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CONTENTS AND CONTRIBUTORS PAGES

**1. ART AND COLONIAL INFLUENCE:
TRANSFORMATIONS IN FANTE ASAFO FLAGS
OF SOUTHERN GHANA**

Uchechukwu Ezeemo Josiah. 1

**2. A PSYCHOANALYTIC EXPLORATION OF
FEAR AND HIDDEN MESSAGES IN SELECT
NOLLYWOOD HORROR FILMS.**

Somtoo Arinze-Umobi, PhD
Chibuike M. Abunike, PhD 15

**3. LA TRADUCTION DU NOUVEAU PAYSAGE
MARKETING DE GARY ARMSTRONG ET
PHILIP KOTIER EN ANGLAIS"**

Mkpuma Nnennaya Immaculate
Ogbu Ifeoma E
Cyril Anyabuike 42

**4. TRANSLATION AS AN INSTRUMENT FOR
TRANSMITTING GREAT THINKING: A
BILINGUAL GLOSSARY OF PROVERBS OF
CONFLICT RESOLUTION (IGBO-ENGLISH)**

Prof. Mercy Agha Onu
Prof. Iwunze Emeka Innocent
Dr. Roseline Onyinyechi Uka-Egwu 76

**5. INTERGROUP RELATIONS IN
SOUTHEASTERN NIGERIA: THE ARO-IGBO
AND THEIR CROSS-RIVER BASIN NEIGHBOURS
1700-1902**

Chukwuemeka Nwosu, Ph.D 111

**6. EFFECTIVENESS OF GEOGRAPHICAL
LABORATORY INSTRUCTIONAL STRATEGY IN
ENHANCING ACADEMIC ACHIEVEMENT AND
RETENTION IN MAP READING CONCEPTS IN
SECONDARY SCHOOLS, KANO STATE NIGERIA**

Dr. Ahmodu, Jacob Shaibu

Mr. Ettah, Omini Utre

136

**7. NTŪCHA ETU IBI OBI NDI AWŪSA NA
FULANI NA GARIKI LŌKPA SI METŪTA ASŪSU
IGBO**

Linus Ositadimma Okereke

Ejimofor Patience Oledimma

158

**8. PAINTING PROVIDING VOCATIONAL AND
TECHNICAL MANPOWER NEEDS FOR
SELIANCE**

Nzoiwu, Azuka Abigail PhD

Sulaiman, Dauda Ishola

Okafor, Osinachi .M.

182

**9. IGBE DANCE: ADDENDUM APPROACH TO
THE ACT OF SPIRITISM AND ITS EFFECTS ON
RHYTHM AND MOVEMENT (IN SCULPTURE)**

Emuobowo Victor .O.

Nzoiwu, Azuka Abigail PhD

Okoye, Hirary Chijioke

196

**10. MATCHING HOLLYWOOD STANDARD?: A
COMPARATIVE STUDY OF THE PRODUCTION
TECHNIQUES IN TOKA MCBAROR'S *MERRY
MEN: THE REAL YORUBA DEMONS* AND GINA
PRINCE-BYTHEWOOD'S *THE WOMAN KING***

Ebuka E. Ilukwe PhD
Blessing C. Ogaraku 224

**11. COMPARATIVE ANALYSIS OF
TRADITIONAL AND DIGITAL METHODS IN
IGBO LANGUAGE TEACHING.**

Chinelo Rophina Philomina Obiukwu 250

ART AND COLONIAL INFLUENCE: TRANSFORMATIONS IN FANTE ASAFO FLAGS OF SOUTHERN GHANA

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Abstract:

Art has over the years, remained an integral part of African society, deeply connected to people's beliefs, ways of life, religion, socio-cultural values, economic systems, and political structures. African societies are bonded with their art, which serves as a medium of expression, worship, and cultural identity. However, the arrival of Europeans—particularly along the coastal regions of southern Ghana—exerted a significant influence on African artistic traditions. This study examines the Asafo flags of the Fante people before and after European contact, evaluating their content, symbolism, and artistic features. The research adopts descriptive and qualitative methods, drawing mainly from secondary sources. Findings reveal that Asafo companies served as local militias safeguarding coastal communities, with flags used as identifiers for different companies. The paper concludes by recommending that African societies critically reflect on and reclaim aspects of their cultural identity that were altered by European influence.

Keywords: Art, Content, Influence, Flag, Asafo

Introduction:

African societies are endowed with immense cultural aesthetics and values that hold deep symbolic meanings. Before European contact along the West African coast, these aesthetics were already well established. In Ghana particularly among the Fante people of the Central Region, covering towns such as Cape Coast (Oguaa), Kormantse, Abandze, Mankessim, and Elmina the rich cultural heritage attracted the attention of European traders and missionaries.

As Forni and Ross (2017, p. 22) observe, the Fante people of the former Gold Coast experienced longer and more extensive European contact than any other group in sub-Saharan Africa. The Fante belong to the larger Akan cultural and linguistic family (Forni & Ross, 2017, p. 21). The study of Asafo flags is inseparable from the Fante people, as it is within this region that Asafo flag-making traditions and practitioners thrive. Forni and Ross (2017) further explain that the term “Fante” broadly covers several culturally related subgroups, including the Gomoa, Agona, Akim, Effutu, and Assin peoples.

Origin of Asafo Flags and Companies

The exact origins of Asafo flags are uncertain, though records trace their use to the early eighteenth century (Aidoo, 2011). The term *Asafo* derives from *sa* (war) and *fo* (people), meaning “war people.” Among the Akan particularly the Fante Asafo companies were commoners’ militias: organized local defense groups that also served

social and political purposes (Forni & Ross, 2017). A traditional Fante town could have between two and fourteen Asafo companies, each with a distinct name, number, and location (e.g., Bentsir No. 1 Company in Cape Coast). Membership in Asafo companies was patrilineal, unlike the general matrilineal Akan inheritance system. These companies' maintained law and order, defended communities from invasions, and resolved conflicts. They also performed important social and political functions, including installing chiefs and representing common citizens' interests. In modern times, Asafo companies continue to play ceremonial and security roles during festivals and public gatherings (Aidoo, 2011).

Statement of Problem

According to Forni and Ross (2017), the literature on Asafo is quite extensive, with many authors discussing the composition and function of these companies within local society. Indeed, several studies have explored various aspects of Asafo flags their socio-cultural significance, associated artefacts, and symbolic meanings. However, despite the abundance of research, there is a gap in comparative analysis of Asafo flags before and after European influence. Therefore, this study aims to examine Asafo flags before and after European contact, evaluate their content and symbolism, and analyze their artistic characteristics.

Methodology

This study employs a descriptive and qualitative research design, relying primarily on secondary sources. Photographs of Asafo flags were accessed from online archives to support visual analysis. Data obtained from these sources informed the study's findings and conclusions.

Art in Asafo flags

Examining the art in Asafo flags involves analyzing their aesthetic composition, symbolism, and cultural significance. The artistic elements embedded in these flags reveal the values and philosophies of the Fante people. Asafo companies express their competitive aesthetics through three main art forms: company shrines (*mposuban*), company flags (*mfrankaa*), and the dynamic uniforms and musical performances of their members (Forni & Ross, 2017). The flags are rich in symbolism, iconography, and color, all contributing to their unique identity. Kweku and Quansah (2020) note that Asafo flag imagery and iconography have been passed down through generations. These images serve as symbolic representations of ideas, perceptions, and beliefs rooted in religious practices, social taboos, and totems. The images displayed on the flags communicate messages to members, the community, and rival groups, particularly during festivals. However, Abban (2019) observes that many youths today do not associate themselves with Asafo groups due to religious beliefs and a lack of understanding of the philosophical meanings behind the symbols. This disconnection threatens the preservation

and transmission of Asafo cultural heritage. Color plays a crucial role in the design of Asafo flags. According to Kweku and Quansah (2020), the vibrant colours red, yellow, green, blue, orange, violet, black, and white reflect the energetic nature of the Asafo groups and engage members psychologically, enhancing group pride and vitality.

Iconographic Composition of Asafo Flags

Asafo flags typically consist of cut-out fabric appliqué arranged on brightly coloured cotton backgrounds, often stitched with embroidery. The compositions are usually simple, featuring figures, animals, and objects in profile view. These elements communicate through allegory, metaphor, and proverb, conveying moral, social, or political messages (Abban, 2019). During festivals, the flags are often displayed or carried by dancers (*frankaatunyi* or *frankaakitsanyi*), who perform spectacular routines (Aidoo, 201



Plate 1: Flag for Asafo Company No. 2, Gomua Oguaa, GhanaArtist: Unknown (Ghanaian, Akan/Fante) **Size:** 108.0 × 159.4 cm **Medium:** Appliqué of cotton and linen fabrics with embroidered details **Credit:** Gift of the NCMA Docents
Tags: Animals, community, family, identity, movement, power

The competition to control trade and, ultimately, to dominate the Gold Coast territory was not resolved until 1872, when the Dutch sold their trading posts to the English. The British subsequently established themselves as the sole colonial power, ruling until Ghana's independence in 1957 (Forni & Ross, 2017). The study examined several Asafo flags, some of which depicted the Union Jack—the national flag of the United Kingdom. For example, Plate 1 features a detailed image of the Union Jack in the top-left corner, while Plate 3 replaces it with the Ghanaian national flag following independence in 1957. This symbolic shift represents the assertion of national ownership and the decolonization of Ghanaian identity, free from European influence.

Western Influence on Asafo Flags

The Asafo Company, a traditional military institution of the Fante people in southern Ghana, functioned as a local police and defense force protecting coastal communities from foreign invasions. During public parades, each Asafo company identified itself with a distinctive flag. These flags featured specific colors and icons that conveyed both verbal and non-verbal messages derived from Ghanaian proverbs, folklore, and idioms. According to Kweku and Quansah (2020), the imagery on Asafo flags serves as a direct commentary on society, reflecting various aspects of human experience and survival. Historically, Asafo companies protected the coastal regions long before European contact. The Portuguese were the first Europeans to arrive on the Fante coast then known as the Gold Coast in 1471. Their arrival was soon

followed by other European maritime powers seeking to establish trading posts and control the lucrative commerce in gold, ivory, and, later, enslaved peoples (Forni & Ross, 2017).

By the sixteenth century, however, the Portuguese monopoly began to face competition from other European nations. The Dutch, English, Swedish, Danish, French, and Brandenburg Prussians each sought to secure a portion of the highly profitable maritime trade, which, by the early eighteenth century, had become increasingly focused on the transatlantic slave trade to the West Indies and the Americas (Forni & Ross, 2017).

Throughout these centuries, Asafo companies remained steadfast in their role as protectors of their communities and coastlines. However, their flags gradually reflected the changing political and cultural dynamics of the time. The influence of European colonization became evident in the adoption of foreign symbols, most notably the Union Jack, which appeared on many Asafo flags during the colonial era. For instance, one historic Asafo flag (see Fig. 5) shows visible wear and damage, particularly at the lower-left corner an indication of its age and the lack of preservation care. The flag's imagery depicts a male figure painted in white and red against a navy-blue background. He holds a rooster in one hand and a "clock bird" in the other, while balancing a clock on his head. The flag is bordered with strips of white cloth, and the Union Jack appears in the upper-left corner. Symbolically, the rooster, clock bird, and clock all relate



Plate 3: The sacred pond

The sacred pond of fish is always surrounded by birds and protected by the crocodile. A pond being depicted on flags usually refers to the sacred protection of a company and its community. Handmade by renowned artist Baba Issaka at the Swedru workshop. m. 2023



Plate 4: Chief duties

Depicts a footprint protected by a flowery wire pond surrounded by three chiefs. **Proverb meaning:** "The next chief in line will have big shoes to fill" c. 1970s This flag commissioned by Safohen Kofi Esoun Made by Kobina Badowah & Sons at the Kormantse workshop



Plate 5: The bird and the Enemy. The size of the bird being bigger than the image with a gun depicts supremacy of the Asafo Company over an enemy even with a weapon in his hand.



Plate 6: Union Jack (the national flag of the United Kingdom) on asafo flag



Plate 7: Goat house. When a big goat climbs a house, the roof learns the weight of ambition." This flag commissioned by Kweku Egyei means that determination can conquer impossible challenges." c. 1970s. Made by Kobina Badawah & Sons at the Kormantse workshop.



Plate 8: Peaceful coexistence
Strangers must be studied before they are accepted" This flag depicts two sides shaking hands - potentially calling a truce for a peaceful coexistence. 1980s. Made by Kobina Badawah & Sons at the Kormantse workshop



Plate 9: Map

Findings:

The study reveals that European influence significantly impacted Asafo flag iconography, especially during colonial rule. The inclusion of the Union Jack reflected external control, whereas post-independence flags symbolize cultural reclamation. Asafo companies, existing long before European arrival, adapted their art to reflect both resistance and change.

Recommendation:

Despite political independence, many African nations remain subject to subtle forms of cultural and economic colonialism. This study recommends that African societies should actively resist neo-colonial influences and promote indigenous artistic traditions. Reclaiming

traditional symbols such as Asafo flags can strengthen cultural identity and foster national unity.

Conclusion:

The Asafo Company and its flags have played vital roles in the military, social, and political life of the Fante people. Historically, Asafo companies maintained order and protected their communities. The study demonstrates that European colonization altered the iconography of Asafo flags, but Ghana's independence restored indigenous expression. Ultimately, Asafo flags symbolize resilience, decolonization, and cultural pride. African societies must continue to protect and reinterpret their traditional arts to preserve cultural integrity in the modern age.

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**A PSYCHOANALYTIC Exploration OF FEAR AND
HIDDEN MESSAGES IN SELECT NOLLYWOOD
HORROR FILMS.**

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Abstract

Nollywood horror films use fear as a canvas to explore complex themes like tradition, modernity, and spirituality, revealing societal taboos and cultural anxieties. By applying Sigmund Freud's psychoanalytic theory, this study analyses how fear is constructed psychologically and culturally in two films: *The Origin: Madam Koi Koi* (2023) and *Living in Bondage: Breaking Free* (2019).

Through qualitative research, this study examines the imagery, symbolism, and narrative structure of these films to uncover hidden messages. The goal is to understand how Nollywood horror films reflect the collective unconscious mind and influence human thoughts, emotions, and behaviours. Ultimately, this research highlights the importance of interdisciplinary approaches to understanding the media-psychology-culture nexus and recommends awareness of the unconscious themes and symbolism in Nollywood horror films.

Introduction

Film is a carrier of culture through which people are educated and entertained. A film is a form of storytelling that is perceived through series of pictures and videos that are recorded, edited and put together. Film or movies are literary and cultural works that are copyrighted and protected, moreover film is also a communication medium that has images sound and colours according to Severn's, film is the art of stimulating experience to communicate ideas, stories, perceptions, feelings, beauty or atmosphere by recording or programming moving images along with other sensory stimulations. Film is the most modern literature of this century. No doubt that the film is a kind of literature that is so attractive to the public.

The history of film began in the early years, 1830 to 1910 which was the late 19th century with the invention of motion picture cameras and the development of early film technologies. One of the earliest recorded instances of film comes from the Lumiere brothers in France, who in 1895 come out publicly screened short films using their

cinematograph, edifices that could record, develop, and project motion pictures. Simultaneously Thomas Edison and his assistant William Kennedy Laurie Dixon were developing the kinetoscope in the United States, which allowed individual viewers to watch short films through a peephole viewer.

Film which is the focus of this study is a major agent of mass media. Others include radio television prints and various social network, film is also an essential aspects of mass communication and the mass media command therefore communication is integral to the maintenance and coherence of any gathering of people or society that wants to make progress. Communication is defined by R. Verderber and K. Verderber as the “process of creating and sharing meaning in formal communication, group interactions or public speaking” (Verderber and Verderber, 6). Among the mass media of communication television is seen as the most influential. Highlighting on the important role of television in society, a week in its October 2006 issue, in an article entitled “TV the subtle instructor” submits that “television captures the lives of people in both tragedy and triumph. It entertains, instructs and even inspires”.

Nearly all families in Nigeria have television sets and TV viewing in the country, though there is hardly any statistics to show the amount of time the average Nigerian spends watching TV, we can glean this from the report of an article in the awake issue earlier cited. According to the report titled “TV: a thief of time?”

The time that many people devote to television is astonishing. Recently, a global study showed that on about, people watch TV for just over three hours each day. North Americans watch four and a half hours daily, while the Japanese top the list at five hours per day (3-4)

Films are the avenue for portraying social reality. This is based on their audio-visual functions as well as their influential power to make an impact on the viewer. This was succinctly captured by Gerbner (1980) cited in Griffin (1991. 301) when he stated interalia:

TV power comes from the symbolic content of the real-life drama shown hour after hour, week after week. At its root, television is “story” and a society’s stories give a coherent picture of what exists, what is important, what is related to what and what is right (301).

Until the early 90s foreign films or movies dominated the local scene. This changed with the production of the home video *Living in Bondage* in 1992 by Kenneth Nnebue; Nollywood the Nigerian home video industry, has its history in development. These Nollywood movies, as they are called today fed its audience with a steady dose of violence. Quite marked was its dramatization of human ritual killings which transports poor characters to states of untold riches. *Living in Bondage* the first film to give local productions the break gave birth to Nollywood. The first two sequel which was done in the Igbo language in 1992 and 1993 respectively was wildly watched both within and outside Nigeria despite the language barrier, and was

subject of various debates as it is usually attributed to the reason many Nollywood movies that followed after its were focused on spirituality, money making and the Igbo culture. It was written by Kenneth Nnebue and Okechukwu Ogunjiofor (who also doubles as the producer) and was directed be Chris Obi.

Living in Bondage: Breaking Free which is one of the case study was the 3rd sequel to the highly acclaimed movie and is undoubtedly one of Nigerians finest moving living up to expectations and the hype the movie was able to bring back some of the veteran actors that starred in the original two, like Kenneth Okonkwo, Kanayo O. Kanayo and Bob Manuel as well as break the language barrier which was a constraint in the first two sequels. *Living in Bondage: Breaking Free* was produced by Charles Okpaleke and directed by veteran actor Ramsey Noah and was released November 2019 and has so far geared up 168.7 million naira in Box office and by May 2020 it was admitted to Netflix. The *Breaking Free* sequel follows the story of Andy Okeke's son, Nnamdi a child he had with Ego before her untimely death. According to the Sequel which was well synchronized with *The Original* two, Andy's son Nnamdi falls into the same trap as his father despite several warnings from his family who related his character to that of his father Andy. Often described as one who does "Pass himself "in Nigeria English, Nnamdi who is very ambitious and career driven quits his job in his well-paying advertising company JJW despite waiting five years after graduation to get it and starts his own which he calls 'infinite ideas'. He later gets acquainted with the family of Chief Omego despite warning from his

family. Obinna Omego (Chief Omego's son introduces Nnamdi to Richard Williams who takes Nnamdi under his influence giving him a very big push in his business. As time goes on, Nnamdi who is now engulfed in the enigma of wealth accepts Williams' offer to join the satanic brotherhood, 'The Six', a cult led by Richard Williams himself, thereby walking the same path as his father Andy.

The Origin: Madam Koi Koi which is another case study is in Nigerian and African urban legend who haunts dormitories, hallways and toilets in boarding schools at night, while in day schools she hunts toilets and students who come to school too early or leave who leads. She is often depicted wearing a pair of red heels or wearing a single heel she is one of the most popular boarding school ghosts in Nigeria. Most Nigerians who attended boarding school in the 90s could not sleep at night sometimes due to the tales whispered in their ear. Unlike moral driven stories like the tortoise and the hare, these folklores were more sinister, focusing on scary creatures like the Push baby, Madam Koi Koi and Mr. cabin.

The plot is seen where a young woman and her daughter, Amanda in the year 1991 is driven into Malomo a small town. Amanda argues with her mother against attending a boarding house. Despite her constant refusal, she quickly settles in finding comfort in the hands of her new friend and bunk mates. During the first assembly, her new best friend wants her to avoid a group of boys known for treating ladies harshly. The rest of the film's first half shows Amanda having several visions where she sees the creature emerging from shadows and killing the people around her. Towards the end of Part 1, we know how the

beast came to be she was raped to death by some men in the village. Part 2 provides more context yeah, the security gates man of the school and son of an ex herbalist Baba Fawole, narrated the story of the monster's origin. Alongside two detectives Baba Fawole set out to find a solution to banish the monster from the town.

Theoretical Framework

Sigmund Freud's psychoanalysis is a theory of personality and a method of therapy that emphasizes the unconscious mind and its influence on behaviour. Freud believed that the mind is divided into three parts: the id, the ego, and the superego. The id is the primitive, instinctual part of the mind that seeks immediate gratification. The ego is the rational part of the mind that mediates between the id and the superego. The superego is the moral part of the mind that internalizes societal rules and values. According to Freud, early childhood experiences can have a lasting impact on personality development. These experiences can lead to the formation of unconscious conflicts that can manifest in various psychological problems, such as anxiety, depression, and phobias. Psychoanalysis aims to bring these unconscious conflicts to the surface through techniques such as free association and dream analysis.

Freud developed psychoanalysis in the late 19th and early 20th centuries. His work was influenced by the ideas of Josef Breuer, a physician who used hypnosis to treat patients with hysterical symptoms. Freud expanded on Breuer's work and developed the technique of free association, which involves patients saying whatever comes to mind without censorship. Psychoanalysis

quickly gained popularity and became a dominant force in psychology. However, it also faced criticism from other psychologists who argued that Freud's theories were too speculative and lacked empirical support. Nevertheless, psychoanalysis has had a significant impact on psychology and continues to be used today.

Psychoanalysis has been used to analyse horror movies and understand their appeal to audiences. Horror movies often explore themes of fear, anxiety, and the unconscious mind, which are central to Freudian theory. For example, the monster in a horror movie can be seen as a manifestation of the id, representing repressed desires and fears. Additionally, horror movies can be seen as a way for audiences to confront their own fears and anxieties in a safe and controlled environment. By watching a horror movie, viewers can experience a cathartic release of emotions that might otherwise be repressed.

Unmasking Fear: A Psychoanalytic Exploration of Nollywood Horror Films

Psychoanalysis is both a set of theories of the structure and working of the mind and the psychotherapeutic method based on Freud's theory of the mind. Those who believe that the psychoanalytic understanding of human nature and the mind are broadly correct will also likely believe that they are essential aspect of film that cannot be adequately under sold without it. In recent years, Nollywood has seen a new wave of filmmakers pushing the boundaries of storytelling by incorporating deeper psychological elements into their films. Among these trail blazers are Ramsey Noah with his directorial debut

"*Living in Bondage: Breaking Free*" and Jay Franklyn Jituboh who directed "*The Origin: Madam Koi-Koi*".

Ramsey Noah being one of a kind in the Nigerian film industry has carved a niche for himself as a prolific auteur director and outstanding film actor, while Jay Franklyn Jituboh is a Nigerian filmmaker and Author who has a passion for art, technology and storytelling.

In "*Living in Bondage: Breaking Free*" (2019), Noah continued the legacy of the 1992 classic, focusing on greed, power, and the supernatural. The main character gets drawn into wall of occultism and world at the cost of his humanity. The film is not just about the lure of fast success but also a cycle spiritual journey when Nnamdi battles his inner demons, highlighting the consequences of ambition driven by desperation. Nouah's film showcases how the actions of the lead characters are influenced by psychological and spiritual elements, pushing them into darker paths.

Similarly, "*The Origin: Madam Koi Koi*." taps into the deeply rooted fears embedded in Nigerian urban folklore. The movie centres on the traumatic backstory of the ghostly figure, Madam Koi Koi and explore how unresolved psychological trauma can lead to fearsome behaviour. Madam Koi Koi's terror is not only a supernatural one but also a reflection of her internalised pain and desire for vengeance, effectively portraying how psychotic tendencies can emerge from untreated emotional wounds. In all these, the actions of the major characters in the film are mostly motivated by some psycho elements. Nouah in *Living in Bondage: Breaking*

Free and Jay in *The Origin: Madam Koi Koi* shows the dexterity in the use of psychotic lead characters in moving the film narrative and plot forward. For instance, in *Living in Bondage: Breaking Free*, Nnamdi Okeke reacts primarily to his internal struggle with ambition, family legacy and the desires for success, leading him to become a member of an occult group while he perfects the act of living a double life. On the surface he presents himself as a successful and charismatic young man climbing the social and professional ladder. However, beneath that facade, he's deeply involved in the occult, making dark sacrifices to maintain his world and status, these immoral practices highlight the psychological conflict he faces- his ambition versus his morality. Again, in *The Origin: Madam Koi Koi*, Amanda, a new student at elite boarding school experiences terrifying nightmares and visions in which she discovers that her dreams are connected to Madam Koi Koi, a mysterious and malevolent entity with a dark history. As Amanda delves deeper into the mystery, she must confront her own demons and face the evil force head on.

From the foregoing, one can state that both movie directors have developed and used a blend of the psycho film genre and the thriller, which is known as psycho thriller. They have adapted the Hollywood style and filmic techniques of horror and thriller to Nigerian true to type cultural situations in order to make their films turn out from the everyday Nigerian film narrative that sometimes seem to be boring out of repetition of stories. Nevertheless, this section aims to show how psychoanalysis theories were effectively used in

attempting new frontiers in filmmaking in Nigeria. First off, let us go through a brief overview of the psychoanalysis theory before applying it to the movies.

Synopsis of the Origin: Madam Koi Koi and Living in Bondage: Breaking Free

In the quiet village of Malomo, a dark legend resurfaces. The story revolves around Amanda, a new student at a boarding school, where a series of mysterious deaths and disappearances occur. The villagers believe the vengeful spirit, Madam Koi Koi, has returned to exact revenge on those who wronged her.

The film explores the backstory of Madam Koi Koi, a teacher named Rosemary who was brutally assaulted and murdered by two men. Her spirit merges with that of a wrongly accused woman, condemned to wander the forest for eternity. Rosemary's spirit seeks revenge on those responsible for her death and others who deserve punishment.

As the story unfolds, questions arise about who the true villain is: Madam Koi Koi, the spirit seeking revenge; Mother Superior, who covers up crimes to protect the school; or the group of students who terrorize their peers. The film's narrative is characterized by simplicity, authenticity, and a departure from typical Nollywood action scenes.

The story raises questions about morality, justice, and the consequences of actions. Ultimately, the film presents a complex exploration of good and evil, leaving the

audience to ponder the true nature of the characters and their actions.

Living in Bondage: Breaking Free

25 years after the events of the original film, Andy Okeke, now a man of God, has renounced his allegiance to the cult "Brotherhood of The Six". The story follows Nnamdi, Andy's secret son, who becomes embroiled with the cult after meeting its new leader, Richard William. Nnamdi's rise to wealth and success comes at a price, as he's forced to make sacrifices and confront the darkness of his family's past. Meanwhile, investigative journalist Uzoma seeks answers about mysterious murders linked to the cult. As Nnamdi's world unravels, he's torn between appeasing the cult and saving the people he loves. The film explores themes of power, sacrifice, and redemption, ultimately leading to a confrontation with the cult and its leader.

Exploration of Hidden Messages, Symbolism and Subtext in *The Origin: Madam Koi Koi* and *Living in Bondage: Breaking Free*

The Nigerian film industry, Nollywood has produced a vast number of films that engage deeply with cultural, social and psychological themes. *The Origin: Madam Koi Koi* and *Living in Bondage: Breaking Free* are films that delve deeply into the realm of the supernatural to reflect the critique the fears, value and struggles of Nigerian society. Through their narratives both themes utilise horror, suspense, and occult symbolism as a way of revealing hidden truth about human nature, culture, and

social structures. This section aims on cover how these two Nollywood films views symbolism, subtext and hidden messages to convey broader societal themes, from the consequences of unresolved trauma to the destructive pursuit of materialism.

Hidden Messages in *the Origin: Madam Koi Koi*

Nigerian folklore has long provided a fertile ground for discussing societal concerns, often through the length of supernatural tales. In *The Origin: Madam Koi Koi*, in the community of Malomo, a boarding school situated in the Malomo village known as Saint Augustine's Catholic School, becomes the setting for a vengeful spirit wrath, symbolising deep rooted social injustice. This film explores trauma gender violence, institutional corruption and the cycle of resolve generational trauma. What happens to a mere horror story consists layers of complex issues that mirror real life experiences in society much like what Beverly Engel identifies in her book "It Was Not Your Fault "as the silent suffering" or victims who are disbelieved or dismissed when they raise alarms about their abusers. Here is a breakdown of the hidden messages explored in *The Origin: Madam Koi Koi*:

Gender-based violence and the silencing of victims

At the core of the film is the silencing of female voices particularly when they speak out against gender-based violence. The female characters in the narrative especially the victims of assault, face systematic dismissal by those in power. The boys who assaulted Ibukun are protected because of the academic excellence, reflecting what Beverly Engel argues in her book "It Wasn't Your Fault"

when she writes that "Many victims suffer in silent for fear of not being believed or being blamed for their own victimisation". This can be seen in the scene where Ibukun was caught by the Mother Superior and was questioned about her whereabouts. Ibukun burst into tears and truthfully told Mother Superior of what the boys had done to her but instead Mother Superior shut her off and blamed her for her own victimisation by disobeying the school rules and leaving the school to an unknown destination. This idea is further compounded by the institutional shielding of the boys, as the school prioritises its reputation over justice for Ibukun and other female students. This echoes what Chimamanda Ngozi Adichie highlights in "Dear Ijeawale, where she calls attention to the ways in which patriarchal system suppress the voices of women even in cases of violence and abuse.

The films depiction of the separation of female voices is also reflected in the character of Rosemary, who despite being a victim of sexual violence, find herself forgotten by the institution that should have protected her. Adiche's reflection on societal discrediting of women's voices speak directly to this. She writes; "we teach girls to shrink themselves, to make themselves smaller. We say to girls, "you can have ambition, but not too much". This shrinking of women's voices and experiences is evident throughout the film reinforcing the narrative that societal structures often allow violence against women to continue unchecked.

Symbolism in *the Origin: Madam Koi Koi*

Symbolism plays a key role in the film, particularly through object and spaces that carries deeper meanings beyond their immediate narrative functions. Through its characters, settings, plot devices the film invite viewers to examine deeper meaning that resonate with personal and collective experiences. Here are the key symbols and their interpretations:

1. The Cursed Tree

The tree where Rosemary dies and her blood awakens the vengeful spirit symbolises unresolved guilt and past wrongs. The curse placed on the tree originating from a woman's wrongful death of being hung by the villagers who thought she was a witch that killed all her children, suggest how nature itself becomes tainted by human actions. The tree act as a symbol of generational trauma. How past injustices, particularly those involved in gendered violence linger and resurface when not properly addressed.

2. The Red Lights

The Red light often serves as a visual indicating of impending danger. In psychological terms, red is associated with alertness and can evoke feelings of anxiety or fear. According to colour psychology, red can symbolise not just love or passion but also alarm and the need for caution. The presence of red light in the film symbolises for shadows moment of violence or traits, creating a sense of foreboding.

The recurring nature of the red light in Amanda's nightmare symbolises, the haunting memories of violence that plague her trauma, theorist like Judith Herman emphasises that traumatic memories can manifest in dreams or visual imagery, representing the individual struggle to process past experiences. The red light, therefore can be seen as a manifestation of Amanda's internal conflict and psychological scars left by the events surrounding her. Her mother's refusal to tell her about her father, led to her ignorance about her life and the generational curse being laid upon her father's lineage.

3. The Chief Priest

The chief priest act as a bridge between the spiritual and earthly realms, symbolising the role of tradition in navigating modern crisis. His guidance reflects the importance of acknowledging cultural practices while adapting to change. He embodies the community's authority representing the wisdom of ancestral knowledge why also confronting the challenges posed by contemporary issues.

4. Madam Koi Koi as a Vengeful Spirit

Madam Koi Koi as a character who was originally a teacher symbolises the rage of oppressed and victimised women. As a spirit seeking justice after being wronged, she represents the lingering effect of trauma, sexual violence and societal neglect. Her haunting presence and killings are metaphors for suppressed voice of victim especially women whose stories of abuse go unacknowledged or are outright denied just like Ibukun. In this sense, Madam Koi Koi functions as both a symbol

of vengeance and an embodiment of collective guilt. In the movie she seems to be on a vigilante role killing perpetrators that try to harm a woman or instil violence on her.

Furthermore, Amanda herself symbolises the innocence caught in the work of past atrocities, she embodied his psychological concept of inherited trauma, when individuals are forced to deal with the consequences of their forebears' actions. Her escape from the vengeful spirit, aided by Sister Ruth, suggests that healing and resolution are only possible through acknowledgement of the past and the willingness to forgive. Ruth plead for forgiveness on Amanda's behalf touches on the necessity of intergenerational reconciliation, suggesting that; while the guilty must be spared from the consequences of crimes that did not commit.

Subtext in *the Origin: Madam Koi Koi*

The subtexts within *The Origin: Madam Koi Koi*, not only enhances the narrative but also embodies the hidden messages conveyed throughout the film. The serve as a critical lens through which viewers can understand the complexities of trauma, gender-based violence, and consequences of institutional neglect. The interplay between this subtexts and hidden messages emphasises the films role as a commentary on societal issues origin audiences to confront and reflect on the reality's face by individuals in similar circumstances. This intricate weaving of themes ultimately underscores the importance of acknowledging the past to foster healing and justice in the present.

Hidden messages in *Living in Bondage: Breaking Free*

Living in bondage: Breaking Free is a sequel to the 1992 Nollywood classic "*Living in Bondage*", a film that laid the groundwork for many Nollywood horror films involving ritualistic wealth and blood sacrifices. In the sequel, Nnamdi Okeke, the son of the original protagonist, follows a similar path, seeking wealth and status through membership in a secret cult. However, the film explored deeper messages about ambition, morality and the consequences of spiritual and material greed. Here is the breakdown of the hidden messages in the film:

1. The Destructive Nature of Ambition

One of the film's primary hidden messages is the warning against unbridled ambition and the destructive consequences it can have. Nnamdi's ambition to attain wealth and status leads him down a dark path of blood rituals and occult practices. The film reflects on the pressure that Nigerian society places on young men to succeed, often pushing them to pursue shortcuts to wealth. It critiques the mindset that equates success with material possessions and cautions against the moral compromises one might make in the quest for rapid success. Nnamdi's eventual downfall is a stark reminder that the pursuit of wealth at all costs can lead to spiritual and personal ruin.

2. The Burden of Legacy and Generational Sin

Another hidden message in the film concerns the idea of legacy and the consequences of past actions. Nnamdi's father, Andy Okeke, made a similar pact with dark forces in the original film, and the burden of his decision seems to follow his son. This speaks of the concept of

generational sin, where the action of one generation can have lasting consequences on the next. In many African belief systems, the idea of ancestral curses or blessings is a recurring theme, and the film taps into this cultural belief by suggesting that Nnamdi's fate in part, shaped by his father's past misdeeds. The film also emphasises personal responsibility as Nnamdi's own choices ultimately seal his fate.

3. Redemption and Consequences

The film also delivers a message of redemption and plays a crucial role in Nnamdi's journey and the film's broader message about the moral cost of ambition. Nnamdi's desire for redemption becomes evident when he begins to realise the true price of his choices. After enjoying the wealth and status that his association with 'The Six' has brought him, Nnamdi is faced with a moral dilemma to sacrifice someone he loves (Kelly) to maintain his new found lifestyle or risk everything by rejecting the cult.. His decision to not kill Kelly or his cousin Toby when he came over to his house and instead stab himself is a pivotal moment where he chooses redemption over continued moral degradation. This act symbolises his rejection of the cult's power and his attempt to regain his humanity.

However, the film makes it clear that redemption does not come easily. Nnamdi's moment of self-sacrifice and his willingness to take responsibility of his actions do not immediately absolve him of the consequences. This illustrate a powerful message; while individuals may seek to atone for their wrongdoings, redemption is not simply about acknowledging mistakes. It often requires painful, sometimes life-threatening decisions. Nnamdi's survival

after his self-inflicted wound offers him a second chance at life, but it is a life that will forever bear the scars of his past choices. The film drives home the idea that some consequences are inescapable. Although Nnamdi rejected 'The Six', the fact that the cult continues to exist and Richard Williams evades justice shows that while individual can seek personal redemption, the larger system of power and corruption may persist. Nnamdi's journey to redemption is personal, but the broader consequences of his involvement with 'The Six', such as the continuation of the cult power remain unresolved. This reflects a more cynical view of the world, where even though individual may change, the structure of corruption they participated in are often harder to dismantle.

Symbolism in *Living in Bondage: Breaking Free*

The film's rich use of symbolism enhances its exploration of themes like greed, spiritual corruption and the consequences of moral compromise. Among the most powerful symbols in the film are the use of blood, wealth and the occult.

1. Blood as a Symbol of Sacrifice and Bondage

In both *Living in Bondage* films. Blood is central to the ritual that grant wealth to the cult members. Blood represents life, but in the context of the film. It also represents the cost of obtaining wealth through spiritual means. Nnamdi's initiation into the court involves his freedom, as he becomes bound by the pact he makes with dark forces. The cult control over its members symbolises the broader societal pressure to conform to specific ideas of success and wealth. Once Nnamdi joins the court, he

finds that he cannot escape its grasp, even as he becomes increasingly aware of the moral cause of his actions. This symbolism reflects the way in which societal and spiritual expectation can dominate an individual's life limiting their choices and leading them down a destructive path.

2. The Cult: The Six

The secret cult, 'The Six', symbolises the corrupting nature of power and the moral compromises that often accompany the pursuit of wealth. The cult represents the hidden system of power in society, where influence and status come at a cost that is often unseen by outsiders. The six's existence within the elites circles of society speaks to the idea that success, especially sudden wealth is often tied to secret dealings and immoral actions. It also symbolises the dark side of capitalism, where success can require sacrifices that strip away one's humanity and morality.

3. Wealth and Materialism

Throughout the film, wealth and material success are shown as both attractive and dangerous, Nnamdi initial fascination with the luxurious lifestyle that comes with joining 'The Six' symbolises the seduction of materialism. However, as the film progresses, it becomes clear that this wealth is however obtained through immoral means, and tied to immense suffering. The flashy cars, opulent homes, and luxurious parties or symbolises the illusion of success, masking the dark reality of what it takes to maintain that lifestyle. The material world in the film becomes a symbol of entrapment rather than freedom, binding individuals to the cult and its demands.

4. The Mirror

Mirrors appear throughout the film as symbols of self-reflection and the duality of character's lives. For Nnamdi, the mirror symbolises his internal battle between the man he wants to be and the man he is becoming as he gets more involved with 'The Six'. The mirror reflects his moral decay, showing him that why he might appear successful on the outside, internally he's losing his sense of self and integrity. It also symbolises the illusion of control as characters like Nnamdi believe that they can control their fate, but are ultimately trapped by the reflection of their own choices.

In conclusion, symbolism is used to explore themes of power, greed, moral compromise and heavy consequences of immoral actions. Each symbol reinforces the film's message that wealth and success, when came through corrupt means, come at an enormous cost, often leading to personal destruction and entrapment. The film urges viewers to reflect on the ethical implications of ambition and the dark realities behind the pursuit of material success.

Subtexts in *Living in Bondage: Breaking Free*

The subtext in the film provides underlying themes and messages that are not explicitly stated but are subtly communicated through the narrative, characters and situations. These subtexts delve into issues of societal values, power dynamics, and personal morality. Here is a breakdown of some of the key subtexts in the film;

1. Allure and Corruption of Power

One of the main subtext in the film is the portrayal of power as inherently corrupting. While the story revolves around Nnamdi's desire to achieve success and wealth, the theme subtly critiques the social structure that values material wealth above all else. Through Nnamdi, interactions with Richard Williams and 'The Six', the subtext reveals that those in positions of power often maintain the influence through immoral means. This reflects a broader societal concern about how wealth and influence often intertwined with corruption, suggesting that true success in this world may be impossible without moral compromise.

2. The Manipulation of the Vulnerable

The film subtly portrays how the powerful prey on the vulnerable. Nnamdi's ambition and desperation made him an easy target for Richard Williams and 'The Six'. This subtext critiques how those in position of power, whether in business, politics or security societies exploit individual's weaknesses such as their desire for success, ambition or financial security. Richard's mentorship of Nnamdi initially seems benevolent, but it quickly revealed as a manipulative tactics to lure him into the cult. The subtext occurs or is shown in the society, where the powerful take advantage of those who are struggling to get ahead.

3. The Illusion of Choice

The key subtext in the film is the illusion of choice in Nnamdi's life. While he believed that he is in control of his decisions, the reality is that he is being manipulated by forces larger than himself, the cult, societal expectation

and his own unchecked ambitions. This subtext reflects the broader idea that many people in society are trapped by circumstances they cannot fully control, despite believing they are making individual and independent choices. Nnamdi's entanglement with 'The Six' symbolises how many individuals are drawn into systems of corruption without fully understanding the implications of their actions until its too late.

In general, this subtext enhances the audience's understanding of the characters motivations and the broader social commentary, making the film more than just a supernatural thriller- it becomes a reflection on the cost.

Conclusion

Nollywood horror films offer a profound reflection of Nigerian society's hidden anxieties and traumas, going beyond mere entertainment. Through symbolic representation, these films articulate deep-seated fears embedded in societal and cultural consciousness. By tapping into the psyche of the audience, Nollywood horror films expose fears tied to Colonial history, Corruption, Ritual practices and Social upheaval.

These films provide a pathway to understanding the root of these fears, encouraging introspection on how individuals and society can confront and address these hidden anxieties for progress and healing. Nollywood horror films serve as a medium for exploring and understanding the complexities of Nigerian society.

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**LA TRADUCTION DU NOUVEAU PAYSAGE
MARKETING DE GARY ARMSTRONG ET
PHILIP KOTIER EN ANGLAIS"**

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Résumé

Ce travail présente la traduction en anglais et l'analyse du Nouveau Paysage Marketing de Gary Armstrong et Philip Kotler. Marketing a

beaucoup évolué avec la mondialisation et le numérique. On ne parle plus seulement de vendre mais aussi de créer de la valeur, d'écouter le consommateur et de construire une relation durable. Ce projet cherche donc à rendre ces notions accessibles en anglais, tout en respectant la précision du vocabulaire et en tenant compte de la culture locale. Pour y arriver, plusieurs méthodes et théories de traduction ont été utilisées (Skopos, théorie du sens, équivalence dynamique,). Le but est non seulement de garder le même impact que le texte original, mais aussi de l'adapter pour que le lecteur anglophone comprenne et s'approprie facilement les idées. En conclusion, traduire le marketing, c'est à la fois un travail de fidélité et de créativité. Cet article veut ainsi aider notre société à profiter des innovations en marketing et à rester compétitive dans un monde en constant changement.

Mot clés : Traduction, Publicitaire, Marketing, numérique

Introduction

La traduction joue aujourd'hui un rôle essentiel dans la communication entre les cultures. Dans un monde où les échanges se multiplient à l'échelle internationale, les différences de langue peuvent devenir un grand obstacle à la transmission des connaissances. Traduire, ce n'est pas

seulement changer des mots d'une langue à une autre, mais c'est surtout transmettre des idées, des concepts et des façons de penser adaptées à chaque culture. Comme le dit Jean-René Ladmiral, la traduction est une médiation intellectuelle et culturelle qui rapproche les peuples et facilite la diffusion des innovations.

Dans le domaine économique et commercial, cette médiation est encore plus stratégique. Elle permet l'accès à de nouveaux marchés, à des produits variés et à des méthodes modernes de gestion. C'est dans ce contexte que le marketing, discipline qui se situe entre l'économie, la psychologie et la sociologie, prend toute son importance.

Le marketing ne consiste plus seulement à mettre en avant un produit ou un service. Il regroupe un ensemble de techniques et de stratégies destinées à comprendre les besoins des consommateurs, à y répondre et à créer de la valeur partagée. Depuis les travaux de Philip Kotler, considéré comme le « père du marketing moderne », le domaine a beaucoup évolué : du marketing centré sur la transaction, il est passé au marketing relationnel, puis au marketing digital.

Avec la mondialisation et le développement des technologies numériques, les règles du jeu ont changé. Le consommateur n'est plus un simple spectateur, mais un véritable acteur. Les entreprises doivent adapter leur communication, innover dans leurs approches et revoir leurs stratégies pour rester compétitives.

La révolution numérique a transformé tous les secteurs, et le marketing n’y échappe pas. L’arrivée d’Internet, des réseaux sociaux, du commerce en ligne et des technologies mobiles a complètement modifié la relation entre les entreprises et les consommateurs. Aujourd’hui, l’information circule en temps réel : les clients peuvent comparer, évaluer et commenter les produits en quelques clics. Les entreprises doivent donc être à l’écoute, réactive et transparente.

En plus, l’intelligence artificielle, le bi data et l’automatisation du marketing ouvrent de nouvelles possibilités d’analyse et de personnalisation. Gary Armstrong et Philip Kotler appellent cela le « nouveau paysage marketing » : un environnement où les méthodes classiques coexistent avec de nouveaux modèles. Comprendre et traduire ce paysage est indispensable pour les chercheurs, les étudiants et les professionnels.

Dans notre contexte local, beaucoup de personnes vivent du commerce, qu’il soit formel ou informel. Pourtant, beaucoup restent éloignées des innovations théoriques et pratiques développées dans les grandes universités du monde, souvent à cause de la barrière de la langue. Traduire ces savoirs rend alors ces connaissances accessibles à la communauté anglophone, qui souhaite apprendre, innover et mieux s’intégrer dans l’économie mondiale.

Notre intérêt pour ce travail vient donc de deux motivations : d’abord, contribuer à la diffusion des connaissances modernes en marketing, et ensuite, montrer que la traduction n’est pas seulement une opération

linguistique, mais aussi un outil de développement et d'émancipation.

Le but du travail

Ce travail poursuit trois objectifs principaux :

- Rendre accessibles aux lecteurs anglophones les concepts essentiels du Nouveau Paysage Marketing de Gary Armstrong et Philip Kotler.
- Respecter fidèlement le texte original en gardant la précision de la terminologie marketing et en évitant les erreurs de sens.
- Adapter le discours aux réalités culturelles et économiques locales pour que les stratégies proposées soient claires et utilisables par le public cible

Le concept de la traduction

La traduction est une activité ancienne qui reste aujourd'hui essentielle. Elle consiste à transmettre un message d'une langue à une autre, de façon à ce qu'il soit compris et accepté par le nouveau public. C'est une notion riche et complexe, car plusieurs chercheurs en ont donné des définitions différentes.

Pour J.C. Catford (1965), traduire signifie remplacer un texte dans une langue par un texte équivalent dans une

autre. Cette définition met surtout l'accent sur la forme et les mots.

Selon Eugene Nida et Charles Taber (1969), la traduction doit restituer le message de la langue source dans la langue cible de la manière la plus naturelle possible, en privilégiant d'abord le sens puis le style. Ici, l'accent est mis sur le sens et sur l'effet produit chez le lecteur.

Pour Mildred Larson (1984), traduire consiste avant tout à transférer le sens du texte source dans la langue d'arrivée. Ce qui compte, ce n'est pas les mots, mais le message.

De son côté, Susan Bassnett (1991) considère la traduction comme un acte de communication interculturelle. Le traducteur n'est donc pas seulement un technicien des langues, mais aussi un médiateur entre deux cultures.

Lawrence Venuti (1995) explique que traduire implique de faire un choix : soit adapter le texte à la culture du lecteur (domestication), soit conserver des éléments étrangers (foreignisation).

Enfin, Christiane Nord (1997) affirme que la traduction est guidée par un objectif. Ce qui compte le plus, c'est la finalité du texte traduit, c'est-à-dire ce qu'il doit accomplir pour le lecteur cible.

Ces définitions montrent que la traduction a beaucoup évolué :

- au départ, elle était surtout vue comme une question d'équivalences linguistiques ;
- ensuite, on a mis l'accent sur le sens et l'effet produit chez le lecteur ;
- aujourd'hui, on insiste sur le rôle du traducteur, sur l'importance de la culture et sur la fonction du texte.

On peut donc dire que la traduction n'est pas seulement un transfert de mots. C'est avant tout un processus de communication entre deux langues et deux cultures. Elle exige une compréhension fine du texte de départ et une adaptation du message pour que le public cible perçoive le même sens, et si possible le même effet, que les lecteurs de la langue d'origine.

Le concept de marketing

Le marketing est aujourd'hui un pilier essentiel pour les entreprises. Il ne se limite pas simplement à vendre des produits. Son rôle principal est de comprendre ce que veulent vraiment les clients et de trouver la meilleure manière de répondre à leurs besoins.

Au fil du temps, plusieurs chercheurs et spécialistes ont proposé différentes définitions du marketing, ce qui montre à quel point cette notion est riche et évolutive.

- Philip Kotler (1972) voit le marketing comme une démarche d'analyse et de planification qui permet de satisfaire un marché de façon rentable.

Autrement dit, le marketing doit être bien pensé et bien organisé.

- Philip Kotler et Gary Armstrong (2010) définissent le marketing comme un processus par lequel l'entreprise crée de la valeur pour ses clients et construit une relation durable avec eux. Ici, il ne s'agit pas seulement de vendre, mais de bâtir une véritable relation de confiance.
- L'American Marketing Association (1960), dans une définition plus ancienne, présente le marketing comme le simple flux de biens et de services allant du producteur au consommateur. Cela montre qu'à l'époque, on voyait surtout le marketing comme une activité de distribution.
- Mais en 2017, la même association actualise sa vision : le marketing devient l'ensemble des activités permettant de créer, de communiquer et de livrer des offres qui ont de la valeur non seulement pour les clients, mais aussi pour les partenaires et même pour la société.
- Peter Drucker (1973) a une phrase célèbre : « Le but du marketing est de rendre la vente inutile. » Cela veut dire que si le marketing est bien fait, le produit correspond tellement bien aux attentes du client qu'il se vend tout seul.
- Stanton (1964) décrit le marketing comme un système d'actions organisées : planification, fixation des prix, promotion et distribution.
- Lendrevie, Lévy et Lindon (2009) mettent en avant le rôle du marketing dans la création, le maintien et le développement des marchés d'une

entreprise. Sans marketing, une entreprise risque de disparaître.

- Enfin, Jean-Jacques Lambin (2007) parle du marketing comme « la science et l’art de conquérir et garder des clients rentables ». Il montre ainsi que le marketing sert à attirer de nouveaux clients tout en fidélisant ceux qui existent déjà.

Quand on compare toutes ces définitions, on retrouve trois grandes idées :

1. Le marketing est centré sur le client.
2. Il vise à créer de la valeur, c’est-à-dire proposer quelque chose d’utile, désirable ou innovant.
3. Il doit aussi permettre à l’entreprise de réaliser des bénéfices pour survivre et se développer.

Avec l’arrivée d’Internet et des nouvelles technologies, le marketing a pris une nouvelle dimension. Il ne concerne plus seulement la publicité traditionnelle ou la vente en magasin, mais aussi la communication digitale : réseaux sociaux, publicités en ligne, e-commerce, applications mobiles, etc.

En résumé, le marketing n’est pas seulement l’art de vendre. C’est un processus complet : on commence par étudier les besoins des clients, on crée ensuite un produit adapté, on le met sur le marché, puis on travaille à fidéliser les clients pour construire une relation durable.

Le concept d'Internet et du marketing

De nos jours, il est difficile de parler de marketing sans évoquer l'Internet. Bien sûr, les affiches, prospectus et publicités télévisées existent toujours, mais le comportement des consommateurs a changé : ils passent désormais une grande partie de leur temps en ligne, que ce soit sur leurs téléphones ou leurs ordinateurs. C'est là qu'intervient le marketing digital, aussi appelé marketing sur Internet.

Comprendre le marketing Internet

Le marketing sur Internet, c'est tout simplement utiliser les outils numériques pour faire connaître une entreprise, ses produits ou ses services. Cela peut se faire de différentes manières : un site web, une campagne d'emailing, une publicité sur Facebook, ou encore une vidéo sur TikTok.

Plusieurs spécialistes ont donné leur vision du marketing digital :

- Vangie Beal explique que c'est promouvoir une marque à travers différents canaux numériques comme les moteurs de recherche, les réseaux sociaux, les emails ou les sites web.
- Pride et Kiang (1999) rappellent que ce n'est pas seulement publier une publicité en ligne, mais réfléchir à une vraie stratégie pour créer, distribuer et promouvoir un produit auprès d'un public précis.

- Chaffey et Ellis-Chadwick (2012) soulignent que les technologies numériques servent avant tout à atteindre les objectifs classiques du marketing : faire connaître, convaincre et fidéliser.
- Kotler et Keller (2016) définissent le marketing digital comme l'ensemble des activités utilisant les outils numériques pour influencer les choix des consommateurs et renforcer la relation avec eux.

Certains chercheurs vont plus loin : pour les uns, le marketing sur Internet n'est qu'une extension du marketing traditionnel ; pour d'autres, c'est une discipline à part entière, car il est plus rapide, interactif et personnalisé.

Le Marketing sur Internet Change presque Tout dans ce Domain

L'Internet a transformé profondément la manière dont les entreprises communiquent avec leurs clients. : Grace aux développements dans ce domaine, on peut constater les suivants :

1. La rapidité : une publicité en ligne peut être vue par des milliers de personnes en quelques secondes.
2. L'interactivité : le client peut réagir immédiatement, commenter, partager ou cliquer.
3. La personnalisation : grâce aux données, chaque publicité peut être adaptée au profil de l'utilisateur.
4. La portée mondiale : même une petite entreprise locale peut toucher des clients internationaux

5. La mesurabilité : tout est quantifiable (clics, vues, abonnements, achats), ce qui permet d'améliorer la stratégie en temps réel.

Une nouvelle manière de communiquer

Le marketing Internet n'est pas seulement une technique supplémentaire : c'est une nouvelle façon de dialoguer avec les clients. Dans un monde connecté, l'entreprise ne se contente plus d'envoyer un message ; elle discute, écoute et répond. Le client devient un acteur de la relation, et non plus un simple spectateur.

En résumé, le marketing Internet a révolutionné la communication entre les entreprises et les consommateurs. Il ne remplace pas complètement le marketing classique, mais il l'a transformé et enrichi. Aujourd'hui, toute entreprise qui veut rester compétitive doit maîtriser les outils numériques pour se rendre visible, fidéliser ses clients et évoluer dans un monde toujours plus connecté.

Les théories de traduction

Quand on parle de traduction, il existe plusieurs approches théoriques. Chacune propose une manière différente de comprendre le rôle du traducteur et la manière dont un texte doit être adapté. Voici quelques théories importantes, particulièrement utiles quand il s'agit de traduire dans le domaine du marketing.

La théorie du Skopos – Hans Vermeer (1978)

Hans Vermeer explique que toute traduction doit être guidée par un objectif, qu'on appelle skopos en grec.

- Le traducteur n'est donc pas seulement un passeur de mots, mais un médiateur qui adapte le texte pour atteindre un but précis.
- En marketing, ce but est clair : convaincre le consommateur, susciter son intérêt et l'amener à agir (acheter, cliquer, partager).
- Exemple : le slogan "Red Bull gives you wings" ne se traduit pas mot à mot. L'idée n'est pas de parler d'ailes au sens strict, mais de garder un ton énergique et percutant. Cette théorie est très adaptée au marketing, car elle donne au traducteur la liberté nécessaire pour produire un message efficace dans la culture cible.

La théorie de l'équivalence dynamique – Eugene Nida (1964)

Eugene Nida distingue deux approches :

- équivalence formelle: rester proche des mots et des structures,
- équivalence dynamique: garder surtout l'effet produit chez le lecteur.
- L'idée principale est que le lecteur de la traduction doit ressentir la même émotion que celui du texte original.

- En marketing, c'est fondamental : une publicité n'est pas seulement comprise, elle doit aussi provoquer une réaction (enthousiasme, confiance, curiosité).
- Exemple : le slogan de McDonald's "I'm lovin' it" a été traduit en français par "C'est tout ce que j'aime". Les mots changent, mais le message positif et chaleureux reste intact. Cette théorie est parfaite pour la publicité, car elle insiste sur l'effet et l'émotion.

La théorie du sens – Danica Seleskovitch (École de Paris)

Danica Seleskovitch met l'accent sur le sens global du texte.

- Selon elle, le traducteur doit d'abord comprendre et décoder le message, puis le ré exprimer sans être bloqué par les mots exacts.
- En marketing, cela permet de traduire un slogan ou un texte publicitaire en gardant l'intention, même si les mots changent complètement.
- Exemple : un texte en anglais qui utilise une métaphore culinaire peut être remplacé par une autre métaphore en français, du moment que l'idée de plaisir reste la même. Ici, ce n'est pas la forme qui compte, mais le message et l'intention, ce qui est essentiel dans la communication marketing.

La domestication et l'étrangéisation, Lawrence Venuti (1995)

Venuti distingue deux stratégies :

- Domestication : adapter le texte pour qu'il paraisse naturel dans la langue cible.
- Étrangéisation : garder des éléments étrangers pour rappeler l'originalité et l'exotisme du texte source.
- En marketing, la domestication est souvent privilégiée, car le client doit se sentir concerné et proche du message.
- Mais parfois, un peu d'étrangéisation est utile pour valoriser l'authenticité d'un produit étranger (par exemple: mettre en avant l'origine italienne d'un café ou l'élégance française d'un parfum).

Cette théorie aide à décider jusqu'où il faut adapter un message publicitaire à la culture locale.

La théorie de la polysystémie – Itamar Even-Zohar (1979)

Even-Zohar considère la traduction comme un élément qui s'intègre dans un système culturel plus large.

- Chaque culture a ses propres codes, valeurs et attentes.
- En marketing, cela signifie qu'un texte publicitaire doit être adapté au système culturel du pays cible pour être efficace.

- Exemple: une publicité sur l'alcool sera traduite et diffusée très différemment dans un pays musulman par rapport à un pays occidental.

Cette théorie montre que le marketing n'est jamais universel : il doit s'ajuster aux normes sociales et culturelles locales.

Toutes ces théories apportent un éclairage intéressant, mais dans le cadre du marketing, trois sont particulièrement pertinentes :

- Le Skopos : parce qu'il met en avant l'objectif du texte,
- L'équivalence dynamique : parce qu'elle insiste sur l'effet sur le lecteur,
- La théorie du sens : parce qu'elle reste fidèle à l'intention du message.

En résumé, traduire en marketing, ce n'est pas seulement changer les mots, mais c'est surtout séduire, convaincre et s'adapter à la culture du consommateur.

Méthodologie de travail

La démarche suivie pour cette recherche combine à la fois une approche théorique et pratique. L'idée est de traduire et d'analyser certains concepts du marketing moderne présentés par Gary Armstrong et Philip Kotler, tout en mettant en lumière les défis particuliers que pose leur traduction.

Collecte documentaire

Avant de traduire, il a fallu élargir le cadre de réflexion. Pour cela, une recherche bibliographique a été menée afin de mieux comprendre :

- Les principales définitions du marketing (Kotler, Armstrong, AMA, etc.),
- Les grandes théories de la traduction (Skopos, équivalence dynamique, théorie du sens, etc.),

Méthode de traduction

La traduction a suivi plusieurs étapes bien précises :

1. Lecture et compréhension du texte original, en analysant les termes techniques, le style et le ton.
2. Repérage des concepts clés difficiles à traduire, comme branding, customer insight ou value proposition.
3. Choix des stratégies de traduction en fonction du contexte :
 - La théorie du Skopos pour adapter le texte à sa fonction (communication académique et marketing),
 - L'équivalence dynamique pour garder l'effet voulu sur le lecteur,
 - La domestication pour rendre le texte fluide et naturel en anglais.
4. Rédaction d'une version claire et lisible en anglais.

5. Révision et comparaison pour vérifier la fidélité au texte source et la pertinence pour le public cible.

Outils et ressources

Pour ce travail, plusieurs ressources ont été mobilisées :

- Des dictionnaires spécialisés en marketing, économie et gestion,
- Des bases terminologiques comme IATE ou Termium Plus,
- Des articles académiques sur la traduction marketing et le digital,
- Et bien sûr, des outils numériques comme les logiciels de traitement de texte ou les glossaires collaboratifs.

En résumé, la méthodologie adoptée repose sur une combinaison équilibrée entre théorie et pratique. Elle permet de produire une traduction à la fois fidèle et claire, mais surtout adaptée à un public anglophone qui s'intéresse aux innovations et aux évolutions du marketing moderne.

LS	LD
8. Le nouveau paysage marketing	8. The New Marketing Landscape
A mesure que le temps passe, les marchés connaissent des changements de plus en plus	As time goes on, markets are undergoing increasingly radical changes. The ability to

<p>radicaux. La capacité d'adaptation aux changements de l'environnement constitue un atout stratégique majeur des entreprises.</p> <p>Dans cette section, nous examinerons les grandes forces et les principales tendances qui sont en train de remodeler le paysage marketing, et qui obligent les entreprises à reconsidérer leurs stratégies. Nous traiterons de quatre évolutions majeures : le triomphe du marketing numérique, l'accélération de la mondialisation, l'appel à davantage d'éthique et de responsabilité sociale, et le développement du marketing dans le secteur à but non lucratif.</p> <p>8.1 Le triomphe du marketing numérique</p> <p>Au cours des dernières décennies, le triomphe des technologies numériques a totalement modifié notre</p>	<p>adapt to changes in the environment has become a major strategic asset for businesses.</p> <p>In this section, we will examine the major forces and key trends that are reshaping the marketing landscape, forcing companies to reconsider their strategies. We will cover four major developments: the triumph of digital marketing, the acceleration of globalization, the call for more ethics and social responsibility, and the development of marketing in the nonprofit sector.</p> <p>8.1 The Triumph of Digital Marketing</p>
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mode de vie. En changeant la façon dont nous nous informons, nous achetons et nous consommons, celles-ci ont également ouvert la voie à de nouvelles opportunités pour le marketing, avec parfois des risques associés. Les responsables marketing peuvent ainsi utiliser ces outils pour cibler avec une précision absolue les clients sélectionnés et leur soumettre des messages soigneusement adaptés. Le commerce en ligne permet aux consommateurs de découvrir, d'adapter, de commander et de payer les produits ou services qu'ils désirent, et ce depuis leur domicile.

En quelques années, Internet est devenu un phénomène mondial. Sur les 7,6 milliards d'habitants en 2018, 4,1 milliards (soit 54 %) sont des utilisateurs actifs d'Internet.

Le développement et la diversité croissante de la «

Over the past few decades, the rise of digital technologies has completely transformed our way of life. By changing how we access information, shop, and consume, they have also opened the door to new marketing opportunities, sometimes with associated risks. Marketers can now use these tools to target selected customers with absolute precision and deliver carefully tailored messages. Online shopping allows consumers to discover, customize, order, and pay for the products or services they want, all from home.

In just a few years, the Internet has become a global phenomenon.

<p>population » Internet signifient que toutes sortes d'individus se tournent désormais vers le Web pour s'informer et acquérir des produits et des services. La plupart des enseignes « traditionnelles », qui disposaient de points de vente physiques, ont ouvert des sites Internet pour attirer de nouveaux clients et resserrer les liens avec leur clientèle existante, et, de plus en plus fréquemment, pour vendre en direct. En parallèle, le réseau a engendré un nouveau type d'entreprises 100 % Internet — les fameux pure players.</p> <p>En France, le commerce électronique à destination des consommateurs ainsi que le e-commerce interentreprises (business-to-business ou b-to-b) font preuve d'une santé encourageante. Ainsi, selon la Fédération des entreprises de vente à distance (Fevad), le chiffre d'affaires du</p>	<p>Out of 7.6 billion people in 2018, 4.1 billion (54%) were active Internet users.</p> <p>The growth and increasing diversity of the “Internet population” means that all kinds of people now turn to the web for information and to acquire goods and services. Most “traditional” retailers with physical stores have launched websites to attract new customers, strengthen ties with their existing clientele, and increasingly, to sell directly. At the same time, the Internet has given rise to a new type of company—100% online businesses, known as pure players.</p>
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<p>commerce électronique s'établit à 81,7 milliards d'euros en 2018 (+14,3 % par rapport à 2017), avec environ 182 000 sites marchands actifs¹⁹. Sur 52,7 millions d'internautes en juin 2018, 37,5 millions achètent en ligne, soit 85,5 % d'entre eux.</p> <p>Au-delà de cette généralisation du Web, une autre tendance émerge : la croissance exponentielle des usages mobiles, le smartphone, grâce à sa connexion à Internet, devenant un véritable assistant de vie. Dans une étude récente, 44 % des Américains ont déclaré garder leur téléphone mobile près d'eux quand ils dorment, le consulter étant la dernière chose qu'ils font avant de se coucher et la première en se réveillant²⁰. Dans beaucoup de pays, le temps quotidien passé devant les écrans « mobiles », smartphones et tablettes</p>	<p>In France, both consumer e-commerce and business-to-business (B2B) e-commerce are showing strong growth. According to the Fédération des entreprises de vente à distance (Fevad), e-commerce sales reached €81.7 billion in 2018 (+14.3% compared to 2017), with about 182,000 active online stores. Out of 52.7 million Internet users in June 2018, 37.5 million made online purchases—that's 85.5%.</p> <p>Beyond the widespread use of the web, another</p>
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est en passe de surpasser celui passé devant un écran de télévision, en direct ou à la demande. Ainsi, en France, sur les 214 minutes quotidiennes passées en moyenne à regarder de la vidéo, 61 % sont passées devant la télévision, 16 % devant un ordinateur et 23 % sur un smartphone ou une tablette²¹. Avec plus de 30 millions de mobinautes chaque jour (48 %, le smartphone est le premier écran utilisé pour se connecter, devant l'ordinateur. Près d'un individu sur cinq n'utilise même que son mobile pour surfer. Le smartphone pèse 40 % du temps passé sur Internet, et 65 % chez les 15-24 ans²². Ces usages de plus en plus mobiles d'Internet ouvrent de nouvelles possibilités pour le marketing. Ainsi, grâce notamment aux techniques de géolocalisation, les messages commerciaux

trend is emerging: the exponential growth of mobile usage. Thanks to Internet access, smartphones have become true life assistants. In a recent study, 44% of Americans reported keeping their phone close while sleeping—checking it as the last thing before bed and the first thing upon waking. In many countries, the daily time spent on mobile screens (smartphones and tablets) is overtaking time spent watching TV, live or on-demand. In France, of the 214 minutes spent daily on average watching video, 61% were in front of a TV, 16% on a computer, and 23% on a smartphone or tablet. With over 30 million daily mobile users, smartphones are the main device for

<p>peuvent parvenir au consommateur au moment le plus adéquat, ouvrant la voie à un véritable marketing temps réel.</p> <p>C'est grâce à cet outil qu'ont pu naître des nouvelles techniques de marketing permet-tant de solliciter des clients au moment où ils approchent d'un commerce (geofencing) ou bien lorsqu'ils évoluent dans un périmètre restreint, tel qu'un rayon de magasin, afin de leur afficher une réduction contextualisée. Ce faisant, les entreprises peuvent générer plus de trafic dans leurs points de vente, personnaliser leurs communications avec le client et ainsi améliorer leur expérience.</p> <p>D'autre part, les spécialistes du marketing peuvent désormais accumuler des données massives (Big Data) en exploitant des sources d'information allant</p>	<p>connecting to the Internet, ahead of computers. Nearly one in five people use only their phone to go online. Smartphones account for 40% of total Internet time, and 65% among 15–24 year-olds. These increasingly mobile Internet uses open new possibilities for marketing. Thanks to geolocation techniques, commercial messages can reach consumers at the right moment, paving the way for true real-time marketing.</p> <p>This has led to new marketing techniques that can engage customers as they approach a store (geofencing) or when they move within a specific area, such as a store aisle, to display a contextual discount.</p>
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des transactions clients aux données en temps réel provenant de la surveillance de sites web et de médias sociaux, ou d'appareils connectés à l'Internet des objets (IOT). Ils peuvent utiliser ces données massives pour obtenir des informations approfondies sur leurs clients, personnaliser leurs offres marketing et améliorer l'engagement des clients. Pour donner un sens à ces masses de données et les utiliser au profit de leurs marques et de leurs clients, les spécialistes du marketing se tournent vers des analyses marketing de plus en plus avancées, comme l'intelligence artificielle (IA) dont les algorithmes deviennent de plus en plus puissants. Ces algorithmes peuvent notamment être très utiles aux entreprises dans le domaine du support client en permettant la mise au point d'agents conversationnels (ou

In this way, businesses can drive more traffic to their stores, personalize customer communications, and enhance the overall experience.

Moreover, marketers can now collect massive amounts of data (Big Data) from sources such as customer transactions, real-time web and social media monitoring, or Internet of Things (IoT) devices. These data can be used to gain deeper insights into customers, personalize marketing offers, and boost customer engagement. To make sense of these massive datasets and leverage them for their brands and customers, marketers are increasingly turning to advanced marketing analytics, such as artificial intelligence

chatbots), qui peuvent répondre aux clients en ligne 24 heures sur 24.

L'avènement du numérique se définit également depuis quelques années par la généralisation du recours par les marques aux réseaux sociaux, afin de mieux communiquer et d'établir des relations avec leurs clients. Certains de ces réseaux sociaux sont de taille très importante, comme Facebook, qui possède en 2018 plus de 2,2 milliards de membres actifs chaque mois, Twitter avec plus de 335 millions au deuxième trimestre 2018, ou encore Instagram avec 600 millions de visiteurs par mois en 2017²³.

D'autres peuvent être plus ciblés, par exemple Pinterest avec 150 millions d'utilisateurs actifs par mois en 2017²⁴. Dans tous les cas, leur nature sociale permet non seulement aux marques de communiquer

(AI). AI algorithms are becoming more powerful and can be especially useful in customer service—for example, enabling the creation of chatbots that can respond to customers online 24/7.

The rise of digital marketing is also defined by the widespread use of social media by brands to communicate and build relationships with their customers. Some of these social networks are massive, like Facebook, with over 2.2 billion monthly active users in 2018; Twitter, with over 335 million in Q2 2018; or Instagram, with 600 million monthly visitors in 2017. Others are more niche, like Pinterest, with 150 million monthly active users in 2017. In all cases, their

vers leurs clients, mais également à ces derniers de partager et de créer des contenus entre eux.	social nature allows not only brands to communicate with customers but also customers to share and create content among themselves.
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Analyse des techniques de traduction adoptées

La traduction du passage « Le triomphe du marketing numérique » illustre bien la recherche d'un équilibre entre fidélité au texte source et lisibilité pour le lecteur anglophone.

Le texte original, rédigé dans un registre académique, est dense en termes techniques, en données chiffrées et en références culturelles (comme la Fevad). Pour le rendre accessible en anglais, plusieurs procédés techniques ont été mobilisés, notamment ceux décrits par Vinay et Darbelnet (traduction littérale, emprunt, calque, transposition, modulation, équivalence et adaptation).

Voici les principales techniques utilisées :

1. Traduction littérale rester fidèle au texte

Exemple: « Le triomphe du marketing numérique »

“The Triumph of Digital Marketing”

La structure est conservée, car l'équivalence existe déjà en anglais. Cela permet de respecter la terminologie académique telle qu'elle est utilisée dans les deux langues

2. Équivalence fonctionnelle

Employer un terme reconnu

Exemple : « pure players » “pure players”

Le terme est gardé tel quel car il est déjà intégré dans la littérature anglophone. Ici, la fidélité ne se fait pas mot à mot, mais par l'usage d'une expression consacrée.

3. Adaptation culturelle – conserver les réalités locales

Exemple : « Fédération des entreprises de vente à distance (Fevad) »

“Fédération des entreprises de vente à distance (Fevad)”

Le nom a été conservé en français car il s'agit d'une institution nationale. Une traduction aurait perdu en précision. C'est ce qu'on appelle un emprunt ou transfert culturel.

4. Amplification explicative apporter plus de clarté

Exemple : « business-to-business ou b-to-b »

“business-to-business (B2B)”

En anglais, l’abréviation B2B est la plus courante. L’ajout entre parenthèses aide le lecteur anglophone à reconnaître immédiatement le terme.

5. Transposition.

Changer la structure grammaticale

Exemple : « le smartphone, grâce à sa connexion à Internet, devenant un véritable assistant de vie »

“Thanks to Internet access, smartphones have become true life assistants.”

Le participe présent en français est transformé en phrase déclarative en anglais, pour rendre le texte plus fluide et naturel.

6. Modulation. Changer le point de vue

Exemple : « ouvrir la voie à un véritable marketing temps réel »

“paving the way for true real-time marketing”

L’expression française « ouvrir la voie » est adaptée par une image plus idiomatique en anglais, « paving the way ». Cela garde le sens tout en respectant le style cible.

Fidélité aux chiffres et données – ne rien modifier

Toutes les données chiffrées (2018, 85,5 %, 2,2 milliards, etc.) ont été maintenues telles quelles, car elles sont universelles et ne nécessitent pas d'adaptation culturelle.

Conclusion

La traduction du passage repose sur un savant mélange de procédés :

- la fidélité terminologique (digital marketing),
- l'adaptation idiomatique (ouvrir la voie → paving the way),
- la clarification (B2B),
- et l'emprunt culturel (Fevad, pure players).

En définitive, traduire ce texte n'a pas consisté à faire un simple transfert de mots, mais bien un travail interprétatif et créatif. L'objectif était de préserver le sens et l'impact du texte français, tout en produisant un rendu fluide, naturel et pertinent pour un lectorat anglophone.

Glossaire

Français	Anglais	Définition
Marketing numérique	Digital Marketing	Ensemble des techniques marketing utilisant Internet et les outils digitaux.
Pure players	Pure players	Entreprises opérant exclusivement en ligne,

		sans points de vente physiques.
Commerce électronique (e-commerce)	E-commerce	Achat et vente de biens et services via Internet.
B-to-B (business-to-business)	B2B (Business-to-Business)	Commerce électronique entre entreprises.
B-to-C (business-to-consumer)	B2C (Business-to-Consumer)	Commerce électronique entre entreprises et consommateurs.
Géolocalisation	Geolocation	Localisation d'un utilisateur pour adapter les offres marketing.
Geofencing	Geofencing	Technique qui envoie des messages/promo quand un client entre dans une zone ciblée.
Marketing en temps réel	Real-time Marketing	Adaptation instantanée de la communication selon le comportement du client.
Big Data	Big Data	Données massives collectées et analysées

		pour comprendre/prédire les comportements.
Intelligence artificielle (IA)	Artificial Intelligence (AI)	Algorithmes intelligents pour analyser, personnaliser et automatiser le marketing.
Chatbot / agent conversationnel	Chatbot / Conversational Agent	Logiciel qui répond automatiquement aux clients en ligne.
Mobinaute	Mobile Internet User	Utilisateur qui accède à Internet via smartphone ou tablette.
Réseaux sociaux	Social Media	Plateformes numériques permettant communication et échanges (Facebook, Twitter...).
Explicitation (tech. de traduction)	Amplification / Explicitation	Ajout d'éléments pour clarifier le sens dans la langue cible.
Transposition (tech. de traduction)	Transposition	Changement de structure grammaticale entre les deux langues.

Modulation (tech. de traduction)	Modulation	Changement de point de vue ou d’image pour rendre naturel en langue cible.
Emprunt (tech. de traduction)	Borrowing	Conservation d’un terme tel quel dans la langue cible.
Traduction littérale	Literal Translation	Traduction mot à mot quand l’équivalence existe.

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**TRANSLATION AS AN INSTRUMENT FOR
TRANSMITTING GREAT THINKING: A
BILINGUAL GLOSSARY OF PROVERBS OF
CONFLICT RESOLUTION (IGBO-ENGLISH)**

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Abstract

Proverbs are a core component of indigenous knowledge systems and serve as repositories of communal wisdom, especially in the context of conflict resolution. In Igbo society, proverbs are used not only to communicate complex ideas but also to restore peace, negotiate tense

situations, and reinforce social norms. However, many of these proverbs risk extinction due to globalization, language shift, and inadequate documentation. This study explores how translation functions as a crucial instrument in the dissemination of great thinking embedded in Igbo conflict-resolution proverbs. By compiling and translating selected Igbo proverbs into English, the study highlights the cultural depth and universal relevance of these expressions. It further emphasizes how translation can preserve cultural heritage while enriching global peace discourse. In supporting this, the work draws on Adegoju's (2009) study, which underscores the role of proverbial discourse in African conflict mediation. Thus, translation emerges not just as linguistic conversion but as cultural transmission, intellectual preservation, and a bridge to intercultural understanding.

Keywords: Translation, Conflict Resolution, Igbo Proverbs, Indigenous Knowledge, Intercultural Communication, Peace Discourse

Introduction:

Background to the study

Language is not merely a tool for communication - it is a vessel of culture, identity, and thought. Proverbs, in particular, encapsulate the collective wisdom, values, and worldview of a people. In African societies, including the Igbo of southeastern Nigeria, proverbs are essential communicative tools used in various social interactions, particularly in conflict resolution, diplomacy, family matters, and governance. They function as indirect yet

profound expressions of truth, often employed to diffuse tension, foster understanding, and restore social harmony.

In traditional Igbo society, the ability to use proverbs appropriately is considered a sign of wisdom and maturity. Elders and mediators rely heavily on them during communal deliberations and dispute resolution. These proverbs are deeply rooted in oral traditions and are rich in metaphor and symbolism, conveying complex ideas with brevity and cultural resonance. However, much of this proverbial knowledge remains locked in the Igbo language, limiting its accessibility to a global audience and threatening its survival in the face of globalization and language endangerment.

Translation, therefore, becomes a powerful instrument for the dissemination of such culturally embedded knowledge. By rendering Igbo proverbs into English—a global lingua franca, translation facilitates the preservation, circulation, and appreciation of indigenous philosophies beyond linguistic borders. More importantly, it opens up new spaces for intercultural dialogue and promotes a global understanding of African models of conflict resolution.

This study undertakes the task of compiling a bilingual glossary of selected Igbo proverbs on peace building and conflict resolution, translating them into English with brief contextual explanations. It aims to demonstrate that translation is not merely a technical activity but a means of transmitting great thinking across cultures. The work thus contributes to peace linguistics, indigenous

knowledge preservation, and the global sharing of time-tested strategies for human coexistence.

Conceptual Framework

This study is anchored in the intersection of Translation Studies, Proverbology, and Peace Linguistics, focusing on how translation can serve as a vehicle for the transmission of culturally embedded knowledge-particularly proverbs that embody principles of conflict resolution.

At the heart of the conceptual framework is the understanding of translation as cultural transfer. Translation is not just a linguistic operation but a dynamic act of intercultural communication. As Bassnett (2002) argues in *Translation Studies*, translation involves the transposition of cultural as well as linguistic elements, and in the case of proverbs, this process requires sensitivity to both form and function. Proverbs do not only convey meaning; they also carry pragmatic force, social authority, and cultural memory. The translation of Igbo proverbs into English must therefore seek not only semantic equivalence but also communicative relevance.

Proverbology -the academic study of proverbs, supports this framework by highlighting the role of proverbs in society. According to Mieder (2004) in *Proverbs: A Handbook*, proverbs are “the wisdom of many and the wit of one,” expressing communal knowledge in condensed, memorable formats. In Igbo culture, proverbs are essential in conflict mediation and diplomacy, used to indirectly express criticism, foster reconciliation, and urge compromise. Translating such proverbs makes them

accessible to a wider audience, thus sharing African indigenous methods of conflict resolution with the world.

Additionally, this study draws from Peace Linguistics, a field developed by Teun A. van Dijk and later expanded by Francisco Gomes de Matos. Peace linguistics promotes the use of language to foster understanding, prevent violence, and resolve conflicts peacefully. According to de Matos (2005), peace-oriented communication includes using culturally rooted expressions-such as proverbs that promote empathy, dignity, and non-violence. Translating Igbo conflict-resolution proverbs aligns with this vision, as it extends the reach of peace-promoting discourse across linguistic borders.

Finally, this framework is informed by Indigenous Knowledge Systems theory, which recognizes the value of traditional wisdom in contemporary contexts. Scholars such as Battiste and Henderson (2000) stress that indigenous knowledge must be documented, respected, and transmitted across generations and cultures. Translation plays a critical role in this transmission, especially when dealing with oral cultures like the Igbo.

In summary, this study conceptualizes translation as an instrument of cultural transmission, proverbology as a repository of indigenous knowledge, and peace linguistics as a moral and communicative framework. Together, these perspectives justify and shape the development of a bilingual glossary of Igbo proverbs focused on conflict resolution.

Statement of the Problem

Proverbs are powerful linguistic tools that encapsulate deep cultural insights and moral philosophies, especially in the domain of conflict resolution. Among the Igbo people of Nigeria, proverbs are extensively used to mediate disputes, express communal values, and restore harmony in tense situations. However, these proverbs are largely transmitted orally, placing them at risk of erosion due to language shift, generational discontinuity, and globalization. The lack of systematic documentation and translation of these proverbs contribute to the gradual loss of a valuable cultural and intellectual heritage.

Furthermore, despite growing academic interest in African indigenous knowledge systems and conflict resolution strategies, many of the proverbial resources used in traditional peace building remain inaccessible to a global audience due to the language barrier. There is an observable gap in scholarly efforts to translate and interpret these culturally significant expressions in a way that both preserves their semantic richness and renders them meaningful across cultures.

Translation, when adequately applied, can bridge this gap. Yet, much of the translation work that exists tends to focus on literary texts or religious materials, often neglecting oral literature like proverbs. Even where proverbs are translated, many translations lack the context or cultural interpretation necessary for accurate understanding, thus distorting their original pragmatic functions (Iroegbu, 2017). Without culturally sensitive and linguistically accurate translation, the intellectual and peace-promoting

power of Igbo proverbs cannot be fully appreciated or utilized on the global stage.

Moreover, the field of Peace Linguistics and Conflict Discourse has largely focused on Western frameworks, often overlooking indigenous African models of peace communication embedded in oral traditions (De Matos, 2005). This marginalization further emphasizes the need for deliberate scholarly engagement with native conflict-resolution tools such as proverbs-through systematic translation and glossarial compilation.

This study, therefore, addresses the critical problem of cultural loss, limited accessibility, and under-representation of African indigenous conflict-resolution wisdom. It aims to fill the gap by compiling and translating a selection of Igbo proverbs that embody conflict-resolution principles into English, thus promoting intercultural understanding, supporting peace linguistics, and preserving an endangered body of knowledge.

Purpose / Objectives of the Study

The primary purpose of this study is to explore the role of translation in preserving and disseminating indigenous African wisdom-particularly Igbo proverbs that pertain to conflict resolution, and to demonstrate how these culturally rich expressions can contribute to intercultural dialogue and peace building.

Specifically, the study aims to:

1. Document and preserve selected Igbo proverbs related to conflict resolution, ensuring their transmission to future generations and wider audiences.
2. Translate these proverbs into English in a manner that preserves their cultural essence, semantic richness, and pragmatic intent.
3. Develop a bilingual glossary (Igbo-English) of conflict-resolution proverbs for use by scholars, peace practitioners, educators, translators, and cultural enthusiasts.
4. Promote awareness of the role of indigenous African proverbs as valuable resources in conflict mediation and peace education.
5. Highlight the importance of culturally sensitive translation as a tool for disseminating indigenous knowledge and bridging linguistic and cultural divides.
6. Contribute to the fields of Peace Linguistics and Translation Studies by showcasing how local linguistic resources can support global peace discourse and intercultural communication.

Scope of the Study

This study is limited to the exploration, translation, and analysis of Igbo proverbs specifically related to conflict resolution. It focuses on:

1. Language Pair: The study is bilingual in nature, involving only the Igbo and English languages. Other

Nigerian or African languages are not considered within this research.

2. Thematic Focus: The proverbs selected are limited to those that express ideas of peace building, negotiation, reconciliation, tolerance, justice, and communal harmony—all essential elements of conflict resolution in Igbo society.

3. Linguistic Approach: The translation approach adopted emphasizes cultural equivalence and contextual interpretation, rather than literal or word-for-word translation. Each proverb is rendered in English with cultural notes to aid comprehension.

4. Geographic and Cultural Focus: The proverbs originate primarily from southeastern Nigeria, where the Igbo ethnic group is predominantly found. While dialectal variations exist within Igbo, the study uses widely understood or standard Igbo proverbs for general applicability.

5. Analytical Framework: The study draws from concepts in Translation Studies, Proverbology, Indigenous Knowledge Systems, and Peace Linguistics. It does not focus on grammatical, phonological, or syntactic analysis of the Igbo language.

6. Audience and Application: The output—a bilingual glossary—is designed for use by scholars in the humanities, peace builders, translators, educators, and those interested in intercultural dialogue. It is not intended as a general Igbo-English dictionary.

By narrowing its focus in this way, the study aims to provide depth, clarity, and cultural fidelity, while contributing meaningfully to discussions on how indigenous knowledge can be preserved and globalized through translation.

Theoretical Framework

This study is grounded in four interrelated theoretical perspectives: Skopos Theory, Ethnography of Communication, Proverb Theory, and Peace Linguistics. Together, these theories provide the intellectual foundation for understanding how translation can serve as a culturally sensitive tool for the dissemination of indigenous proverbs aimed at conflict resolution.

1. Skopos Theory (Hans Vermeer, 1989)

The Skopos Theory from Translation Studies emphasizes that the purpose (skopos) of a translation should determine the translation strategies employed. Since the aim of this study is to transmit culturally embedded Igbo proverbs to an English-speaking audience while preserving their communicative intent and pragmatic functions, Skopos Theory justifies using dynamic equivalence and culturally adaptive translation rather than strict literalism. The theory allows for a translation that prioritizes functional relevance over linguistic form.

Application: Proverbs in the Igbo language often rely on metaphor, idiom, and cultural context. A skopos-based translation permits modifications that render the message comprehensible and impactful in English without losing the original intent.

2. Ethnography of Communication (Dell Hymes, 1972)

This theory views language as a social practice shaped by context, culture, and function. It provides a framework for analyzing how and why Igbo proverbs are used in conflict resolution, including who uses them, in what context, and with what intended effect. Understanding these dynamics is crucial for accurate and context-sensitive translation.

Application: The translator must consider not just the words but the cultural setting, speaker roles, and social norms that influence the meaning of a proverb. This theory enhances cultural appropriateness in both translation and interpretation.

3. Proverb Theory (Wolfgang Mieder, 2004)

Wolfgang Mieder's insights into the nature and functions of proverbs emphasize that they are "short, generally known sentences... containing wisdom, truth, morals, and traditional views." Proverbs are more than stylistic devices—they are cultural texts that embody shared knowledge and values.

Application: This theory justifies the selection of proverbs as a legitimate and rich source of indigenous thought. It supports the idea that translating proverbs is a way of translating worldview, especially when the proverbs concern moral judgments and social harmony.

4. Peace Linguistics (Francisco Gomes de Matos, 2005)

Peace Linguistics advocates the use of language to foster peace, reduce conflict, and promote mutual

understanding. This theory provides the ethical and communicative underpinning for why proverbs of conflict resolution should be translated and disseminated—because they offer peaceful alternatives to violent discourse.

Application: By translating Igbo proverbs that promote peace, compromise, and empathy, the study contributes to nonviolent communication and peace education, aligning with de Matos’s call for “communicative peace.”

Summary: These four theoretical frameworks jointly affirm that: Translation is a purposeful activity (Skopos Theory); Meaning is culturally situated and socially enacted (Ethnography of Communication); Proverbs are repositories of communal wisdom and moral logic (Proverb Theory); Language can be a tool for peace building (Peace Linguistics).

Together, they guide the process of collecting, interpreting, translating, and presenting Igbo proverbs on conflict resolution in a way that is both culturally respectful and globally relevant.

Methodology

This study employs a qualitative, descriptive, and interpretive approach, appropriate for linguistic and cultural studies involving oral literature, indigenous knowledge, and translation. The methodology is designed to capture the cultural richness and communicative functions of Igbo proverbs related to conflict resolution, and to translate them faithfully into English.

Research Design

The study is documentary and field-based, combining textual collection with interpretive translation and glossarial compilation. It is non-experimental and relies on content analysis of proverb texts and their contextual uses.

Data Collection Methods

a. Field Interviews and Oral Sources:

Data are collected through semi-structured interviews with Igbo elders, community mediators, and oral historians from selected communities in southeastern Nigeria (e.g., Enugu, Anambra, and Imo States). These individuals are traditionally regarded as custodians of oral wisdom and are asked to share proverbs commonly used in conflict resolution settings.

b. Secondary Sources:

Existing collections of Igbo proverbs are consulted, including scholarly texts, anthologies, and dissertations such as:

Nwachukwu-Agbada, J.O.J. *The Igbo Proverb: A Study of Its Context, Performance, and Functions* (2002).

Emenanjo, E. Nolue. *Elements of Modern Igbo Grammar* (1978). These sources supplemented field data and helped validate proverbs' authenticity and standard forms.

Sampling Technique

The study employs purposive sampling. Only proverbs that clearly embody ideas and strategies related to conflict resolution, peace building, negotiation, tolerance, justice, and forgiveness are selected. Approximately 20-35 proverbs are shortlisted for translation and analysis.

Translation Procedure

Each proverb is translated using the Skopos-based translation model, ensuring functional equivalence and cultural appropriateness.

The translation process includes: Literal Translation (for comparison); Cultural Translation (with contextual adaptation); Explanatory Notes, providing background, usage context, and communicative function. Consultations with bilingual Igbo-English speakers are conducted to refine accuracy.

Data Analysis

Proverbs are analyzed using content and thematic analysis, focusing on the values and peace strategies embedded within them (e.g., compromise, patience, communal dialogue).

The Ethnography of Communication framework guides interpretation of usage contexts and communicative purposes.

Patterns and recurring conflict-resolution motifs (e.g., indirectness, moral teaching, and metaphor) are identified and categorized.

Glossary Compilation

A bilingual glossary (Igbo-English) is created, featuring: The Igbo proverb in standard orthography, Its English translation, Brief usage context, Cultural/interpretive note (where necessary).

Ethical Considerations

Oral informants are informed of the study's academic nature and gave verbal consent.

Proper acknowledgment and cultural sensitivity are ensured in the documentation and presentation of indigenous knowledge.

This methodology allows the study to bridge oral tradition and scholarly analysis while highlighting the critical role of translation in the preservation and global dissemination of African indigenous conflict-resolution wisdom.

Review of Related Literature

Translation, traditionally viewed as the transfer of meaning from one language to another, has evolved into a strategic vehicle for the dissemination of knowledge, ideology, culture, and great philosophical thought. Scholars across disciplines now acknowledge translation as a critical tool not just for linguistic mediation, but for intellectual exchange and global knowledge circulation.

1. Translation and the Circulation of Thought

According to Susan Bassnett (2002), translation has historically played a vital role in the transmission of ideas across civilizations. From the translation of classical Greek philosophy into Arabic during the Abbasid Caliphate to the Latin translations of those Arabic texts during the European Renaissance, translation has enabled intellectual revolutions and paradigm shifts. In her work *Translation Studies*, Bassnett affirms that “without translation, there would be no history of ideas.” This positions translation as a conduit for great thinking, enabling cross-cultural fertilization of knowledge.

2. Indigenous Knowledge Systems and Translation

Battiste and Henderson (2000) argue in *Protecting Indigenous Knowledge and Heritage* that indigenous knowledge systems—rich in values, ethics, and community-centered philosophies—can and should be preserved through culturally sensitive translation. Their work underscores the urgency of translating oral traditions, proverbs, folklore, and communal philosophies, which are in danger of disappearing due to colonization, modernization, and language endangerment.

In this light, Igbo proverbs, which carry deep wisdom related to conflict resolution, social harmony, and moral behavior, represent a repository of “great thinking” worthy of dissemination beyond linguistic borders. Translation here becomes a decolonizing tool—making indigenous thought visible and relevant in global peace and ethics discourses.

3. Translation as a Tool for Intercultural Understanding

Lawrence Venuti (1995), in *The Translator's Invisibility*, discusses how translation serves ideological and cultural functions beyond linguistic equivalence. He emphasizes that translation can either promote or suppress minority cultures. When carefully and respectfully executed, translation enables intercultural understanding, allowing dominant cultures to engage with marginalized or less globally represented forms of thought, such as African indigenous philosophies.

In translating Igbo proverbs of conflict resolution, the translator is not only bridging languages but also transmitting moral reasoning, peace logic, and traditional problem-solving frameworks. This enhances appreciation for non-Western perspectives on conflict management, a crucial contribution in our globalized, multi-ethnic world.

4. Proverbs and the Transmission of Wisdom

Wolfgang Mieder (2004) asserts in *Proverbs: A Handbook* that proverbs are “short statements of truth” shaped by cultural experience. Their translation, he argues, requires deep understanding of both the source culture and the target audience, as proverbs carry contextual wisdom and not just words. Translating proverbs from Igbo to English, therefore, becomes an act of translating great thinking—capturing not only meaning, but philosophical and ethical insight encoded in cultural symbols.

5. Peace Linguistics and the Globalization of Ethical Discourse

Francisco Gomes de Matos (2005), a proponent of Peace Linguistics, sees language as a tool for peace building. He advocates for linguistic expressions that promote harmony, empathy, and nonviolence. In this view, the translation of proverbs rooted in conflict resolution practices directly contributes to peaceful global discourse. When these proverbs are rendered in English, they can serve as models for peaceful speech acts, dialogue, and ethical reasoning across cultures.

Summary: The literature clearly supports the position that translation is more than language conversion; it is a medium for transmitting great ideas, philosophies, and knowledge systems. From preserving indigenous heritage to contributing to global peace and ethical conversations, translation plays a pivotal role. Translating Igbo proverbs on conflict resolution is, therefore, not just a linguistic exercise but a cultural, intellectual, and peace-oriented endeavor.

Proverb as a fixed Cultural form of Language

Proverbs are universally recognized as fixed, formulaic, and culturally embedded expressions that convey collective wisdom, moral values, and societal norms. They are a special form of language that transcends mere grammar and vocabulary, functioning as linguistic vehicles of cultural identity and cognitive worldview. In African societies such as the Igbo, proverbs are not only linguistic ornaments but also essential tools for social

regulation, teaching, conflict resolution, and rhetorical persuasion.

1. The Fixedness of Proverbs as Formulaic Language

Scholars such as Wolfgang Mieder (2004) describe proverbs as “unchanging, generally known, and repeatedly used” expressions that are passed from generation to generation. In *Proverbs: A Handbook*, Mieder notes that proverbs are a “fixed phraseology”, often resistant to grammatical change without losing their accepted form or meaning. Their structure is stable because it reinforces memorability, authority, and oral transmission.

Example: The Igbo proverb “Egbe bere ugo bere, nke si ibe ya ebela, nku kwaa ya” (Let the kite perch and let the eagle perch; if one refuses the other, let its wings break) remains fixed in form because any alteration may diminish its moral and rhetorical force.

2. Cultural Embeddedness and Worldview Encoding

According to Finnegan (1970) in *Oral Literature in Africa*, proverbs encode the worldview, social structures, and cultural values of a people. In Igbo culture, for instance, proverbs express collective beliefs about justice, hierarchy, communal living, respect for elders, and the importance of diplomacy. These expressions are context-specific and deeply rooted in cultural norms, which makes them difficult to translate literally without losing their embedded cultural meanings.

Proverbs are thus “cultural texts”—they reflect how a society sees itself and its moral order.

3. Proverbs as a Pragmatic and Communicative Act

From the perspective of the Ethnography of Communication (Hymes, 1972), proverbs are not just stylistic elements; they are performative utterances with pragmatic functions. They signal wisdom, mediate disputes, reinforce social cohesion, and convey indirect criticism or advice. The fixed structure of a proverb lends it authority, making it a powerful communicative act during negotiations and conflict mediation.

Example: An Igbo elder might quote a proverb instead of directly confronting a younger person, using its fixed form to communicate truth with subtlety and respect.

4. Proverbs as Cultural Translation Challenges

As fixed cultural forms, proverbs often pose serious challenges to translators. According to Nida (1964) in *Toward a Science of Translating*, proverbs require dynamic equivalence rather than literal translation to convey both meaning and impact. The translator must consider not only the linguistic form but also the cultural references, imagery, and function. This complexity highlights how proverbs are “untranslatable” in a literal sense, yet translatable through cultural approximation.

5. Proverbs as Oral Heritage and Fixed Cultural Memory

Iroegbu (2017), in his article “The Role of Proverbs in Conflict Resolution and Peace Education in Igbo Culture”, emphasizes that proverbs are repositories of oral tradition and fixed cultural memory. They retain their original form through generations and serve as memory aids in education and dispute resolution. Their fixedness is both a sign of their authenticity and their mnemonic value in oral societies.

Summary: Proverbs are more than stylistic language—they are fixed cultural forms that carry social knowledge, ethical values, and cognitive frameworks. Their stability in form ensures their communal recognizability and rhetorical power, while their cultural embeddedness makes them powerful tools in communication and conflict resolution. This fixed nature is what gives them both authority in discourse and complexity in translation.

The Roles of Proverbs in Peace and Conflict Resolution Discourse

Proverbs are a fundamental component of indigenous communicative strategies in peace building and conflict resolution across many African societies. In Igbo culture, as in other African traditions, proverbs are not mere linguistic embellishments; they are potent discursive tools used to de-escalate tension, express moral reasoning, promote reconciliation, and facilitate justice without confrontation. Their role in peace and conflict discourse is both pragmatic and philosophical, offering a culturally

rooted alternative to adversarial forms of conflict resolution.

1. Proverbs as Instruments of Indirect Communication and Diplomacy

In conflict situations, direct speech may provoke further hostility. Proverbs allow for indirect yet effective communication that softens criticism and promotes reflection. According to Adegaju (2009), in his article “Rhetoric in Conflict-Related Yoruba Proverbs: Guide to Constructive Engagement”, African proverbs serve as strategic tools for resolving disputes by discouraging aggressive speech and encouraging reconciliation. They encode the rhetoric of peace, fostering calm, face-saving, and dialogic interactions.

Example (Igbo): Okwu ojoo adighi ebu uzọ eme (Bad words don't go first)-a warning against verbal aggression.

2. Proverbs as Moral Frameworks for Conflict Resolution

Proverbs articulate shared moral codes and collective expectations. They remind parties of communal values such as forgiveness, patience, respect for elders, and peaceful coexistence, which are essential in traditional dispute resolution. Achebe (1958) famously stated that “proverbs are the palm oil with which words are eaten,” emphasizing their role in making sensitive dialogue culturally acceptable and morally instructive.

Example (Igbo): *Gini ka anyi ji aso mkpe, o bughị ime ka e nwee udo?* (Why do we tell proverbs, if not to bring peace?)

3. Proverbs as Cognitive Tools for De-escalation

According to Kouassi (2005) in “African Traditional Mechanisms of Conflict Resolution”, proverbs serve as cognitive tools-framing how disputants conceptualize problems and solutions. By drawing from communal experience and ancestral wisdom, proverbs offer non-violent pathways out of conflict. They operate within a broader philosophy of ubuntu, emphasizing shared humanity and collective healing.

Proverbs offer a psychological cooling effect, prompting parties to step back and rethink.

4. Proverbs in Traditional Justice Systems

Iroegbu (2017) highlights how Igbo elders employ proverbs in traditional courts or family meetings to question, warn, console, or advise without exacerbating the conflict. Proverbs become an authoritative voice, often accepted as binding, especially when cited by respected elders or mediators. Their authority comes from being seen as the “voice of the ancestors.”

In this context, proverbs are not optional—they are integral to the structure of customary justice.

5. Proverbs as Peace Pedagogy in Indigenous Education

Francis O. Egbokhare (2001) emphasizes in “The Use of Proverbs in Peace Education in Nigeria” that proverbs can be used as pedagogical tools to teach peace values to children and youth. Through proverbs, communities instill non-violent norms, conflict-avoidance techniques, and respect for dialogue from an early age.

Proverbs thus contribute to sustainable peace, not just reactive conflict resolution.

Summary: Proverbs play a multifaceted role in peace and conflict resolution discourse by:

Enabling indirect, non-confrontational communication,
Reinforcing moral norms and communal values, framing
conflict resolution cognitively and philosophically,
Serving as authoritative discourse in traditional
mediation, Functioning as tools for peace education and
socialization.

These roles establish proverbs as a culturally grounded peace discourse strategy, making them not only relevant in traditional settings but also valuable for modern peace building frameworks, particularly in multicultural or multilingual contexts.

An Analytical View of an Igbo-English Glossary of Proverbs of Peace building and Conflict Resolution

Below is a sample glossary featuring selected Igbo proverbs related to peace building and conflict resolution, along with their English translations, contextual explanations, and analyses. The aim is to demonstrate how each proverb functions as a cultural tool for managing conflict and promoting harmony, and how translation enables the dissemination of this wisdom across languages and cultures.

1. Igbo Proverb: “Egbe bere ugo bere, nke si ibe ya ebela, nku kwaa ya.”

English Translation: “Let the kite perch and let the eagle perch; if one refuses the other, let its wings break.”

Explanation/Context: This proverb teaches tolerance, coexistence, and mutual respect. It is often used to warn against envy, selfishness, or domination in relationships.

Analysis: The imagery of two birds perching peacefully emphasizes cohabitation without rivalry. In conflict resolution, it urges both parties to give room for the other, promoting fairness and the peaceful sharing of space or power.

2. Igbo Proverb: “Okwu ojoo adighi ebido ogu; ma o buru na o bidoro ya, ya kwusi ya.”

English Translation:

“Evil speech does not start a war; but if it does, let it end it too.”

Explanation/Context: This proverb is a caution against inflammatory language. It’s a plea for de-escalation of verbal aggression and a call to use speech responsibly.

Analysis: In peace linguistics, this aligns with the idea that language can escalate or de-escalate conflict. It underscores the power of words and the responsibility of speakers in maintaining peace.

3. Igbo Proverb: “Nwoke e jiri mara oḡu, na-aḡhachi maka udo.”

English Translation: “The man known for war returns for peace.”

Explanation/Context: This is often said when a previously aggressive person seeks reconciliation, showing that making peace is not weakness but strength.

Analysis: It encourages reconciliation and the abandonment of pride. The proverb is used to validate peaceful initiatives even by former aggressors, promoting peace as an honorable course of action.

4. Igbo Proverb: “Onye a gbara ya aju, a gbara ya eze; o buru na o nweghi eze, o gaghị enye aju.”

English Translation: “He who refuses counsel will face authority; if he had listened to counsel, he would not face judgment.”

Explanation/Context: This proverb emphasizes the importance of listening to advice and mediation before matters escalate to conflict or punishment.

Analysis: It supports preventive conflict resolution-settling issues early through dialogue, elders' intervention, or wise counsel rather than waiting for consequences.

5. Igbo Proverb: "O ji ngaji eri ofe anaghị ama na ofe dị ọkụ."

English Translation: "He who eats soup with a spoon does not know the soup is hot."

Explanation/Context: This teaches empathy and the need to understand others' suffering. In conflict, it reminds one not to judge from a distance.

Analysis: The proverb discourages insensitivity in conflict situations and promotes understanding different perspectives, a key principle in modern peace building practices.

6. Igbo Proverb: "Udo bụ ndụ, ọgụ bụ ọnwụ."

English Translation: "Peace is life, war is death."

Explanation/Context: This straightforward proverb expresses a philosophy of life: that peace sustains life while war leads to destruction.

Analysis: This is an ideological statement rooted in peace linguistics and indigenous morality. It promotes peace not just as a solution, but as a way of life.

7. Igbo Proverb: “Ife onye metere, o buru.”

English Translation: “What one causes oneself, one carries.”**Explanation/Context:** This proverb is often used in conflicts where an individual faces the consequences of their actions. It teaches self-awareness and accountability.

Analysis: In resolution settings, this proverb encourages disputants to reflect on their role in the conflict, paving the way for responsibility and reconciliation.

8. Igbo Proverb: “Mmiri amaghị onye ga-eze ya.”

English Translation: “The rain does not choose whom it will drench.”

Explanation/Context: This proverb is used to highlight shared consequences in communal crises or war, encouraging collective responsibility.

Analysis: It reminds conflicting parties that violence affects everyone, thus motivating them toward a shared commitment to peace.

9. Igbo Proverb: “E gbuo dike n'ọgụ ụnọ, e ruo n'ọgụ agu e lote ya”.

English Equivalent: "Don't destroy your leaders."

Analysis: This proverb emphasizes the importance of preserving leadership and avoiding actions that could harm or destroy those in positions of authority, which can help prevent conflicts.

10. Igbo Proverb: “Otu onye tọọ izu, o gbue ọchụ”

English Equivalent: "Two heads are better than one."

Analysis: This proverb highlights the value of collaboration and seeking advice from others, which can help resolve conflicts by bringing different perspectives to the table.

11. Igbo Proverb: "Udene na egbe anaghị azọ nri."

English Equivalent: "The vulture and the kite do not scramble for food."

Analysis: This proverb teaches us about respecting boundaries and not competing in areas where we are not suited, which can help prevent conflicts.

12. Igbo Proverb: "Onye ma ka mmiri si were baa n'opi ụgbọgụrụ?"

English Equivalent: "Who knows how water entered into the stalk of the pumpkin?"

Analysis: This proverb encourages us to approach complex issues with humility and recognize that some things may be beyond our understanding, which can help resolve conflicts by promoting empathy and understanding.

Analysis: This proverb highlights the importance of teamwork and collaboration in achieving common goals, while also acknowledging the potential

13. Igbo Proverb: "Eze mbe si na ọlụ ọha dị mma, mana oriri ọha na-aka ahụ"

English Equivalent: "Many hands make light work, but many mouths to feed can be embarrassing."

Analysis: this proverb highlights the importance of team work and collaboration in achieving common goals, while also acknowledging the potential challenges that come with it.

14. Igbo Proverb: "Agwọ emeghi nke o jiri buru agwọ, ụmụaka achiri ya hie nkụ"

English Equivalent: "If a snake fails to show its venom, little kids will use it in tying firewood."

Analysis: This proverb warns us about underestimating others or situations, and the potential consequences of not taking necessary precautions.

15. Igbo Proverb: "O ji ngaji eri chetakwa ndị ji aka"

English Equivalent: "He who eats with a spoon should remember those who use their hands to eat."

Analysis: This proverb encourages us to be mindful of others who may not be as fortunate as we are, and to show empathy and kindness.

16. Igbo Proverb: "Si kele onye nti chiri; enu anughị, ana anụ"

English Equivalent: "Salute the deaf; if the heavens don't hear, the earth will hear."

Analysis: This proverb teaches us about the importance of doing what is right, even if no one is watching.

17. Igbo Proverb: “Ihe dị be evu dị be aña”

English Equivalent: "What is in the hornet's nest is in the bee's hive."

Analysis: This proverb highlights the similarities between different situations or groups, and encourages us to approach conflicts with a nuanced understanding.

18. Igbo Proverb: “Ọnwụ egbuchughi ji e jiri chụọ aja, e mesie o pue ome”

English Equivalent: "If the yam used in sacrifice does not die prematurely, it will eventually germinate."

Analysis: This proverb offers hope and encouragement, reminding us that even in difficult situations, there is always the potential for positive outcomes.

19. Igbo Proverb: "Aka ọbụgba dị nro ka ike na-agwu."

English Equivalent: "A gentle touch can be more powerful than force."

Analysis: This proverb highlights the importance of gentle and peaceful approaches in resolving conflicts.

20. Igbo Proverb: "E ji okwu were gbaa mbaara, e ji okwu were dozie ya."

English Equivalent: "Words can both destroy and heal."

Analysis: This proverb emphasizes the power of words in conflict resolution and the need to use language constructively.

21. Igbo Proverb: "Nkwọ na-adighi ada n'ala, ọ na-ada n'obi."

English Equivalent: "A fault confessed is half forgiven."

Analysis: This proverb emphasizes the importance of acknowledging mistakes in conflict resolution.

22. Igbo Proverb: "Onye nile ji anya, onye nile ji aka kpuchie ihu."

English Equivalent: "We all have our own perspectives."

Analysis: This proverb promotes understanding and empathy in conflict resolution.

23. Igbo Proverb: "A na-egbu oke n'olu, a na-egbu ya n'olu."

English Equivalent: "You reap what you sow."

Analysis: This proverb highlights the consequences of our actions in conflict situations.

24. Igbo Proverb: "E kwu kwa ya, e kwu kwa ya, ọ bu kwa ndu."

English Equivalent: "Repetition is the mother of learning."

Analysis: This proverb emphasizes the importance of persistence and repetition in conflict resolution.

25. Igbo Proverb: "Onye ji anya ya hụrụ, ka ọ na-ahụ."

English Equivalent: "What you see is what you get."

Analysis: This proverb promotes transparency and honesty in conflict resolution.

26. Igbo Proverb: "A na-achọ ihe n'aka onye nwere ya."

English Equivalent: "You can't give what you don't have."

Analysis: This proverb highlights the importance of having something to offer.

Each of these proverbs reveals how the Igbo worldview prioritizes dialogue, tolerance, empathy, and communal responsibility in the face of conflict. Through culturally sensitive translation, they can become universal peace tools—offering insight not only into Igbo culture but into the shared human pursuit of peace and justice.

Conclusion

This study has explored the pivotal role of translation as an instrument for the dissemination of great thinking, with a focus on Igbo proverbs related to peace and conflict resolution. It has demonstrated that proverbs, as fixed cultural forms of language, are rich repositories of indigenous wisdom and function as practical tools for restoring harmony, promoting tolerance, and guiding moral behavior. Within the Igbo society, these proverbs are not just ornamental language forms but essential components of peace discourse and conflict mediation.

Through the compilation and bilingual translation of selected Igbo proverbs into English, the study has shown that translation is more than a linguistic act—it is a form of

cultural preservation, intellectual transmission, and peace advocacy. By rendering these proverbs in English, the research expands their accessibility to non-Igbo speakers and contributes to global peace-building knowledge, intercultural understanding, and the decolonization of conflict resolution frameworks.

Furthermore, the study reaffirms the importance of culturally sensitive and context-aware translation in maintaining the philosophical and communicative power of indigenous expressions. It aligns with broader frameworks in Peace Linguistics, Proverbology, and Translation Studies, highlighting that African oral tradition, when properly translated, can offer viable, time-tested alternatives to modern conflict resolution strategies.

In conclusion, this research not only preserves a vital part of Igbo heritage but also promotes a global conversation on peace rooted in local wisdom. It advocates for the inclusion of translated indigenous knowledge in contemporary peace education, diplomacy, and intercultural communication. Through this, translation becomes a bridge between cultures, a tool for peace, and a safeguard of ancestral insight.

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INTERGROUP RELATIONS IN SOUTHEASTERN NIGERIA: THE ARO-IGBO AND THEIR CROSS- RIVER BASIN NEIGHBOURS 1700-1902

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Abstract

Contact between peoples as well as cultures is now recognized to be as ancient as human history. Thus, its importance as a stimulus to human development is also widely recognized. In some time past, it used to be thought that sandy and watery wastes were barriers to human intercourse. However that conception has long since been jettisoned. For instance, we now know, that neither the Mediterranean nor the Sahara was a barrier to contact amongst the people domiciled on their different shores like the Aro-Igbo and their Cross River Basin neighbours. Although, it is now the fashion to describe them as highways of commerce and culture contact. In this regards, while contact between Aro-Igbo and their Cross River Basin neighbours was a matter of everyday life in the pre-colonial Southeastern Nigeria, and still is,

its study as a problem in the realm of ideas, history and anthropology also persist. The purpose of this essay is to examine the intergroup interactions with particular reference to geography, migrations, trade links, conflicts and cultural borrowings spanning through decades and centuries. Aro-Igbo is located in the Cross River plains, in the buffer zone between three major ethnic groups; Igbo, Ibibio/Efik, and Ekoi. Her Cross River basin neighbours of Southeastern Nigeria was the highway by which light and civilization would penetrate the remotest recesses of the terra incognita inhabited by the Efik, the Ibibio, the Oron, the Ejagham. In this regards, the colonial dispatches, collections of private papers, missionary correspondence and oral private papers, missionary correspondence and oral tradition, however, indispensable to our area of study but must be used with utmost caution. In conclusion, it is our argument that the communities that inhabited our area of study were not strangers to each other; however, there had been diverse levels of intergroup contacts and historical forces of geography, propinquity, migration routes, mingling of people, migration routes, trade, conflict, politics and marriages, ultimately hoisted bonds of affinity and consanguinity.

Keywords: Intergroup, relations, Aro-Igbo, neighbours, Cross-River Basin.

Introduction

Arochukwu, the home of the modern Aro-Igbo, is situated on the far eastern edge of Iboland; a few kilometres inland from the west bank of Cross River near Itu. The Aro-Igbo live both in their historical centre at Arochukwu and in over one hundred and fifty Aro colonies which they

founded between 1700 and 1900 in various parts of the over 80,000 square miles of Southeastern Nigeria between the Niger and Cross Rivers and between the Benue River and the coast of the Bight of Biafra, in an age of pedestrian transportation when few groups travelled and settled beyond ethnic territorial boundaries (Dike and Ekejuuba 1990; 1). Aro-Igbo is located in the Cross River plains, in the buffer zone between three major ethnic groups; the Igbo, Ibibio/Efik and the Ekoi while the colonies are located among these ethnic groups (Dike and Ekejuuba 1990; 2). Her Cross River Basin neighbours of Southeastern Nigeria was the highway by which light and civilization would penetrate the remotest recesses of the terra incognita inhabited by Efik/Ibibo, the Oron, the Ejagham, and the Agwagwune peoples of the upper Cross River basin.

The Cross River Basin neighbours of the Aro-Igbo inhabit the lower and upper basins of the Cross River State. The Efik occupy the lower basins of the Eniong Creek, Cross and Calabar Rivers, extending the Great Kwa River to Akpayafe on the Cameroon border. To the immediate west and North West of this contagious riverine landscape lie the Ibibio and Igbo countries respectively. The city of Calabar is a tripartite capital for the Efik, Qua and the Efut, the three ethnic groups whose history has since drawn into the same municipal area.

The Upper Cross River area is a part of the Cross River Basin (A.K Hart 1964). Located in Southeastern Nigeria, it stretches from the Benue Southward and covers all of Cross River State and the eastern part of Anambra, Imo and Akwa Ibom states and continues into the Mamfe

depression within which flows the upper course of the Cross River in Western Cameroon. The entire drainage of the Cross River Basin including the catchment area of all its tributaries covers about 53.590 square kilometers of which 39.490sq. kilometers fall within Nigeria while the remaining 14.100square kilometers lie in the Cameroon republic. About 49% (19.350 square kilometers) of Cross River Basin lie in Cross River State, 29% ie; 11.452 square kilometers fall within Anambra and Imo States; and the area of 22% (8.688square kilometers) is situated in Benue. In effect, the northern three quarters of the Cross River Basin, between latitude 50 30' north and longitudes 80 and 90 40' east, can be defined as the upper Cross River Area. In other words, a line running South of Ediba and Mamfe between the local watershed of the Calabar/Kwa River system and some of the northwest flowing tributaries of the Cross River forms an upper point demarcation between the upper and lower coastal parts of the Cross River Basin.

The researches of H.F. Mathews, P.A. Talbot, Simon Ottenberg, U.I. Ukwu, and David Northrup have clearly shown that the people of Southeastern Nigeria were intimately linked by a network of trade routes largely controlled by the Aro-Igbo, Efik, Ijo, Awka, Nkwerre, Abiriba, and Akunakuna and along which flowed not only trade goods but also other items of culture (Ottemberg 1958:295-317). Thus, here we are concerned to show that Southeastern Nigeria was not an economic and cultural Island "entire of itself," but on the contrary was linked vitally by trade with the peoples of the Benue Valley.

There is therefore, the urgent need for separate holistic studies of Aro-Igbo relationships with their Cross River Basin neighbours. Infact, such studies will contribute immensely to a deeper understanding of Aro-Igbo cultural history, and those of its neighbours. Moreso, they will aid in erasing the notion that Nigeria is a recent colonial fabrication of groups of peoples that had little or nothing in the past.

The purpose of this essay is to examine some aspects of these interactions with particular reference to geography, migration, trade links, conflicts and cultural borrowings between one group and another spanning through decades and centuries.

This paper shall at this point in time, turn to an overview of the Aro-Igbo and Her Cross River Basin Neighbbours; and the Aro-Igbo and their Neighbours: some patterns of intergroup relations in our subsequent cursory survey.

Overview of the Igbo and Her Cross-River Basin Neighbours

The Igbo

In this segment, however, greater emphasis shall be made on Aro-Igbo, being the major Igbo sub-group that was involved in intergroup relations with her Cross-River Basin neighbours. Igbo land have been divided into five main groups by modern ethnographers. Thus, the categorization was hinged on territorial location as well as general cultural similarities of the group. These are Northern or Onitsha Igbo, Northeastern Igbo; the Southern or Owerri Igbo; the Western Igbo and the

Eastern or Aro-Igbo (sic) (D. Ford, and G.I. Jones 1950:9-10) Another source attributed the division of Igboland into the aforesaid listed sub-cultural areas to differences in their sources of migration into the area which now constitutes Igboland (E. Ilogu, 1974:3). However, the component units of Aro-Igbo include Abriba, Abam, Afikpo and Edda. Others are Arochukwu, Ohafia, Ututu and Ihechiowa (Ikechukwu Amadi, Ini Udoka and Yakubu Ochefu n.d: 115). The Aro-Igbo people have been distinguished from the other Igbo on the following features: Unlike the general Igbo area, the Aro-Igbo kingship and rule of inheritance is matrilineal (U.O. Ndukwe 1996:1-64). Even in Arochukwu where it has been suggested to be patrilocal marriages were encouraged with ikwu-maternal relationship-and marriages outside ikwu were believed to head toward failure as childlessness, premature death and other misfortunes would occur (A.E. Afigbo 1981:22). Although, there is a dual descent, which is not found elsewhere in Igboland except among Aro-Igbo sub-group. Ottenberg suggested that this much have been as a result of their contact with matrilineal groups in Cross River Basin (J.O. Ijeoma 1986:9).

Besides, there are linguistic similarities among them and their Ibibio and Efik neighbours unlike other Igbo groups. Aro-Igbo have dialects which certain many words or phrases borrowed from either their Efik or Ibibio neighbours, E. Ilogu 1974: 16). There exist among them common traditional societies, Ekpe was the most pervasive and plays prominent role in political and social matters unlike other Igbo areas. At Arochukwu, for

example, the Mgbala Ekpe, where important issues are discussed and decisions taken for the administration of these areas ((Amadi, Udoka and Ochefu n.d: 115). Afigbo maintained that these institutions were borrowed from the Cross River Zone (A.E. Afigbo 1981:20-21).

Undoubtedly, the origin of Aro-Igbo people would perhaps be more meaningful within the context of the general Igbo history. Also the migration of the people to the area now called Aro-Igbo land is inextricably associated with the general migration of other Igbo people in the time past. Furthermore attempts to unravel Igbo origin has led to the emergence of two basic theories. The first linked the Igbo with the Orient, while the second situates them with the present day Nigeria. On Igbo history early writers, made up of European administrators and anthropologists, averred that Palestine/Egypt holds the key to Igbo homeland (A.E. Afigbo 1981:56). The case with other groups as it was where other groups where this theory was propounded, the proponents predicated it on similarities in customs and religious practices between the Igbo and the Palestine and Egypt. They reported as evidence that such practices include mummification, circumcision, incision and tattooing.

On the other hand, Nigerian historians of Igbo history including A.E. Afigbo (A.E. Afigbo 1981), J.O. Ijeoma (J.O. Ijeoma 1986:12), and P.A. Oguagha (P.A. Oguagha 1988:27), have argued independently that the Niger-Benue remains the cradle land of the Igbo. Thus, these scholars hinged their views on linguistic evidence. For instance, A.E. Afigbo classified the Igbo language among the Kwa sub-family of the larger Niger-Congo group. He

maintained, the Igbo, were separated from their Kwa brothers in the region of Niger-Benue confluence. According to him, this centre, was the likely origin of the Igbo people. He concluded that “until positively contradictory evidence comes to light, it does not appear that historians will continue to look for the cradle land of the Igbo and their Kwa brothers in this general area (Niger-Benue Confluence)”(A.E. Afigbo 1981:7). This indicates that the Niger-Benue confluence serve as a primary centre of dispersal for the Igbo groups in present day Nigeria. From here, the Northern and Western Igbo sub-cultural groups moved to Nri Awka before subsequent movements while the Aro-Igbo moved to Orlu. From Orlu they fanned out (A.E. Afigbo 1981:13). The exact dates of these movements are lost in history, but it has been said that before the sixteenth century, the major movements among the Igbo were completed (A.E. Afigbo 1981:15).

The nature and extent of Aro-Igbo (sic) influence in pre-colonial times have been analyzed by various scholars, and there is no need to repeat it here (A.E. Afigbo 1981:239). At the beginning of the nineteenth century the Aro-Igbo slaving oligarchy backed up, as it was, by the prestige of the widely famed clans of Abam, Ohafia, and Edda was, without question, the dominant commercial interest in the hinterland of what was the Bight of Biafra. By 1927, it was in utter disarray and its ascendancy a thing of the past. The process by which this disaster overtook the Aro-Igbo has never been fully analyzed, nor has the changing response of the Aro to their deepening predicament. To this end, it is argued here that, contrary

to popular belief, the decline of the Aro began long before and continued long after the much famed expedition of 1901-1902 (A.E. Afigbo 1981:239). No doubt, that expedition was the severest single blow that expanded British interest that dealt with Aro hegemony, but it cannot alone explain the decline and fall of that interest-group. Furthermore, it is also argued that the Aro fought hard to retain their long standing dominance in the economic life of the Igbo, the Ibibio and their neighbours, but were unable to refashion the basis of their ascendancy to suit the new situations which arose with imposition imperial interest and rule (A.E. Afigbo 1981:239).

Thus, an anatomization of the foregoing reveals that all the groups mentioned above except the Efik and Aro-Igbo belonged originally to the same general homeland with the Nigerian-Cameroon corridor. Scholars generally agree that this epicentre once served as the cradle land for groups including the Ibibio, Ejagham and Oron peoples. Although, these groups migrated from this central point independently of each other, at different periods and through diverse routes to their present homeland. The Ibibio most probably took the lead. In this context, Talbot's characterization of the Ibibio as a people of "hoar antiquity" is of significant connotation.

The Efik

The Efik occupy the lower basins of the Eniong Creek, Cross River as well as Calabar rivers, stretching beyond the Great Kwa River to Akpayafe on the Cameroon border. They share boundaries to the north with the Igbo, to the West with the Ibibio as well as to the South with

Oron. Presently, they are located within Calabar South, Calabar Municipality, Odukpani, Akpabuyo as well as the Bakassi local Government Area of Cross River State. The city of Calabar consists of the Efut, Qua as well as the Efut and these are the three ethnic groups whom the dictate of history has brought together in the same municipality.

Efik origin, more than any other aspect of their early history, has become a subject of heated debate among scholars of different persuasion (E.U. Aye, 1990”1-9). The conundrum associated with this subject has been exacerbated by the Efik themselves who lack unanimity about their origin. “Efik traditions about themselves,” Andah, an author of Efik extraction wrote, “seem, for their part to be divided on the question of ethnic origin. While some claim Ibibio affiliation, some others claim Igbo especially Aro point of dispersion, while yet others, claim non-Igbo”. From the foregoing, the assumption here is that the traditions of origin of the Efik has a tripartite scope or proportion.

Thus, the first theory claims that the progenitors of Efik people were the Ibibio. In the recent past, there has been academic debate or brawl on whether Efik people were Ibibio or not. This tradition which claims Ibibio origin for the Efik has been accentuated by E.A. Udo and M.E. Noah (E.A. Udo, 1980:70). Evidence adduced in support of this claim is that the Efik once lived in Ibibio land and that they speak a language which was of Ibibio origin. The Ibibio origin has attracted a lot of criticisms as well as controversy. Although the Efik insist on a separate ethnic identity and on their part reject these claims outright. Indeed, as Uya has rightly said “Oron, Annang and Efik

in particular, insist on their separate identifies and there is nothing to be gained by imposing pan-Ibibio identity on them (O.E. Uya, 1985). Also A.E. Afigbo, states that language is not a sure clue to ethnic origin of a people. In a bid to buttress his view, he contended that “the Onitsha people of Eastern Nigeria have a strong tradition of origin from the Edo of Benin. But they now speak a dialect of Igbo”(A.E. Afigbo 1965:267-280). Furthermore, recent researchers have shown that the historicity of the sources on which this theory was anchored is doubtful (E.A. Udo 1976:154). Also, the adversaries of this version were of the view that inspite of the fact that the Efik once sojourned at Uruan in Ibibio land does not make them Ibibio. They highlight social, cultural and linguistic dissimilarities between the Efik and the Ibibio as evidence of distinctiveness of these two groups.(E.U. Aye, 1990:5)

The second theory claims the Igbo origin of the Efik. The proponents of this version maintained that the Efik settled at Ututu in Igboland. However, this theory attracts a lot of criticisms, like the Ibibio origin of the Efik. E.A. Udo, contended that such hypothesis was politically motivated without any historical basis (E.A. Udo 1976:160). Third version of Efik origin points to the orient and that they came from Palestine. E.U. Aye, one of the proponents of the Palestine origin of the Efik people, according to him this is evidenced by the fact that, Efik customs are akin to the orient (E.U. Aye, 1990:11). Among the cultural similarities with the orient are inter alia elaborate custom of burying the dead; belief in transmigration of the soul; a future life in the land of the dead; circumcision and linguistic affinity (E.U. Aye, 1990:12). It is significant to

state that the oriental theory of origin has however, for now been the most popular tradition among the Efik people, although the first two theories of origin aforesaid had been vehemently criticized. Noah contended that was “mere historical romance with no substantial documentary or archaeological evidence.

The Ibibio

Thus, the Ibibio are located at the Southeastern corner of Nigeria. They share common boundaries with the Arochukwu and Bende to the Northeast, Ijaw of Rivers to the West and Southeast; Bight of Bonny, and to the northeast is Oron.

There are three competing traditions of origin among the Ibibio. One tradition insists on autochthonous origin, while the other points to the “east”, and another tradition points to Cameroon as their original homeland. The first tradition, which emphasized autochthonous origin, maintains that the Ibibio may have been the earliest inhabitants of Southeastern Nigeria (Ottemberg 1958:295-317). However, it has been said that the absence of archaeological information in the area occupied by the Ibibio has made it difficult to ascertain the veracity of this theory.

Furthermore, the second tradition of Ibibio origin clings to the “East”. The tradition of eastern origin describes the Ibibio as descendants of a traveler and hunter from the “east” (T. Falola et al, 1989:122-133). In a bid to lend credence to the view of eastern origin-Egypt or Palestine-linguistic and cultural similarities with Egypt have been

precocious or foremost. It has been said that, the Ibibio, like the Egyptians, practice mummification, complicated funeral rites, the use of loin cloths and enema. The “eastern” origin, at the current stage of our knowledge for the Ibibio or any other Nigerian group is no longer tenable as it lacks historical validity. Infact, it falls within the realm of the now discredited Hamitic hypothesis at best.

The most popular tradition of origin is that which links the Ibibio with Cameroon (C.B.N. Ogbogbo et al 2012). K.O. Dike, for example, described the Cameroon highlands as the area of Ibibio evolution (Mary Essang 1984:1). A historian of Ibibio extraction, M.E. Noah, in apparent corroboration, did not only argued that the Ibibio came from Cameroon, but went further to pinpoint their migratory route when he wrote that “Upon leaving the Cameroons, the Ibibio seem to have migrated to the present location in two major directions. One group reached Nigeria perhaps by an overland route and settled at Ibom in probably about 8000 B.C.” (E.A. Udo 1976:60-72). T.M. Shankland who had done an extensive work on the Aro shares the opinion that the Ibibio settled at Ibom in Arochukwu and added that it was war which drove them out of Ibom (C.B.N. Ogbogbo et al 2012). And the major groups are found in Uyo, Etinan, Ikot Abasi and Eket and from Ibom, the Ibibio migrated into their present settlements.

The Oron

Oron is bounded in the north by Uruan of Ibibioland; in the South by the Atlantic Ocean and Akpabuyo of present Cross River State; in the West by Ibenu, Esit Eket as well

as Nsit Ibom Local government areas of present Akwa Ibom state. The region provides the ocean entranceway for Nigeria to Equatorial Guinea and Cameroon. The people of Oron dwell on the West bank of the estuary of Cross River basin. Oron lies between latitude 0430°N and 5°N and along longitude 0830°E and stretches over an area of 219.60 square kilometers (Mary Essang 1984:1). Except for those areas which have been deforested for settlements as well as cultivation, Oron lies within the equatorial region with the feature of heavy rainfall throughout the year and as such constitute a natural forest vegetation.

Although a sizeable proportion of the Oron people in the riverine areas has been subsumed or joined with Cross River state in the newly created Bakassi Local government Area. Currently, and for effective development, Oron is bifurcated into five local government areas namely Oron, Udung Uko, Mbo, Urueoffong/Oruko as well as Okobo, all in the present Akwa-Ibom State.

Oron origin and migration has been shrouded in controversy among historians. Some historians argued that Oron people are of Ibibio origin while some contended of non-Ibibio origin of the Oron people. The proponents of the Pan-Ibibio origin of the Efik people of Cross-River, are also the same exponents of Ibibio origin of the Oron people. However, evidence advanced in support of this claim are inter-alia cultural and linguistic similarities (E.A. Udo 1976:62-72).

There is a school of thought that argue on the non-Ibibio origin of the Oron people insisting that Oron is a distinct ethnic group. O.E. Uya, has rightly said “Oron, Annang and Efik in particular, insist on their separate identities and there is nothing to be gained by imposing Pan-Ibibio identity on them” (O.E. Uya 1984:5). Besides, Oron language as well as characters are clearly different from her contiguous Ibibio neighbour. On the linguistic aspect, Uya further contended that:

The linguistic situation subsisting between Oron and her Ibibio neighbours, whereby Oron people understand the language of the latter but are not understood by them suggests that the Oron people arrived in the area much later than the Ibibio and that Oron is, indeed, a distinct language rather than a dialect of the Ibibio O.E. Uya 1984:5).

Traditions of origins of the Oron all link the group to the Usadedit area of Cameroons. However, while some traditions insist that the group took a direct sea route from Usadedit to the Oron area, others maintain that some segments of the group migrated through Ejagham territory down the Cross River until they reached present day Calabar from where they crossed in rafts to their present location in Oron (Connel Bruce 1980:27-48).⁶⁵As shown by research findings, Oron is a distinctive group and Cameroon rather than Ibibio holds the key to Oron origin (O.E. Uya 1998:19-39).

The Ejagham

The most populous group in Cross River State is probably the Ejagham. Their enormous land mass cover and extended from Ogoja local Government Area in North to Calabar Municipality in the South. Ejagham is bounded to the North by Obudu and Obalinku; to the South by Efik; Yakurr and Biase on the Western Fringes; to the east by the South-Western province of Cameroon. Ejagham is situated on longitude 8⁰⁰ E and between latitude 5⁰⁰N and 6³⁰W of the Equator (A.E. Ntukidem 1990:19-39).

The issue of Ejagham origin is still enmeshed in controversy among scholars. Infact, the origin of the name “Ejagham” is continuous perplexity that has generated some argument. One account is of the view that the name was derived from the word Njagham, meaning “I have showered”, perhaps at a lake in Mfum contiguous to Ikom. This has been given as one of the reasons why Ikom remains predominantly an Ejagham speaking area (S.O. Onor 1994:18).

The name Ejagham, according to a source was derived from Lake *Ijagham* and it must have been derived from *Ejakmening* “Lets clap”. This, it has been suggested was said by the first ancestors of Ejagham land at sighting this extraordinary piece of water. No matter the argument, what is indubitable is that the name by which the people are known is in memorialization of a milestone - a lake- which the people met in the course of their migration to their first settlements in South-Eastern Nigeria. Some of the historians claimed that it is also likely that in a bid to

sustain a connection with their Kith and Kin in Cameroon the name Ejagham by which some groups in Cameroon are also identified with were hanged on to or grasped.

In this aspect of the Ejagham ethno-history they maintain uniformity, unlike the Efik whose traditions of origin and migrations are convoluted in a complex web of conflicting as well as some implausible accounts. Writing on *The Ejagham Nation in Cross River Region of Nigeria*, S.O. Onor, contended that “the original homeland of Ejagham people can be situated essentially within modern day Ikom Local Government Area and lying immediately astride the Nigerian/Cameroon border (S.O. Onor 1994:18). Also, O.M. Bonchuk in his Ph.D Thesis titled: “International Boundaries and Divided Peoples: A case study, of Boki and Ejagham Communities in the Cross River Area, 1884-1994” maintained that the Ejagham had originally settled in the vicinity of Nchang and Mbakang in Cameroon from pre-colonial time. (O.M. Bonchuk 1997:44). The proximity of the Ejagham people to Western Cameroon where some groups with the same still subsist bestow credibility to this assertion. There was yet another argument which claimed that it was socio-economic factors ranging from population pressure to the quest for salt ponds, an important element of food coupled with the general Bantu expansion which engendered the people’s convulsive movements from their earlier locale (O.M. Bonchuk 1997:49).

However defined, the Ejagham fanned out as well as domiciled side by side with non-Eja groups, from the Nigerian-Cameroon corridor. In the course of their migration, the Ejagham assimilated non-Ejagham groups

culturally to the extent that some have either retained or lost their original language and adopted Ejagham language. This development contributed to the emergence of a variety of dialects in the Ejagham geo-political zone (E.O. Erim 1990:41).

The Qua migrated to their present settlements astride the Efik and this development occurred in the course of the dispersal of the Ejagham people. Their socio-political units include among others: the Qua of Calabar, Akpabuyo and Odukpani; the Etung of Ofutop, Nde, Nselle, Abanyom and Bendeghe; the Etung of Ekajuk of Ogoja and Ejagham of Akamkpa (S.O. Onor 1994:1). E.U. Aye, writing on: *Old Calabar through the Centuries* argued that it was internal war with their former neighbour, Mbakang in Mamfe of South West provinces of the Cameroon over salt mines which triggered off their migration southward to their present abode (S.O. Onor 1994:21).

The Igbo and Their Neighbours: Some Patterns of Intergroup Relations.

In his four volume ethno-anthropological study, Peoples of Southern Nigeria, P.A. Talbot, divided the people into numerous cultural units with corresponding labels and studied them along those lines, without any attempt whatsoever, to show the enormous inter-relatedness and similarities which existed and still exist between them (P.A. Talbot 1926:27). Some scholars in their studies on the people within the South-eastern Nigeria gave the general impression that no relationship ever existed among them. The pattern of relationship between one

group and another, in their views was characterized by separateness, autonomy as well as splendid isolation.

Against this backdrop, latter studies on these people are vehemently and diametrically opposed to the above views as they stressed the distinctiveness of the ethnic groups which were hitherto piled up together under a convenient ethnic arrangement of a majority group around them. The 1980's marked a turning point in the people's history with the emergence of "nationality" studies of groups "socio-political identities (E.O. Erim 1990). Thus, the essential disagreement in both categories of argument is that they tended to over-flog the socio-cultural differences, some at best tenuous as well as extenuated over the complex relationships in our area of study.

One interesting feature of the history of many parts of Southeastern Nigeria, at least, is the ease with which neighbouring peoples which built up meaningful and mutually beneficial contacts with each other also evolved accounts of origin and migrations which tended to make them one people A.E. Afigbo, O.E. Uya, and E.O. Erim in their separate studies on the people of South-Eastern Nigeria showed that these people were indeed more historically as well as culturally related. A.E. Afigbo, in his work, "External Contacts and Relations: An Overview," contended inter-alia;

It is important to bear in mind that the ultimate foundation of external relations is the fact that no sovereign community, no matter how rich and however favoured by nature, can produce all its needs to that what its people consider the good life

and self-fulfillment whether at the individual or group level. To attain these goals, geographical, economic and other advantages provided by nature and history are utilized and maximized, while advantages in the same areas are transcended, through relations with neighbouring people and regions.

Aside from the foregoing, for want of space and time we may not examine the natural as well as historical forces which facilitated and enhanced intergroup relations between the Aro-Igbo and their Cross River Basin neighbours. By this essay, four factors that boosted intergroup relations were highlighted namely: geographical factors, population movement and migrations, trade and commerce; and intergroup martial ties among the people.

Conclusion

From the proceeding analysis it has been shown that there were prolonged intergroup contacts between the Aro-Igbo and their Cross River Basin neighbours. Thus internal developments among the Aro-Igbo seem to have contributed to the evolution of neighbouring cultures and vice versa. In turn, the Aro-Igbo culture was influenced by developments from their Cross River Basin neighbours as a mutual and symbiotic relations in which both were beneficiaries in the exchange of ideas and culture.

In conclusion, therefore, it could be concluded that the factors of geography, migration routes, trade and commerce, marriage and traditional societies constitute

the roots of intergroup relations in Southeastern Nigeria spanning through several centuries of their historical experiences.

This process of mutual and beneficial intergroup relations have lead to the realization for the need to forge bonds of brotherhood to contain centrifugal forces that have been or may be generated by the imposition of colonial rule. The realization has initiated the quest for meaningful intergroup relations between the Aro-Igbo and their Cross River Basin neighbours, in which mutual acceptance and understanding appear to be crucial factors as earlier stated above. Furthermore, matrimonial affinity has always been an index of the measurement of the cohesiveness of a group and in intergroup relations in Southeastern Nigeria, the Aro-Igbo and their Cross River Basin neighbour utilized this useful tool to maintain their identity through enduring and resilient mutual and symbiotic exchange of culture that still withstands the test of time in modern Nigeria till date.

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- Ukwu, (1967), “The Development of Trade and
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**EFFECTIVENESS OF GEOGRAPHICAL
LABORATORY INSTRUCTIONAL STRATEGY
IN ENHANCING ACADEMIC ACHIEVEMENT
AND RETENTION IN MAP READING
CONCEPTS IN SECONDARY SCHOOLS, KANO
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Abstract

The study aimed to investigate the effectiveness of Geographical Laboratory Instructional Strategy (GLIS) in enhancing academic achievement and retention in geographical map reading concepts in secondary schools in Kano State. The study adopted Quasi-experimental design (pre-test, post-test, post-post-test, control group) with experimental and control group. Control group was taught using traditional lecture-based instruction and an experimental group was taught using the GLIS. Two research questions and two hypotheses guided the study. The population of the study consists of 2,734 senior

secondary school students (SS2) and the sample of 138 students was used. An instrument for data collection was “Map Reading Achievement and Retention Test (MRART)”, the instrument yielded reliability coefficient of 0.75 using Cronbach Alpha coefficient. Research questions were answered using Descriptive statistics (mean, SD) and hypotheses tested using inferential statistics (t-test). The results showed that the experimental group had significantly higher academic achievement and retention in geographical map reading concepts compared to the control group. Furthermore, the students in the experimental group demonstrated a deeper understanding of the concepts and were able to apply them in real-world scenarios. These findings suggest that GLIS is an effective instructional strategy in enhancing academic achievement and retention in geographical map reading concepts in secondary schools. The study concludes by recommending the implementation of GLIS in other schools and further research to explore its potential in other subject areas.

Keywords: Geographical Laboratory Instructional Strategy (GLIS), Academic achievement, Retention, Geographical Map Reading.

Introduction

Geography is a vital subject that enhances students' understanding of spatial relationships, environmental processes, and human interactions with the Earth. It is also a subject that plays a crucial role in helping students understand the world around them through map reading. Geographical maps reading is a fundamental skill in

geography and cartography that involves interpreting and analyzing information presented on maps. Maps are visual representations of the Earth's surface, showing various features such as landforms, bodies of water, political boundaries, and cultural landmarks. By understanding how to read and interpret maps, individuals can gain valuable insights into the spatial relationships and patterns of the world around them.

One of the key aspects of geographical maps reading is understanding the different types of maps and their purposes. There are several types of maps, including topographic maps, thematic maps, political maps, and physical maps. Each type of map serves a specific purpose and provides different types of information. For example, topographic maps show the elevation and relief of the Earth's surface, while political maps display political boundaries and divisions.

Analyzing geographical maps involves examining various elements such as scale, symbols, colors, and legends. Scale is an important factor in maps as it indicates the relationship between distances on the map and actual distances on the Earth's surface. Symbols and colors are used to represent different features on the map, such as roads, rivers, and cities. Legends provide key information about the symbols and colors used on the map, helping users to interpret the map accurately.

According to Adeyemi and Oluwatoyin (2021) geographical maps reading also involve understanding spatial relationships and patterns. By examining the distribution of features on a map, individuals can identify

trends, patterns, and connections between different geographic elements. For example, analyzing the distribution of population density on a map can provide insights into urbanization trends and patterns of human settlement.

A geographical map reading is a valuable skill that allows individuals to interpret and analyze information presented on maps. By understanding the different types of maps, elements, and spatial relationships, individuals can gain a deeper understanding of the world around them. Developing proficiency in geographical maps reading is essential for students, researchers, and professionals in various fields such as geography, cartography, urban planning, and environmental science.

A geographical laboratory instructional strategy is an approach to teaching geography that emphasizes hands-on, inquiry-based learning through practical activities, experiments, and fieldwork. It involves using maps, models, GIS (Geographic Information Systems), and other tools to help students explore geographical concepts in an interactive way. This strategy enhances students' understanding by allowing them to analyze real-world geographical phenomena rather than just relying on theoretical explanations.

One of the key benefits of using geographical laboratory instructional strategies as stated by Ogunniyi and Ajayi (2020) is that it allows students to engage with the material in a hands-on and interactive way. By physically interacting with maps, globes, and other geographical tools, students are able to develop a deeper understanding

of the concepts being taught. This hands-on approach can help students retain information more effectively and apply it to real-world situations.

Additionally, geographical laboratory instructional strategies can help students develop important critical thinking and problem-solving skills. By working through geographical problems and challenges in a laboratory setting, students are able to practice applying their knowledge in a practical way. This can help them develop the skills necessary to analyze complex geographical issues and come up with creative solutions (Olorunfemi and Adekunle, 2020)

Furthermore, according to Uche and Okonkwo (2019) the use of geographical laboratory instructional strategies can help students develop a greater appreciation for the subject matter. By engaging with the material in a hands-on way, students are able to see the relevance of geography to their everyday lives. This can help motivate students to learn more about the subject and pursue further studies in the field.

Research has shown that the use of geographical laboratory instructional strategies can have a positive impact on students' academic achievement. A study conducted by Smith and Jones (2018) found that students who participated in geographical laboratory activities scored higher on tests and exams compared to those who did not. This suggests that hands-on learning experiences can help students retain information more effectively and perform better academically. A study by Adeniran (2019) found that students exposed to laboratory-based map

reading activities performed significantly better than those taught using traditional lecture methods. The hands-on approach improved spatial reasoning and long-term retention. Olorunfemi and Adekunle (2020) investigated the use of Geographic Information Systems (GIS) in laboratory settings and found that students retained map-reading skills longer due to interactive visualizations and real-world applications. Ezeudu (2018) compared laboratory-based instruction with conventional teaching and found that students in the laboratory group had higher achievement and retention rates due to active participation.

Akinola and Ogunleye (2021) found that 3D topographic models in geography laboratories significantly improved students' ability to interpret contour maps, leading to better retention. Okafor and Nwosu (2017) demonstrated that group-based laboratory activities enhanced students' map-reading skills and performance through peer learning and discussion. Uche and Okonkwo (2019) showed that combining fieldwork with laboratory sessions strengthened students' practical map skills and long-term retention. Ogunniyi and Ajayi (2020) found that well-equipped geography laboratories positively correlated with students' academic performance in map interpretation. Adeyemi and Oluwatoyin (2021) observed that students using digital mapping tools (e.g., Google Earth) in laboratories retained map concepts better than those using paper maps.

The study of Nworgu and Eze (2020) also demonstrated that inquiry-based laboratory activities led to higher academic achievement in map reading than expository

methods. Yusuf and Adegbija (2022) found that virtual geography laboratories were effective in improving students' map-reading skills, especially in remote learning contexts. Aderogba and Fabiyi (2019) showed that simulation-based laboratory exercises enhanced students' ability to visualize and interpret maps. Ojo and Adeyanju (2020) conducted a longitudinal study and found that students who underwent laboratory instruction retained map-reading skills even after two or more years.

The empirical studies reviewed consistently demonstrate that geographical laboratory instructional strategies significantly improve students' academic achievement and retention in map reading concepts. Techniques such as GIS, 3D modeling, collaborative learning, and inquiry-based labs enhance spatial understanding and long-term memory retention.

Geographical laboratory instructional strategies and map reading are essential components of geography education, helping students develop spatial thinking, analytical skills and practical understanding of geographical concepts. However, several challenges hinder their effective implementation and learning outcomes. According to Agu (2021) who stated that problems of using laboratory strategies in the implementation of science curriculum are inadequate laboratory equipment, large number of students in the classroom, classroom environment, and poor infrastructural facilities. Also Tahir (2006) stated that challenges of implementation of laboratory instructional strategies in science curriculum include teachers competence, inadequate laboratory facilities, inadequate funding of schools laboratory.

Based on this background the study investigated the effectiveness of geographical laboratory instructional strategies in enhancing students' academic achievement in geographical maps reading concepts

Statement of Problem

The problem of poor academic achievement and retention in geographical maps reading concepts among secondary school students in Kano State has been a cause for concern. Many students struggle to understand and interpret geographical maps, leading to low performance in the subject. This has a negative impact on their overall academic achievement and retention in geography. Therefore, there is a need to explore the effectiveness of geographical laboratory instructional strategies in enhancing students' understanding and retention of geographical maps reading concepts.

Objective of the study

The purpose of this study is to:

1. Investigate the effectiveness of geographical laboratory instructional strategies in enhancing students' academic achievement in geographical maps reading concepts.
2. Examine the effectiveness of geographical laboratory instructional strategies on students' retention of geographical maps reading concepts.
3. Assess the impact of GLIS on students' academic achievement and retention in map reading concepts.

4. Identify the challenges to the implementation of geographical laboratory instructional strategies in secondary schools in Kano State.

Research Questions

1. What are the impact of GLIS on students' academic achievement and retention in map reading concepts?
2. What are the challenges to the implementation of geographical laboratory instructional strategies in secondary schools?

Research Hypotheses

1. There is no significant difference in academic achievement in map reading between students taught with GLIS and those taught with conventional methods.
2. There is no significant difference in retention of map reading concepts between students exposed to GLIS and those taught traditionally.

Research Methodology

The study adopted Quasi-experimental design (pre-test, post-test, post-post-test, control group). The population of the study consists of 2,734 senior secondary school students (SS2) in Kano State. The sample of the study was two intact classes (experimental and control groups) selected randomly. The sample of students in the experimental group is 67 and students in control group are 71. The total sample is 138 students. School A

(experimental group) was taught using GLIS and School B (control) was taught using conventional method.

An instrument for data collection was “Map Reading Achievement and Retention Test (MRART)” Three experts from Department of Education, Faculty of Education, Bayero University Kano validated the instrument and the instrument yielded reliability coefficient of 0.75 using Cronbach Alpha coefficient. The instrument was administered to the subjects before the treatment (pre-test) and after the treatment (post-test). The instrument was also administered to students after post-test to determine the retention ability of the students in maps reading concept. The treatment lasted for four weeks and period of two weeks after post-test. The data collected were collated and analyzed according to how they relate to the research questions and hypotheses with the aids of computer application software Statistical Package for Social Science (SPSS). Research questions were answered using Descriptive statistics (mean, SD) and hypotheses tested using inferential statistics (t-test). Any response score with a mean from 3.00 and above are considered ‘Agree’ and any response score with mean below 3.00 are considered ‘Disagree’ and hypotheses was tested at 0.05 level of significance.

Results

Answering Research Questions

Research Question one: What are the impact of GLIS on students’ academic achievement and retention in map reading concepts?

Table 1: Impacts of Geographical Laboratory Instructional Strategy (GLIS)

SN	Impacts of Geographical Laboratory Instructional Strategy	SD	Mean (X)	Decision
1	It improved understanding of abstract concepts	4.31	.61	Agreed
2	It help me to develop analytical skills	4.21	.72	Agreed
3	It Increased Motivation and Interest in the subject	4.34	.53	Agreed
4	It help better recall in practical situations	4.40	.54	Agreed
5	It help to reinforcement through multisensory Learning	4.25	.68	Agreed
6	Connects classroom learning to real-world applications	4.36	.68	Agreed
7	It help to integrates technology in education	4.29	.68	Agreed

8	It facilitates collaborative learning	4.36	.63	Agreed
9	It encourages critical thinking and problem-solving	4.31	.61	Agreed
10	It improves retention of knowledge	4.31	.61	Agreed
11	It supports inclusive learning	4.21	.73	Agreed
12	It prepares students for future careers	4.36	.62	Agreed
GRAND MEAN		4.31		

Table 1 above shows the Impacts of Geographical Laboratory Instructional Strategy (GLIS) in teaching – learning of geographical map reading concept at senior secondary schools in the study area, the result showed that GLIS impacts students’ academic achievement and retention with the grand mean of 4.31 which above the criterion of 3.00. From the result all the respondents agreed that GLIS impacts students in the following ways: It improved understanding of abstract concepts, Connects classroom learning to real-world applications, it Increased Motivation and Interest in the subject it help to reinforcement through multisensory Learning, it help the development of analytical skills, it facilitates collaborative learning, it help better recall in practical situations and it prepares students for future careers

Research Question Two: What are the challenges to the implementation of geographical laboratory instructional strategies in secondary schools?

Table 2: Challenges of the Geographical Laboratory Instructional Strategy (GLIS)

SN	Challenges of the Implementation of Geographical Laboratory Instructional Strategy	SD	Mean (X)	Decision
1	Limited access to updated maps	4.27	.62	Agreed
2	Time constraints in curriculum	4.25	.68	Agreed
3	Inadequate power supply for digital tools	4.36	.67	Agreed
4	Poor internet connectivity for online mapping tools	4.29	.68	Agreed
5	Limited practical fieldwork opportunities	4.36	.62	Agreed
6	Resistance to change from traditional methods	4.31	.63	Agreed
7	Safety concerns during outdoor activities	4.31	.63	Agreed
8	Large class sizes	4.29	.68	Agreed
9	Lack of adequate laboratory facilities	4.36	.63	Agreed
10	High cost of equipment and materials	4.31	.63	Agreed
11	Difficulty in maintaining equipment	4.31	.61	Agreed
	GRAND MEAN	4.31		

Table 1 above shows the challenges to the implementation of geographical laboratory instructional strategies in teaching – learning of geographical map reading concept at senior secondary schools in the study area, the result showed that GLIS has great challenges in the implementation with the grand mean of 4.31 which above the criterion of 3.00. From the result of the responses the challenges are as follows: Limited access to updated maps, time constraints in curriculum, Poor internet connectivity for online mapping tools, inadequate power supply for digital tools, resistance to change from traditional methods, large class sizes, high cost of equipment and materials and difficulty in maintaining equipment.

Testing Hypotheses

Hypothesis One: There is no significant difference in academic achievement in map reading between students taught with GLIS and those taught with conventional methods.

Table 3: Summary of t-test Achievement Scores for the experimental and control group **N = 138**

Variable	N	X	SD	Df	T	p-value	Decision
Experimental Group	67	75.12	3.71	136	12.06	.0000	Rejected
Control Group	71	45.98	6.35				

Note: $p > 0.05$

Table 3 shows the achievement scores of the experimental and control group on students’ academic achievement in the study area. The experimental has a

mean score of 75.12 with a standard deviation of 3.71 while the control group has a mean score of 45.98 with a standard deviation of 6.35. The computed p-value = .0000 was significant at 0.05 alpha level of significance. This result indicates that there is significant difference in academic achievement in map reading between students taught with GLIS and those taught with conventional methods. Thus, the null hypothesis rejected. The result is in favour of experimental group, it means that students' taught using GLIS has high mean scores in students' achievement test than students taught using conventional method.

Hypothesis Two: There is no significant difference in retention of map reading concepts between students exposed to GLIS and those taught traditionally.

Table 4: Summary of t-test Retention Achievement Scores of the post-post-test for the experimental and control group

N = 138							
Variable	N	X	SD	Df	T	p-value	Decision
Experimental Group	67	77.32	2.02	136	38.29	.0000	Rejected
Control Group	71	35.98	8.15				

Note: $p > 0.05$

Table 4 shows the achievement scores of the experimental and control group on students' retention achievement in the study area. The experimental (Post-post-test scores) has a mean score of 77.32 with a standard deviation of 2.02 while the control group (post-post-test

scores) has a mean score of 35.98 with a standard deviation of 8.15. The computed p-value = .0000 was significant at 0.05 alpha level of significance. This result indicates that there is significant difference in retention of map reading concepts between students exposed to GLIS and those taught traditionally. Thus, the null hypothesis rejected. The result is in favour of experimental group, it means that students' taught using GLIS has high retention than students taught traditionally.

Discussion of the Findings

The study examined effectiveness of Geographical Laboratory Instructional Strategy (GLIS) in enhancing academic achievement and retention in geographical map reading concepts in secondary schools in Kano State. The result discovered that GLIS impacts students' academic achievement and retention with the grand mean of 4.31 which above the criterion of 3.00. From the result all the respondents agreed that GLIS impacts students in the following ways: It improved understanding of abstract concepts, Connects classroom learning to real-world applications, it Increased Motivation and Interest in the subject it help to reinforcement through multisensory Learning, it help the development of analytical skills, it facilitates collaborative learning, it help better recall in practical situations and it prepares students for future careers. This study is in line with the of Olagunju, (2001), Umeh,(2006), Duniya. (2009) Ahmed (2011) and Mamudu (2016) their stated that Laboratory strategies make learning very interesting, enjoyable and relatively

easy. This could be as a result that laboratory strategies relates closely to the students

The study also discovered that GLIS has great challenges in the implementation with the grand mean of 4.31 which above the criterion of 3.00. From the result of the responses the challenges are as follows: Limited access to updated maps, time constraints in curriculum, Poor internet connectivity for online mapping tools, inadequate power supply for digital tools, resistance to change from traditional methods, large class sizes, high cost of equipment and materials and difficulty in maintaining equipment. This study is in line with Agu (2021) who stated that problems of using laboratory strategies in the implementation of science curriculum are inadequate laboratory equipment, large number of students in the classroom, classroom environment, and poor infrastructural facilities. In the same vain Tahir (2006) who stated that challenges of implementation of science curriculum include teachers competence, inadequate laboratory facilities, inadequate funding of schools laboratory.

The result revealed that there is significant difference in academic achievement in map reading between students taught with GLIS and those taught with conventional methods. Thus, the null hypothesis rejected. The result is in favour of experimental group, it means that students' taught using GLIS has high mean scores in students' achievement test than students taught using conventional method. The findings is in line with Ezeudu (2018), Aderogba and Fabiyi (2019) and Usman (2019) who stated that there is significant difference in academic

achievement of students taught using laboratory learning strategies and students taught using conventional methods. The study stated that, students taught using laboratory learning strategies scores high marks in the achievement test than students taught using conventional method.

The result also revealed that there is significant difference in retention of map reading concepts between students exposed to GLIS and those taught traditionally. Thus, the null hypothesis rejected. The result is in favour of experimental group, it means that students' taught using GLIS has high retention than students taught traditionally. This study is agreement with the study of Afolabi (2008), Akinola and Ogunleye (2021) and Oyedekum (2022) who stated that students taught using laboratory teaching and learning strategies retain or recall concept in science than students taught using conventional lecture method.

Conclusion

A geographical laboratory instructional strategy is an approach to teaching geography that emphasizes hands-on, inquiry-based learning through practical activities, experiments, and fieldwork. It involves using maps, models, GIS (Geographic Information Systems), and other tools to help students explore geographical concepts in an interactive way. This strategy enhances students' understanding by allowing them to analyze real-world geographical phenomena rather than just relying on theoretical explanations. The study concludes that GLIS is more effective than conventional methods in teaching map reading in Kano State secondary schools.

Recommendations

Based on the findings the following recommendations were made:

1. Integrating GLIS into geography curricula.
2. Training teachers on practical laboratory-based teaching strategies.
3. Providing schools with necessary geographical tools and resources.

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NTUCHA ETU IBI OBI NDI AWUSA NA FULANI NA GARIKI LOKPA SI METUTA ASUSU IGBO

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Umjedemede

Nchocha a tulere ka obibi ndi Awusa na Fulani na Gariki Lokpa siri metuta uto asusu Igbo. Nchocha bu nchocha enwegu nke e jiri igba ajuru onu na nleta esonye nweta njantule ya. Nchocha choputara na e nwere nchipu asusu ,mmafenye asusu, ngwako asusu , nchekwa asusu na iji asusu pijin ekwurita okwu na Gariki Lokpa . Ihe butere onodu ndi a bu mmetuta asusu na mbo agburu di iche iche na -azu ahia ebe ahia iji kowaputa onwe ha nakwa iji mee ka azumahia ha ebe ahia di mfe. Site na nchocha a, a choputakwara na obibi ndi Awusa na Fulani na Gariki Lokpa nyere aka kwalite uto asusu Igbo n'ihi na o mere ka otutu okwu ohuru site n'agburu ozobata n'asusu Igbo. O mekwara ka onuogugu ndi na-asu asusu Igbo mubaa.

Mkpõlite

Mbigharị obi nke ndị mmadụ emela ka ọ dị mkpa imata ka mbikọta ndị mmadụ si emetuta asụsụ ha. Mmadụ Chukwu kere na- ahapụ ebe ọ nọ gaa ebe ọzọ n'ihie ihe dị iche iche nke gunyere azumahia, orụ bekee nakwa ihe ndi ọzọ. Anyị na-ekwu maka ebe obibi ndi mmadụ mgbe otu onye ma ọ bu karịa hapuru ebe amuru ya ma ọ bu ebe obi mbu gaa ebe ọzọ biri. Otutu mgbe otu agburu nwere ike hapu eme a muru ha gaa obodo ọzọ chota otu ebe bikota onu ebe ahu. Obibi n'otu ebe nwere ike buru obibi ogologo oge ma ọ bu obibi nwantinti oge. Obibi ogologo oge na abukari mgbe mmadu ma ọ bu ndi mmadu gara biri n'obodo ndi ozo ogologo ndu ha niile ebe obibi nwantinti oge bu mgbe mmadu gara biri n'obodo ọzọ obere oge tumadu n'oge njem azumahia nakwa njem ndi ọzọ yiri nke a. otu ihe kacha puta ihe na mbikorita ndi mmadu na ibe ha ma ọ bu otu agburu na ibe ya bu ngwakorita asusu.

Mmetuta asusu na-eduba asusu abuo ma ọ bu karia ndi gwakotara onu n'inwe mgbanwe (Grumprez, 1998). Mgbe asusu di iche iche, metukoritara ha na-enwe mgbanwe n'udi di iche iche. Mmekorita nke asusu ndi a na-eme ka ndi ahụ bikotara onu nwe ike isu asusu abuo ma ọ bu karia. O burugodu na ndi di otu a anaghi asu asusu abuo nke oma, ha ga-enweriri ike iji asusu ndi ọzọ na-abughu asusu ha kwaputa onwe ha (Ndimele, 2008). Ka asusu abuo ndi mekoritara na-anote aka bu ka ha na-agbanye mgborogwu na-abanye n'umi na okpukpu ndi nke ọ bula wee si otu ahụ metuta asusu obodo abuo ndi ahụ bikotara onu. Nke a metutara onodu a hutara na obibi ndi Awusa na Fulani bi n'ama Awusa nke di na Lokpa di n'Umunneochi nke Abia Steeti.

Ama Awusa nke di na Lokpa na-eto nno n'ike n'ike. Tupu oge a, AmaAwusa a dibu n'okigwe nke steeti Imo. Ama Awusa a na-aga n'ihu nke oma n'ihia ehi awusa, ewu awusa, aturu awusa na ihe ndi ozo metutara nke a, nke a na-ere ebe ahụ. Ihe a na-akpokari ebe ahụ bu Gariki. N'ebe a ndi mmadu di iche iche ndi si mpaghara owuwa anyanwu na ndida ala Naijiria na-abia ere ma na-azukwa ihe di iche iche ebe ahụ. Dika o siri buru omenala ndi Awusa, ha jikwa ebe ahụ mere ebe obibi n'ihia nke a, ufodu n'ime ha ruru ulo akirika, ebe ndi ozo ruru bacha ebe ha na ndi ezinaulo ha bi. Ebe a ndi Awusa na Fulani bi emela ka ha na ndi Igbo, Ibibio, Akwa Ibom nakwa agburu ndi ozo na-abiaazu ha ahia ebe ahụ nwee ezi mmkorita. o bu nke a mere nchocha a jiri choo ichoputa ka obibi ndi Awusa na Fulani siri metuta uto asusu Igbo.

Mbunuche Nchocha

Nchocha a bu n'uche ichoputa ka obibi ndi Awusa na Fulani na Lokpa siri metuta uto asusu Igbo. Mana mbunuche kpomkwem nchocha bu

- a. ichoputa udi usoro asusu a na-asu na Gariki Lokpa.
- b. ichoputa ka usoro asusu a siri metuta asusu Igbo.

Usoro Nchocha

Nchocha a gbasoro usoro nchocha kendeke nke gunyere igba ndi mmadu ajuju onu na nleta osonye. Ndi a gbara ajuju onu di iri ano nke ihe mejuputara ha bu ndi na-ere ehi awusa, ndi na-ere aki awusa, ndi na-ere mmanu nri nakwa ndi na-ere ihe ndi ozo di iche iche n'ahia ahụ. Ndi

nchọcha gara n'ahịa ahụ otutu oge ma detuo ihe ọ
chọputagasiri n'akwukwo. E jiri usoro tematic na nkowasi
chikota data e nwetara

Ndi e jiri mee nchọcha a bu ndi nwoke iri abuo na itolu na
ndi nwaanyi iri na otu. Iri abuo na ise n'ime ha bu ndi
Awusa/Fulani ebe iri na ise ndi ozo sigasi n'agburu ndi
ozo nwegasiri asusu di iche iche ndi gunyere Ibibio,
Ikwere, na Igbo. Mmadu iri ato n'ime ndi a e jiri mee
nchọcha agafela afọ iri anọ ebe ndi ozo erubeghi afọ iri
anọ.

Ntuleghari Agumagu

N'ebe a, anyi ga-atuleghari ihe e derela banyere isiokwu
a. Iji mee ka o doo anya ma dikwa mfe nghota, anyi ga-
ekewa ya uzo ato ndi a: konsepchualu fremwoku,
tioritikalu fremwoku na emperikalu fremwoku.

Keechemeche

N'ebe a ka anyi ga-atuleghari ma kowaa ufodu okpurukpu
okwu ndi di mkpa ma daba adaba n'isiokwu nchọcha a.

Nhoro Asusu

Asusu bu uzo mmadu si eziputa mbunuche ya. A na-
ejikwa ya enwe mmekorita nke na-adi n'etiti mmadu na
ibe ya. Mana oge o bua asusu abuo biakotara onu, otu na-
enweta nnabata kariya ibe ya. Oge ufodu iji hu na enweghi
asusu kpagburu ibe ya, a na-ewebata atutu di iche iche
dika ngwakorita asusu mgbanwe asusu, mbite okwu ma o
bukwanu mmafenye asusu iji nwee ike kparita nkata ma o
bu nwe mmekorita (Orji, 2020). E nwere ike si na nke a

bụ nchịpụ mmasị asụsụ. Oge ụfọdụ a na-esikwa ụzọ dị otu a eme ka asụsụ ahụ siwanye ike ma gbawanye mgborogwu n'ime ndị mmadụ. Nke a nwere ike pụta ihe n'ụzọ abụọ ya bụ mgbawanye mgborogwu nke asụsụ dību adī tupu ndī mbiambīa abata ma ọ bụ asụsụ ndī mbiambīa bizi ebe ahụ jiri bata.

Winford (2018) sīrī na iji asụsụ eme ihe so n'otu ihe na-aputakarī ihe n'ebe e nwere ihe karīrī otu asụsụ. Ọ gara n'ihụ kwuo na ọnọdụ mmetuta asụsụ na-eme ka asụsụ abụọ ma ọ bụ karīa na-akwa nkū (na-azọ ụzọ) n'etiti onwe ha nke ga-aka ibe ya welite isi n'iji ya eme ihe ma burūkwa nke ndī mmadū na-asūkarī karīa ibe ya. Ọ bụ nke kpatara anyi ji ahū ka ụfọdū ndī bi ebe e nwere ihe karīrī ọtū asụsụ na-agwakọ asụsụ abụọ ma ọ bụ karīa iji nwee ike kọwaputa mbunuche ha. Ngwakorīta asụsụ na-aputakarī ihe ebe e nwere ọtūtū asụsụ n'ihī na ndī nọ ebe dī otu a na - eweta asụsụ mbū ha na asụsụ nke a na-asū ebe ha hū tara onwe ha (asụsụ nke abụọ) gwakōta ha ọnū mgbe ha na-ekwu okwu. Oge ụfọdū kwa nū ha na-eji otu asụsụ kọwaputa onwe ha n'otu ọnọdū ma werekwa asụsụ nke ọzọ kọwaputa onwe ha n'ọnọdū ọzọ. Nke a megidere iwu ngwakorīta asụsụ nke chọrọ njikọ asụsụ abụọ mgbe a na-akọwaputa onwe/ekwu okwu.

Mbite asụsụ bụ ngalaba asụsụ ọzọ nke na-achọ mwebata nke mkpuruokwu ma ọ bụ usorookwu site n'otu asụsụ gaa n'asụsụ ọzọ. Ụfọdū asụsụ na-agbazite mkpuru okwu site n'asụsụ ọzọ n'ihī enwezughi mkpuruokwu maka ikọwaputa ihe niile tumadī ihe ndī ahū adībughi n'asụsụ ha. Ọnọdū a zuru asụsụ mba ụwa niile ọnū. Mgbanwe dī iche iche a na-enwegasī n'obodo nwekwara ike mee ka ebite okwu ọhuru site n'asụsụ ọzọ. Mmetuta asụsụ bükwa

ihe ọzọ na-ebute mbite okwu dị iche iche. Nke a bụkwa ihe ọzọ yitere okwu mbite n'ihị na ndị na-asụ asụ abụọ ma ọ bụ karịa na-eji okwu ọhụrụ dị iche iche akọwapụta ihe ọhụrụ dị iche iche batara n'obodo. Nke a na-ebute mmụba nke mkpụrụokwu. A na-eme nke a iji nwetazuo ebumnuche a chọrọ.

Nchịpu mmasị asụsụ bụkwa ihe ọzọ metụtara asụsụ. Nchịpu mmasị asụsụ bụ ọnọdụ ebe mmadụ ma ọ bụ ndị mmadụ hapụrụ asụsụ e jirimara ha (asụsụ mbụ ha), ma ọ bụkwanụ asụsụ a na-asukari n'obodo ha ma sụwazie asụsụ ọzọ abụghị nke obodo ha mana nchekwa asụsụ bụ mgbe mmadụ ma ọ bụ ndị mmadụ nọgidesiri ike na-asụsụ ala ha (asụsụ e ji mara ha) n'ebe ihe nwere ike ibute ọnọdụ ndi a gụnyere omenala ọha obodo, akụnaụba, okpukperechi nakwa mkpalite nke sitere na ndọrọdoro ọchịchị. (Fishman, 1991) hụgara nchịpu asụsụ dika nke ihe na-ebute ya bụ asụsụ ka ibe ya ike iweghara ọnọdụ ya ma karịa ya n'ibata ndi mmadụ n'ọnu oge ha na-ekwu okwu. (Cyne, 1997) hụgara nchekwa asụsụ dika iji asụsụ obodo eme ihe karịa asụsụ ndi ọzọ gbara ya gburugburu.

Na nchọcha a, anyị weere nhoro asụsụ dika i were otu asụsụ mee ihe karịa ibe ya n'ebe e nwere asụsụ abụọ ma ọ bụ karịa ndi nwere mmetuta n'etiti onwe ha.

Mmetuta asụsụ na-apụtakarị ihe mgbe asụsụ abụọ ma ọ bụ karịa bjakotara ọnu. Omumu mmetuta asụsụ ka a na-akpo sayensi omumu mmetu asụsụ. Asumigwe abughizi ihe ọhuru n'akukọ banyere asụsụ n'ihị na ka ọ di ugbo a, otutu mmadụ n'eluwa gbaa gburugburu na-asuzi otutu asụsụ. Mgbe ndi mmadụ na-asu asụsụ di iche iche bjakotara ọnu, o doro anya n'asụsụ ha ga-emetuta ibe ya, site n'uzo

dị otu a, a ga-enwe mmetụta asụsụ nke nwere ike pụta ihe n'ụdị na asụsụ ndị e chere na ha dị oke elu nwere ike metụta ndị dị ala ma ọ bụkwanụ ndị e chere na ha dị ala emetụta ndị e chere na ha dị elu. Mmetụta asụsụ dị otu a nwere ike pụta ihe n'ụdị mbite, ngwakọta mkpụrụokwu, ma ọ bụ mbiakọ mkpụrụokwu si n'asụsụ dị iche iche. Ihe ndị a niile na-ebute mmafenye na ngwakọ asụsụ.

Thompson (2011) kwuru na mmetụkọ asụsụ bụ iji ihe kariri otu asụsụ eme ihe n'otu ebe n'otu oge. Ọ bughị ihe rara ahụ ịchọpụta, n'ihị na ọburu na ndị ntorobia abụọ anaghị asụ otu asụsụ anọkọọ ọnu n'ugboala na-eme njem onye ọ bụla ga na-asụ asụsụ ọ mara mana ọ buru na ha anọruo ihe ruru awa atọ ma ọ bụ kariya, ha ga-amalite kwurita okwu n'etiti onwe ha. Onye ọ bụla n'ime ha nwere ike na asụ asụsụ ala ya na mbido mana ka oge na-aga ha ga-amalite isurita asụsụ ibe ha. N'ihị na nchọcha a ejighi nnọkọrịta ma ọ bụ nsukorita asụsụ nwantiti oge mere ihe kama ihe o lebara anya bụ mbikorita na nsukorita asụsụ werela otutu oge. Mgbe ndị mmadu nwere asụsụ dị iche iche nọkọtara ọnu otutu oge ha ga-amalite ikwurita okwu n'etiti onwe ha. Mgbe nke a na-aga n'ihu, onye ọ bụla nwere mmasi na mmetụta asụsụ ga-achoputa na ndị dị otu a amalitela gbanweritawa asụsụ ha.

Garcia (2009) kwenyere na mmetụkọ asụsụ na-aputa ihe mgbe e nwere mgbanwe nke asụsụ dị iche iche. Mgbe ndị mmadu na-asụ asụsụ dị iche iche nwere mmekorita nke oma, ọ bụ ihe doro anya na-aga mgbanwe asụsụ nke gametuta asụsụ ha dị iche iche.

Site na mbido nke amumamu mmekorita asụsụ n'obodo mgbado ukwu ya bụ imu banyere obodo otu asụsụ na nka

mmetụta asụsụ. Weinreich, (1963) na Grumperz (1997) kwuru na ọ dịghị otu mmetụta asụsụ siri buru ihe gbasara otu onye kama ọ bu ihe na-esite na mmekọrịta ndi mmadu na ibe ha aputa. Mmekọrịta a nwere ike buru n'udi ndondoro ochichi, enwemenwe akunauba, okpukperechi ma ọ bukwanyu ihe ndi ozo nke na-eme ka ndi mmadu si n'ebe ha nobu gaa ebe ozo na-enweghi mmanye ọ bu.

Na nchocha a, anyi weere mmetụta asụsụ dika ihe na-adị ire mgbe ndi mmadu si agburu di iche iche biko tara onu maka odinamma onye na ibe ya.

Keatutu

Nchocha a gbadoro ukwu n'atutu mmetụta asụsụ nke onye choputara ya bu Weinerick (1963). Atutu a kowara mmetụta asụsụ dika onodu a na-enweta mgbe ndi mmadu na-asu asusu di iche iche (ma ọ bu ndi na-asu olundi di iche iche nke otu asusu) nwere mmekọrịta n'etiti onwe ha nke na-ebute mgbanwerita agwara asusu. Atutu a choputara na mmekọrịta nke ndi mmadu na-asu asusu di iche iche na-enwe nnukwu mmetuta n'ebe asusu ha no.

Ọ bu nke a mere oge e nwere udi mmetuta a n'ebe asusu di iche iche no e nwere ike nwee okwu oheru ndi sitere n'otu asusu banye na nke ozo ma ọ bukwanyu e nwee asusu oheru di iche na nke a na-asubu ebe ahụ. Ihe mmetuta asusu ndi a na-amuputa na-adabere n'ogologo oge agburu ndi a bikotara onu ma ọ bukwanyu ka mmekọrịta agburu ndi a siri sie ike. Ihe ozo na-emetuta nke a bu mbunuche ha jiri biko onu nke gunyere asumahia, ndorondoro ochichi, okpukperechi nakwa ihe ndi ozo. Ihe ozo dikwa mkpa n'onodu a bukwana asusu, ya bu ka asusu ndi ahụ

nwere mmetụta siri yie onwe ha nakwa ka ndị na-asụ ha siri were asụsụ ndị ahụ akpa nkata (ekwūrịta okwu).

N'ikwado atụtụ a, Wardhaugh (1998) kwenyere na atụtụ a kọwara na ọtụtụ asụsụ dī n'ụwa enwela mmetụta n'otu oge ma ọ bụ ibe ya site na mmekeorịta asụsụ nke putara ihe n'ogo mgbanwe agwara asụsụ dī iche iche. Iji maatu asụsụ Igbo ebitele ọtụtụ okwu site n'asụsụ Awusa, Yoruba, Efik, ịgala, Tivi nakwa asụsụ agburu ndi ozo dī iche iche. Ụdī mmafenye nke a achoghidi mmetuta nke asusụ na ibe ya n'agumakwukwo ma nyefekwa ya n'aka ndi ozo site n'agumagu akwukwo okpukperechi, akwukwo nkowaokwu nakwa ndi ozo. Ka ọ sila dī onodu mmetuta d iche iche ebutele mmafenye asusụ n'ozo dī iche iche nke butere nweta asusụ oheru.

N'ihhi nke a, atutụ a bara uru na nchocha a n'ihhi na o kowara ka e si eji asusụ eme ihe na Gariki Lokpanta nke ihe mejuputara ya bu ndi Awusa na Fulani tinyekwara otutu ndi Igbo. Mmetuta asusụ agburu dī iche iche nwekwara asusụ na omenala dī iche iche.

Kentule

Enwebeghi otutu agumagu ndi e derela gbasara obibi agburu na-asu asusụ ozo no na mba ozo. N'agbanyeghi nke a, anyi tuleghariri ufo du agumagu na akwukwo ndi e derela gbasara isiokwu a. Akwukwo ndi anyi tuleghariri gunyere Nida na Wonderly (1997), Borland (2000), Beswick na Poro-Gutierrez (2010), Adetuyi na Owaniyi (2017), Ode (2017) nakwa Orji (2020).

Nida na Wonderly (1997) nyochara ka obibi ndi China n'obodo England siri metuta asusụ obodo abuo a. Nchocha

ahụ jiri igba ajuju ọnu na nleta osonyeghi nweta data. Nchọcha ahụ chọputara na e nwere nchipụ nakwa nchekwa n'asụsụ ndị China. Asụsụ China chipurụ danye n'asụsụ bekee maka agamnihu n'azumahia nakwa mmekọrịta ha na ndị obodo ha bi na ya mana ha chekwara asụsụ ha n'etiti ezinaulọ na otu ọgbọ ha dị iche iche. A chọputakwara mmafenye asụsụ nke mere ka ndị na-atụ mgbere nwe ike mee ọma. Nchọcha ahụ kpebiri na mmetụta asụsụ na-adikarị ire ebe ndị na-asụ ọtụtụ asụsụ bjakotara ọnu. Nchọcha a gbadoro ukwụ n'iji asụsụ eme ihe mana mmasị ya bụ ichọputa ka nke a siri metụta ndị Awụsa bi n'ala Igbo.

Borland (2000) mere nchọcha n'asụsụ na mmekọrịta obodo nke asụsụ ndị Afrika gbasara ọsọ ndụ bi na mpuga Finland. Nchọcha ahụ gbasoro usoro nchọputa agburu iji nweta data site n'ile ka ndị a gbara ọsọ ndụ si eme ihe site n'ubochi ruo n'ubochi. A chọputara na e nwere mgbanwe n'omenala na asụsụ ha. Ha gbanwere omenala, asụsụ na ndụ otu ha ka o yie nke ndị Finland ebe ha bi. Nke a gosiri na ọ bụ eziokwụ na a na-enwe mgbanwe nke asụsụ mgbe ọtụtụ asụsụ bjakotara ọnu. Nchọcha ahụ dị mkpa na nchọcha a mana ebe ahụ gbadoro ukwụ n'asụsụ a na-enweta ebe ọtụtụ asụsụ gwakotara ọnu, nchọcha nke a Lekwasiri anya na mbjakota ọnu nke ndị na-asụ Igbo na ndị na-asụ Awụsa na Fulani n'onodu azumahia.

Beswick na Pozo-Gutierrez (2010), mere nchọcha banyere mmekọrịta asụsụ n'obodo na mmekọrịta omenala na obodo n'etiti ndị Potugiiz na spanish ndị bi na ndịda mmiri nke England. Nchọcha a gbara mbọ ichọputa ka mbata ndị njem si Potugiiz na spen n'obodo England siri metụta omenala na asụsụ ha. A chọputara na mbikota

onu nke ndi Potugiiz, Spen na Inđland mere ka e nweta asusu ohuru nke ha ji ekwurita okwu n'etiti onwe ha. Nchocha ahụ na nke a yitere mana nchocha a Lekwasiri anya n'obibi ndi Awusa na Fulani n'etiti ndi Igbo na azumahia.

Adetuyi na Owaniyi (2017) tulere amumamu nke mmekorita asusu n'obodo na mmafenye asusu ndi Yoruba ndi na-asu asusu Bekee na ndida owuwa anyanwu ala Naijiria. Nchocha bu nchocha enweogu. O choputara na mmafenye asusu di ubara n'obodo digasi iche iche a na-asu asusu abuo dika Naijiria ebe ndi mmadu na-eji asusu mbu ha nakwa asusu nke abuo bu nke ha mutara n'onodu di iche iche. Nchocha a gara n'ihu tules ihe ndi na-ebute mmafenye asusu nke gunyere mmadu igba mbo isonye n'ihe a na-eme obodo nakwa mmadu igosi na ya nwere ike suo asusu ozo abughi asusu mbu ya. Ihe nchocha a jiri nweta njantule ya bu usoro imanye aka horo ufodu ndi na-asu asusu bekee si Yoruba, gee ha nti n'olu ma detuo ihe o nuru. A choputara na asusu nke abuo ha. N'ih i nke a ndi nchocha choputara na mmafenye asusu bu ihe di ire na mmuta asusu ma burukwa ngwa oru na-enye aka na mkparitauka tumadi ebe obodo abuo ma o bu kari na'asu asusu di iche iche bjakotara onu.

Ode (2017) lebara anya na ngwako asusu na mmafenye asusu n'omumu mmekorita asusu n'obodo n'uloakwukwo ndi di elu na steeti Rivas ebe e nwere otutu mmadu ndi mpaghara na agburu di iche iche nke ndi ka n'onuogugu n'ime ha bu ndi Ijo. Nchocha a tulere ihe na-akpalite mmafenye na ngwako asusu n'etiti umuakwukwo ndi a. E dekoru mkparitauka ufodu umuakwukwo wee choputa na

ihe na-ebute mmafenye asusu bu amaghi okwu dabara adaba a ga-eji kowaa ihe n'asusu mbu mmadu.

Ka o sila di, o di mkpa ka a rutu aka na o bughu naani n'etiti umuakwukwo ndi bu ndi Ijo ka a hutara mmafenye na ngwako asusu kama o dikwa ire n'ebe umuakwukwo ndi bu ndi Igbo, ndi Yoruba na umuakwukwo ndi si agburu ozo di iche. Ihe na-ebute nke a bu mbo ha na-agba iji nwee ike kwuo ma o bu suo asusu onye na-abughi onye agburu ha ga-anu ma ghotakwa. Nchocha a metutara nchocha nke ugbo a mana ebe ode (2017) tulere mmafenye na ngwako asusu n'etiti umuakwukwo no na Mahadum steeti Riva, nchocha a choro ichoputa ka obibi ndi Awusa na Fulani na Lokpanta siri metuta uto asusu Igbo.

Orji (2020) tulere usoro e si eji asusu eme ihe n'etiti ndi Awusa na Fulani bi na Gariki Lokpanta na ndi Igbo. Nchocha ahụ bu nchocha enweogu nke jiri igba ajuju onu na nleta nweta njantule ya. Nchocha a choputara na e nwere nchipu asusu mmafenye na ngwako asusu tinye iji asusu pijin ekwu okwu. O choputara na e nwekwara nchekwa asusu ma nke ndi Igbo ma nke ndi Awusa n'onodu ufodu. Na nchikota nchocha ahụ choputara na mmafenye na ngwako asusu bu ihe na-adikari ire ebe e nwere agburu di iche iche n'asu asusu di iche iche. Nchocha a yiri nke a mana nchocha nke ugbo a lekwasiri anya ka obibi ndi Awusa na Fulani na Gariki Lokpanta siri metuta uto asusu Igbo.

Site na nchocha ndi atuleghariri, a choputara na a na-enwe mmafenye, ngwako na nchekwa asusu ebe di iche iche ndi na-asu asusu di iche iche biakotara onu. Nke a na-adabere

na mbunuche mbiakota ha nke nwere ike buru achumntaego ma o bu egwuregwu. Anyi choputara na e dela ufodu edemede banyere onodu a mana, o dibeghi nchocha ma o bu akwukwo e dere banyere ka obibi ndi Awusa na Fulani n'ala Igbo siri metuta uto asusu Igbo.

Nhazi ihe A choputara Na Nkata Nkwaputa Nchocha (Nkowami)

Nhazi ihe a choputara na nkata nkwaputa nchocha a gbadoro ukwu n'ihe ndi a nutara nonu ndi zara ajumaza. Ihe ndi a choputara gunyere nchekwa asusu, nchipu asusu, mmafenye asusu, ngwako asusu na iji asusu pijin akparita uka.

Nchipu asusu

E nwere nchipu site n'asusu Awusa na asusu Igbo gaa na pijin. Ihe kpatara nke a bu na otutu ndi Awusa bi na Gariki Lokpa anaghi anu asusu Igbo. Ndi Igbo n'aka nke ha anaghikwanu anu ma o bu asu Awusa. O bu mkpa o di na agburu abuo a na-anaghi anurita asusu onwe ha gazukorita ahia kpatara ha ji were zie pijin ekwurita okwu iji mee ka o diri ma ndi Awusa ma ndi Igbo mfe ikwirita okwu n'etiti ha nakwa mba ndi ozogbara ha gburugburu. Naani mgbe a na-ahu ka ndi Awusa na-asu asusu ha bu mgbe ha na onye be ha na-ekwurita okwu. otu ahukwa ka o di ebe ndi Igbo no. E jiri ufodu echiche na nkwenye ndi na-azu ma na-erekwa ahia kwado nchipu asusu a hutara na Gariki Lokpa lee ufodu n'ime ha:

"Me i no dey speak am for Hausa for my Ibo customer who come buy cow. I dey speak pijin for am. They no go understand Hausa and me i wan sell my cow, so since all

of us dey here am for pijin na him make i dey use am every time (Awusa informant, 2022)

If my customer be Hausa man, i no dey speak Igbo to them because dem no go hear am. Ana m asuru ha pijin maka anyi niile na-asu pijin. Infact, o pijin ka anyi ji ere ma na-azukwa ahia this place, maka this place is no longer market alone but o buzi Amaawusa na Fulani and people wey come from PortHarcourt dey here too. (Informant Nnakaego2022)

Nchekwa Asusu

E nwere nchekwa asusu onye na Gariki Lokpa. Ebe nke a na-aputa ihe bu mgbe onye Awusa na onye Awusa ibe ya, onye Igbo na Igbo ibe ya ma o bu ndi si n'otu agburu na-ekwurita okwu n'etiti onwe ha. Agburu o bu la na-ejikwa asusu ha akparitauka n'ezinaulo ha di iche iche .Oge o bu la agburu o bu la choror ikwu okwu n'etiti onwe ha ka onye agburu ozor ghara ighota ihe ha na-ekwu, ha na-eji asusu ala ha ekwu okwu. Nke a ka ha na-emekari oge ha choror irugbu onye ahia. Lee ihe ufodu ndi a gbara ajuju onu kwuru.

I no dey speak Hausa for my customers, but for house i dey speak am for my people when we dey discuss. I dey speak am for Awusa people's meeting because all of them dey hear am (Babu Turenchi)

Onye Igbo a gbara ajuju onu zakwara si,

I na-aju aju, anyi na-asunu asusu Igbo nke oma n'ezinaulo anyi mgbe anyi na di anyi na umu anyi na-ekwurita okwu. Anyi chokwanu ikwu ihe ufodu mgbe onye anaghi anu

asụsụ anyị b́́ara izụ anyị ah́́a anyị a sụọ ya (Njideka, 2022).

Obibi nd́́ Aẃ́sa na Fulani ebe a emetugh́́kwa asụsụ Igbo anyị n'ezinaulọ anyị nakwa n'etiti nd́́ Igbo ibe anyị na Gariki ebe a. N'agbanyeghi na ọ b́́ ama Aẃ́sa (Nduka, 2022).

Isụ Pijin Najiŕ́a

A na-asụ pijin nnukwu na Gariki Lọkpa n'íhi ọ b́́ ya b́́ asụsụ zuru mmadụ niile nọ ebe ahụ ọ́́nụ. Mgbe ọ b́́la a sụrụ ya onye a na-agwa okwu ga-agh́́ta ihe a na-agwa ya. Ihe na-emejuputa asụsụ pijin a b́́ asụsụ bekee mana a na-enwekwa ụ́́mụ irighiri asụsụ Aẃ́sa na Igbo nke nd́́ na-ere ma ọ b́́ azụ ah́́a na-ewebata n'ime ya iji nweta ih́́oma n'aka nd́́ na-azụ ha ah́́a ma ọ b́́kwaný́ nd́́ ha na-azụ ahia. Ka o sila d́́, ọ b́́ iwu utoasụsụ nke asụsụ bekee ka a na-agbaso mgbe a na-asụ pejin. Lee ka ụ́́fọdụ nd́́ ah́́a si e ji pejin ekwu okwu.

- a. Customer, abeg, come nah, i go sell am cheap for you.
- b. Aboki, wetin you dey talk, remove am something or make i commot go another place.
- c. Nwokeoma, where you dey go nah, come buy from me.
- d. Onyeisi, no vex, na market we dey buy.

N'omumatu nd́́ a niile anyị deturu n'elu ebe a e nwechara ụ́́fọdụ asụsụ Aẃ́sa na asụsụ Igbo nd́́ d́́ na ha. Nd a

gbara ajuju onu kowara na ha na-ewebata asusu ala onye ahia ha iji mee ka o nwee obi oma ma zuo ha ahia.

Mmafenye Asusu

Anyi hutara mmafenye asusu ebe o di ukwu na Gariki Lokpa. Ndi na-azu ahia na ndi na-ere ahia ebe ahụ na-ewebata asusu Bekee, Igbo, Awusa na Pijin Mgbe ha na-ekwu okwu di ka anyi siri hu n'omumatu ndi e nyere n'elu ebe a.

Nke a gosiri ubara asusu bjakotara onu site na mbiko na mmekorita ndi agburu di iche iche. Mmafenye asusu bara nnukwu uru na Gariki n'ihi na o na-eme ka onye o bua nghota ihe ibe ya na-ekwu na-agbanyeghi agburu ya.

Lee ufo du Omumatu ndi gosiputara mmafenye asusu:

- Aboki yayakaswa? (How market be nah?) (a na-azukwa?)
- Nwanyi oma (sunaki), (I love you nah)
- To, (okay) - (o di mma)
- Samjuma se gwobe -(we go see tomorrow)

N'omumatu ndi a, n'otu usorookwu, a ga-ahuta na e kwuru otu okwu n'otu asusu biazie tnye ya n'asusu ozu. Iji maatu n'omumatu nke mbu, e kwuru okwu n'asusu Awusa, biazie kwuo ya n'asusu Pijin, Igbo na Bekee iji mee ka o doo anya. Ihe na-ebute mmafenye asusu bu ime ka onye ahia (onye na-azu ma o bu na-ere ahia) huta onye ahia ibe ya dika nwanne ya nwe mmasi izu site n'udi asusu o na-asu.

Otu onye Awusa bu Mohamed anyi gbara ajuju onu mere ka anyi mata na ihe mere ndi Awusa ji ewebata asusu Igbo n'okwu ha mgbe onye Igbo biara izu ha ahia bu ka o nwee ike unu asusu ha ma nwe mmasi izu ha ahia. Ebe maazi Ozomena bu onye Igbo na-ere ahia na Gariki Lokpanta mere ka anyi mata na o buru i soro onye Awusa asusu ala ya tupu i ga-ama ihe na-emenu, o zuola gi ahia buru ibu.

O doro ewu na okuko anya na a bia n'azumahia ndi mmadu na-achokari izu onye agburu ha, onye okpukperechi ha na ma o bukwanu onye na-asu asusu ha ahia. Nke a nwekwara ike mee ka e resi onye ahia ahia n'onu ego di ala karia otu e nwere ike iresi ya onye ahia ma oburu na o naghi anu asusu onye o na-azu ahia. O bu ihe ndi a mere ka mmafenye asusu baa uba n'ahia Gariki Lokpa.

Ngwako Asusu

Ngalaba asusu ozo putara ihe na Gariki Lokpa bu ngwako asusu Igbo, Awusa, Pijin na Bekee n'uzo na-agbagwoju mmadu anya ma di utu na nti. Nke a na-eme ka ndi ozuu ahia nwe mmasi izu ahia.

Ufodu omumatu ndi anyi nuru ebe ahia gunyere:

- a. Oga me, i dey sell suya naija gwoma naija gwoma
- b. Inyamiri, come buy yabasi
- ch. Aboki ,yaya kasua market
- d. Nnaji yenwa food

e. If my customer be onye Awusa ma o bu mbammiri, I no go speak Igbo for am. Ana m asuru ya pijin. Pijin azoputago anyi here makana obughị ya we no go dey hear each other; Maka this market abughizi soso ahia. Hausa people, Fulani people even Mbammiri people ji zi ebe a mere ebe obibi.

N'omumatu ndi a, e nwere ngwakọ nke asusu di iche iche ndi gunyere Awusa, Pijin na Igbo n'otu usorookwu. N'omumatu nke e deturu n'elu ebe a, onye Igbo anyi gbara ajuju onu gwakotara asusu Igbo na Pijin n'ikowaputa onwe ya, n'ih i nke a o bu onye mara asusu Igbo, Pijin na asusu bekee nwere ike ighota ihe o na-ekwu nke oma.

Mbikota ndi Hausa na ndi Igbo na Gariki Lokpa e meela ka ndi Igbo na-azuahia ebe ahụ gbazite otutu okwu oheru site n'asusu Awusa.

Imaatu:

- a. Too - o di mma
- b. Kasuwa - ahia
- ch. Gaskia - onu ikpeazu e nwere ike ire ihe
- d. Ahla - chukwu okiike
- e. Jara - mmezi
- f. Fusa - onu ala
- g. Kasa - buru ibu
- gb. Lafia - o di mma

gh. Nagode - i mela

gw. Kowai - etu a ka o di.

N'otu aka ahụ ndị Awusa bi na Gariki Lọkpa na-asụzi
 ụfọdụ asụsụ Igbo ma jiri okwu ndị a na-agwarịta onwe ha
 okwu. Ụfọdụ okwu ndị a gunyere:

a. Osoahia - onye na-aga achota ngwaahia na nke
 onye ozo ma resi ya onye ahia.

b. Ohi - I were ihe mmadu n'agwaghi ya agwa.

ch. Apiriko - Igbo mmadu aghugho ego.

d. Aka azu - onyinye a na-enye mmadu iji mee ka o
 ghara ime ihe kwesiri ekwesi.

g. Gbaragba - Ihe buru nnukwu ibu

f.Mmezi - Itinyekwuru mmadu ihe n' elu ihe o zuru

Okwu oheru	Igbo	Ihe o putaziri
a) Nwaada	Obere nwata nwaanyi	Ehi ka na-eto eto
b) Nwaefi	Obere ehi	Onye na-amalite Oheru izu ahia ehi.
ch) Abuba	Ibu ibu	Inweta nnukwu uru.
d) Iga ubi	Iga n'ugbo	Ibutu ehi na nnukwu ugboala

e) Ọchuchi	Onye na-azụ ehi	Onye ahịa ọrọ izụ ehi
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g. Oke - Ihe na-abughị nne

Site na mmekọrịta dị n'etiti ndị Awụsa na ndị Igbo, e nwela ọtụtụ okwu Igbo nke a na-ewebatagasizi n'ọnọdụ dị iche iche nke na-abughị ihe ọ pụtara kpomkwem n'asụsụ Igbo. Ufọdụ n'ime okwu ndị anyị ọpụtara n'ọnọdụ a gụnyere:

Anyị ọpụtakwara na ndi Igbo na-azụ ahịa na Gariki Lọkpa na-ejikọ mkpuruokwu si n'asụsụ Awụsa na mkpuruokwu si n'asụsụ Igbo ọnu iji nweta okwu ọhuru nke ha ji kọwara ndi ahia ha ihe ufodu. Lee ufodu okwu ndi a e jikoro onu.

Okwu ọhuru	Okwu ejikoro	Ihe ọ pụtara
a) Efimadala	Efi + madala	Ehi buru nnukwu ibu.
b) GaskiaLokpa	Gaskia + Lokpa	Onu ahia ikpeazu a na-ere ihe n'ahia a.
ch) Mpirimpinama	Mpirimpi + nama	Onye na-ekwetu onu ihe ahia ka o wee nweta nnukwu uru.

N'omumatu ndi a di n'elu ebe a, anyi ga-achoputa na e jikoro okwu abuo sitere n'asusu abuo di iche iche iji nweta okwu oheru ndi a azu ma na-erekwa ahia na Gariki Lokpa.

Nchoputa nchocha a na ihe a hutagasiri na Gariki Lokpa bu ihe ndi a na-ahugasu n'ebe e nwere asumigwe nke gunyere mmafenye asusu, ngwako asusu, mbite asusu na nchekwa asusu nke ihe butere ya bu mbiakota onu nke ndi na-asu asusu di iche iche bjakotara maka azumahia. Onodu ndi a nyekwara ha aka inwe ezi mmekorita n'etiti onwe ha n'ih na o mere onye o bu na-anu ma na-aghatakwa ihe ibe ya na-ekwu. O mekwara ka a na-enwe mgbanwe na nsuonye.

Anyi choputakwara na obibi ndi Awusa na ndi Fulani na Gariki Lokpa mere ka asusu Igbo bawanye na mkpuruokwu n'ih na e nwere ufodu mkpuruokwu bu nke ndi Awusa e webataziri n'asusu Igbo ugbo a. Ozokwa bu na o mere ka onuogugu ndi na-asu asusu Igbo bawanye n'ih na otutu ndi Awusa tumadi umuaka ndi a muru na Gariki na-asuzi asusu Igbo kara umuafu Igbo ufodu.

Nchikota na mmechi

Nchikota a gosiri na obibi ndi Awusa na Fulani n'otutu ebe n'ala Igbo tumadi na Gariki Lokpa metutara uzo e si eji asusu eme ihe. Ihe na-ebutekari obibi ndi Awusa n'otutu mpaghara ala Igbo bu azumahia ehi na ewu. Nke a emela ka ndi Awusa na ndi Igbo nwee ezigbo mmekorita ma gwakoritakwa asusu ha. Anyi gosiri ufodu mgbanwe nke mbikota ndi Awusa na ndi Igbo wetere ebe asusu no. Mgbanwe ndi a dika anyi kwurula na mbu gunyere

mmafenye asusu, ngwako asusu, mbite okwu (asusu)
nakwa mbawanye nke isu pijin.

Anyi gosikwara na e nwegasiri ufodu okwu ohuru nke ihe
e jiri meputa ha bu asusu Awusa na asusu Igbo ejikoro
onu. Nke a mere ka ha were okwu ndi ahụ na-azurita ahia.
Onodu a mere ka ufodu ndi Igbo muta mkpuruokwu ufodu
bu nke Awusa ma webata ha n'asusu Igbo were ha na-eme
ihe, mana onodu a egbochighi ndi Igbo isu asusu Igbo
nke oma.

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**PAINTING PROVIDING VOCATIONAL AND
TECHNICAL MANPOWER NEEDS FOR
SELIANCE**

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Abstract

This paper will assess the relevance of painting as an aspect of Fine Art on the issues bordering on the national emancipation of self-reliance through the practice of

painting as a vocational and technical manpower needs, in aid reducing the level of unemployment and poverty in the Country. In this perspective Honby (2000:841) defines painting as the act of putting paints or colours together onto the surface of an object or wall in terms of creating an aesthetic and utilitarian end product". In this view, Nigeria has gained prominent qualitative and quantitative development in visual art in the area of painting since the inception of self-government. Little has been known, explained and brought to the door step of many Nigerians in providing small and large scale of livelihood trade as an access to the promotion of people's socio-cultural and economic civilization in aid of meeting certain daily business activities in order to eliminate the devilish hand of poverty in our Country. In order to display the relevance of painting to the development of self-reliance in eradicating poverty in our Country, it is necessary to state the various types of painting and the materials needed, in which many Nigerians can engage in order to earn their living; life painting, still life painting, mural painting, collage painting and mixed media painting to mention but view. These listed types of painting can be executed with the following materials; oil paints, acrylic, pastel, water colours, crayons unwanted materials like used papers, oil paints, acrylic, off cut cloth materials, clay, beads, glue or gum, match sticks and sand. This paper will highlight the nature of painting explain the concept of vocational and technical man power needs. It will conclude with the benefits of painting as the needs for reliance that Nigerians could poverty alleviation programs within and outside the Country.

Key words; self reliance, manpower, needs poverty emancipation, ends, painters, quantitative aesthetic, utilitarian, socio-cultural, alleviation, trade and colours.

Introduction

The essence of this paper is to discuss the contributions of painting to the development of vocational and technical manpower needs for the eradication of poverty in terms of self-reliance among many Nigerians. Little has been known about this aspect of fine art that has presented many great people in terms of eradicating poverty in their own era; Pablo Picasso, Aina Onabolu, M. Monent, Paul, Z. Yusuf Grillo, Abiodun Olaku among others. They were mentioned in order to discuss painting, painters and what they provide for the promotion of vocational and technical manpower needs in our Country.

According to Mainold, (2006:50)

The idea of painting and its practices normally give ways and divine opportunities for many people for the means of providing vocational and technical awareness in terms of engaging the citizens with certain trade of empowerment to avoid the trace of idle hands in aid of self-reliance for national emancipation.

During the period of many trade fairs, the display of visual arts products in all ramifications of specialization portrayed an event of major significance in art. It supplies answers to the aspiring nature of many Nigerians for an avenue for exhibition for sponsorship and recognition of planning for national emancipation in getting rid of

poverty in our Country. But reverse is the case for many Nigerians to engage themselves in practicing one of the aspects of visual arts. Painting takes the heading focus due to its usefulness, simplicity and marketability many Nigerians have forgotten the act that, trade is part of man.

Adeyemi, (2005) proclaims that;

Nobody can truly progress spiritually, socially, culturally and economically without the corresponding manipulation and the development of his hand and brain. This concept of self-development in terms of vocational and technical manpower in the area of engaging in certain trade will enhance progressive achievement in life activities.

The fact stated by Adeyemi signifies that many people are purposely denying themselves the opportunity of giving visual training to their hands and brains instead they are waiting for government employment and total empowerment. Following the attitude and the policies of the government of this era of our time which do not pay considerable attention to the welfare of the citizens of the country which broadly calls for all round vocational and technical training possible in all aspects of hands and brains training and manipulation.

Therefore, this paper out-lines the significances that many Nigerians could have been deriving from engaging in painting as a vocational and technical training in terms of national emancipation for self-reliance in honor of the entire citizens of our Country and world at large.

Data for this paper were collected through library sources, interviews were conducted with forty people besides five artists precisely painters from Auchi Polytechnic, Nnamdi Azikiwe University and Federal University of Benin, respectively. Twenty respondents were of the view that all the tiers of government have the best intention to emancipate the people of the country to have the divine concept of self-reliance in aid of eliminating poverty.

Twenty besides the five painters were of the opinion that government and the citizens do not know the actual way or step to take in emancipating the people from poverty. It was added that the government and the people have sidetracked the visual art forms from the means of emancipation. As result of this, the level of poverty is increasing day by day in Nigeria and the world at large.

The result shows that 40% of the respondents affirmed that, government has a good plan to eradicate poverty out of Nigerians while the remaining 60% of both the citizens and the artists interviewed blamed the eradicating poverty. It now believed that, this paper will define the right chances and ways in which poverty can be eradicated in order to arise the interest of the government and the citizens for purpose of knowing and understanding the significances of painting as an aspect of visual arts in providing vocational and technical manpower needs for self-reliance.

The Nature of Painting

Painting is the technique of applying colours or paintings in terms of pigment on a flat surface, either paper, canvas,

board, wall or object. Painting is highly important in the life of man because it records and keeps events and statements in visual forms irrespective of the materials and style used.

According to Gregg (1997: 99)

It is not a gift from the gods neither men, what complicates the concept is the ability to display inner feelings which does not involve the idea of memorizing almighty theory in terms of a lot of rules and techniques before painting what will pull the interest of the art lover.

Painting as a multifunctional phenomenon of movement relates to the people the processes of manipulating the community from idle hand of joblessness to self-reliance of vocational visual engagement.

Newman Thelma,)1974:65;

The term painting as an aspect of Fine is a divine means of expressing the socio-culture and economic tendencies of the people's commercial situation in order to meet their yearning aspirations. Painting is expensive because it is capable of evoking response of its viewers or individual expensive works and ideas are ternary, amazing and wished irrespective of their types, styles and the media used.

The visual painters can express their ideology and reliefs in good governance, optical economic perspective and commercial emancipation in terms of social development

through vocational and technical manpower needs for self-reliance. This task can be accomplished through the use of medium like; waste materials like broken bottles, match-sticks, off cut cloth and paper materials, water colours, glue, oil paints, emotion paints, pastel different kinds and types, pen and ink, canvas, wall and other objects forms to mention but few. The mentioned media can be used to create the following aspects of painting; mixed media painting, still life painting, life painting, and scape and sea scape painting, advance painting, mural painting and pictorial composition either in realism, abstract or semi-abstract. The given plates a-i shows the list of deferent types of painting and materials with a divine style.

Source: Department of Fine and Applied Arts, University of Benin,

Style: Squiggle-ism

Key:

a: still life painting (Acrylic on paper) Polychrome

b: Life painting (Oil paint on paper) Monochrome

c: Compositional painting (Acrylic on paper) Abstract (polychrome)

d/e: Land scape painting (Acrlic on canvas) Polychromies

f: Imaginative compositional painting (Acrylic on canvas) Polychromies

g: Pictorial compositional painting (Oil pastel on paper board) Polychromies

h: Sea scape painting (Acrylic on paper) outdoor

i: Land scape painting (Pastel on paper) Polychromies

The multifunctional painting as an aspect of Fine Art is a means of expression in social, culture and economic in term of commercial situation in order to meet the yarning aspiration of the populace.

Painting is expressive and expensive in nature. As said by Adeyemi (2005:45) he stresses further that;

It is capable of evoking response of its viewers or the individual expressive paintings are ternary, dramatic, amazing and wished irrespective of their types, styles and the media used

This is possible, if given the attention and cognizance to take part in poverty elimination. The visual painters can express their ideologies and beliefs in good governance, optical economic and commercial emancipation in terms of social development through vocational and technical manpower needs for self-reliance. This new task can be accomplished through the used medium like waste materials (broken) bottles, match-sticks, off cut paper and cloth, water colours, oil paints. Emotion points, paste of different kinds and types, pen and ink papers canvas, wall and other object to mention but few.

It will be highly advisable for the Nigerian government to follow the legacy land by some developed countries like

Japan and United State of America (U.S.A) that have established different commissions for the three major aspects of fine art painting, sculpture and architecture for the emancipation of poverty among the youths and the citizens at large.

The concept of Vocational and Technical Manpower Need for Self-Reliance

In the concept of human terminology, vocation and technical have different meanings with the goal of planting selves' development among people as said by Maminold (2005:80)

Vocational and technical manpower is two in one body skill Acquisition and program which is essential for the development of common values, attitudes, understanding and goal in terms of skill and re-skill needed by everyone to live in order to emancipate poverty as a way of self-reliance.

Going by maminold's statement, it is pediment to define vocation "as divine qualities which give one a particular lawful job or work in order to be self-dependent in the other hand technical is an aspect of" vocation which leads to the acquisition of practical and applied kills as well as basic scientific knowledge in becoming master in the choice of job work taken in earning one's livelihood.

According to Horyby (2001: 1230:1335).

Vocation a as concept connects with the skills and knowledge that you need to have in order to do a particular job or work and technical is a concept

that connects with the skill needed for a particular job especially in sport and Art.

Most importantly vocational and technical man power can be acquired or imparted in two way Inductive and Deductive ways as said by Maminold (2005:20).

Inductive way is a means of reasoning which centers on induction that is designed to provide skillful knowledge of future behaviors activities which are the elements of reassuring that deal with general law of a thing to a divine concept in order to make good use of mind and hands (from known to unknown). Besides, deductive of vocational and technical is a means of acquiring skills that is now basically involved the act of using reasoning by deducing conclusion reached from general laws to a particular case of a given idea. As a result of this, the nature of human behavior can respond to the concept of vocational and technical manpower need's if is properly measured. This means that "people cannot do without certain trades as an element of VOTECH or change an act of it suit own idiosyncratic nature.

In respect of this, in achieving the prospects of painting as a means of providing vocation and technical manpower needs for national emancipation for self-reliance the following types of vocational and technical training in painting programs should be considered in Nigeria and the world at large.

1. **Apprenticeship:** This falls under one of the popular method of vocation and technical education in Nigeria and the world at large which deals with the procedure by which people acquire the basic skills and training needed for advancement in occupation. “Mater painters who serve as the instructors are needed to monitor such people in order to propagate effective and meaningful training.” (Maminold Harround, 2005: 20). Such an apprentice can be seen or assigned to different painters (Artists) in our popular places of poverty alleviation program by government. (Federal, State and Local).
2. **On the Job Training:** This is another method of vocation and technical education training popularly used by various industries and business centers it is normally carried out by the employer in order to equip the (workers) trainers on how to go about the working system. If order to aspect of sell re-training can be retreated in order to given the working class of the populace of the populace the idea to certain trade as a way of self-reliance. There will be a divine change in the life of many Nigerians.

The contemporary art work in the aspect of paintings have both utilitarian (commercial) and aesthetic concept of vocational and technical manpower needs irrespective of the types of the painting such as land scale painting, sea scale painting figure painting, mixed media painting, pictorial painting either in realistic or abstract forms.

Painting as the Means of Providing Man Power needs for Self-Reliance

The society of Nigeria Artists (S.N.A), and visual artists especially the Association of Nigerian Painters (A.N,P) if given the opportunity to partner with all zonal poverty alleviation programs centers in the Federal, State and the Local Levels both in the private organization and with the government owned body would have in action the means of new tactics of re-awaken the people and the government the painters in strengthening the mind and spiritual well-being of many Nigerians against poverty through the works of painting. Their inclusion in the programs would have assisted in making the entire population feel prove of themselves through mind and hands manipulation in the areas of displaying colours concept and materials on a given surface most importantly, the act of painting and the painters would have provided visual abilities to promote the well-being of the nations. For the as well as creating social and economic forces, which Nigeria's rich assets can set in motion through vocational and technical man power needs of self-reliance. If given the opportunity of being included in the poverty alleviation programs.

The Nigeria painters would have been ensuring the propagation of resurgence and promotion of Nigeria economic growth and well participating in the development of national economic re-circling through painting as a means of vocation and technical emancipating poverty if painting can be given the opportunity to partner with the poverty alleviation programs.

The participation of painting as an aspect of visual representation of fine art will provide means for vocation and technical manpower needs, as a way of assisting to the present nation's economic values as it affects people in the widest concept.

Moreover, it would have aided the growth awareness for poverty alleviation in terms of economic heritage. This will inform and give many Nigerians the opportunity in creating and maintaining jobs for the unemployed Nigerians both graduates and the illiterates. In the widest focus, it will prove the reality of the adage which says "an idle hand is the devil's workshop"

Conclusion and Recommendation

This paper states firmly that the involvement of painting and the painters in programs relating to poverty alleviation for the sake of man power needs to national importance will go a marathon ways in alleviating poverty in the midst of many Nigerians and the world at large.

This is said to be so, because being part of national poverty alleviation programs will allow government to know what is going on; the latest innovation and developments in painting as an art form, new ideas in nation's poverty alleviation programs as it affects the common people of Nigeria and the world at large Besides many trends that are going on continuously in Nigeria as a developing nation will be affirmed and practically made used.

This paper finds that the involvement of painting and the painters in poverty alleviation programs management is

highly important. This informs that if painting is basically involved in all national programs; Federal, State Local Level of poverty alleviation programs will be of high meaningful level of development in terms of emancipating poverty. At this junction, one can recommend that the involvement of painting as a booster for national emancipation in the area of poverty alleviation be accorded priority attended in in line with national developmental programs at all levels of government. Formation of strength for socio-economic and poverty alleviation programs. Will go a long ways in propagating the members and the ability of visual painters who are to be parties to the successful implementation of the government policy on Arts and poverty alleviation programs.

**IGBE DANCE: ADDENDUM APPROACH TO THE
ACT OF SPIRITISM AND ITS EFFECTS ON
RHYTHM AND MOVEMENT (IN SCULPTURE)**

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Abstract

The purpose of this research is to examine the hypnotic influence of the supernatural beings (gods) propelled by / rhythm or sounds (various musical instruments) to body movement or dance steps and to extract the traditional symbols of the ceremonial motifs for the creation of a new generation of costumes for Igbe ceremony. It is also to explore the possibility of interpreting or representing the dynamic bodily movement in relation with the costume in three dimensional forms or (solid) as regard sculpture and to show the relevance (or significance) of these movements in the context of hysterm but within cultural values.

IGBE DANCE

Introduction

Igbe generally is a social cult. It started in eighteenth century. It originated from Delta State and other areas where the Urbobo dwell. Urhobo and Isoko, worshippers were estimated to be about one million in 1982 (Nabofa 1982:249).

Igbe has the sole aim of liaising between the spirit world and the physical, residing within the cosmological force of water, influencing material wealth, psychic abilities, dreams, meditation, mental health, water based healing and playing a vital role in the administration of justice in society. Igbe is one of the Orise (gods) who provide women with children. It is also worshipped by those who seek political and social ascension, not to only protect them but to give them prosperity too,

Membership is voluntary. The religion is believed to serve as a sanctuary for confessed wizards and witches who (who practiced what is known as white witchcraft). It protects rather than harming them, membership also includes those who seek protection from bewitchment and anyone who submits, offers, his/her life to the god for safe keeping. Although they (members) are not Christians they also pray to God who is known" as Orise. These sets of "believers" frown at counting their offspring, which they feel could instigate bad omen.

In terms of treatment they make use of herbs, native chalk, water and prayers. The prescription of any of these methods is determined by divination to ascertain the involvement of super human and spiritualised forces.

Members' main precepts are purity, love and charity.

Igbe is significant as an entertaining cultural entity. Its hidden meaning is the search for inner purification by purging the mind of evil deeds or thoughts. Most of their activities take place in a central hall of worship in each town known as (Ogwa) which is constructed and decorated in white apparel, with small carvings and mouldings of various sizes, native chalk (orhe), animal skin on walls which are also used to construct hand fans, mirrors of various sizes, cowries, synthetic flowers, breakable plates of various sizes and minerals mostly Fanta, Mirinda, etc. They are generally associated with yellow coloured drinks. When it is time to offer sacrifice, worshippers carry food stuffs such as yam, goat, plantain etc. (depending on the demand and purpose) to the river. They carry these on their heads while singing along too.

Igbe is sub-divided into three individualized units such as Igbe Uvbiesha (having to do with beans) Igbe Ame (water bound) and Igbe Ohre (native chalk based).

Igbe is experienced in male and female personifications, depending on which region in (West Africa) where he/she fellowship. Igbe personifies several human characteristics: patience, endurance, sternness, observation, meditation, appreciation for history, vision, and royalty. Its characteristics are found and displayed in the depths of the ocean and his name denotes unfathomable wisdom, that is, the instinct that there is more to discern than we can ever learn, especially the spiritual aspect that most people spend a lifetime pondering. Pondering. Igbe also influence material wealth, psychic abilities, dreams, meditation, mental health and water based healing. Igbe is one of the Ohens who provide women with children. Igbe also is worshipped by those who seek political and social ascension, He not only protects them but proffers prosperity.

Igbe is associated with various communities, apparel, chalk or white powder and small images etc. and ceremonies t have to do with births, deaths, marriages, social dances, victories. In fact those which reflect in the entity of man endeavours as regard culture.

Obasanjo (1977, p. 6) says that: People and culture are inseparable, for culture is the aggregate of concepts and values which characterize a community. It then follows that people without cultures are in themselves not fully in existence.

In the Urhobo cosmogony, they have always believed in the existence of a supernatural being and had attributed their survival on earth to the influence of this God or god. This recognition revolves around the physical and spiritual realms & although to an extent with clear boundaries. The physical tends to infuse itself into the spiritual depending on the inspirational or spiritual level of individuals or the princess. The prominent fact in Igbe worship is that one's progenitor resides as a part of one's source of life whose sacredness the purity of the Igbe.

Igbe shrine is an embodiment of the spiritual abode on a physical level. She mainly manifests herself in rivers, waters, mirrors, white apparel, white powder, small images etc. As a medium of worship, she reveals herself in different names in diverse communities; Igbe to the Urhobo and Olokun to the Edo and the Yoruba.

Igbe Ohre originated from Ukokori town Ughelli North of Delta State, and was founded by a man known as Ubiesha. He was born in Agbarha Oto. His father's name is Mr. Etakepo he is of Agbarha Oto, while his mother hailed from Ukokori town. Ubiesha had three children namely:

Bogi Akpokovo, Ameganase and Onu-meyaone. He eventually settled in Ukokori and was a farmer by profession. One day, as he was working on his farm, he heard a voice called out to him three times consecutively. He turned around searchingly and he eventually answered the third time out of fear because the ordeal was quite strange. The voice which said "I have come to bless you" also commanded him to stretch forth his hands and a large native chalk of about ten inches, oval in shape which later became their symbol of worship suddenly and

mysteriously appeared in, his hands. There followed other spiritual rituals and further instructions for him to go home with the chalk, place it among other ones for “in it I have vested powers with which you will do wonderful things.” It was at this time that he learnt the spiritual science and worship practice that is associated with Igbe.

The goddess further instructed him to marry Erhokanure, a certain woman in the town who would assist him in the course of his new adventure. Erhokanure was barren. The three children of Ubiesha were a result of his marriage to another woman known as Medemian.

Back home, his family and neighbors, assumed he had gone mad carrying white chalk in his hands. They were even more surprised when he started telling them about his encounter and revelation. They mocked him more on his pervaded nature. People refused to accept him for what he proclaimed - prophet of Ohre. Their doubt was hushed when started performing great things, such as mental and body healing and purification. He became a great priest and physician and because of his new status, people used him to settle land and community disputes.

One day, as he was working in his farm, he was attacked by a notorious warrior known as Omonedo-Orhomorher who wanted to kill him. Suddenly Ubiesha called on his god Igbe Ohre and the warrior suddenly stood still, transfixed. Ubiesha captured him and took him to his shrine and after series of purification rites he crowned him Olorin (chief) and later became Ubiesha follower. He also blessed him with a native chalk (initiation). Thereafter, he

became a strong devotee of Igbe orhe and also started performing great things through the power of the orhe.

Ubiesha and Erhokainure reigned in the land as great priest and priestess of Igbe Orhe. Their fame went round the neighboring villages and towns and even beyond. Ubiesha flouted one of the laws of the gods and for this reason he was punished for twenty-seven years by some strange mental disorder. Border. He walked about like a lunatic. He was kept under. He was kept under surveillance day and night by his followers and family members. But one fateful Igbe day, he was discovered missing.

No one actually knew how he got out of the shrine. His disappearance was mysterious because the shrine was fully guarded day and night. He was later found after three days in the forest, dead with native chalk in his hands by group of children on their task of wood fetching. They ran back to the town to report. His followers went and discovered that his death was at the instance of the deity Igbe Orhe because of the presence of Orhe (native chalk) in his hands. He was later buried according to their traditional rites.

Statement of Problem

The purpose of this research is to examine the hypnotic influence of the supernatural beings (gods) propelled by \ rhythm or sounds (various musical instruments) to body movement or dance steps and to extract the traditional symbols of the ceremonial motifs for the creation of a new generation of costumes for Igbe ceremony. It is also to

explore the possibility of interpreting or representing the dynamic bodily movement in relation with the costume in three dimensional forms or (solid) as regard sculpture and to show the relevance (or significance) of these movements in the context of hysterm but within cultural values.

Statement of the Sub-problems

1. To identify the various costumes of Igbe
2. To describe the characteristics of the identified costumes, movements, significance, forms and colours.
3. To examine the relevance of these spiritually driven steps (movement) to contemporary dance and fashion with regards to the costumes of Igbe.
4. To analyze, interpret and synthensize the relevant data gathered in the sub-problem 1-3 and report it in both narrative and visual forms (solid) for a proper understanding of the Igbe dance.

Delimitation

The research focussed on the spiritually driven dance steps to rhythm and costume of Igbe using tessoduro and gypson armed with the simplicity and flow of oil based. aments (universal Stainers), emphatic projection of a polished marble with the incorporated flow of under layed scumble/glaze to ensure optimum transparency in sculpture of two and three dimensional forms. Data gathered in the course of the study shall form the basis of generalization.

The dance

In Igbe worship dance is very spectacular because it forms the basis of worship, sacrifice, oratory, prophecies and even entertainment. It is also one of the many ways of invoking the Igbe spirit to action and it is mostly carried out by the Ikpenes (choristers). It usually takes place on specific market days, four days in a week or every fortnight. The grand show occurs twice a year and lasts for nine days. The first Okpevbe (thanksgiving) takes place every May, while the other comes up between October and December and signifies crowning up of the year, a way of showing gratitude that the Igbe had protected one till the end of the year just like thanksgiving ceremonies in Christendom.

There are specific dance steps for each day of the ceremony and most of them are symbolic. The various dance steps with the days of the ceremony are as follows:

Day One: Egbohorho Dance: This is more like a Benin traditional dance where the dancers arrange themselves in a role of three, dancing choreographically, moving their bodies to the rhythm simultaneously.

Day two: Afaobo (clapping of hands): This is more like cultural dance with the sound of clapping dominating the ibani (drums) and Ukuse (maracas).

Day three: Kenighomo (chanting/oratory): This is an act of singing praises to the goddess or god. Example Igbe Ovie (my king).

Day four: Isia (story telling): This is where members learn legends, myths and various stories that could boost their faith. **Day five: Ugie-uyevbi dance:** This is the usual Urhobo traditional dance step which is very vigorous and requires a lot a lot of strength.

Day Five: Ugie-uyevbi dance: This is the usual Urhobo traditional step which is very vigorous and requires a lot of strength.

Day six: Ekpe-ene: This involves every member of the concerned Igbe group. It is an aspect of singing individually, one after the other. It is also an aspect where individuals are selected into various groups, more like the contemporary orchestra, some to base, soprano, tenor etc.

Day seven: Afao-owo (hitting of the leg with a small skin fan): This dance step is most common among the various Igbe dance (ritual dance). This is usually performed by a smaller group of about twenty members in a group of three with each role forming a small circle or fold, holding a small skin fan the right and swinging it against their right legs in accordance with the rhythm provided by the Ikpene. They are all bare footed stamping their right leg to the group with their left hands stretched out. The dance requires energy.

Day eight: Uvwowo (Reaching out): Is usually done twice no re the end of the ceremony. On day one, members move around the village or town in groups, dancing and singing. Most times gifts like biscuits, sweets etc. are given out as they move along.

Day nine: Achiyede (an act of matching Palm Kernel in the old): This characterizes the climax' of the ceremony. It requires nr. songs and a preparation of a delicious Isha meal (beans meal) which is shared among members. The dance step is different from every other one as the small skin fan is held with both hands and slightly titted to the left like an owl while dancing as if they are paddling a canoe or boat.

The various dances required energy and other things in order to make up the dance.

Occasionally, while the dance session is on, the leader or members get possessed by a spirit. Such or spirit possession and membership provoke more drama and sensitivity. The person tends to dance vigorously as inspired by the spirit. This time, it is for entertainment only but result oriented and it depends on the level of susceptibility, revelations and prophecies which are revealed about the life of an individual or the fortunes of the group.

According to extract from the library, think-quest, or/12819/text 8/04/2008, Dance is the expression of soul through lines of the body and bure movement, it is the visceral thrill of blood pumping faster and heart thumping harder ring higher, reaching farther and by gum, it is a burned way to keep a body fit.

In addition to this ceremony, there are other meeting days (edewo) members organize yearly, like religious outing, where they dance through various streets. This usually takes place between October and December. Members

carry food stuff such as plantain, yam, fowl etc. to their natal Urhobo land from several villages and “the twenty two Urhobo political assembly” to the compound of their founders for example Omote-Uku Mami Okareje Compound.

Definition of terms

For clarity and to help facilitate easy understanding of the research, some basic terms were defined and explained.

1. Ikwa - Bed
2. Omorho - small native mortar Olori - Chief
3. Ogbanje - somebody possessed by marine spirit
4. Ogwa - Hall
5. Orhe - Native chalk

Some chants that are associated with Igbe worship

Wah do Igbe

Igbe wa do

Ise wa do

Owokowoko

Igbe oghene

Igbe ovie

Igbe Ore

Igbe Ame

Ame! Ame! Wa do

Urhobo wa do

Isoko wa do

Egbene wa do

Avbi-ye-elu

Initiation and Ranking (Titles)

Ranking in Igbe shrine has a lot of spiritual undertone, pending on the level of spirituality of individuals or the type spirit that is at work in an individual which could be by birth (ogbanje), education/cultivation or revelation. However, it is left for Emeganase (secretary) to decipher. These are the various titles that are associated with Igbe and it is stated in descending order.

1. Okpene –(chorister)
2. Onori
3. Ochere (cook)
4. Oghara (waiter)
5. Ove-Odibo (clerk)
6. Oni-Igbe (Igbe mother)
7. Emeganase (secretary)
8. Oguiobo (overseer)
9. Aye-Oba (Queen) - sits on umorho
10. Omote-uku (Priestess) sits on Ekwa

Number one to seven is determined by Emeganase and her groups of prophetesses while Aye-Oba, which is second to the highest rank involves a lot of spiritual undertone and the person to be crowned will have to go to Okokori for coronation where the chief priest will perform all the

necessary rites, and the end would pray on a chicken which will be expected to die on its own to prove that the ceremony was successful, hereafter the title will be given. But contrary to this fact the vitiation is not complete. The case is different for Omote-uku title which is the highest rank and who is expected to sit on a td in the shrine or ogwa and the chief priest and a host of 'hers come down to the shrine of the priest or priestess in question where all the necessary, rites are performed. This is characterized by the level of spiritism or possession.

Need for the study

Igbe ceremony has a psychological, emotional and spiritual value as the dance steps is occasionally influenced by supernatural forces which enhance these unique strides. The 's-searcher therefore, believes that merely developing dance skills as- a result of incessant practice, or those that are imbued or propelled by the influence of some sort of drugs or the other are not enough. The dynamism of spiritually driven steps imbued within cultural values must come to play through a revolutionary and creative interventionist programme such as this study represents. This way, the historical dance steps and custom, symbols and character of our culture as represented by the Urhobo people would be projected as an instrument of ceremonies and entertainment through the creation of awareness in the music or entertainment industries and pictorial representation in this case plastic. These shall be promoted over a period of time for acceptance and adoption as the contemporary dance steps for music and entertainment industries.

Fortunately, Nigerian music and entertainment industry is growing rapidly with enough innovations here and there. This will be one of the many way of showcasing this spiritually induced dance rhythm and even our traditional instruments.

The Ogwa should be modernized to standard theatre halls here movies and music of related concepts would be played.

Libraries and galleries should be constructed within these halls for monumentalization and records which could be in the form of recreational centres.

The visual forms shall serve a historic function. The research shall also translate the artistic essence of the various dance steps and costumes into aesthetic forms such as statute, ornaments, relief etc. Finally, they will serve as a source of inspiration to artists of all ages.

Costumes like other cultural values are a principal index for identifying a people or an ethnic group in a polity. The Yoruba men are known for their agbada, the Hausa for their babariga and the Urhobo and Isoko for their wrappers. They are Therefore an important means for identifying groups of people or national institutions.

The literature review:

Igbe started long ago among the Urhobo communities more like the Olokun in Benin and Yoruba communities with same aim or purpose but with diverse ways of worship. however, white is a dominant colour among' the

worshippers, -t some incorporate red and black fabric as symbols or merely for aesthetic purposes.

According to an extract from Wikipedia (2008 p.7,8) In Orise culture, it appears that some stories contradict or compete with one another. The disparity or differences that exist are well understood by indigenous practitioners. While the stories are regarded as fact, they are also understood to be indicators of historical and social factors which obviously differ from region to region.

It must be noted that Igbe is very relevant to Urhobo culture. Culture is not merely a reharsh of the customs of the t. it embodies the attitude of a people to the future of their traditional values.

According to David J. Parkin (2008:118) symbolism and the politics of cultural performance are never absent from the see al life of the Urhobo.

The celebration also provides refreshing break and refrain from hard work because the Urbobo are very hardworking. No matter the gender, they could go to the farm as early as 7am to return to 6pm daily. And since the ration mostly take place on weekends, it affords them the opportunity to relax.

As in many Nigerian communities, Igbe is celebrated with singing, drumming, dancing and general pomp which range from the mellow to the wild. The duration of the ceremony depends, on the nature of it because there are some that are held every weekend, and others like the Odi-ewo is celebrated twice a year while the annual thanksgiving is once a year, like Z Christians' Christmas.

Culture is the totality of a people's way of life. It is a society's identify, a product of man's creativity and encounters cultural products like customs, technology, entertainment, arts, science, sport and religion. These attract and bring people together for educational information.

According to Ate (2003, p.29), culture is the totality of the way of life evolved by a people in their attempts to meet the challenge of giving in their environment. This gives order and meaning to their socio-political, economic, aesthetic and religious norms and modes of organisation and thus distinguishes a people from their neighbors.

Unfortunately, dance which should play an important role in these ceremonies appears to have been given less or no attention in the past irrespective of the fact that it adds glamour. These spiritually driven dance steps also add, testimonies, revelations, prophecies and other meanings to the events. It enables the audience without much difficulty or cost to identify the highly spirited dancer and could even get revelations about themselves and their families.

These unique dance steps are indispensable to the initiated, highly spiritual or those possessed by the marine spirit popularly known and referred to as Ogbanje, which likely by birth, education or revelation, create an avenue to explore, interpret, express and communicate Spiritism in relation to the movements of the body.

According to Wikipedia (2008, p. 12,18), in Benin and Urhobo, it is said that Igbe only chooses the most beautiful omen to be his priestesses. His children tend to be

physically attractive. Even if you are not his child you can count on special protection from Igbe if you are physically beautiful.

Igbe is the predominant Orixá in western hemisphere. She is also worshipped in Brazilian candomblé ketu with the name spelled oxum, while in Santería in Cuban she is also worshipped with the name Ochun.

Igbe costumes

Costumes are special clothing for certain activity or clothes worn in specific periods.

Costumes are very important in identifying the root of an individual, which is why Diagbare (2006, p. 22) says modern life is fast, contacts are brief, and often we get just one chance tell another human being who we are. She further stated that without the identify clue provided by clothing we'd find life more difficult and much less interesting (ibid).

The statements above simply implying that costumes could be made not only from cloth but also from other materials, such as animal skin, raffia, cowries, horse tail, beads etc.

The New Encyclopedia Britannica (1998 p. 222) however, say costume is a covering or clothing and accessories for the human body. The variety of dress is immense, varying with different sexes, cultures, geographic area and historic eras.

According to Barbara and Anderson C. (1984, p.20)

“anything worn on stage is a costume whether it be layers of riling or nothing at all. More specifically, this definition, includes all clothing, under clothing make up, and accessories »:h as hats, scarves, fans, canes, umbrellas, and jewelry, * m or carried by each character in a production.”

The nature of costume design

According to Barbara and Anderson (1984, p. 377) “in fashion design, primary attention is given to creating a striking it visual design that gives little, if any, thought to the personality or character of the person who ultimately will wear the cloths, the fashion designer may follow the fashion currently in vogue, or may look to historical antecedents, or may strike out in a new stylistic direction. In. a fashion collection, there may be little if any stylistic consistency, from one design to the next.”

Contemporary costume

The word “contemporary” has to do with styles of a particular period. Thus it is used to describe activities of a period. According to A.S. Hornby (1974, p.184) contemporary is defined as a “captivating time or a period to which reference is being made.”

Igbe costumes are basically white which signifies purity.

The buildings, shrine, the interior and exterior are always painted in white colour including, the furniture. But there are no hard feeling as to the designs of the fabric. It could be a shirt and wrapper, skirt and blouse, or only wrapper which they tie or wrap around the chest depending on

individual choice of design. But in all ramifications it must be white in colour.

Methodology

The materials collected has been reduced to sketches which will form the basis for the production of macquite that will be further developed into statues and reliefs various sizes, three and two dimensional arts. Armed with simplicity and flow of oil based pigments (universal strainers) emphatic projection of a polished marble with the with flow of underlay scumble glaze to enhance optimum transparency, medium P.O.P, tesso-duro and gypson to ensure stability, proper and smooth surfaces.

Data Source:

Oral Interviews: The researcher interviewed the priests and priestesses of Igbe, men and women, members and non-members, who have had personal experience.

Library: The researcher sourced for relevant books (published and unpublished) and information which related to this research and browse the Internet to source for current information. Journals were also employed. These are employed to get good theoretical framework upon which this arch would be based.

Source of materials

For studio work, all materials were sourced from art shops and include POP scumble, tesso-duro, gypson fixatives resin, accelerator, catalyst and Acrylic paints.

Spiritually Induced Dance

The symbolic movement of the body becomes more evident within the sacred itself frisson state, and subjugating the intellect of the victims, the deity therefore, suppressing the natural body. Inspirational and trance dance have no similarity with a chorus line or ballet dance where dancers follow strictly laid down choreography and facial expression, but in inspirational or trance dance facial expression is characterized by the true inner experience of the dancer or the true nature of the deity itself.

Note that it's not a dramatic performance for an audience. A trance induced by an ardent religious devotion, does not show reduced bodily functions that are typical of other trances. This state can only be induced through prayer and incantations in an aura of rhythm which can happen voluntarily or involuntarily.

According to philosophical inquiry by Omofolaba Soyinka Ajayi (p.189), the semiosis of sacred dance becomes fully relevant. Within both the contextual and conceptual meaning of sacred itself, a close affinity evidently exists between the nature and concept of dance and the subjects of sacred rites. Essentially, both are intangible and evanescent but able to reach deep down to profoundly of human perceptions and emotions. In addition both are made "real" through actual experience and/or through some concrete symbolic representatives and through movements and patterns.

For sacred dance almost associated with ritual robes, special colours, regalia, music etc., the ritual colour usually expresses an aspect of the deity. No matter the decoration on the regalia, whether with cowries, feather, jewels etc. will also reveal something about the deity to the worshippers will be revealed.

The conventional dance is derived from cultural ideas or by cultivation while the sacred is a conceptual thought made manifest as culture on earth. Though at a certain degree of perception, a similarity of form which allows the dance to serve as a demarcation i.e. as a tool with which to transcend to the ethereal infinite and also to act as a sign of the devotees conception of the sacred, the anchor point of communication, is that area of luminating where the ephemeral nature of dance fuses with transcendental powers which is the peak of worship. Probably, these are the means and ability to cross over to the beyond and establish a communication line between gods and men hence most cultures regard dance as a sacred art itself.

The dancers' own bodies establish a "communication" within him or herself or gods which can develop into unexpected insights and solutions to problems for the victim. There is a salient release of emotions and pressures through the heart which transcend the intellect. This enables- deep and valuable connections to be made at the level of mind-body and spirit. The energy of the dance must suffuse the whole of the dancer's body. There is a perceptual feeling of being part of the cosmos and of the earth's energy.

In religious practice, dance serves as an effective pathway that bridge the improvised and trance dance and unites the physical and the earthly. This which becomes an acceptable form of worship and together with other means of sacred, i.e. prayers, incantations etc, and a means of communication that is acknowledged within the culture, is a defined pattern.

The purpose of worship is to achieve communion with a powerful but intangible force. Worship generally is a movement from the earthly/physical to the spiritual /ethereal. It is a process of comprehending the unknown primordial existence that separates man from God. The worship process is likened to van Genep's classification of "rite to passage" or transitional rite" into three parts; (1) post liminal (2) preliminal (3) liminal. Worship is a drift from the known preliminal state of earthliness to the unknown liminal state of spiritual nonphysical and back to a spiritually enriched earthliness.

Inspirational dance may become trance dance but trance dance us definitely inspirational but not always improvisational. Therefore, improvisational dance can lead on to inspirational dance. However inspirational dance can only occur when there is harmony amongst these three factors such as mind, body and soul. The attained harmony is a spiritual state which has nothing to do with established religion as such, but a state in which the victims personally experience that ultimately all paths to the divine are one and the same. One notable fact is that there could be some sort of cleansing prior the dance, such that it is a taboo to eat certain food, avoidance of sexual contacts and almost universally in traditional societies the

non-participation of women who are under menstruation, as it is considered polluting.

Trance dance is like a vehicle or a process toward a possession which functions in manner as a tool in achieving a purpose. The first stage of transcended dance is a conscious act and part of the medium. A progression dance features and resounds specific and powerful characteristics of the deity being invoked while accompanied by specified music that is associated with that deity. While performing the progression dance the victim or medium has given him or herself to be possessed by the deity. The process may be boosted up by sacrificial (visual) words such as prayers or incantations (oral) or in most cases by the use of drugs (smell/taste). These signs have been inculcated into the semiotic system of religious drama or rites and whose magnifying powers intrigue appropriate meaning in the initiated and interested individuals. The expected and inevitable response is heightened memories of the deity in possession.

The dancer (victims) usually cannot recollect the nature of dance when he or she has regained consciousness. In the course of dance (sacred) they “vacate” their individual bodies to allow themselves to become a vehicle through which the deity can express himself and give help and guidance in terms of healings and revelations. In a state of trance, dancers often show stamina and physical strength such that a weak or frail person can suddenly become strong when the deity is in possession of his or her physical body. It could require quite a surprising number of people to restrain a person in trance.

The state of trance dance is a proof that the chasm between this world and the other has been bridged it is an “alteration of consciousness” state where the deity would now take control over the body of the medium for as the Urhobo will say Igbe mu-o - the deity has “mounted” (the medium).

The transition to possession dance can either be very mild, marked by slight changes in the dance pattern or it can be distinct or abrupt in which the medium may mourn or even shout or fall down or run in a brief trance before assuming the possession dance proper. There could also be certain visible changes which are characteristic of the deity which may also be observed in the dancer. Whether mild or not, the change is usually applauded by the other worshippers. They may start chanting praises or fall into total silence. The drummers increase their beats and change rhythm to harness the new dance steps. In most cases the rate of possession is propelled by the introduction of some other sacred paraphernalia on the victim.

In the possession state, the full personality of the deity comes to play such as habits, emotional, depositional and the social more or even symbols. These states boldly indicate that communication has been achieved with the deity. The transcendental dance can be performed by any of the devotees but the level or the rate with which the deity possesses the medium depends on individual spiritual qualities. Sometimes religious a body may find it essential to have an individual or a group of people specially anointed to the dance. Those that mediate between two worlds are often given special titles and

preferences such as Omote-uko in Igbe worship (daughter of the sea). They are often specially chosen by the deity himself either from birth or later in life through frequent possession by the spirit of the deity.

Possession state seldom occurs when the medium is alone as this could be very dangerous because it requires the support of people in a non-trance state to guide the victim or medium from doing anything harmful, moreso, to guide them to the state of consciousness. In fact, this dance should be taken in a controlled setting or group where you have the priest of priestesses or even the chief priest etc. Precisely, it is usually a form of worship and the mediums are believed to serve as a bridge between the earth and the spiritual world.

These forms of expression may appear frenzied as in certain African and Asian shamanic dances or very contemplative and calm as in the dances of whirling dervishes of Turkey and Middle East.

Nature of dance

Dance is both a sign and a means of communication, being able to express an action, idea and at the same time it is the sum total of the action and idea it expresses. For example, a person dancing can be a sign of happiness. At the same time, this sign is a medium to communicate and express a state of mind. Since a sign derive its meaning from its nature, and a tool assumes its significance from its usefulness, the use of dance in sacred rituals is both intrinsic and for worship.

Dance in African context is undoubtedly an important means of communicating with the sacred. In African religious practice, it is an expressive form fully incorporated within the worship system. Already a favoured art form among the numerous cultures of Africa, it is not surprising that it holds a prominent position among methods of communication with the divine. No religious worship was considered complete in the past without at least one dance performance by the devotees.

The importance of dance to religious worship in Africa today and in the past cannot be over emphasized due to these factors (1) the intricate qualities of the dance (2) cultural concept of the sacred (3) and the people's attitude toward the body/ movement.

Inspirational dance has much in common with sacred dance but sacred dance acknowledges a spiritual element which is not necessarily the case with inspirational dance. Trance dance in traditional societies is almost in form of sacred dance. However, all forms can be highly therapeutic.

Generic questions

1. Is the Igbe worship still very popular amongst youths?
2. What are the financial implications involved in participating in initiation or becoming a member?
3. Why are Igbe costumes always white?
4. What does it entail to be possessed by the deity (Igbe) during dance?
5. What does it require to bring back the mediums to conscious state?

6. Does Igbe dance involve any special rituals?
7. If yes, what are they?
8. What are the relevance of these costumes/dance in this contemporary period?
9. Are the Ohre (native chalk) and water (river/sea) the only source of contacts with the deity?

Source of contacts with deity

Persons interviewed include:

1. Okparuku - Chief Benjamin Akposheri
2. Omote-uku, Mami Ikareje (Mrs)
3. The secretary - Christiana Eboje (Mrs)
4. Chief Edore Obiuwevbi
5. Chief J.M. Edafe (The Iyase of Agbarha)
6. Mr. Obriki (of Awhire)
7. Mr. Tobi Akposheri

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**MATCHING HOLLYWOOD STANDARD?: A
COMPARATIVE STUDY OF THE PRODUCTION
TECHNIQUES IN TOKA MCBAROR'S *MERRY
MEN: THE REAL YORUBA DEMONS* AND GINA
PRINCE-BYTHEWOOD'S *THE WOMAN KING***

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Abstract

Nollywood has, in recent times, risen to notable international relevance in terms of quality of films it produces to the extent that it has begun to win international awards, make box office hits and even win the hearts of foreign audiences. Nollywood has gone further to producing films that tend to match Hollywood

standard even though those films are not without some artistic and technical blemishes. This study therefore investigates Nollywood as an industry that has begun to gain international acclaim by conducting a comparative study of the production techniques utilized by both film industries using Toka Mcbaror's *Merry Men ...* and Gina Prince- Bythewood's *The Woman King* as case study. Data were gathered using content analysis approach of the qualitative methodology while relying on Jean-Louis Baudry's Apparatus Theory to interrogate the research problem. The study found that Nollywood has been striving to match Hollywood standard by making significant contributions and innovations geared towards improving its film quality but there is still room for further improvement. The study therefore recommends that for the industry to surpass its present height and engender professional growth, constant (re) trainings of its manpower is needed so as to be abreast with global best practices. There is hope that Nollywood may stand at par with Hollywood in the near future if ardent support is provided it by relevant stakeholders.

Keywords: Nollywood, Hollywood, Standards, Production Techniques, *The Merry Men ...*, *The Woman King*

Introduction

Since 1992 when Kenneth Nnebue's *Living in Bondage* was produced till date, Nollywood has recorded significant progress both in the production, marketing and distribution arms of the industry. Although what could be termed the Nigerian film industry had been in existence

before Nnebue's release of *Living in Bondage*, scholars however argue that Nnebue's experimentation which was an adopted the VHS format in the production of films opened the floodgate to what is now known as Nollywood (Nwankwo, 2006, p.57). The venture of amateurs, enthusiasts as well as professionals into filmmaking in Nigeria consequent upon the commercial success of *Living in Bondage* (2002) contributed in the expansive popularity of the industry thereafter. Nwankwo (2006) further explains that the popularity the industry recorded at the budding stage was due to correlation between the story told by it and the society the story is derived from. According to him;

Before (Kenneth Nnebue's *Living in Bondage*) hit the market, most Nigerians did not believe that an indigenous movie could record such unprecedented success in terms of mass local appeal. The tragedy of Andy, the protagonist, is such that the majority of the people can identify with. His inability to take care of his beautiful wife, Merit, is so commonplace in the Nigerian society that produced the movie, so much so that Andy's take is analogous to those of many aspiring young men in Nigeria. Could Hollywood had truthfully depicted this form of local reality? This answer is resounding no because such an effort would obviously look unfamiliar among local audiences here in Nigeria. (pp. 57-58)

Nwankwo's claim here is that the emergence of Nollywood seemed to have quelled the artistic appetite of the local audience in terms of storyline and other visual aspects like costume and setting.

But in spite of the rapid popularity of Nollywood within Nigeria and even Africa upon its emergence, scholars had raised concerns regarding the production quality of its films. Ekwuazi (2008), for instance, argue that although Nollywood churned out hundreds of film into the market, such film had not been able to compete with its counter parts in advanced film cultures like Hollywood and Bollywood because of its trite quality borne out of the use of low standard equipment. He accused the filmmakers of focusing more on profit making rather than quality delivery (p.299). Scholars have in more recent studies however captured Nollywood's attempt at improving its production quality. Haynes (2014) explains that Nollywood now produces films that can compete and win international laurels (p.53). He argues further that there are deliberate efforts by a crop of “younger” filmmakers in steering a new wave of artistic consciousness within the industry which precipitated its production approach being referred to as “new Nollywood”, as the filmmakers geared towards making films that tend to match Hollywood's standard. It is against this backdrop that this study investigates the production quality of films produced by the two film industries – Hollywood and Nollywood in order to evaluate the extent to which the Nigeria film industry have attempted to match Hollywood standards in terms of production techniques especially in this age of digital filmmaking.

Many studies have been conducted regarding Nollywood in terms of its production quality, marketing and distribution strategies but not much attempt have been made to evaluate the industry's growth on the parameter

of Hollywood especially now that Nollywood is beginning to gain international acclaim, winning laurels in global film festivals. This study attempts to fill this knowledge gap by investigating the production standards of the two film cultures. In order to ascertain the foregoing, the researcher conducts a comparative study of films produced by Hollywood and Nollywood respectively, the former being regarded as the hallmark of film production in the world. Data gathered in this study will provide relevant literature to scholars who may wish to delve deeper into this area of study as it may also open fresher areas of discourse between Hollywood and Nollywood.

Literature Review: Hollywood, Nollywood and Global Film Practice

Hollywood is known globally as the American film industry. Its popularity is far reaching as it has turned out to be a household name across continents. The term “Hollywood” is however somewhat complex due to its evolutionary trends. Schatz and Perren (2002) explain that;

Any effort to access, analyze, or even describe “Hollywood” inevitably begins with a definitional dilemma. The term Hollywood refers to an actual place, of course a community north of Los Angeles that emerged, nearly a century ago, as a primary base of operations for the burgeoning American film industry. But the industry involved far more than the Hollywood environs even then, and as it continued to develop, the meanings associated with the term

Hollywood became increasingly complex and multivalent... Most fundamentally, the term Hollywood refers to three interrelated aspects of American cinema: the industrial, the institutional, and the formal-aesthetic. As an industry, Hollywood is a vast, integrated commercial enterprise with specific business practices and standard operating procedures geared primarily to producing and distributing feature-length films. (p.495)

According to the historical account presented by the duo, Hollywood operated via a studio system that controlled the production, distribution and exhibition phases of the industry during the "classical" era of the 1920s through the 1940s. Some factors contributed in whittling the group of the studios on the industry during the post war era. Some of these factors included constant litigations, the emergence independent film producers and commercial television production. In spite of the survivalist strategies adopted by the studio system in order to withstand the effect of the aforementioned factors, Hollywood merely diversified as various arms co - existed forming multimedia conglomerates which contributed in strengthening the popularity and widening the capacity of the industry (pp. 495 - 496).

Following this, Hollywood has not just attained but has also retained world dominance in the area of entertainment globally. Schatz and Perren (2002) further contend that "the widespread appeal of Hollywood movies is due not only to the studios' economic power and marketing prowess but also to the formal-aesthetic qualities of the films themselves" (p.496). This is to say

that the cinematic style and narrative structure of Hollywood films have continued to improve over the years.

Nollywood is a sobriquet that was used to refer to the Nigerian film industry upon its explosive popularity which took the world by surprise. The term is said to have been coined by the *Financial Times* of New York, to describe the Nigerian Video Film Industry, just like Hollywood (America) and Bollywood (Indian) (Ayakoroma, 2011, p.21). Prior to the evolution of video - film production which precipitated the emergence of Nollywood, films were produced in the celluloid format. Lovers of Nigerian films went to cinemas situated in cities like Lagos, Kano, Onitsha and so on to watch film on the big screen. Uchenunu (2008) explains that celluloid productions was complex and expensive, however pioneer film producers and directors like Ola Balogun, Adeyemi Afolayan (Ade Love) and Eddie Ugbomah excelled in celluloid productions until late 1980s when the economic condition of the Nigerian nation began to dwindle. Other factors like unstable political situation in Nigeria, increase in crime rate, according to Uchenunu, contributed in dealing the cinema of celluloid a death blow (p.27).

The consequent video-film experiment which resulted in recording and producing films in the VHS Format heralded the dawn of what is known as Nollywood. The VHS Format was much cheaper and less technologically demanding which propelled many aspiring practitioners to delve into filmmaking upon its popularization (Nwankwo, 2006, p.56). The industry grew expansively

and even became a popular tradition among African audiences in spite of the criticisms preferred against it at its budding stage. However, the industry has in recent times seemed to have risen above the negative criticisms to producing films that compete in international film competitions. Haynes (2014) contends that Nollywood films have gained global recognition upon the emergence of what he termed “new Nollywood” which is known for high quality production (p.53). This study relies on this stance to access Nollywood’s growth in relation to global film practice.

1.2. Theoretical Framework: Apparatus Film Theory

The Apparatus Film Theory was developed by French film critics Jean-Louis Baudry and Laura Mulvey in the 1970s as a model for evaluating how films affect audience. The theory studies how cinematic technology and mechanics produce a unique viewing experience that influences audience comprehension, perception and interpretation of films they watch. Conley (2018) explains that;

Apparatus theory claims to study the “machineries” of the seventh art. Dealing not so much with cameras, projectors, film stock, the design of iPads, editing programs and applications than the relations that viewers sustain with the medium, it lays stress on psychic and social mechanisms that shape the experience of cinema. Considered in a broad sense, it accounts for the power that film holds in respect to the world in which it operates or is deployed. . (p.145)

Conley further contends that Apparatus Film Theory examines how film exerts psychological effect on its audience due to the mental picture it creates and leaves within the mind's eye of the audience. The theory provides a critical lens through which to analyze the intersection of cinema, technology and ideology. The evolutionary account of film suggests that film is a magic trick. It is based on the creation of illusion of movement using the camera, a concept that is supported by the *Phil Phenomenon* and the *Principle of the Persistent Vision*. Charles Okwuowulu (2013) explains that the "principle (of persistent vision) asserts that the brain retains image cast upon the retina of the eyes for a fraction of time after the eyes have been removed from the field of vision" (p.66). Okwuowulu further explains that the *Phil Phenomenon* was discovered by a Gestalt psychologist known as Max Wertheimer in 1912. The phenomenon according to him, "creates the illusion of a unitary circular form in individual blades of a rotary fan when turned to a certain speed" (66). These preliminary phenomena which led to the invention of the principal filmmaking equipment; the camera, suggests that the experience of film takes place primarily in the human brain or mind as it were. This is why the equipment, known within the context of this theory as the apparatus of filmmaking is crucial to the making of quality films that create the supposed psychological effect of believability on the minds of the audience.

Hollywood has been known as the leading film industry in the world due to the high quality, heavy-duty digital equipment that it is known for. Ekwuazi (2017) contends

that Hollywood is ineluctable in the practice and discourse of film because of its technological sophistication (p.vii). However, unlike Hollywood, Nollywood evolved as an artisanal industry that relied on poor filming equipments to survive. This is why critics spurned the industry for its poor quality of production during its budding stage. Adedokun (2008) for instance accused Nollywood of producing films that can be referred to as "a comedy of errors in camera and continuity interplay" which is fallout of the lack or unavailability of state-of-the-art equipment and proper training (p.259). This case may no longer apply to contemporary Nollywood as a number of filmmakers who belong to the "New Nollywood" class have been making deliberate efforts to change the status quo. Giwa (2014) explains that "these high quality films realized theatrically begin to stand out amidst the wave of home-video movies that have been dominating Nigerian filmmaking for the last 20 years" (p.6). The Apparatus Theory thereby supports equipment and expertise as fundamental in creating films that leaves lasting impression on the minds of the audience hence its adoption for this study which concerns itself with quality vis-avis production techniques and technicalities.

Method

This study focuses on evaluating Nollywood's growth in contemporary film practice by conducting a comparative analysis of films produced by it and its Hollywood counterpart using a typical case sampling technique. Toka McBaror's *Merry Men ...* and Gina BytheWood's *The Woman King* were purposively selected as the duo even though produced by different film cultures, present

African societies and also belong to the action film genre. Both films have close release dates, between 2018 and 2023 as digital filmmaking equipment has been en vogue at this period. Content analysis approach of the qualitative methodology was used to gather relevant data for this study. A comparative analysis of the data gathered from the case study films provided the basis for assessing the industries' status quo and enabled the researcher to make useful inputs that will add to knowledge.

Analysis of the Production Techniques in *the Woman King* and *Merry Men* ...

The Woman King (2022) directed by Gina Prince-Bythewood, is a historical epic that takes a detour from the typical Eurocentric trappings of Hollywood to focus on a real community in pre-colonial West Africa, known as the kingdom of Dahomey. Starring Viola Davis, Lashana Lynch, and Thuso Mbedu, *The Woman King* centers on the Agojie, one of history's all-female warrior groups who protected Dahomey for nearly three-hundred years between the 18th and early 20th centuries. It narrates the story of the African kingdom of Dahomey, where a rebellious teenage girl called Nawi (Mbedu) is pushed by her family to join the Agojie, a fierce female warrior troop that holds the responsibility to protect the domain of their people. As Nawi is shaped into the Agojie model, she creates deep connections with her fellow female corps, particularly with the stoic and powerful General Nanisca (Davis), leader of the troops. As Nawi, Nanisca, and the rest of the Agojie warriors toil to guard their community from neighboring kingdoms and

encroaching European slave traders, the two women uncover a truth that brings their personal histories closer together than they ever imagined.

Merry Men ... is a Nigerian action comedy film directed by Toka McBaror released in three parts, in 2018, 2019 and 2023 respectively. It stars some of Nollywood's finest actors such as; Ramsey Nouah, AY Makun, Jim Iyke, Damilola Adegbite, Richard Mofe-Damijo, Iretiola Doyle, Falz, Jide Kosoko, Rosaline Meurer and Nancy Isime. The film is centred on some group of men known as the Merry Men. Set in Nigeria's capital city, Abuja, the film sheds light on the four merry men who regard themselves as the most eligible bachelors. They have thriving businesses, live in palatial houses, drive posh cars with various size and slopes of ladies at their beck and call. Although they are known as the "*Merry Men*", the ladies that flock around them refer them as the real Yoruba demons, a seeming contrast to their outward personality because of the dark side to their expensive lifestyle which is womanizing and debauchery.

There is virtually no artistic work that is devoid of some level of technique inputted into its realization. Film production which is a subtle combination of art and technology requires brilliant manipulation of filmic techniques in order to achieve believable illusions. As filmmaking continues to develop based on the rapid advancements in technology, the filmmaker must learn the varied approaches and techniques involved in the process and this in what this study sets out to analyze using the two case study films.

Production Design and Visual Aesthetics:

The design of a production goes a long way in determining or improving the quality of such artistic product. The design can therefore be regarded as everything that is brought into the film in order to give it the desired shape or outlook. Proferes (2008) explains that “the design of a scene as well as the design of your entire film depends on tone, style, specific narratives jobs and placement in the film, but the key component of any design is the narrative beat and the director's beat” (p.79). Based on the foregoing, the two films are designed by their various directors to assume peculiar designs. Whereas Prince BytheWood's *The Woman King* projects a historical tone with some threads of female gender emancipation woven around it, McBaror's *The Merry Men: the Real Yoruba Demons* conveys a political tone that is steeped in male gender dominance. The both films are styled as both action films and melodramas. These tend to influence the visual aesthetics in the both films. For instance, in *The Woman King*, the setting, costume, make up and even props used in the film projects the period and cultural environment it is set. Some of the materials like the sets were built for the purpose of the film shoot in order to realize that visual aesthetics needed to tell such historical narrative believably as shown in plates 1A and 1B below.



Plate 1A: A hut that represents the historical period the film is set

Plate 1B: The locale of the film shoot and the female warriors typical of the Dahomy tribe

A Character like Nawi assumes the speaking style, intonation and other mannerisms typical of the Dahomy tribe. The wrestling and martial arts scenes punctuate the dramatic action tone of the film while heightening the pitch. The action scenes are well detailed which showcases the director's knowledge of action / combat directing. Proferes (2008) explains that an action scene requires proper "organisation and articulation" of the various actions that make up the scene and it is only a trained and experienced director that can capture such moments in such a set. It will make such scene not only "interesting but even more importantly, it will assure that the psychology of each moment is made available to the audience" (p.20).

Hollywood is known for producing action films and *The Woman King* is an example. Most of the fascinating actions in the film are performed by the female actors. The women in the film engage in fights with men and even over-power them. The actors exhibit an appreciable level

of artistic dexterity which apparently is a fall out of in-depth rehearsals and brilliant manipulation of filmmaking equipment.

In *Merry Men* ..., action scenes are also used to elevate the visual aesthetics of the film. The film toes the action film design of Hollywood. The shoot-out scene with the police is a good example. The speeding, reckless driving, the gun fire and other similar actions are articulated and organized in the Hollywood style,. Although the fight and shoot out scenes may not be rated to be in Hollywood standard, as the actors seem not to have been trained in martial arts cum warfare acting, there is however an appreciable level of articulation and organization in the scenes as shown in the plate 2A and 2B below:



gun battle

Plate 2B: The Merry Men and the police engage in physical fight

Abuja, the film's political tone is accentuated. Abuja is known as Nigeria's seat of power and almost all national politicians reside there. The city is also about the most planned city in the country. The selection of the FCT gives the film a high visual aesthetics as the locales, coupled with the gorgeous costumes of the characters project the

expensive outlook typical of Nigeria's political class. It further gives the Merry Men opportunity to meet and confront politicians who claim to serve their people but renege on their campaign promises after being voted into power.

In line with the theory that supports this study, the both films brings to bear high cinematic technology, mechanics and artistic techniques in order to achieve visual aesthetics that can provide the audience some unique viewing experience capable of exerting mental and psychological effect on them.

Cinematography:

The camera as the most important tool in any film plays a key role in the two case study films. Other filmmaking equipments like lights, drones, trackers, Dolly seemed to have employed in order to elevate the visual quality and narrative techniques of the camera in the film. There is a clear display of cinematographic skill in *The Woman King*. In the film, McBaror and his crew employ camera angles and movements that reveal certain ideological positions. For instance, Nawi's stubborn disposition and resolve not to marry against her wish as her father wanted is emphasized through close up and low angle shots. Through the use of other supporting equipment, the tempos of the action scenes were raised. The shots of the fight scene where the female warriors take up weapons and move to challenge the kingdom's assailants shows the splicing of different angle shots and camera movements in quick succession as exemplified in Plate 3A and 3B below:



Plate 3A: The Warriors prepare for war Plate 3B: The Warriors advance towards their assailants

In *Merry Men* ..., deductive shots are used to expose the personalities of the characters as well as their emotional state. Wide angle shots, for instance are used to establish locales that require emphasis. Iconic spots in the FCT like the Eko Hotels, the abode of the politicians as well as the Merry Men are well established through. In contrast, locales where the masses reside are depicted as dilapidated areas typical of the Nigerian society where the masses live in squalor while politicians live excessive affluence.

The director employed such cinematographic technique to narrate the class dichotomy that exists in the Nigerian society. The high angle dolly-in shot used to establish the



Plate 4A: Fight between Merry Men and the kidnappers Plate 4B: The shoot-out between the Merry Men and the police

Eko Hotels and in fact the entire locale, underscores the economic and political strength of the people who reside within that area. The use of equipments like dolly, tracks and drones to improve the narrative quality of the scene and other scenes is also evident in scenes like the kidnap attempt at Kemi, Naz's (Jim Iyke's) wife and Ayo's (Ramsey Nouah) sister. The fight between the Merry Men and the armed kidnap gang are punctuated using various camera shots, the positioning of the camera with various angel changes under spilt seconds is used to create tension, suspense as well as heighten the illusion of motion. The gun duel between the Merry Men and the police is another good example. The action is emphasized during the shootout with various tracking shots of cars in fast motion. The manipulation of the cinematic equipment is what gives these scenes fluid movement as shown in Plate 4A and 4B below.

Editing and CGI Creation:

Film production continues after the shoot proper. ' post production stage is a critical stage in every filmmaking process and editing is critical in this regard. Proferes (2008) regards the editing suite as the "director's assembly", where the various cuts or rushed are spliced together to enhance the narrative meaning of the film (137). In other words, the editing system and all of the accompanying software used in splicing the shots, creating special effects as well as generating images are geared towards impacting on the psyche of the audience. As the audience expects a unique cinematic experience, as projected by the apparatus theory, the editing pros find tune the film and adds more color and intrigue in the film so as to quell the artistic appetite of the viewer as he steps into the cinema to experience the magic of the motion picture.

Editing therefore impacted on the overall narrative flow of the two films. A semiotic understanding of *The Woman King* entails paying close attention to the camera language arranged by the editor to give subtextual interpretation and depth to the film. Women emancipation is one of the film's thematic concerns which is projected in the opening scene through the confrontation between the Agozie warriors made up of females and the men of the neighboring community who indulge in slave trade. The women warriors attack the community and free their people who were captured and imprisoned in readiness to be sold to the white slave trader. From the juxtaposition of the two enemy camps and the fight that ensues, the various shots are strung together to accentuate the

strength, agility and skill of the female warriors and their determination to overpower the male dominated community. This editing strategy is ideological as the females are given prominence in the fight as shown in plates 5A, 5B and 5C below:



Plate 5A: Agojie warriors and the enemy neighbors confront each other Plates 5B & 5C: Fight between the two warring factions and A medium shot that depicts the braveness of the Agojie (female) warriors

Again special editing effect is used to achieve verisimilitude especially in the use of weapons to wound or kill opponents which is characteristic of Hollywood films. The fire explosion that guts almost the entire Oyo empire shows the editing dexterity of the production team as depicted in the below plates:

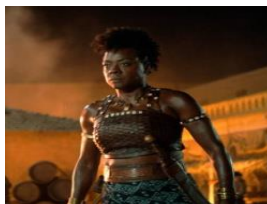


Plate 6A: Fire set by the Dahomy kingdom move forwards the enemy camp



Plate 6B: The Mahi tribe of the Oyo Empire is gutted by fire

Special editing effect is employed here to create believable wildfire outbreak as residents of community including their livestock scamper for safety. The destruction of lives and properties by the wildfire set up by the lead warrior of the Agozies further underscore the strength of the female warriors.

On the other hand, the explosion of Naz's (Jim Iyke) car in *Merry Men: The Real Yoruba Demons* is a good display of Nollywood's advancement in the creation of Computer Generated Imagery (CGI) in this age of digital film production. In the film, as depicted below, Naz is about to leave for a wedding ceremony and steps into his jeep without knowing that a time bomb was planted in it. The bomb explodes as he is about to drive out of his compound to the shock of his friends and other guests who watch the scenario from the screen mounted in the wedding reception hall. Another car explosion occurs during the shootout scene between Safe (Chidi Mokeme) and the police in the season 3 of the film. As the police attempts to track Safe down, he jumps out of his car, leaves a bomb

which suddenly explodes in order to distract the police and then escapes with abike



Plate 7A: Naz's car explodes and goes up in flames

Plate 7B: Defe's car explodes during a shootout with the police

The manipulation of editing technology to achieve believable car explosions in the film brought its visual quality close to what is obtainable in Hollywood.

A Comparative Study of the Woman King and Merry Men ...

McBaror's *Merry Men...* and Bythewood's *The Woman King* both display high quality production. The visual quality of the both films shows that a lot were put into the production in terms of equipment, location, costumes, make-up, decor and so on. The actors also being notable film stars interpreted their roles believably which added to the films' verisimilitude. Although *Merry Men...* is one of the films that proves that Nollywood has taken film production to the next level, the quality of production in *The Woman King* shows Nollywood is not yet there as far as matching Hollywood standard is concerned.. *The Woman King* presents better choreographed and

synthesized actions than that of *The Merry Men*The actors in the latter appear to have been trained in combatant acting as their actions, especially in the fight scenes are quite swift with attendant acrobatics and summersaults that proved the skill and flexibility of the actors. The fight scenes in *The Merry Men* On the other hand betray the director's failure to thoroughly train the actors in combatant acting as they display amateurish skills. Action films are known for the extensive destruction that occurs in them. For instance in one of the scenes in *The Woman King*, a whole community of Oyo is set ablaze by their assailants, the Agojie warriors. The entire community, their huts, their livestock and properties go up in flames and this is convincingly portrayed. On the other hand, there is an identifiable attempt to economize action in the *Merry Men*... as shown below in Plates 8A and 8B.



Plate 8A: Oyo Community is set ablaze by the Agojie warriors.

Most of the properties that may have been affected during the fights and other actions in the film remain intact. In the bomb explosion scene, for the instance, it is only

Naz's car that explodes, leaving out the compound where the car is parked. Only one car is affected by the bomb detonated by the police in the shootout scene between them and the Merry Men. None of the properties in the Merry Men's house is tampered with in the fight scene between them and a kidnap gang which is inconsistent with action films produced in the Hollywood standard. All these instances are proof that Nollywood still has more to do to measure up to Hollywood standard. This is without losing the fact that the Nollywood quality has improved significantly over the years and being a relatively younger film industry, there is hope that it will match Hollywood standards in the near future if the recommendations below are taken into cognizance.

This study found that although Nollywood has significantly improved over the years in terms of quality and techniques of production, there is still room for further improvement if it must match Hollywood standards. The study also found that Hollywood as a first rated film industry tends to influence the content and production techniques of some Nollywood films which has some positive implications. Nollywood filmmakers are now motivated to produce high budget films that are characterized by heavy-duty equipments, extension cinematography, special effect editing and CGI thereby elevating spectacle and have begun to compete with other film industries from across the globe. The study therefore recommends constant (re) trainings in order to keep Nollywood filmmakers abreast with global best practices. Seeing that the filmmaking sector currently generates \$600m yearly and employs more than one million

Nigerians, making it second only to agriculture in the list of largest employers of labour in Nigeria, the government as well as other private institutions should encourage the industry through effective funding. Younger and upcoming Nollywood filmmakers should also be motivated through grants and non-interest loans as this will enable them find their feet in the ever competitive and fast growing industry.

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COMPARATIVE ANALYSIS OF TRADITIONAL AND DIGITAL METHODS IN IGBO LANGUAGE TEACHING.

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Abstract

This paper presents a comparative analysis of traditional and digital teaching methods in the instruction of the Igbo language. It investigates the effectiveness, challenges, and learner outcomes associated with each approach. The theoretical frameworks for this research were Lev Vygotsky's Sociocultural Theory and Koehler & Mishra's Technological Pedagogical Content Knowledge (TPACK) framework. Data were collected through questionnaires. A population of 60 students and teachers in Igbo language classes in higher institution was used. It investigated how these methods impact student engagement, motivation, and language proficiency. The findings indicate that a balanced approach, incorporating elements of both traditional and digital methods, can facilitate Igbo language learning and promote student engagement. Thus, while traditional methods reinforce cultural immersion and oral fluency, digital methods enhance language learning by providing visual, auditory, and interactive support. The study recommends a hybrid

pedagogical model that integrates culturally relevant traditional techniques with digital, student-centered tools to enhance the teaching and learning of the Igbo language. The results have implications for Igbo language teaching and learning, suggesting that teachers should incorporate the two methods in their teaching to meet the diverse needs of students and foster a supportive learning environment. This study contributes to the ongoing debate on the most effective approaches to language teaching and learning, with a focus on the Igbo language.

Keywords: Igbo language, traditional and digital teaching methods, theory, comparative analysis, hybrid.

Background to the Study

Language is a veritable tool in communication and disseminating of information. It is also a channel through which culture and tradition of a people are transmitted from one generation onto the next. Sapir, 1921; Whorf, 1956; Halliday, 1978; Agar, 1994; Kramsch, 1998, emphasize the intricate relationship between language, culture, and tradition, highlighting how language reflects and shapes the cultural context in which it is used. The teaching of indigenous languages, such as Igbo, is crucial for preserving cultural heritage and promoting linguistic diversity. However, the effectiveness of traditional teaching methods of storytelling, drilling, lectures, textbook, rote memorization, which are teacher-centered, which have been employed for generations, is being challenged by the ever increasing adoption of modern teaching methods which use language learning software, Project- based learning (PBL), Multimedia resources like Language-Enhanced Learning (Blended Learning, Virtual

Learning Environments(VLEs), Gamification), which are student-centered. The research aims to investigate the comparative effectiveness of traditional and modern teaching digital in the teaching of Igbo language, with a view to identifying the strengths and weaknesses of each approach and forming evidence-based teaching practices

Statement of the Problem

The teaching and learning of Igbo language is facing a significant challenges due to the lack of effective teaching methods. The world is now a global village, teaching and learning methods are changing to suit learners desires to acquire knowledge even in the comforts of their homes. Traditional teaching methods, which were once effective, are now being replaced by methods that may not be suitable for the Igbo language. Therefore, this research is to compare the effectiveness of traditional and digital teaching methods in the teaching of Igbo language.

Objectives of the Study

The purpose of this research work is to compare the effectiveness of traditional and digital teaching methods of teaching Igbo language.

The study has the following specific objectives:

- i) To identify the traditional and digital teaching methods used in teaching Igbo language.
- ii) To distinguish between the effectiveness of these two methods: traditional and digital.
- iii) To describe how traditional methods can be incorporated into digital teaching practices.

Research Questions

- i) What are the teaching methods used in the teaching of Igbo language?
- ii) Which of these two methods is more effective in the teaching of Igbo language?
- iv) To what extent can the traditional teaching methods be incorporated into digital teaching Practices?

Review of Literature

This section is divided into three: the Conceptual studies, the Empirical studies, and the theoretical framework.

Conceptual Studies

Language is a complex and multifaceted concept that has been defined and explored by many authors and researchers in the fields of linguistics, anthropology, psychology, and philosophy. Crystal, (2003), posits that ‘language is a fundamental aspect of human life, and its study is essential for understanding the complexities of human communication’ This is to say that for one to interact and communicate his ideas, he needs language. Sapir, (1921), captured this in his definition of language ‘language is a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols.’ To learn a language, there are so many teaching methods and strategies that make the learning process to be productive and enhances learner’s performance and inclusiveness.

Traditional Teaching Methods

Traditional methods have been widely used in the past. In Igbo, language is used as a vehicle to transmit the culture

and tradition of the people from one generation to another. Therefore, any learner of Igbo language is not only learning the language but also learning the way of life of his people within the societal context. The Social Constructivist Theory of Vygotsky, (1978) posited that ‘‘Language learning is a social constructed process, and learners construct their own knowledge through interaction with their environment. Traditional teaching methods, often encapsulated by the grammar-translation method, have been a corner of language instruction for centuries. These methods, deeply rooted in classical education focus on the meticulous study of grammar rules and the translation of texts. Here, the rule of grammar is highly prioritized in studying the grammatical structure of the language in details where memorization of extensive vocabulary lists is a common practice. Repetitive drills are a hallmark of traditional methods. Students might repeatedly practice translating sentences from their native language to the target language. This can be seen in an exercise that involves translating a series of sentences being translated from English language to Igbo or back, reinforcing grammar and vocabulary.

This pattern of teaching is supported by the Behaviorist Theory of Skinner (1953), and Bandura’s Social Learning Theory (1977), which emphasizes reinforcement in learning. The teacher plays a central role as the primary source of knowledge. The instruction is often lecture-based, with the students taking notes while the teacher is explaining grammar rules and vocabulary. Paulo, (1970).

Traditional methods generally offer limited opportunities for students' interaction. It focuses on individual learning rather than collaborative activities. For instance, class activities might just involve listening to the explanations of the teacher, then individual exercises will follow. Gagné's Conditions of Learning Gagné, (1965).

Traditional methods placed greater emphasis on developing writing skills over speaking skills. The language learned is often formal and literary, which aligned with colloquial usage. Conclusively, traditional methods do not provide enough opportunities for students to practice speaking and listening methods. The emphasis on rote learning and memorization can lead to lack of motivation among students. Though it is teacher-centered, its strength is in providing strong grammatical foundation and developing reading and writing skills.

Digital Teaching Methods

As the world is evolving and quickly becoming a global village, new methods of learning things have also evolved, language which is the channel of instruction is not left out. Traditional method of teaching language has some limitations which some of the modern teaching methods have come to address.

Communicative Language Teaching (CLT) which emerged in 1970s is grounded in the belief that the vital role of language is communication. Its aim is to develop learner's communicative competence, which includes not only grammatical knowledge but also the ability to communicate effectively using language in various

contexts. Communicative language teaching which one of the modern language teaching methods is prioritizes the ability of a learner to communicate in real-life situations over the mere memorization of grammar rules and vocabulary. (Piaget, 1954; Vygotsky, 1978). CLT, incorporates group discussions and debates which encourage students to express their ideas and engage in dialogue. These activities in turn help the learner to develop fluency and confidence in speaking. This is supported by Social Constructivist Theory of Vygotsky, (1978); Wenger, (1998).

CLT, encourages learner autonomy, where students take active role in their own learning. The learners often work in groups, fostering a collaborative learning environment. This promotes peer interaction and supports language development through social interaction. Deci & Ryan, (2009); Siemens, (2005).

Technology – Enhanced Learning employs digital tools and resources to support language learning. The use of language learning apps like ‘Babbel’ and recently Omenka App and other online platforms offer interactive exercises and instant feedback. Multimedia resources use videos, podcasts, and interactive simulations to provide diverse input which makes learning more interesting and same time engaging. At the time, Blended learning combines traditional method of face- to- face teaching with online components. This can be done when a course can involve a face- to –face discussion in the classroom supplemented by discussion forums and online quizzes. Knowles, (1970); Kolb, (1984); Wertsch, (1991). The

TPACK theory (Technology Pedagogical Content Knowledge) developed by Koehler & Mishra (2009) explains how teachers can effectively integrate technology into teaching which especially relevant in digital language teaching, bringing about a balance between key areas of content knowledge, pedagogical knowledge and technology knowledge.

Conclusively, these theories support modern teaching methods, emphasizing: Student–centered learning, Social interaction and collaboration, Self- directed learning and autonomy and Technology- enhanced learning.

Empirical Studies

Some Scholars have researched the topic under study; Falasi, (2015), conducted a comparative analysis of traditional and method teaching methods, he highlighted their respective strengths and weaknesses. His findings recommended a hybrid approach of the best elements of both methods which will be beneficial to diverse learning environments.

On the other hand, Wang, (2018), carried a similar research on ‘‘comparative study on the effectiveness of traditional and modern teaching methods, which focuses on educational methods, purposes, and focus. The researcher’s study found out that modern educational methods have greater advantages, but teachers should choose methods based on student needs, teaching purposes, and potential obstacles.

Loewen, (2013), investigated the impact of traditional and modern teaching methods on student engagement and critical thinking. The study found out that modern methods, such as problem-based learning, promoted higher levels of student engagement and critical thinking compared to traditional methods

However, Stevenson, (1992), examined the effects of traditional and modern teaching methods on student achievement and motivation. The study found that students taught using modern methods showed greater improvement and motivation compared to those taught using traditional methods.

Traditional teaching methods such as storytelling, rote memorization, oral drills, call-and response and folktales are deeply rooted in cultural practices. Nwachukwu (2012) and Obiamalu (2015) argue that these methods promote cultural immersion and strengthen language identity, especially in teaching tonal and idiomatic expressions in Igbo (some of the peculiarities associated with Igbo language).

In other words, digital methods including the use of audio-visual aids, ICT tools, language apps, project-based learning, and interactive techniques have been praised for improving student engagement, motivation and retention. Okeke & Anigbogu (2018) and Eze (2020) show that students taught using technology-enhanced methods demonstrate better performance and interest in Igbo language learning.

Although, most scholars (like Ilo, 2019; Chukwuemeka, 2021) agree that neither modern alone is sufficient. A hybrid approach that integrates culturally grounded practices with modern, student- centered tools is recommended to promote effective and sustainable language learning.

Theoretical Framework

The theoretical framework for this research is rooted in: Vygotsky's Sociocultural Theory (1978), which supports the traditional method's emphasis on social context and cultural tools. Also Koehler and Mishra (2009) TPACK Framework which explains how teachers integrate technology effectively into teaching. This is especially relevant in digital language teaching, as it emphasizes the balance between the three core knowledge areas:

Content Knowledge (CK), which talks about what the teacher knows; Pedagogical Knowledge (PK), which denotes how to teach effectively and lastly, Technology Knowledge (TK), which describes the understanding of digital tools.

Methodology

This study made use of purposive sampling technique to elicit information from respondents using questionnaire. 60 questionnaires were share but only thirty five (35) were recovered. The four point Likert rating scale was employed in eliciting response from the respondents, using Strongly Agree (SA) = 4, Agree (A) = 3, Disagree (D) = 2, and Strongly Disagree (SD) = 1.

Percentages and the Mean was used in the analysis of data collected. In relation to the analysis and

interpretation of data collected, all scores below the criterion mean - $C X - 2.50$ were rejected, while all scores from $X - 2.50$ and above were accepted.

Two public tertiary institutions were used, each from Ebonyi and Imo States respectively.

Data Presentation, Analysis and Discussion

This section presents and analyzes the data collected from the research conducted on the effectiveness of different teaching methods in Igbo language learning. The data was drawn from questionnaires carried out from students and teachers in some tertiary institutions in southeastern Nigeria. The aim is to examine how various methods, such as traditional methods and digital methods of teaching Igbo language affect language performances and motivation of students in tertiary institutions.

The purpose of presenting and analyzing this data is to provide empirical evidence that supports or challenges the theoretical assumptions of Vygotsky's Sociocultural Theory, and The TPACK theory (Technology Pedagogical Content Knowledge) developed by Koehler & Mishra (2009) explains how teachers can effectively integrate technology into teaching which especially relevant in digital language teaching, bringing about a balance between key areas of content knowledge, pedagogical knowledge and technology knowledge which form the foundation of this research. Through the analysis, trends, patterns and relationships between teaching methods and Igbo language learning will be identified. The result will help determine which methods

are most effective for improving Igbo language motivation and performance.

A. Table 1: What are the teaching methods used in the teaching of Igbo language?

S/N		Items							
4.	Technology integration like the use of Doulingo, Google Classroom	3.	Storytelling and role-playing as useful tools in teaching Igbo language	2.	Use of videos and online quizzes makes Igbo classes more	1.	Use of songs and proverbs make Igbo class more interesting.		
9	26	20	57	9	26	7	20	F	S
17	48	9	26	7	20	10	29	F	A
6	17	4	11	10	29	11	31	F	%
3	9	2	6	9	26	7	20	F	S
2.91		3.34		2.48		2.48			
Accepted		Accepted		Rejected		Rejected			

5.	Language learning Apps and online resources are valuable in learning	13	37	13	37	6	17	3	9	3.02	Accepted
	Average Mean X = 2.84										Accepted

To answer question 1: **What are the teaching methods used in the teaching of Igbo language?**

The responses of respondents in question no. 1 in table 1, indicated that they know and have been taught using some of the traditional as well as digital methods in learning. Items nos. 3, 4, & 5 received positive responds which shows how useful the respondents find these methods. But that was not the case of items nos. 1 & 2 which were rejected based on the fact that they did not meet the criterion mean of 2.50. Though table 1 received an average mean score of 2.84, which is positive and acceptable.

B. Table 2. Which of these two methods is more effective in the teaching of Igbo language?

S/N	Items	Options				X	Decision
		SD (4)	A (3)	D(2)	SD (1)		

	10	9	8	7	6	
Average Mean X = 2.82	Combination of both methods is more effective	Digital Apps like Omenka and others enhance students' motivation and engagement.	Lecture and rote learning are effective for Igbo grammar and vocabulary teaching.	Digital methods help to remember and use Igbo words and sentences.	Traditional methods promote a stronger connection to Igbo culture and values.	
	18 51	10 29	8 23	9 26	15 43	F %
	10 29	13 37	7 20	8 23	13 37	F %
	5 14	7 20	11 31	11 31	3 9	F %
	2 6	5 14	9 26	7 20	4 11	F %
	3.25	2.80	2.40	2.54	3.11	
Accepted	Accepted	Accepted	Rejected	Accepted	Accepted	

To answer question 2: 'Which of these two methods is more effective in the teaching of Igbo language'?

In teaching, every teacher will first of all consider which of the methods will be more suitable for a particular topic or lesson. In the table above, the AVG $X=2.82$, suggesting that most of the items in the table secured positive responses. In the table above, while ‘traditional methods of teaching Igbo language promotes a stronger connection to Igbo culture and values receive mean - $X = 3.11$ with 80% of respondents affirming that it is more suitable to promote stronger affiliation to the culture and values hidden in the language. The help of ‘digital methods to remember words and sentences; digital methods enhancing the students’ engagement and the combination of both methods for effective teaching of Igbo language’ received the mean scores of $X = 2.54$, 2.80 and 3.25 respectively, representing 49%, 66% and 80% of respondents. Although, the effectiveness of lecture and rote learning for grammar and vocabulary received a negative mean score of $X= 2.40$, and thus did not support the idea of using lecture and rote learning only in the teaching of grammar and vocabulary.

Also the table above shows that the combination of both digital and traditional methods should be used interchangeably. This is evident as it received the highest mean score $X = 3.25$, representing 80% of respondents.

C. Table 3. To what extent can the traditional teaching methods be incorporated into digital teaching practices?

	15.	14.	13.	12.	11.		S/N
Average Mean = 2.82	Proverbs, folktales, Omenka app, babble etc. enhances students' interest in learning Igbo language.	Digital flexibility can incorporate traditional methods.	Training of teachers to use both methods is needful.	Recitation and proverb usage can be incorporated into digital methods.	Traditional methods can be adapted into digital methods.		Items
	8 23	13 37	18 51	8 23	10 29	F %	Options
	9 26	15 43	10 29	7 20	16 46	F %	
	11 31	4 11	4 11	11 31	5 14	F %	
	7 20	3 9	3 9	9 26	4 11	F %	
	2.51	3.08	3.22	2.40	2.91		X
Accepted	Accepted	Accepted	Accepted	Rejected	Accepted		Decision

To answer question 3: ‘To what extent can the traditional teaching methods be incorporated into digital teaching practices?’

It was noticed that almost all the items on the list received positive response as seen in the AVG $X = 2.82$, aside item no. 12, which advocated for the incorporation of recitation and use of proverbs into digital method of teaching Igbo language. This is evident as it received a negative mean score of $X = 2.40$, representing 43% of respondents. While items nos. 11, 13, 14, and 15 received positive responds which were shown by the mean scores $X = 2.91, 3.22, 3.08,$ and 2.51 respectively, representing, 75%, 80%, 80%, and 49% of respondents.

Discussion of Findings

At this juncture based on the data displayed and analyzed, it can be said that there is no method of language teaching that is so holistic in achieving the desired outcome of teaching and learning. Teachers of languages, especially indigenous languages that have not enough materials to help the learners to study on their own, should endeavor to use methods that will engender the learners to participate actively by using technology integration, interactive activities, gamification as well as traditional methods of storytelling, music, proverbs and others.

Since the researcher is looking at motivation and performance from learners, it is wise that the results from the tables which were analyzed be put to work. From the data analyzed, it was discovered that the use of digital methods of teaching is gaining grounds, because it helps the students to study at their pace as well as in the comfort

of the homes, thereby giving them that motivation and engagement which bring about better performances. Therefore, the researcher advocates a **HYBRID APPROACH** because of the peculiarities associated with the language in the teaching the Igbo language.

Conclusion

This research examined the use of traditional and digital teaching methods in the instruction of the Igbo language. The aim was to compare their effectiveness, strengths and weakness, and recommend the best approach for improved learning outcomes. The comparison of the two methods was done drawing on the Theoretical frameworks of Vygotsky's Sociocultural Theory and Koehler & Mishra TPACK Theory. The findings suggest that a balanced approach, combing elements of both traditional and modern methods can facilitate language learning and promote students' engagement. Therefore, it indicates that students taught with a blend of both methods demonstrated better understanding and greater interest in the Igbo language than those taught with one method.

The study concludes that traditional teaching methods provide structure and depth, while digital teaching methods enhance engagement and motivation. The teaching of the Igbo language can no longer rely solely on outdated methods or be overly dependent on digital tools. A balanced integration of both traditional and digital techniques produces the most effective learners' motivation and performance. This **HYBRID APPROACH** not only sustains the cultural essence of the

language but also makes it attractive and relevant in a globalized, digital world.

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