusual powers which were common mostly among the witches.

After beheading one of her slaves for getting pregnant for another of her slaves, even though her younger brother claimed he was responsible. Her brother conspired with her slaves to save the life of the slave girl. She refused all pleas from friends and family members. She went ahead to kill the girl by beheading, her right in the village square. Several attempts were made by her slaves and slave's lover and her friend to prevent Efunsetan from killing her (to save her). She found out through her powers and ended up in killing them instead.

It was after this that the king ordered her to be brought to the palace dead or alive, since every effort in summoning her to the palace had failed. At a second thought, he (king) decided to go with them robed in all kinds of charms. At her house she asked for their reason in her house, which she was told, she asked if she could be excused to pick something. She went back into the room and killed herself with *majele* (poison) saying "kaka ki ileku ile oya saa" - Meaning it is better to die than to face the shame of being arrested, ridiculed or punished.

After her death all her slaves were set free, some returned to their villages while some remained in Ibadan and Oyo. Efunsetan was a woman of great principle. She was also beautiful, wealthy and proud, which led to her destruction.

NORTH CENTRAL

Igala (Kogi State)

The Legend of Inikpi oma ufedu ata (The war between the Jukun and Igala)

In the 17th century, there was a king called Abutu Eje who ruled the Igala people. There was a great war between the Jukun and the Igala people. The Jukun nearly

captured the whole Igala people to the extent that the Ata of Igala was forced to go and consult the Oracle (Ifa). The Oracle then revealed to the Ata that the war was going to claim the whole of Igala land and that the Jukun were going to win the battle, which would wipe out the Igalas out of existence.

The king was worried and asked the Ifa priest what could be done to stop the Jukuns from wiping out the Igalas out of existence and how to win the battle. The Ifa priest said it would involve a sacrifice of human life. A virgin girl was to be scarified and was advised to send some armed men to guide the river bank; because the people from the other side would surely cross the river and by the time they get to the river they would like to drink water. By so doing, they would pick up brooms by the river bank and start sweeping until they were all surrounded by the Igala army, otherwise, the Igalas would be wiped out. The Ata accepted it, without knowing who was going to be involved. He asked a question: from where would the virgin girl come? The Ifa priest told him that the virgin girl was his only beloved daughter Inikpi fondly called (Inikpi oma ufedu Ata).

When the king (Abutu Eje) came back from the Ifa priest, he looked disturbed and worried. He called his daughter for three good times, but could not tell her anything. Then the daughter came to him by herself and asked him what the problem was. But he refused to tell her. She said to her father, did the oracle choose me to perform the sacrifice? The father answered her by saying that the oracle wanted her to be buried alive. She then told her father that it was not a big problem, but she would need ten of Jukun able-bodied men to be laid down before she could be laid on top. The father accepted what she told him and did as she requested. On the third day, before daybreak a strange thing happened: Inikpi who was buried alive lying down was now standing as if she was made into a statue.

4.0 CONCLUSION

The highlight of this unit is that a legend is a history of the deeds of heroes. So, it may be concluded that legends are ancient traditional stories of heroes. Essentially, they are accounts of the exploits of heroes. The examples of legends from different parts of Nigeria presented above reveal that legends are found in different parts of Nigeria and they are stories about the deeds of heroes.

5.0 SUMMARY

This unit dealt with legends. It explored the concept of a legend and highlighted its features. It also presented some examples of legends drawing from some geopolitical zones in Nigeria. It is hoped that they would enhance students' understanding of legends.

Self Assessment Exercise

- i. List five legends in your community.
- ii. Visit your community and find out and write about some legends.

6.0 TUTOR MARKED ASSIGNMENT

- i. What is a legend?
- ii. What are the features of legends?
- iii. Drawing from your culture, write about a legend.

7.0 REFERENCES/FURTHER READINGS

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One Hundred Level Students (Full/Part Time), Department of Mass Communication, University of Lagos 2005/2006 Session.

MODULE FIVE: AFRICA: PUBLICS, POPULAR CULTURE AND DEVELOPMENT

- Unit 1: African Communication Systems: Who Are The Publics?
- Unit 2: African Communication Systems and African Development
- Unit 3: African Popular Culture and Communication for Development
- Unit 4: Researches into African Popular Culture and the Mass Media
- Unit 5: Media and Communication for Development in Africa: Projects and Challenges

UNIT 1:AFRICAN COMMUNICATION SYSTEMS: WHO ARE THE PUBLICS?

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 The Publics of African Communication
 - 3.2 The Realms
 - 3.2.1 The Public Realm
 - 3.2.2 The Primordial Realm
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit presents the publics of African communication. It presents the two sides of an African, highlighting the reasons for primordial ethnic consideration in the public place.

2.0 OBJECTIVES

At the end of this unit of study, you should be able to:

- Identify the publics of African communication
- Enumerate the reasons for primordial ethnic consideration in public decisions

3.0 MAIN CONTENT

3.1. The Publics of African Communication

Africa is at once a bundle of contradictions and an enigma that seeks understanding. It is the most ancient continent which marked the origin of the earliest known human beings, and has some of the most enduring artefacts of traditionalism. At the same time, it displays some of the most eager adopters of foreign pop culture. Whereas some rural communities are inaccessible by road and remain impenetrable by the modern mass media, sections of the big urban centres such as [Lagos, Abuja] Algiers, Cairo, Nairobi, Pretoria, and Windhoek are more developed than some areas in American and European countries (Okigbo, 2004:31).

What is responsible for the adoption of foreign pop culture? From a historical perspective, it could be attributed to colonialism and from a contemporary perspective, might be hinged on the changing values and exposure to foreign media products and models. Again, Okigbo (2004:34) captured it thus:

Though African states gained political independence from their colonial powers, colonialism has left indelible imprints on the psyche of African peoples. Not even the younger generation of Africans who were born after independence has been able to avoid the negative consequences of colonialism. In many aspects of the people's lives, there are vestiges of colonialism alongside indigenous values, leading *some to argue that there are two publics in Africa* (emphasis mine).

It was argued in some literature that slave trade and indirect rule caused distrust among Africans, and enhanced the use of state powers against the citizens. Those citizens oppressed by state apparatus, especially the ones who did not work with district officers amongst other positions, sought the use of social organisations to address the concerns. So, the colonial government did not nurture a good relationship between the individual and the state. The relationship was exploitative; hence, Africans turned to the informal networks for "protection". This was how Africans made a distinction between state apparatus and informal social support structures and mechanisms.

The citizens found out that the informal social support structures and mechanisms which are indigenous had a human face compared to the state apparatus and hence cushioned the perceived harsh treatment given by the state. The next unit surveys some institutions and ethnic associations, which were seen during the colonial era as alternative public institutions that were parallel to the state.

Citing Ekeh (1975 and 1992), Okigbo (2004) identified the two publics of an African as the informal and formal associations. He specifically referred to them as the civic and primordial publics. From the above, it is obvious that Africans as publics of African communication, is one man...two sides.

3.2.0 The Publics: One Man...Two Sides

Okigbo (2004) identified the two publics as civic and primordial. So, essentially, he did not mean to say that there are different publics, but the two sides of Africans. The one public of an African is that African without exposure to foreign government and media products; and the other, a pure indigenous African unexposed to foreign government and media products. This distinction may be likened to what Cook (1993) referred to as public and private dichotomy.

3.2.1 The Public Realm

The public realm which covers the workplace, law, economics, politics, intellectual and cultural life, where power is exercised, is regarded as the preserve of men and seen as men's domain while the private domain refers to the home and family, where women are seen to belong (Cook, 1993).

Discussing the civic public, Cook (1993) referred to it as the public realm, which covers public life - the workplace, law, economics, politics, intellectual and cultural life, where power is exercised. Again, Okigbo (2004:35) stated that the civic public realm is about the government and state apparatuses or organs; operates on amoral codes of behaviour; relies on the apparatuses of the formal state organ and has a more sophisticated bureaucratic structure. He stated that it is the domain of state politics and the public life of the community; the context of the political state, and requires the education of the citizenry in the spirit of the polity. He argued that although, the state is the major actor in the civic public realm, it "...does not act alone. There are other actors such as associations, political parties, and professional bodies, which operate along with the government in the political space" for synergy in a nation's goal, but that is not the case in Africa as ethnic and self interest are the main concerns of many public office holders. The public office holders have abandoned coordination of citizenship education and mobilisation for national interest.

3.2.2 The Primordial Realm

The primordial realm refers "to the operations of natural and assumed kinship groupings such as the Igbo State Union, *Afeniefre*, *Ohaneze*, MOSOP, and the old

Kaduna Mafia in Nigereia” (Okigbo, 2004:36) Cook (1993) referred to the primordial realm as the private domain. According to Okigbo (2004:36)

... the primordial public realm operates on moral codes of behaviour, which bind members of informal associations such as kinship and ethnic groups... The net result of the slave trade and the failure of both the colonial and contemporary state to provide for the welfare of the individual created considerable distrust of the state, and elevated kinship structures to a high pedestal for succour, safety, welfare, and protection.

In Africa, people rely more on informal networks of kinship structure, ethnicity and sectional interests when they relocate or are vying for political positions than state apparatus.

Many members of informal networks major players in the public sphere who utilise their positions and influence to protect and promote the interest of their members and kinsmen; and obtain benefits from the government for their people. This may account for Okigbo’s (2004:36) assertion that “Many people are guided by primordial ethnic consideration in their public decisions.”

In the context of modern day communication, respect for the primordial public has become necessary for advocacy, social mobilisation and programme communication for any development intervention. One of the steps in popularising it is through the study of African communication systems, hence this unit and while the next unit is on African communication systems and African development.

4.0 CONCLUSION

The unit concludes that most Africans are two publics. The duality is caused by slave trade and indirect rule that resulted in distrust among Africans. Slave trade and indirect rule used state powers against the citizens which led the citizens to the use of social organisations to address their concerns. The social organisations were adjudged to have a human face compared to the state apparatus and hence cushioned the perceived harsh treatment given by the state.

5.0 SUMMARY

This unit examined the publics of African communication. It presented the two sides of an African and highlighted the reasons for primordial ethnic consideration in the public place.

Self Assessment Exercise

- i. Who are the publics of African communication?

6.0 TUTOR MARKED ASSIGNMENT

i. Why are Africans two publics?

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UNIT 2: AFRICAN COMMUNICATION SYSTEMS AND AFRICAN DEVELOPMENT

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 African Communication Systems and African Development
 - 3.2 Studies on the Use of Traditional Media to Communicate Development in Africa
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on the need to use African communication systems in communicating development programmes in Africa, especially to the ruralites. It surveys some instances where African popular culture was used in communicating development to the ruralites in Africa.

2.0 OBJECTIVES

At the end of this unit study, you should be able to:

- Appreciate the use of African popular culture in communicating development programmes in Africa
- Discuss some instances where popular culture was used in communicating development to the ruralites in Africa.

3.0 MAIN CONTENT

3.1 African Communication Systems and African Development

There have been quite some attempts to supplant traditional systems of communication with the modern mass media. This has not been successful and such attempt is likely to remain unsuccessful for sometime because of certain factors which have continued to foster not just the continuous existence of the traditional modes of communication but have also enhanced their continued occupation of a prime place in the communication pantheon of African people (Ibagaere, 1994).

From a historical perspective, the evidences of European intervention in the indigenous ways of interacting and communion among Africans are disturbing. This might account for Asante's (2004:5) assertion that,

...in the past it was easy to locate the discourse about Africa communication, ...in the public sphere of other places and with the intellectual projects of Europeans and Asians, [which] means that African scholars abandoned their own historical experiences in order to imitate what had occurred elsewhere...Disconnected and unhooked from community, people floated from place to place without the benefit of the profundity that comes from inner cultural resources

This suggests that in looking at communication for development in Africa, conception, planning, design and implementation must begin with Africans as actors (active participants) not spectators to positive changes in the continent because of individual differences and other intervening variables. Therefore,

...if [development] is to be anything, in the context of African agency must mean the arrival of African people to a social, cultural, and economic place where the philosophies, opinions, and technologies supporting communication reflect Africa's best interests and not those of the former colonial or conquering position (Asante, 2004:6)

So, to enhance Africa's development, it is necessary to have and maintain an orientation for the emergence of all communication strategies that utilise African communication modes and "an orientation towards the emergence of all technology with African interests in the centred position" (Asante, 2004:6).

3.2 Studies on the Use of Traditional Media to Communicate Development in Africa

To the non-African or the Nigerian urban dweller, it is very easy to conclude that all the sources of communication discussed so far, now belong to history. This is a misconception borne out of the fact that in most of our urban centres today, these media of communication are no longer visible (Ibagere, 1994), notwithstanding, the market place still serves as a very important source of information for most urban market traders. What is easily seen are the modern media of communication like radio, television, newspapers, magazines, et cetera. So,

It is quite understandable that certain mode [African communication forms] have become irrelevant in the present social scheme. Such modes as smoke and ashes have become irrelevant in modern cities and have been completely supplanted by the modern mass media. But these are still relevant today in the rural areas which continue to wallow in the

particularistic [of] social patterns, described as hardly favouring the operations of the modern mass media... (Ibagere, 1994:96)

The fact is that the traditional media of communication still exists but now largely restricted to the rural areas. The reality of the existence of the traditional media of communication is corroborated by Omu (1978:1) when he said of the town crier, "the town crier is very much a crucial part of village society and can still be seen in autonomous parts of urban centres with an established indigenous monarchy." What now obtains in the rural areas is that in addition to the traditional media of communication, we now have modern media of communication. But the rural populace still depends heavily on the traditional sources for information. Ugbojah (1979:43) buttressed this view when he posited that, "most rural areas of Africa today rely on traditional information sources and can be regarded as non-participatory audience in terms of mass media usage."

Again, Duyile (1979: 284-286) found out that the town crier was effectively used in revenue generation for the Lagos State Government in 1971. About 10,500 taxable adults in a town paid N10, 000 as taxes to officials of Lagos State Tax Board between September to November 1971 when the village announcer was introduced for the purpose of tax campaign drive in the area. If this number is compared with the same period in 1969/70 tax assessment year when only 2,000 people paid N3,600 as tax when no village announcer was used, but poster printed in Yoruba and English were extensively used.

On the continued relevance of the town crier, Duyile (1979: 284-286) stated that although there are radio receivers in Badagry and both radio-diffusion sets and radio receivers in Ibadan, Ijebu-Ode and Isale-Eko and other areas surveyed, coupled with supplies of daily newspapers, most of the people (both literate and illiterate) interviewed indicated that their source of information regarding the affairs of the village/community works and Oba's decision, is always the village announcer not the newspaper nor radio. Thus the village announcer is regarded as the most dependable source of information in the affairs of the village.

However, in a survey conducted by Arinze (1986), amongst the people of Abagana in Anambara State, the researcher found out that while most of the inhabitants depended on the traditional media for information about the local environment, they relied on the radio for state, national and international news.

The continued predominance of traditional sources of information in a contemporary world characterised by modern media can, therefore, be attributed to the low level of educational, social, economic and political development of the rural people. This state of affairs can be said to account for their adherence to the traditional media of communication.

In his study of folk media as a means of communication among the people of Ubulu-uku in Delta State, Chiejina (1981) found that people relied heavily on traditional information sources like the village gong man, the market square and the drum. These traditional media were found to be helpful in disseminating information on such issues like the building of schools and in health care delivery services.

Also, examining the role of communication media in self help development projects at Okpekpe in Etsako Local Government Area of Edo State, Ekwume (1984) discovered that five major traditional media functioned to pass development information about a school project to the people of the community. These were the gong man, the Elders Council, the age grade association, the drums and songs.

Similarly in her study of the use of communication media towards the construction of Ikono-Ibon Comprehensive Secondary School in Ikono clan, Uyo Local Government Area of Akwa-Ibom State, Nkanga (1984) observed that in terms of importance of the medium in relation to its communicative function, the gong man/town crier ranked top. This rating is not surprising because it is the gong man who spreads the information to all and sundry and in all the nooks and crannies of the clan. In appealing to the people to work harder towards the accomplishment of the project, the Elder's Council with its persuasive power and motivational drive also emerged as the most important. She further asserted that traditional communication networks are still very strong in Ikono clan that the modern mass media, especially radio are just beginning to show its face in the clan and that it would take quite sometime for the modern communication media to grow among the people, to the extent of threatening the effective use of the traditional media.

The ruralites need development so "the question of whether these modes are relevant should not even arise, because it is obvious that the development process in African societies cannot have any chance to take place in absence of these modes." (Ibagere, 1994:96)

4.0 CONCLUSION

This unit examined the place of African popular culture in communicating development in Africa. It concludes that the ruralites need development and it is obvious that African popular culture is important in disseminating development information in African.

5.0 SUMMARY

This unit examined the need to use African popular culture in communicating development programmes in Africa, especially to the ruralites. It surveyed some

instances where popular culture was successfully used in communicating development to the ruralites in Africa.

Finally, it advocated the use of African Popular culture in communicating development in Africa.

Self Assessment Exercise

i. What is the interplay between African communication systems and Africa's development?

6.0 TUTOR MARKED ASSIGNMENT

i. Write down an instance where African popular culture was successfully employed in communicating development to your people.

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UNIT 3: AFRICAN POPULAR CULTURE AND COMMUNICATION FOR DEVELOPMENT

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 The Impact of African Popular Culture on Development
 - 3.2 What are the Communication Strategies and Channels that Employ Popular Culture in Communicating Development Programmes in Africa?
 - 3.3 The Communication Functions of Drama
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

The failure of development in Africa is not essentially because of the absence of resources, but the poverty of utilising African communication in development information dissemination. According to Ibagere (1994:94), “Modernisation affects only about twenty per cent of the African people, while the remaining eighty per cent still luxuriate in traditional social patterns of which this traditional communication systems is an inextricable part” which underscores the significance of African indigenous communication in development programmes.

“Although the complementary relationship between communication and development is undeniable, the precise contributions of each to the other, is not easily determined” (Okigbo and Eribo, 2004: ix). From this assertion, it is obvious that information and communication play vital roles in development, hence the focus of this unit is on African popular culture and communication for development.

2.0. OBJECTIVES

At the end of this unit study, you should be able to:

- Discuss the interplay between mass media and popular culture
- Discuss the use of popular culture in communicating development in Africa
- Discuss the use of drama in communicating development in Africa

3.0. MAIN CONTENTS

3.1 The Impact of African Popular Culture on Development

The impact of African popular culture on information dissemination for development is becoming increasingly recognised by both development and communication experts. “Africa’s history is a series of adjustments by indigenous peoples to new ideas from immediate localities and neighbouring continents” (Okigbo and Eribo, 2004: ix).

Specifically, what is the impact of African popular culture on information dissemination for development? From a political perspective, Asante (2004:6) stated that the lack of connectedness to culture is responsible for the dangers we have witnessed in Africa in the past twenty-five years. He argued that :

This lack of attachment to culture creates insensitivity to others, harshness, abrasiveness, and arrogance. Indeed people who have lost all contact with their inner cultural selves demonstrate their loss by their political manners, which include murders, rapes, and wanton destruction of ... propert[ies] of others. Sierra Leone, Liberia, Somalia, Ethiopia, Sudan, Angola, Congo, Burundi, and Rwanda are just markers of disconnectedness. They are examples of the worst kinds of insensitivities.

He opined that the way one deals with and treat others is a manifestation of one’s cultural manner. He suggested that the best hope for African peace resides in rational communication possibly through the use of African communication modes.

From outside Africa, Mowlana (1983) in his study of the roles traditional media of communication played in revolutionized Iran, mentioned public meetings, bazaars, dorehs, missions and theological activities as being very useful.

In his article “*Talking Drums and the Conspiracy of Meaning in African Political Speech: A Cultural Analysis of Sonny Okosun’s African Soldier*’, Musa (2005) highlighted the role of popular culture (music) as a medium of political mass mobilisation and social protest as exemplified in Sonny Okosun’s *African Soldier*. According to Musa (2005:18), “the song venerated both fallen and living, non-military anti-colonial nationalists with military symbols, while vilifying the then, 1993, serving generation of military rulers as corrupt despots who needed to be gotten-rid of.” He opined that the word soldier as used in the song was used to descibe freedom fighters and that the song was sung as a protest against the annulment of Nigeria’s 1993 presidential election by the then military administration under General Ibrahim Badamosi Babangida.

The message that echoes through the position of the scholars cited above is that African development needs strategic information management, which employs not only the new media but that which also utilises indigenous media that is based on the innate knowledge and capacity of the people who are the target of most development programmes.

3.2. What are the Communication Strategies and Channels that Employ Popular Culture in Communicating Development Programmes in Africa?

Development problems loom all over the world and Africa in particular: conflicts, environmental problems, diseases and population explosion. According to Okigbo and Eribo (2004: x-xi)

After more than six decades of frustrating expectations and the continuous battle between the forces of development and underdevelopment in Africa, there is the need for an examination of employable communication strategies in the age of the new media and globalization. Could the new communication technologies result in positive changes in Africa? Can the new media produce a new Africa? How ...[can] Africa [communication modes]...address the internal and external dynamics that have plagued the continent in the last 500 years?

Addressing these problems requires pragmatic communication strategies that appeal to the audience, which are commercially viable, and socially responsible (Singhal, et al, 2004). Among the three main communication strategies (advocacy, social mobilisation and programme communication) adopted by development agencies for development programmes, dialogue, entertainment-education, negotiation, networking, persuasion, partnership, and testimonial form the key channels. Through them information that would enhance support from relevant authorities encourage people at the community level to participate and support development programmes for sustainability, and harness community resources to achieve a common vision and attitude change, which are hoped would engender adoption of innovation is disseminated.

Below advocacy, social mobilisation and programme communication are defined before discussing dialogue, networking and entertainment-education which are the ones that mainly utilise popular culture.

Advocacy is a continuous and adaptive process of gathering, organizing and formulating information into arguments to be communicated through various interpersonal and media channels, with a view to raising resources or gaining

political and social leadership acceptance and commitment for a development programme, thereby preparing a society for acceptance of the programme.

Social Mobilisation is a process of bringing together all feasible inter-sectoral and social partners and allies to identify needs and raise awareness of, and demand for, a particular development objective. It involves enlisting the participation of such actors (including institutions, groups, networks and communities) in identifying, raising and managing human and material resources, thereby increasing and strengthening self reliance and sustainability of achievements made.

Programme Communication is a research-based consultative process of addressing knowledge, attitudes and practices through identifying, analyzing and segmenting audiences and participants in programmes and by providing them with relevant information and motivation through well-defined strategies, using an appropriate mix of interpersonal, group and mass media channels, including participatory methods.

Dialogue, which is the exchange of information between two or more people with the ultimate aim of reaching agreement over issues, is commonly used in Africa. It is a common feature in African society where people gather at a place like the community town hall to discuss matters of concern in the community. The tools employed include verbal and non-verbal communication, proverbs, songs and music, talking drums, etc. In fact, Unicef, is really adopting this for interacting with target communities.

Another channel is networking. Networking refers to a conscious coming together of people from diverse backgrounds and affiliations in pursuit of a common goal or interest. A network comprises of groups or organizations that agree to collaborate or assist one another. For our purpose, it also refers to a group of individuals from one community working together with a common goal of achieving positive changes in their community. Channels for networking are interpersonal channels, seminar/symposium/workshop, meetings, publications, and internet. The one that is commonly used in Africa is interpersonal contact, outreach, clubs, and associations i.e. informal social support and kinship/ethnic associations. These kinship associations help their community exist to extract benefits for their ethnic groups from the state and also embark on self-help projects in developing their communities.

On entertainment education, it is the process of providing information targeted at individuals and organizations to improve their knowledge aimed at behaviour change. The application of entertainment education to development involves designing messages using entertainment-education format (drama, music, comic, road shows, etc) presentation of packages at community level using appropriate

entertainment education format and involvement of community members in the design and presentation of packages.

Some authors refer to it as edutainment i.e. a combination of education and entertainment. It is a fusion of seemingly two unrelated concepts – education and entertainment. It is a product of research to determine what interests and informs people. This is against the backdrop that research has demonstrated over the years the capacity of carefully designed and packaged entertainment programmes to educate and entertain simultaneously. The education-entertainment product is done by experts in different areas of development. The facilitators go to the target audiences to find out issues of concern to them, which enhances a bottom-up approach to development. It is a pragmatic approach to development in Africa that ensures message relevance and internalisation by the target audience.

So, entertainment-education is an important communication strategy used to bring people together to sensitise them on particular issues affecting their societies. They range from development projects, to health, agriculture, beliefs, cultural values and attitudes. Modern mass media (especially, radio and television) have adopted this method of communication to drive home information (knowledge) that is useful to the people. Though fashioned to entertain, it is also very educating as lessons derived from them are often difficult to discard.

Entertainment-education by its nature and by virtue of its commonality and fictionalised situation provides a forum for communication to easily take place without the attendant antagonism which would normally occur in directly realistic situations. Thus provides some form of immunity for its performers.

A major tool used for entertainment education is drama. Drama performs a wide range of role such as bringing people together and creating context for collective reflection and action; drawing out participation and expression of popular concerns and analysis; overcoming people's fears and rationalisation; building confidence and identity; stimulating discussion; and a critical understanding of problems, contradictions and structures underlying everyday realities; clarifying the possibilities and strategies for action; stirring people's emotions and mobilising them for useful and necessary actions.

Even, current research and literature have pointed out the possibilities of making the entertainment-education an interactive and participatory tool of development, constituting an asset in mobilising and propelling people into action for sustainable development using local language or even preferably its dialectic variant; idioms and symbolisms popularity laden with development information can be used to enlist local people in theatrical performances.

3.3 The Communication Functions of Drama

In Africa, arts provide a social function. Drama as a mirror of life with every event recorded therein. In all its manifestations, there can englobe the cosmic as well as everyday human existence. Drama as a vehicle for development is based on its old-age popularity especially with people from the cultural society through folk media. Drama has a potential for creating real models that can be used in various contexts to promote development and for change of attitude.

Theatrical events can provide an occasion for the validation of all that is religious, political, economic and social within the community. The development of conflict and resolutions allows drama society to look within and define appropriate solutions to problems starring clear from the violence that could be caused in real-life event. It can be used as a corrective therapy whereby people seeing drama actions reflected on stage, may come to a full realisation of drama situation. It can create self-consciousness and develop a collective ways feeling together or harmonious ways of feeling in among one another in the group or society.

It is a powerful tool for all sorts of things like promoting harmony frustrating war and fostering peace. It is universal and can be used to promote development. Usually classified as part of oral culture, it can be categorised as belonging to the non-formal or informal media of communication.

As an art form and communication drama can be used either as an escapist fantasy including tool packaged to entertain and trill its audience to sleep or as an instrument designed to educate, sensitize and conscentise audience, members for over all cultural, political and socio-economic transformation of the society. It could be used to distract people's attention from real important issues – from reality of drama situation. For instance, in the apartheid years in South Africa, on one hand, it distracts while on the other, it calls attention back to important issues to map out strategies to overcoming them.

The main characteristics of edutainment is that it requires on going consultation with experts in the field, target audience and the creative team in putting across on technical issues. It is also didactic. Drama usually comes in form of mixed media i.e. drama plus poetry and music, etc. It embraces dance, song and elements of story telling/folk or poetry. It usually develops as apart of historical cultural experience. It often begins by attempting to entertain and progresses to incorporate other elements. Drama usually has a captive audience just like the television because it involves the use of the eyes. Watchers unconsciously imbibes message presented by the presenter or authority.

Drama in the colonial period was used along ordered and planned processes. It was used essentially to approximate norms and values of western society. This

changed by the late '60s' as most African nations became independent. Remarkable changes occurred in Botswana, Guinea, Mali, Senegal, Sierra-Leone, Nigeria, Ghana, etc. In Nigeria, it has a long history. The travelling theatre still exists in East and Central Africa.

Due to these peculiar features of entertainment education products, there is the need to enliven it through integration into popular programmes formats i.e. a fusion of indigenous and exogenous to attract target audiences.

Electronic offers near limitless possibilities for extending the reach of edutainment programming. Radio and television edutainment programmes can be broadcast over a large expanse of broadcast space i.e. wherever broadcast signals can be received, such edutainment programmes can also be received. The success of this depends on the judicious use of the exogenous media. The timing of "flighting" is crucial. It is necessary to ascertain the peak periods when audience members will be in tuned to their sets. The use of prime time (the time when the greatest number of people are watching television or listening to the radio and hence the best time to schedule and air a programme) is recommended. The entertainment education product such as drama can be scheduled as news adjacency or in proximity with other popular programmes. Radio can be used in synergy with other media.

Justifying the need for the use of entertainment-education in promoting development, Singhal et al (2004) stated that while the entertainment media has a high potential to educate the public about various social problems such as HIV prevention, maternal and child health, gender equity and child development, little of this potential has been tapped to date. So, national policy-makers, communication experts and international donor agencies in both the developed and developing countries should consider the educational potential of entertainment media in communicating development.

From the various literature consulted, experts such as cultural anthropologists, sociologists, educationists, theatre artists, especially those in folklore and theatre as well as scientists in various disciplines have explored African Communication Systems. Many of these experts have concentrated on using the traditional channels to promote exogenous innovation. Although more effort is needed in this area, development efforts are likely to be less effective if they ignore the communication of information on indigenous knowledge. So, it is crucial to study communication patterns and design interventions that benefit from this knowledge. While each of the fields outlined above has a role to play, it is believed that ethnographic methods would be very useful in discussing the workings of indigenous communication.

Any development strategy based on indigenous knowledge must consider the repositories of that knowledge. So, indigenous experts must be treated as experts in their own right, for that is what they are. They should be used as expert consultants to participate and advise in planning and implementation of development programmes. Training for such specialists should seek to build on their existing knowledge rather than replace it with alien practices.

4.0 CONCLUSION

African popular culture can be facilitative, effective and efficient in development process. They are facilitative and effective because they are culture specific and acceptable to the people. It respects the people's tradition and utilises traditional structures and so avoid threat of imperialism. However, this module has shown that local initiatives have often been absent or neglected in designing, planning and implementation of development efforts. Tapping indigenous communication channels can help ensure that this initiative is incorporated in the development process. An understanding of indigenous communication improves the chances of true collegial participation by local people and outsiders in development efforts.

6.0 SUMMARY

The modern mass media cannot serve fully the communication needs of Africa unless they are combined with the traditional modes of communication. So, efforts should be made towards harnessing and developing them to serve our information needs in general.

The issue of whether or not these modes are relevant should not come up, because from our discussion, it is obvious that the development process in African societies still relies on these modes for maximum outcomes.

Self Assessment Exercise

- i. Discuss the interplay between mass media and popular culture.

6.0 TUTOR MARKED ASSIGNMENT

Discuss how popular culture can be harnessed and developed to serve Africa's development information needs?

7.0 REFERENCES/FURTHER READINGS

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UNIT 4: RESEARCHES INTO AFRICAN POPULAR CULTURE AND THE MASS MEDIA

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Mass Media and African Popular Culture
 - 3.2 Mass Communication and the Developemnt of Popular Culture in America
 - 3.3Studies on the Use of Education-Entertainment to Promote Popular Culture in Nigeria Mass Media
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on the linkages between mass media and popular culture. It examines how the mass media threaten the propagation of popular culture and its use by the people in vocing the concerns, and promoting their interests.

2.0 OBJECTIVES

At the end of this unit study, you should be able to:

- Discuss the interplay between mass media and popular culture
- Explain the use of mass media in the development of popular culture
- Appreciate the role of research in integrating African popular culture with the mass media

3.0 MAIN CONTENT

3.1 Mass Media and African Popular Culture

The transmission of culture is one of the functions of the mass media. However, Opubor (1985b:148) quoted in Nwuneli (1985) stated that:

The problem with this function in Nigeria is that the media tend to transmit the culture of ... various metropolitan powers on whom our elites are dependent. If culture refers to the way of behaving, ... values, attitudes, ... shared ideas, etc, then one can raise questions about what

culture our media are transmitting. Some of our broadcasting stations, many of our newspapers and magazines, all ... our cinema houses, feature ... culture[s] of Europe ... North America more prominently and more consistently than they do the indigenous cultures of Nigeria

So the question now is: are the mass media custodians of Nigeria culture? Or they are helping to shape and to create that amorphous, even nebulous things – neo-Nigerian culture?

It should be noted that “the indiscriminate introduction of modern means of communication as vehicle for the propagation of western cultural influences may lead us to increased political and intellectual dependence on the West, with disastrous consequences for our societies” (Balogun, 1985:151) in Nwuneli (1985). So, “For our societies to progress, the old-age values of our culture and civilisation must return to the fore...of our lives and inspire our thoughts and actions.” (Balogun, 1985:153). Asante, (2004:3) captured it thus:

If we are not careful, Africa will travel the same path as the Western world in producing cities that contain people who move mindlessly in an abstract world of machines and telecommunication equipment. One can readily see in [Lagos, Abuja] Abidjan, Enugu, Kumasi, and Mombasa individuals who are so enamored with the idea of telecommunications that they walk the concrete streets with two and three different gadgets in their pockets. So we know that Africa cannot escape the technological events of the postmodern age, but it can, with the proper alignment to culture, check the rampant destruction of the common good and create new ways to preserve human [African] community (Asante, 2004:3)

Researches into the growth of African popular culture vary in their interpretations of its social value, but agree about the hold it has on African life and the role of the media in not promoting it but making amorphous, even nebulous and neo-African culture. Scholars studying the phenomenon of African popular culture discredit the mass media with being a compelling force in its growth, both within Africa and in the rest parts of the world.

However, there is hope for a better future. Many African musicians have used popular culture, especially, music to comment on social, economic, religious and political issues that mainstream media are often unable to do (Musa, 2005). Popular culture is created and sustained as a result of opposition between the ruling elite and the people that are marginalised in the scheme of things. The opposition might be between the desire of the power-block to foster homogeneity by controlling, structuring and minimizing differences on the one

hand, and people's attempt to maintain their separate identities and promote/protect individual and group interests (Hall, 1981).

To promote their lack of transparency and unaccountability to the people, the power elite censor communication media, especially the mass media through exclusive ownership and control by the government until recently, particularly for the broadcast media. They surveil the print to ensure that nothing negative about the government is published or circulated. It is against this backdrop, that popular art forms such as music, drama, and other channels of expression have emerged as important channels of development communication in Africa. Music has been increasingly used as a major channel (see the unit on music), (Ayu, 1986; Musa, 1998 and 1990). As Musa (2005:25-26) puts it:

The role of music as a medium of social and political communication is most pronounced under circumstances where the people lack access to formal communication channels. [So] Two factors that partly favor the adoption of popular music as a forum for socio-political commentary include the dominance of oral culture in African and the intolerance of the ruling class toward open criticism. Music has been a convenient way for oral cultures to communicate their experiences and ideas in ways that can be easily committed to memory [and easily recalled]. Both traditional African folk and contemporary pop music have consistently served the dual purpose of entertaining and narrating/commenting on events

3.2 Mass Communication and the Development of Popular Culture in America

Scholars studying the phenomenon of American popular culture credit the mass media with being a compelling force in its growth, both in the United States and abroad. Researches into the growth of popular culture vary in their interpretations of its social value but agree about the hold it has on American life and the role of the media in promoting it (Agee et al, 1997:27-28).

According to Agee et al (1997:237-238),

The impact of popular recordings on the public consciousness is insufficiently recognised as a means of mass communication. Tape cassettes and compact discs form crucial channels of communication in the youth culture. Through them, desires, anger, ideas, attitudes, and facts spread around the country and across the oceans....the recordings, music videos, and stage performances of ...stars as Madonna and Bruce Springsteen have a strong impact on youthful thinking.

“Hot” individual performers and groups sing fervently of youth’s yearnings for love, freedom from restraints, popularity, and peace. The voice of protest and defiance is prominent in the lyrics.

Unorthodox ideas and uninhibited language that challenge codes of conventional social conduct have found an audience through recordings. In earlier years, musicians were prominent in ... anti-Vietnam war movement. Today, their voices are raised in the campaign against AIDS, in the environmental crusade, in ... women’s movement, and in the form of gangsta rap against governmental authority. The upsurge in the popularity of rap singers has increased attention to social issues.

Although popular music is heavily oriented towards teenagers and young adults, other types of recordings have devoted followers, mostly among ... older groups.

Having seen the interplay between mass communication and the development of American popular culture, this unit turns to examine the situation in Africa, drawing from Nigeria.

3.3 Studies on the Use of Education-Entertainment to Promote Popular Culture in Nigeria Mass Media

The cultures of our forefathers should be well-documented by recording them in various media: still photographs, slides, sound cassettes, video cassettes, ... films [and VCD and DVD]. These should then be deposited in our museums. As often as we wish, we can refresh our memories about our past when we visit the museums in order to learn about our past. Foreign tourists can also see the original African cultures. Museums in Europe and America have similar relics of Western cultures (Oduko, 1987:4)

While writing this text, a couple of films were watched. What was observed largely was the non-portrayal of the traditional media of communication discussed earlier. The emphasis of our local film producers seem to be focused more on the modern media of communication to the detriment of the local ones. This is not altogether wholesome as these local sources of information could still be depicted along side the modern communication media to achieve greater effects, help preserve and properly document these fading, but important aspects of African culture. *Starcoms* a telecommunication company in Nigeria currently promotes some indigenous communication equipment on its recharge cards.

However, in the Ibo film “The Hidden Mask” the ‘Ikolo’ drum was mentioned and later portrayed but without the period of history being depicted. Similarly, the film “My Brothers Children” made use of Nigerian Folktales to show why family planning is needed.

Insights into the traditional Hausa communication sources could also be observed in the film “Mogana Jari”. It is a film based on traditional Hausa society and Hausa traditional institutions. Perhaps the greatest tribute paid to traditional sources of information by the Nigerian Television Authority (NTA) is its network show, “Tales by Moonlight”. In this programme, various Nigerian folktales are related to the target audience of children and teenagers to teach them morality and extol the virtues of conformity to social norms.

Thus, it should be stated that our local film producers need to focus on our traditional communication media when making new films especially historical ones, not only to preserve African cultural heritage, but also to properly document and appropriately portray these local media of communication before some foreign film producers would one day take advantage of this lapse and distort the correct picture by negatively depicting these local sources of information to the entire world.

4.0 CONCLUSION

From the studies reviewed, one may not be able to argue point blank on the overall impact of African popular culture on socio-political development, but what is undeniable is the fact that it has broadened the boundaries of public communication in Africa.

5.0 SUMMARY

African popular culture is the driving machine of all that we are as Africans. It is our identity and what has kept us as a people through the ages. So, from the above, it is obvious that in many ways, we are lost as a people, and we need to know how we got to this point.

Self Assessment Exercise

- i. Explain the linkages between mass media and popular culture.

6.0 TUTOR MARKED ASSIGNMENT

- i. Examine how the mass media threaten the propagation of popular culture in Africa

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UNIT 5: MEDIA AND COMMUNICATION FOR DEVELOPMENT IN AFRICA - PROSPECTS AND CHALLENGES

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Indigenous Communication and Development
 - 3.2 Effectiveness of Indigenous Communication in Development
 - 3.3 Mass Communication, Local Media and African Development
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

The previous unit discussed African popular culture, mass media and development, delving into the communication strategies and channels used in communicating development in Africa. This unit concludes the discussion on the linkages between African popular culture and development, zeroing in on the interplay between indigenous communication and development. It also focuses on mass media, local media and African, development, delving into the challenges in the use of mass media for communicating development in Africa.

2.0 OBJECTIVES

At the end of this unit study, you should be able to:

- Discuss the interplay between indigenous communication and development
- Discuss the reach of mass media in Africa
- Discuss the challenges in the use of mass media to communicate development in Africa
- Argue for a marriage of indigenous and exogenous media in communicating development

3.0. MAIN CONTENT

3.1 Indigenous Communication and Development

Social change, social engineering, and education all of which are subjects of development take time and require communication. So is it indigenous or exogenous communication that should be employed?

In looking at the justification that indigenous communication is more effective for development, it is crucial to examine the principles of development communication. Development communication is a social process designed to seek a common understanding or consensus among all participants of a development initiative and leading to a joint action. Communication is required for success and given the fact that indigenous communication forms part of life particularly in the traditional setting. Development communication must take into account the perspectives of the rural people. So, for effective communication to take place, it must listen to consult with and learn from the indigenous (intended) actors or participants (Opubor, 1985b). This justifies the need to discuss indigenous communication and development.

Indigenous communication forms do not mean much on development, except when properly applied to a particular development project either as single or collective entity.

3.2 Effectiveness of Indigenous Communication in Development

Indigenous African communication forms such as festivals, traditional institutions, folklore, drama, music, songs, dance, drums, and poetry amongst others are dominant sources of entertainment, and they inform and reform social, moral and human values of their societies. They also help in curbing inter tribal wars and conflicts among communities, promote peace, understanding, team-spirit and brotherhood among mankind.

To the ruralites, the use of traditional communication to immensely popularise certain government policies whether economic, ideological, cultural and educational is in tandem with their ways of life. This is done particularly through dramatic performances. Often times, on market days, especially those communities with one-day-a-week market day, that gives every community the opportunity of interaction with neighboring villages and towns, dramatists are invited to market squares to elaborate issues in society by relevant government agencies for the education (or information) of the rural people. These range from drama on issues like voters' rights during elections, to health issues (e.g. AIDS control), family planning and even agriculture (e.g. fertilizer application to crops, e.t.c.), depending on the development issue at hand.

In fact, the effectiveness of traditional media can be traced to the colonial era, when the colonialists first came to Nigeria. During the colonial period, the colonial masters resorted to the use of indigenous media materials such as drums, gongs and many other traditional methods of communication. Traditional rulers were adequately used to carry out assignments as well, since there were no mass media materials (the kind they were used to), absence of good roads, social and economic infrastructure.

So, for development experts, it is important to note that the traditional media system is people-oriented. The failure of modern media experts to grasp this fact accounts for the seeming failure of modern communication practices as used especially for development in Africa, when majority of the people are considered (Balogun, 1985).

3.3 Mass Communication, Local Media and African Development

According to Opubor (1975), results of various studies on mass media consumption in Africa have shown inter-alia that the mass media at present, can only reach a minority of our people, and that their content are either of foreign origin, or are of questionable relevance to a large number of media consumers in Africa. Given this situation then, one can conveniently say that the mass media as they presently operate in Nigeria, cannot make any meaningful impact on the majority of the people, who are largely non-literate rural dwellers, so long as they do not take into account the social and cultural orientation of these people.

In a study, Wilson (1982) found that, far from being reliable sources of mass information in the rural areas, modern mass communication techniques are insignificant in the process of human communication that takes place in those societies, and that, even, a large number of urban dwellers still remain untouched and unconcerned about mass media environments.

All these points raised above have shown that the mass media system in Nigeria cannot be effectively utilised to reach majority of our people. This issue then is a major challenge to both communication scholars and development experts, particularly in Nigeria and Africa in general, taking cognisance of the fact that most development information is disseminated through the mass media in Nigeria. For instance, enlightenment campaigns about rural health services, sanitation, modern agricultural techniques, child rights, water management, harmful traditional practices, electoral registration, census, family planning, HIV prevention and management are all done through the mass media. According to Wilson (1982), it is sad to know that many of these campaigns have often been ignored because the local people find it difficult to detach their style of presentation from colonial tax drives. Ugboajah (1980) argued that this situation still remains so because the mass media in Nigeria have failed to establish a chain of mutual dependence between the traditional or cultural diameter of the peasant villager and its own new stimuli.

Since the mass media have been proved to be inadequate in meeting the communication needs of our people, there is, therefore, the need for us to find ways of making whatever public news and information available to the people under acceptable systems (Wilson, 1982), against the backdrop of the fact that, modern mass communication has come to stay and as part of our current day-to-

day experience, they are now part of our culture. As Oduko (1987:4) has pointed out,

we have a contemporary Nigerian culture... our contemporary culture has its roots firmly in our heritage but its development has been influenced by western culture. Our current day-to-day experience is our culture.

So, since it has been acknowledged that the elements of local media may continue to manifest for quite a long time to come, what is needed is perhaps a blend of the modern and local media in form of retaining and increasing modern communication hardwares – radio, television, newspapers, telephones, fax, etc, and in a way of restructuring the significance of communication that it has traditional appeals. In addition to increasing the communication instruments, they should be made to disseminate information to the rural populace in the language understandable by them. This might account for why Nwuneli (1983) proposed the use of acceptable language understandable by the people, consideration of the information and social reality to the people, use of acceptable channels that is mass oriented and dissemination of information that requires individual participation of the people and communication that is of structural relevance to the people. The next unit will throw more light on this issue.

In this regard Ugboajah (1977), proposed a linkage of the traditional media with the mass media for an adequate promotion of developmental changes. He believes that mass media alone cannot bring about behavioural change and that there should be a multi-media approach. This perhaps explains why Arinze (1986) suggested that the town crier is now an acceptably more efficient factor to the fulfilment of the community information needs. Rather than using the gong, a Land Rover fitted with microphone and loudspeaker will do a better job in those communities that still make little use of radio.

4.0 CONCLUSION

Successful development communication calls for a well defined strategy, systematic planning and rigorous management. Broad based integrated communication strategy using all possible channels - indigenous or exogenous combined in an appropriate manner to give a good outcome is necessary, rather than relying on only indigenous or exogenous. In fact the discourse revealed that the rich cultural heritage of Africa in the area of communication should be tied to current realities in communicating development. It concludes that for effective communication for development in Africa, both indigenous and exogenous media be adopted jointly where and when necessary.

5.0 SUMMARY

This unit discussed the interplay between indigenous communication and development. It also highlighted the effectiveness of indigenous communication in development. Furthermore, it explored the reach of mass media in Africa and

highlighted the challenges in the use of the mass media to communicate development in Africa. It argued for a marriage of the indigenous and exogenous media in communicating development programmes in Africa, especially to the ruralites.

Self Assessment Exercise

i. Identify any development programme that employed indigenous communication in information dissemination and assess its effectiveness.

i i. Discuss the reach of mass media in African.

6.0 TUTOR MARKED ASSIGNMENT

i. Discuss the interplay between indigenous communication and development.

i i. What are the challenges in the use of the mass media for communicating development in Africa?

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MODULE SIX: VERBAL COMMUNICATION, MASS MEDIA AND INFORMATION DISSEMINATION IN AFRICA

Unit 1: Indigenous Language, Multilingualism and the Mass Media

Unit 2: Indigenous Language, Mass Media and Information Dissemination

Unit 3: Indigenous Language, Pidgin English, Mass Media and Information Dissemination

Unit 4: The Use of a Radio Indigenous Public Enlightenment Programme to Promote Development in Nigeria

UNIT 1: INDIGENOUS LANGUAGE, MULTILINGUALISM AND THE MASS MEDIA

CONTENT

1.0 Introduction

2.0 Objectives

3.0 Main Body

3.1 Multilingualism, Indigenous Language and Mass Media

4.0 Conclusion

5.0 Summary

6.0 Tutor – Marked Assignment (TMA)

7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on the application of verbal mode of communication in information dissemination. Drawing from Nigeria, it will examine the concept of indigenous language and the implications of the multilingual nature of African countries in adopting the verbal mode for mass communication.

2.0 OBJECTIVES

At the end of this unit study, you should be able to:

- Define indigenous language
- Recount why the mass media adopted the use of indigenous language in information dissemination
-

3.0 MAIN CONTENT

3.1 Multilingualism, Indigenous Language and Mass Media

Most countries of the world and in Africa to be particular, are facing problem of multilingualism which has impeded and almost made it impossible to reach the unlettered in their local languages with the exception of Tanzania, Somalia and India, to mention but a few, where the indigenous language has been enthroned as

the official language in lieu of the colonially-imposed language. According to Awoniyi (1973) quoted in Ikuru (1987:4) indigenous language, which is referred to as local language or mother tongue is:

...the language which a group of people, considered to be the inhabitants of an area, acquired in their early years and which normally becomes their natural instrument of thought, and commerce

In effect, each particular language in the world (French, German, English, Swahili, Hausa, Obolo, etc) is a mother tongue of a particular people, place and time. Ikuru (1987) placed the number of indigenous languages spoken in Nigeria at 400. The linguistic diversity of this country poses a very big problem. It is difficult to choose and impose one indigenous language on the entire population of this country as a national language for it will seem as linguistic imperialism and so unacceptable.

Williamson (1983) cited in Ikuru (1987) classified these languages into five broad groups:

1. The 'foreign' or 'exoglossic' languages: English, French, Arabic;
2. The 'very large languages': Hausa, Igbo, Yoruba, and Nigerian pidgin.
3. The 'large' languages: Efik, Fulfulde, Nupe, Edo, Tiv, Izon, and Kanuri;
4. The 'medium' languages: Idoma Central, Idoma North, Abuan, Nembe, Igalla, Bokwai, Kalabari, Angas, Bekwerra, Ebira, Ekajuk, Ibibio, Kha, Enginni, Jukun, Takum, Wapan, Mabilla, Iju, and Ikwo;
5. The 'small' languages: all other languages used in Nigeria but not listed in (i) – (iv) above.

In the face of this linguistic plurality, efforts have been made to get what can be regarded as a national language for Nigeria. A criterion is suggested to avoid such language or languages being regarded as tools by which it seeks to extend its domination. Nida and Wonderly (1971:65) quoted in Essien (1981:6) said, "For a language to become a national language, certain very important features are needed. In the first place, it should be politically neutral". From our knowledge of languages in Nigeria, it is obvious that not even one language has got the credentials to be a national language. In 1977 however, a National Policy on Language was promulgated and later revised in 1981. On page 9 of the National Policy on Education, there is this bit on language which states that:

In addition to appreciating the importance of language in the educational progress, and as a means of preserving the peoples' culture, the government considers it to be in the interest of national unity that every child should be encouraged to learn his own mother

tongue. In this regard, the government considers the three major languages in Nigeria to be Hausa, Igbo and Yoruba

Nida and Wonderly (1971) quoted in Essien (1981:6) commenting on the choice of a national language said, “In fact, the division into three major regions reflects the three language poles; Hausa, Yoruba and Igbo”. The duo further stated that government, by choosing these three major languages in Nigeria as media of instruction has saved this nation from being plunged into a tumultuous cauldron. These three languages have become the languages of the mass media. News is cast in Hausa, Yoruba and Igbo and major languages in multilingual states. For instance in Rivers state news is translated into the four major languages, that is Ikwerre, Kalabari, Kolokoma, and Kana; and in Lagos, mainly Yoruba and Egun on NTA 2 Channel 10 and LTV, Ikeja. Having established that the broadcast mass media use the indigenous languages in their news cast, to what extent have the mass media used the languages to communicate development issues in Africa, particularly Nigeria? This will be dealt with in the next unit.

4.0 CONCLUSION

This unit examined the use of the indigenous languages in information dissemination via the mass media. It delved into the place of the media in a rural area, zeroing in on a predominantly non-literate society and then argued for the use of indigenous languages in information dissemination.

5.0 SUMMARY

This unit looked at the concept of indigenous language and its use for information dissemination through the mass media.

Self Assessment Exercise

i. What is indigenous language?

6.0 TUTOR MARKED ASSIGNMENT

i. Why use indigenous language for information dissemination?

7.0 REFERENCES/FURTHER READINGS

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UNIT 2: INDIGENOUS LANGUAGE, MASS MEDIA AND INFORMATION DISSEMINATION

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Communicating Development in the Indigenous Languages through the Mass Media in Nigeria: Any Need?
 - 3.2 Communicating Development in the Indigenous Languages via the Mass Media
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on the need to use indigenous language in communicating development through the mass media.

2.0 OBJECTIVES

At the end of this unit study, you should be able to:

- Discuss the impact of colonialism on indigenous African languages
- Identify the need to use indigenous language for communicating development through the mass media

3.0 MAIN CONTENT

3.1 Communicating Development in the Indigenous Languages through the Mass Media in Nigeria: Any Need?

In a society where about sixty percent of the population is non-literate and ignorant and so left out in the scheme of things, one may ask: what is the role of indigenous languages in the transmission of development information?

To effectively examine this issue, there is the need to look at the impact of colonialism on languages. Many countries of the world and particularly Africa are colonies of foreign countries. The aftermath is that the colonized countries had the language of their colonizers imposed on them. This assertion was bolstered by Essien (1981:15) when he said:

With the exception of Ethiopia, all Black African nations are ex-colonial territories...African nations are being blackmailed very subtly into maintaining the languages of the ex-imperial power that colonized them.

The result is that either English or French has been adopted as their official language

With English language as the official language in Nigeria, it is difficult, if not impossible, to reach the entire Nigerian population. This is not unconnected with the fact that about sixty percent of the Nigerian population is non-literate. Furthermore, many of them are poor that they cannot afford television (TV) sets and/or radio sets. The situation is even aggravated with the unhealthy state of our economy which has resulted in astronomical increase in prices of newspapers, magazines, the indigenous inclusive.

From the above, it is lucid that the beneficiaries of the media – a creation of the government to reach the masses – are the elite and semi-literate members of our society. To drive home this point, let us cast our minds back to the Operation Feed the Nation (OFN) campaign. It was only the big farmers who were aware of the development in agriculture. The reason is that being affluent, they could purchase a TV set, a radio and even the dailies. And with their exposure to Western education, they could read and understand what to do to get loans, better their farming, grow more crops, etc. During the sensitisation campaign for the 2006 census, it was found that many ruralites did not receive information disseminated on the mass media on the need for them to present themselves to be counted. The major reason is because the messages were mainly in English and the people too do not have access to the mass media.

So, one is compelled to ask: what have the media done with our indigenous languages in the education of the less-educated members of our society? Do the media realise that the indigenous language is an effective means of reaching the non-literate members of our society?

3.2 Communicating Development in the Indigenous Languages via the Mass Media

The Oxford Advanced Learner's Dictionary of Current English (Pearsall 1999) defined “mass media” as the main means of mass communication (especially television, radio and newspapers) of imparting information to, influencing the ideas of, enormous numbers of people. Having established what “mass media” is it is necessary to consider the role it plays in a given society. The mass media are used in the dissemination of information; to involve the people in decisions that affect their development and to create awareness in the people concerning happenings around them.

On June 15, 1976, at the National Hall, Lagos, the then Federal Commissioner for Information, Major-General I. B. M. Haruna, had this to say concerning the role of the media, “...to give full enlightenment to the people of this country in order to

create a dynamic society which is receptive of modern changes”. With the roles of the media highlighted above, it is evident that the government has the people at heart and the fact that there is more than one channel of communication is an indication that the mass media are supposed to be an effective means of disseminating information for development if properly managed. This accounts for the argument in the preceeding unit that for effective communication for development in Africa, both indigenous and exogenous media must be adopted. From a language dimension, the discourse below shows the use of mass media in reaching Africans through indigenous languages.

The Newspapers: This is one of the channels through which information is disseminated to the people. The pages of newspapers carry advertisements (e.g. for loans), intention of the government, obituary and other happenings in and outside the country. Thus, to reach the non-literate members of the society, the print medium has undertaken the task of developing orthography, forming vocabularies because most English words are absent in our local languages. The privately-owned newspapers till today, employs men and women who are competent in both spoken and written indigenous languages that write and translate news in the local languages.

Newspapers, magazines and other literatures abound in the three national languages – Hausa, Yoruba and Ibo. Yoruba had hers as far back as the era of the missionaries when the first newspaper in Yoruba was published. This was the handiwork of Reverend Henry Townsend and the newspaper was known as “Iwe Irohin” (1859). The Igbos have “Udoka” newspaper, in the Igbo language; and the Hausas, have “Gaskiya Tafi Kwabo” (which means ‘truth is better than money’) (Uche, 1989).

The Radio and Television: These are potent channels of reaching the non-literate members of our society because it is audio in case of radio and audio/visual in the case of television. So, it is a truism that most people cannot read in their mother tongue but can understand a fellow speaker. It is an added advantage when one sees people of his area perform on the screen of a television set.

News is translated and read on television and radio to reach the people who do not understand English language. *Ipso facto* helping the masses to be aware of their rights, the use of hospitals, the need to keep their surroundings clean, etc. This includes the use of enlightenment programmes (e.g. folktales, didactic folk drama, music, etc.) and commercials can also be broadcast to inculcate in the people the right type of value and morality.

The radio, for instance, Imo Broadcasting Service (I. B. S.) devotes more than seventy percent of the items on its programmes to meet the Igbo speakers’ needs -

which is awareness. Most of the programmes on the TV are done in the Igbo language. There are programmes for the education of the kindergarten as well as adults (Ikuru, 1987).

In Rivers State, which is multilingual, much is not achieved. Apart from the news which is read in the four major languages, very little is done in the area of using drama to educate the people. In the quarter March – June, 1987, only one drama in Igbo – *Ichioku* – which lasts for only thirty minutes was shown (Ikuru, 1987).

Most programmes on the NTA channel in Port Harcourt are presented in English even in programmes that are supposed to be directed at the indigenous population in which the indigenous languages ideally should be used to communicate (Ikuru, 1987).

4.0 CONCLUSION

The discourse on the use of the mass media in reaching Africans through indigenous languages and programmes highlighted the possibility in the adoption of indigenous languages for effective information dissemination in Africa. It concludes that the media can be used to advantage provided it adopts local language and programmes in message delivery.

5.0 SUMMARY

This unit highlighted the need to use indigenous language in communicating development through the mass media. It also looked at the impact of colonialism on indigenous African languages.

Self Assessment Exercise

- i. What is the impact of colonialism on indigenous African languages?

6.0 TUTOR MARKED ASSIGNMENT

- i. List two mass media organisations that use indigenous language for information dissemination
- ii. Discuss any product of any one of the mass media organisations mentioned that is in indigenous language
- iii. Go to the media organisation and find out why the product is in indigenous language.

7.0 REFERENCES/FURTHER READINGS

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UNIT 3: INDIGENOUS LANGUAGE, PIDGIN ENGLISH, MASS MEDIA AND INFORMATION DISSEMINATION

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Challenges in the Efforts of the Media to Communicate Development in Indigenous Languages
 - 3.2 The Electronic Medium and the Use of Pidgin English in Information Dissemination
 - 3.3 The Social Significance in the Use of Pidgin English in Information Dissemination in Africa
 - 3.4 Criticism of the Use of Pidgin English in Information Dissemination in Africa
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit focuses on the challenges in the use of indigenous languages for information dissemination via the mass media, delving into the use of Pidgin English as an intervention in quest for information dissemination in the mass media via the indigenous languages. It also looks at the social implications and the criticism in the use of Pidgin English for communication in Africa.

2.0 OBJECTIVES

At the end of this unit study, you should be able to:

- Discuss the challenges in communicating development in the mass media using indigenous languages
- Discuss the use of Pidgin English as an intervention in quest for information dissemination in the mass media via the indigenous languages
- Recount the social implications in the use of Pidging English for information dissemination
- Effectively criticise the use of Pidging English for information dissemination

3.0 MAIN CONTENT

3.1 Challenges in the Efforts of the Media to Communicate Development in Indigenous Languages

In a multilingual society like Nigeria with about 400 indigenous languages, i.e., with such complex linguistic heterogeneity, one might ask the question: How do people communicate?

According to Williamson (1975), the answer is two-fold. Firstly, there is an incidence of multilingualism that is people speak two or more languages and secondly, with the use of English Language. Apart from that, our indigenous languages are short of vocabularies and standard orthography (the system of spelling and writing a language). Again, the linguistic situation of this country where vast majority of Nigerians do not understand any of the three national and even the major languages, i.e. the mutual unintelligibility of most Nigerian languages, Nigerians from different linguistic groups who do not understand standard English resort to the use of pidgin English in communication.

So what is Pidgin? A pidgin is a marginal language, contact language without native speakers based in limited numbers of setting between speakers who do not share any common language (Ifode 1983). Pidgins are marginal due to their origins and attitude towards them by some of those who speak one of the languages from which it is derived (Osaji 1979:130). Pidgins could be expanded or restricted. A restricted pidgin is that which dies off when contact situations that resulted in them no longer exist, while expanded pidgin is that which proves to be useful in multilingual situations and extends beyond its original limited function which caused it. (Todd, 1974:5). Pidgin English is made up of a source language which is mostly English and substrate languages which are made up of our local languages.

Pidgin English is characterized by a reduced grammar due to some kind of delimitation of certain aspects of grammar (like lack of grammatical categories like mood, aspect, tense and voice). The lack of vocabulary and reduced grammar brings about over generalization and lack of precision.

Looking at Nigeria, the origin of Pidgin English in Rivers, Bayelsa, Delta and other Nigerian states could be traced back to the contact the indigenes had with the Europeans in the 15th century. Although other Europeans had had contact with them, the coming of the British or English in the 19th century had more impact on the people. This is as a result of the mercantile trade, later the coming of the

missionaries, mission schools and later, colonialization. The coming of white missionaries also stimulated the other missionaries in Sierra Leone (who were freed slaves from the Americas and are said to have been responsible for the spread of Pidgin English along the coast of West Africa). Although some chiefs and interpreters in the coast had had knowledge of some form of broken English or broken Portuguese either from the Portuguese or English, it was the Creole speakers who built the grounds on which Pidgin English is now spoken today. As the indigenous language was foreign to the people, they had to learn it from the beginning like a child acquiring language. Secondly, the foreigners' domination made it important for the indigenes to learn the language, if they wanted to communicate with them.

After colonialization, Standard English, which was the language of the colonialists, became the official language of these states and the countries at large. And it became increasingly difficult for people to communicate in Standard English, as most people were illiterates or semi-literate and English is only acquired with considerable amount of education. The next thing they did was to fall back on Pidgin English which was already widely used as a lingua franca (a common language which is habitually spoken as a medium of communication between groups of people whose mother tongues are different. Owing to this definition, one can say that Pidgin English is an unofficial lingua franca), which was easier to learn.

3.2 The Electronic Medium and the Use of Pidgin English in Information Dissemination:

The electronic medium is one of the media through which government, private sector and some individuals keep the masses abreast of any event in and outside the country or state. It is also an avenue through which manufacturers advertise their goods and services. According to Ogwezzy (1998) its use became effective in the advertisement of goods and services. So, it is increasingly becoming a useful vehicle for portraying many social and economic ideals.

Even, the government found it important that people should be aware of programmes that she was trying to implement in their communities and understand other enlightenment messages. To do this effectively, it used Pidgin English as well as the electronic medium for the campaign. The use of the language in the electronic media has also helped to mobilize the people to know what the government expects from them. As a result of this development, government deemed it fit to use the language as a medium of mobilizing the people for their programmes. So when War Against Indiscipline (WAI), Mass Mobilization for Social Justice, Self Reliance and Economic Recovery (MAMSER) were launched, pidgin English was one of the main languages used for enlightening and educating the people on what the programmes stood for. Another example was when the

Directorate of Food, Road and Rural Infrastructure (DFRRI) was launched and the National Agency for Food and Drug Administration and Control (NAFDAC), enlightenment campaign on fake drugs amongst others currently being broadcast on radio and television.

Also, the media mainly the electronic, adopted the use of pidgin English and introduced pidgin English in information dissemination, which the station styled ‘Special English’ to enable it perform its duties satisfactorily. In Rivers State, Allison (1988:5) citing Erekosima (1987), stated that Radio Rivers started a new programme called “News Translation” in Pidgin English, which she said “is ...[a] humble contribution to the search of a lingua franca in the state”. She however, argued that when it comes to the area of television, the use of Pidgin English is minimal and it is only restricted to comedies like *Sosei*, *New Masquerade*, *Samanja* to mention a few.

The continued use of Pidgin English in the electronic media has consciously and unconsciously enriched its vocabulary. And this is done mainly through borrowing from Standard English. This has resulted to the Pidgin English being used in the electronic media moving closer to the standard variety it was based on. This can not be avoided as the editors of those news or advertisements are literate and competent speakers of English.

3.3 The Social Significance in the Use of Pidgin English in Information Dissemination in Africa

Although some favoured the use of Pidgin English in the electronic media (especially the illiterates and semi-literates) as that is the language they use in interaction between themselves. However, not all literates and semi-literates condone the use of Pidgin English. So, there are some literates and semi-literates who despise the use of Pidgin English especially in their homes. According to them, the use of Pidgin English sometimes usurps the use of their traditional languages and culture. And children growing up with the use of Pidgin English are said to disregard elders and traditional beliefs.

Furthermore, some literates or elite do not favour the use of the language in electronic media because of the influence it has in the use of Standard English by their children and adults alike. They argue that it impacts negatively on child acquisition of the Standard British English Language, which is more prestigious, needed for formal education and social advancement. A good example of such contempt accorded to the use of Pidgin English in the Rivers State was when a gubernatorial candidate, Chief Melford Okilo, was said to have used Pidgin English in his campaigns electioneering campaign on the platform of Unity Party of Nigeria (UPN) during the 1979 and 1983 general elections in Nigeria. This on the surface is understandable, as the people he was dealing with were illiterates

and semi-literates who cannot speak Standard British English Language, would but understand Pidgin English. Also, he on the other hand, did not understand their local languages but could speak Pidgin English. That notwithstanding, many people in all works of life did not take that action kindly. They felt it was downgrading for a gubernatorial candidate to use Pidgin English in his campaigns.

Thus, one might say, that Pidgin English in the Rivers State had already been accorded the status of a lingua franca before the electronic media were established in the state this is going by historical books on Pidgin English in Rivers State. It is also right for one to assert that Pidgin English is consciously or unconsciously developing by its constant use in electronic media. Thus, one might say that Pidgin English language could be seen as an official lingua franca in the state. Though despised, it cannot be removed from the Rivers State and Nigeria in general. This is due to the multilingual nature of the state.

Ironically, with all these prejudices against Pidgin English, it is still performing its role of inter lingual communication. And its limited resources are the very core of its very survival for the illiterates and semi-literates (Osaji, 1979). With this realisation, the elite in future may change their attitude towards Pidgin English and accord Pidgin English its rightful place by making it an official lingua franca as it is widely used by different classes or groups of people in Nigeria and ultimately employ it for pan Nigerian information dissemination. So, it might creolise and become the mother tongue of future generation of Nigerias as creole is in Sierra - Leone.

3.4 Criticism of the Use of Pidgin English in Information Dissemination in Africa

A lot of criticisms have been levelled against the use of Pidgin English in the electronic media. A major one is the lack of vocabulary and its deficiency in situations demanding abstract or scientific thought. Such criticisms bring to mind other similar ones levelled against our indigenous languages. Lastly, Pidgin English lends itself without fuss or focus, to conveying a fundamental thought in the tradition world view.

Two of these criticisms are being addressed. Suitable terminologies are now being evolved for rare concepts in the same way as the English language, continuously searches to describe the latest creations of the human mind.

4.0 CONCLUSION

This unit concludes that it is challenging to disseminate information in the indigenous languages in a multilingual society like Nigeria with about 400 indigenous languages, considering the fact that most of the indigenous languages are short of vocabularies and standard orthography. It also highlighted the fact that

most Nigerian languages are mutually unintelligible, delving into the use of Pidgin English for communication as an intervention. It presented a ray of hope on the use of Pidgin in the electronic media for information dissemination in a multilingual African country arguing that it has consciously and unconsciously enriched its vocabulary. It suggested that in a multilingual setting, Pidgin English can be adopted for information dissemination because Pidgin English is not only spoken by illiterates and semi-literates, but university students and educated elites use it in discussing amongst themselves in familiar circumstances. Perhaps, the only places Pidgin English has not fully penetrated into, are churches and traditional socio-cultural events where local languages dominate.

It concludes that despite the negative social implications in the use of Pidgin English for information dissemination in Nigeria, it is still performing its role of inter lingual communication and might creolise.

5.0 SUMMARY

This unit dealt with the challenges in the use of indigenous languages for information dissemination via the mass media. It highlighted the use of Pidgin English as an intervention in quest for information dissemination in the mass media via the indigenous languages.

It also dealt with the social implications in the use of Pidgin English for information dissemination, delving into criticisms. It highlighted ways of addressing the criticisms.

Self Assessment Exercise

- i. From your experience, discuss any use of Pidgin English in information dissemination in Nigeria via the mass media.
- ii. What are the criticisms in the use of Pidging English for information dissemination?

6.0 TUTOR MARKED ASSIGNMENT

- i. What are the challenges in the use of indigenous languages for information dissemination in Africa, especially in a multilingual country?
- ii. Discuss the social implications for the use of Pidging English for information dissemination.

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UNIT 4: THE USE OF A RADIO INDIGENOUS PUBLIC ENLIGHTENMENT PROGRAMME TO PROMOTE DEVELOPMENT IN NIGERIA

CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Body
 - 3.1 Environmental Concerns in Nigeria
 - 3.2 The Case of an Environmental Programme on Radio Osun, Osun State
 - 3.3 Case of an Environmental Programme on Radio Osun, Osun State
 - 3.4 Airing and Airtime on Radio Osun
 - 3.5 Evaluation of the Programme
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor – Marked Assignment (TMA)
- 7.0 References / Further Readings

1.0 INTRODUCTION

This unit presents an example of interplay between popular culture and mass media in information dissemination drawing from some South Western geopolitical zone in Nigeria. It is hoped that it will enhance students understanding of the the interplay between popular culture and mass media in information dissemination.

2.0. OBJECTIVES

At the end of this unit of study, you should be able to:

:

- Discuss the interplay between popular culture and mass media in information dissemination

3.0 MAIN CONTENT

3.1 Environmental Concerns in Nigeria

In Nigeria, the main causes of some environment problems are bush burning, industrial pollution, poor solid waste collection and disposal, windstorm, poor toilet facilities and flood.

Bush burning, which is one of the main causes of deforestation, is a very rampant phenomenon in different parts of Nigeria. This coupled with illegal logging have contributed immensely to depleting the forests of the country. At the height of any dry season, many parts of our forests are usually set on fire by hunters with the intention of flushing out animals to be killed for meat. The resultant fire usually goes out of control causing damage to the natural ecosystem in the forest and destroying valuable farmlands and properties. Also, industrial pollution caused by the discharge of untreated effluents by industries into nearby streams, many of which pass through human settlements, are major sources of water pollution. In addition, poor solid waste collection and disposal is another cause of environmental problems. Uncollected heaps of refuse are still found within residential areas despite various efforts made to control it. Infact, the incidence of epidemics in some parts of Nigeria has been attributed to unhygienic practices in waste collection and disposal.

Furthermore, the effects of wind storms are felt in many towns of Nigeria during the raining seasons when very high-speed wind usually brings in the first rains. Many families and communities have been rendered homeless in many parts by the storms which usually blow off roofs and even demolish some buildings to the ground level. Lives and properties worth millions of Naira are known to have been destroyed in these occurrences. Another major cause is poor toilet facilities. Some people do not comply with town planning guidelines concerning building plans. So either some houses do not have toilet facilities, or those that have, have poor ones. Again, some old residential buildings do not have toilet facilities. This has resulted in people defecating in the open, which has caused some epidemics. Finally, flood occasioned by poor or lack of drainage facilities cause environmental problems. To capture the concern, the green team” Army Day Secondary School, Yakubu Gowon Barracks, Abuja, developed a song to express their concern about the continued depletion of the environment to mark the 25th anniversary of Federal Environmental Protection Agency (FEPA):

We are leaving bad finger-prints for the unborn world,
We are leaving bad foot-prints for the children,
Killing the planet, emptying the world,
Help us to save the world.

3.2 The Case of an Environmental Programme on Radio Osun, Osun State

Osun State, like other states in Nigeria, is faced with environmental problems, hence, the need for a public enlightenment programme to educate people on the proper ways of handling environment issues. Since, most of the environmental problems in Nigeria as a whole, and Osun State in particular, are due to ignorance,

poor public enlightenment programmes, especially on radio, because of its wide coverage and far-reaching effect, would no doubt, help to minimize them.

3.3 The Choice of “Afinju Woja” and the Use of Osun Radio

In the programme proposal original submitted by Perfect Communication to the programmes department of Osun Radio, the programme was titled “Adaba n pegede”, a shortened form of Adaba n pegede bi enipe eyele o gbo, eyele gbo ntiri lo ntiri’ (meaning-whatever is done in the dark will come to the light). The programme director saw the need to change the title because it is proverbial, and can easily lead to misunderstanding. The programme was presented at a programme departmental meeting and they came up with another programme title-“Afinju Woja”, a shortened form of “Afinju Woja won a rin gbendele, obun woja pa siosio” (meaning-there is pride in a beautiful environment).

Radio Osun was considered a perfect medium to effectively reach the grassroots in Osun State, because the station can be received in all parts of the state and other neighbouring states of Oyo, Ondo, Edo, Delta and Kwara. Besides, it has some interesting programmes, especially Yoruba programmes; and the ethnocentric nature of Nigerians, which was discussed under the publics of African Communication in unit one of this module.

To create awareness for the new programme, a programme promo highlighting the agency’s functions and what the public should expect on the programme every Saturday morning was developed and aired. It contained the address and telephone numbers of the producer to big companies like Osogbo Steel Rolling Company, Nigeria Machine Tools, private companies, government ministries and parastatals and individual resource persons, who provided useful information on environmental issues.

3.4 Airing and Airtime on Radio Osun

Afinju Woja is a 30-minutes quarterly programme. It is aired every Saturday morning before 9 am, strategically chosen because of environmental sanitation days. The programme was scheduled for 8:30am every Saturday. Osun State Environmental Protection Agency sponsored the programme.

During the first quarter, the resource persons relevant to different environmental issues to be transmitted were targeted to achieve the aim of enlightening the public on the functions of the agency and the causes of different environmental problems. The programme was packaged weekly to reflect current environmental issues and to also enable the general manager of the agency yet each programme before transmission so that their contents do not conflict with the policies of the agency.

The general manager of Osun State Environmental Protection Agency and his subordinates also used the programme to explain the policies of the agency to the public.

The programme was anchored by a seasoned presenter for a professional touch. Twenty five minutes is the standard for a thirty minutes programme, and so fifteen minutes was devoted to interviews, while the remaining ten minutes were for musical bridges and awareness talks such as telling people to contribute their quotas during environmental sanitation exercise and cautioning the public on acts that could be inimical to the environment.

In the second quarter, since Osun State Environmental Protection Agency keeps the records of environmental disaster areas and individual complaints on environmental issues, an engineer from Osun State Environmental Protection Agency was attached to the producer to enable him tackle technical issues and therefore give a professional touch to the programme. This was during the second quarter. Both the producer and the engineer moved from one disaster area to the other, visiting market places and also visiting area from which complaints had earlier been lodged during the second quarter.

Information gathering in each of the areas visited involved two stages-interviewing people at the affected areas, and two, interviewing the relevant local government chairmen on the steps they had taken so far to solve the environmental problems. Furthermore, the general manager of Osun State Environmental Protection Agency was interviewed on the steps he would take in solving the problems.

During the third quarter, the focus was on all the local government areas in Osun State. Names of all the local government areas were compiled and letters were subsequently sent to them notifying them that the producer and the agency's engineer would visit them on specified dates to discuss environmental problems peculiar to each of them. The chief environmental officers helped in furnishing the local government chairmen with relevant information concerning the environment. The chairmen also seized the opportunity to solicit the assistance of the state government and relevant agencies on environmental matters. The general manager of Osun State Environmental Protection Agency was also interviewed on the possible solutions to the problems. All these were packaged every week for two quarters (26 weeks).

3.5 Evaluation of the Programme

The first quarter was a huge success; the public became more enlightened on environmental issues and Osun State Environmental Protection Agency became more popular both within and outside Osun State.

During the second quarter, because of the huge success recorded in the first quarter in enlightening the public on the functions of agency, the focus of the programme became more participatory. At the end of the quarter, both the public and Osun State government commended the programme. Even those who monitored the programme outside Osun State commended favourably on it. Before the end of the second quarter, *Afinji Woja* was already a household name in Osun State.

The commendation only increased in the subsequent quarters as they saw evidence of better awareness on environmental issues in Osun State.

4.0 CONCLUSION

This unit presented an example of the successful use of an indigenous radio programme in communicating development. From the evaluation, it is obvious the programme was successful. In fact, it enhanced audience participation which resulted better awareness on environmental issues in Osun State.

5.0 SUMMARY

This unit focused on an indigenous radio programme to show the interplay between popular culture and mass media in information dissemination

Self Assessment Exercise

i. Scan your environment and find out two development issues that require awareness creation.

6.0 TUTOR MARKED ASSIGNMENT

i. Identify a local radio or television programme used for information dissemination on a development issue.

ii. Write a synopsis of the programme identified

iii. Evaluate the programme.

7.0 REFERENCES/FURTHER REFERENCES

Source: Osun State Broadcasting Corporation (OSBC) Media Information.

Appendix I

Cinderella Fairy Tale

Once upon a time there lived a noble gentleman who had one dear little daughter. Poor child! her own kind mother was dead, and her father, who loved her very dearly, was afraid that his little girl was sometimes lonely. So he married a grand lady who had two daughters of her own, and who, he thought, would be kind and good to his little one. But no sooner did the stepmother enter her new home than she began to show her true character. Her stepdaughter was so much prettier and sweeter than her own children, that she was jealous of her, and gave her all the hard work of the house to do, whilst the two proud sisters spent their time at pleasant parties and entertainments.

The only pleasure the poor child had was to spend her evenings sitting in the chimney-corner, resting her weary limbs, and for this reason her sisters mockingly nicknamed her "Cinderella." The sisters' fine clothes made Cinderella feel very shabby; but, in her little torn frock and ragged shoes, she was a thousand times more lovely than they.

Now it chanced that the King's son gave a grand ball, to which he invited all the lords and ladies in the country, and, amongst the rest, Cinderella's two sisters were asked. How pleased and excited they were when the invitation arrived! For days they could talk of nothing but the clothes they should wear and the grand folk they hoped to meet.

When at last the grand day arrived, Cinderella was kept running about from early till late, decking the sisters, and dressing their hair. "Don't you wish you were going to the ball?" said one of them. "Indeed I do," sighed the poor little maid. The sisters burst out laughing. "A pretty spectacle you would be," they said rudely. "Go back to your cinders - they are fit company for rags." Then, stepping carefully into their carriage so that they might not crush their fine clothes, they drove away to the ball.

Cinderella went back to her chimney-corner, and tried not to feel envious, but the tears would gather in the pretty eyes, and trickle down the sorrowful little face. "What are you crying for, child?" cried a silvery voice. Cinderella started, and raised her eyes. Who could it be? Then in a moment she knew - it was her fairy godmother! "I do so want --" began Cinderella; then her sobs stopped her. "To go to the ball," finished the godmother. Cinderella nodded. "Well, leave off crying -

be a good girl, and you shall go. Run quickly into the garden, and bring the largest pumpkin you can find."

Cinderella could not imagine how a pumpkin could help her go to the ball, but her only thought was to obey her godmother. In a few moments she was back again, with a splendid pumpkin. Her godmother scooped out the inside - one touch of the wand, and the pumpkin was a golden coach, lined with white satin. "Now, godchild, quick - the mouse-trap from the pantry!" "Here it is, godmother," said Cinderella breathlessly. One by one six fat sleek mice passed through the trap door. As each appeared, a touch of the wand transformed it into a cream-colored horse, fit for a queen. "Now, Cinderella, can you find a coachman?"

"There is a large gray rat in the rat-trap - would he do, godmother?" "Run and fetch him, child, and then I can judge." So Cinderella ran to fetch the rat, and her godmother said he was just made for a coachman; and I think you would have agreed with her had you seen him a moment later, with his powdered wig and silk stockings. Six lizards from behind the pumpkin-frame became six footmen in splendid liveries - you would have thought they had been footmen all their lives.

Cinderella was so excited that she could scarcely speak. "Oh! godmother," she cried, "it is all so lovely!" Then suddenly she thought of her shabby frock. "There is my white muslin," she said wistfully, "if - do you think --" But before Cinderella could realize what was happening, her godmother's wand tapped her lightly on the shoulder, and in place of the shabby frock, there was a gleam of satin, silver, and pearls.

Ah! who can describe a robe made by the fairies? It was white as snow, and as dazzling; round the hem hung a fringe of diamonds, sparkling like dew-drops in the sunshine. The lace about the throat and arms could only have been spun by fairy spiders. Surely it was a dream! Cinderella put her daintily-gloved hand to her throat, and softly touched the pearls that encircled her neck.

"Come, child," said the godmother, "or you will be late." As Cinderella moved, the firelight shone upon her dainty shoes. "They are of diamonds," she said. "No," answered her godmother, smiling; "they are better than that - they are of glass, made by the fairies. And now, child, go, and enjoy yourself to your hearts content. Only remember, if you stay at the palace one instant after midnight your coach and servants will vanish, and you will be the gray Cinderella once more!"

A few moments later, the coach dashed into the royal courtyard, the door was flung open, and Cinderella alighted. As she walked slowly up the richly-carpeted staircase, there was a murmur of admiration, and the King's son hastened to meet

her. "Never," said he to himself, "have I seen anyone so lovely!" He led her into the ball-room, where the King, who was much taken with her sweet face and pretty, modest manner, whispered to the Queen that she must surely be a foreign Princess.

The evening passed away in a dream of delight, Cinderella dancing with no one but the handsome young Prince, and being waited on by his own hands at the supper-table. The two sisters could not recognize their ragged little sister in the beautiful and graceful lady to whom the Prince paid so much attention, and felt quite pleased and flattered when she addressed a few words to them.

Presently a clock chimed the three quarters past eleven, and, remembering her godmother's warning, Cinderella at once took leave of the Prince, and, jumping into her coach, was driven rapidly home. Here she found her godmother waiting to hear all about the ball. "It was lovely," said Cinderella; "and oh! Godmother, there is to be another to-morrow night, and I should so much like to go to it!"

"Then you shall," replied the kind fairy, and kissing her godchild tenderly, she vanished. When the sisters returned from the ball, they found a sleepy little maiden sitting in the chimney-corner, waiting for them. "How late you are!" cried Cinderella, yawning. "Are you not very tired?" "Not in the least," they answered, and then they told her what a delightful ball it had been, and how the loveliest Princess in the world had been there, and had spoken to them, and admired their pretty dresses. "Who was she?" asked Cinderella.

"That we cannot say," answered the sisters. "She would not tell her name, though the Prince begged her to do so on bended knees. "Dear sister," said Cinderella, "I, too, should like to see the beautiful Princess. Will you not lend me your old yellow gown, that I may go to the ball to-morrow with you?" "What!" cried her sister angrily; "lend one of my dresses to a little cinder-maid? Don't talk nonsense, child!"

The next night, the sisters were more particular than ever about their attire, but at last they were dressed, and as soon as their carriage had driven away, the godmother appeared. Once more she touched her godchild with her wand, and in a moment she was arrayed in a beautiful dress that seemed as though it had been woven of moon-beams and sunshine, so radiantly did it gleam and shimmer. She put her arms round her godmother's neck and kissed and thanked her. "Good-bye childie; enjoy yourself, but whatever you do, remember to leave the ball before the clock strikes twelve," the godmother said, and Cinderella promised.

But the hours flew by so happily and so swiftly that Cinderella forgot her promise, until she happened to look at a clock and saw that it was on the stroke of twelve. With a cry of alarm she fled from the room, dropping, in her haste, one of the little glass slippers; but, with the sound of the clock strokes in her ears, she dared not

wait to pick it up. The Prince hurried after her in alarm, but when he reached the entrance hall, the beautiful Princess had vanished, and there was no one to be seen but a forlorn little beggar-maid creeping away into the darkness. Poor little Cinderella! - she hurried home through the dark streets, weary, and overwhelmed with shame.

The fire was out when she reached her home, and there was no godmother waiting to receive her; but she sat down in the chimney-corner to wait her sister's return. When they came in they could speak of nothing but the wonderful things that had happened at the ball. The beautiful Princess had been there again, they said, but had disappeared just as the clock struck twelve, and though the Prince had searched everywhere for her, he had been unable to find her. "He was quite beside himself with grief," said the elder sister, "for there is no doubt he hoped to make her his bride." Cinderella listened in silence to all they had to say, and, slipping her hand into her pocket, felt that the one remaining glass slipper was safe, for it was the only thing of all her grand apparel that remained to her.

On the following morning there was a great noise of trumpets and drums, and a procession passed through the town, at the head of which rode the King's son. Behind him came a herald, bearing a velvet cushion, upon which rested a little glass slipper. The herald blew a blast upon the trumpet, and then read a proclamation saying that the King's son would wed any lady in the land who could fit the slipper upon her foot, if she could produce another to match it. Of course, the sisters tried to squeeze their feet into the slipper, but it was of no use - they were much too large. Then Cinderella shyly begged that she might try. How the sisters laughed with scorn when the Prince knelt to fit the slipper on the cinder-maid's foot; but what was their surprise when it slipped on with the greatest ease, and the next moment Cinderella produced the other from her pocket. Once more she stood in the slippers, and once more the sisters saw before them the lovely Princess who was to be the Prince's bride. For at the touch of the magic shoes, the little gray flock disappeared for ever, and in place of it she wore the beautiful robe the fairy godmother had given to her.

The sisters hung their heads with sorrow and vexation; but kind little Cinderella put her arms around their necks, kissed them, and forgave them for all their unkindness, so that they could not help but love her. The Prince could not bear to part from his little love again, so he carried her back to the palace in his grand coach, and they were married that very day. Cinderella's step sisters were present at the feast, but in the place of honour sat the fairy godmother. So the poor little cinder-maid married the Prince, and in time they came to be King and Queen, and lived happily ever after.

Source:<http://www.ongoing.tales.com/SERIALS/oldtime/FAIRYTALES/cinderella.html>.

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