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FROM EDITORIAL DESK

Ékwé International Journal is one of the brain children of **Igbo Scholars Forum for Socio-Cultural Advancement** born out of the zeal to get the young Igbo scholars together to start thinking like Igbo sons and daughters through paper publications, meetings and symposia. In fact, Igbo Scholars Forum was founded by Professor Onukwube Alexander Alfred Anedo and born at the launching of a festschrift in honour of their life patron, Professor Obed Muojekwu Anizoba (Ozonwa) of the Department of African & Asian Studies, Nnamdi Azikiwe University, Awka, Nigeria on the 15th day of December 2012. In his kind gesture, Prof O. M. Anizoba established a website [http://www.Igbocholarsforum.com .ng](http://www.Igbocholarsforum.com.ng) (which they later upgraded to <https://www.biafuluIgbocholarsforum.com.ng> and thereafter, migrated to <https://acjol.org> and making their works visible in the Google Scholars visibility site, and recently, created another website: <https://biafuluigboscholarsforum.org> for them to use in telling the world who the Igbo, Nigerian and African peoples are, about their life, what they believe in and their relationship with people and other cultures of the world outside theirs. Other journal outlets through which this Forum wants to let Igbo people and their culture out to the world are IgboScholars International Journal and Ideal International

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CONTENTS	PAGE
1. AN EXPLORATION OF PERFORMANCE CODES AND UTILITARIAN FUNCTIONS OF AFRICAN TRADITIONAL FESTIVALS THROUGH EWÌ-OLÓÒRÉ-ÒGÌDÌGBÒ Arinpe, G. Adejumo, PhD Alonge, Isaac Olusola, PhD Bolarinwa, Abidemi, PhD Omotayo, Paul Olaoluwa, PhD	1
2. INNOVATION AS A STRATEGY FOR SUCCESSFUL ORGANISATIONAL TRANSFORMATION / CHANGE Dr. Anokwuru Innocent Chijioke	29
3 ILU IGBO DỊ KA Ọ DỊ N'ỤFỌDỤ EJIJE IGBO NDI E JIRI MEE NCHỌCHA Augustine Chimaijem Okwo Ejimofor Patience Oledimma. Linus Ositadimma Okereke	39
4. LANGUAGE, POWER, AND IDEOLOGY IN KENJO JUMBAM'S <i>THE WHITE MAN OF GOD</i> Godfrey Ngozi Ogbonna, PhD Amadi, Gloria Ukamaka, PhD Cynthia Adaeze Onuegwunwoke. Ph.D	57
5. THE ROLE OF INDIGENOUS TECHNOLOGY AND TECHNOLOGY EDUCATION IN MY VISION 2036 Dr. Anokwuru, Innocent Chijioke	85

6. NTULERITA AGWA OJỌỌ, NTARAMAAHỤ HỤ NA MGBAGHARA N’IDUUAZỊ ATỌ NDỊ A HỌỌRỌ Chioma Blessing Onwubie, PhD Chinwendu Everista Oparah, PhD	100
7. CULTURAL CONTINUITY AND CHANGE IN AFRICAN SOCIETIES Nwume Chikaodili Emmanuella	121
8. WORKPLACE FLEXIBILITY AS CORRELATE OF ADMINISTRATIVE STAFF PRODUCTIVITY IN PUBLIC SECONDARY SCHOOLS IN IMO STATE Helen Chinelo Onuorah, PhD Uzoamaka Chinyelu Uyanwa, PhD	135
9. LEAN ACCOUNTING PRACTICES AND OPERATIONAL EFFICIENCY OF SELECTED MANUFACTURING FIRMS IN NIGERIA Innocent Chukwuebuka Nnubia Awogwo Ogechukwu Bridget Cheche Kalu Cheche	157
10. YOUTH PERCEPTION OF AFRICAN TRADITIONAL MEDICINE IN THE AGE OF SOCIAL MEDIA Okoye Jacinta Ogochukwu	195
11. EKIKE MMỌNWỤ N’EDA, IGBO Chima, Uzoma Okpo Okn. M. C. Onukawa Okn. I. R. Ndiemele	227

**12. A PHILOSOPHICAL INVESTIGATION OF
GENDER ROLE ON INHERITANCE IN
CONTEMPORARY AFRICA**

Kelechi Onyeka Ezeani 256

**13. FROM RITUAL TO REVENUE: THE ORU-OWERE
FESTIVAL AND CONTEMPORARY MUSIC BUSINESS.**

Mbara, Nnamdi Christian, PhD
Nnamdi-Mbara, Mercy Oghome 272

**14. CHRISTIANITY AND ENVIRONMENTAL
ETHICS: TRANSMISSION OF SACRED
KNOWLEDGE AND ECOLOGICAL
CONSCIOUSNESS**

Benjamin Chukwunonso Nwokocha
Alokwu, Cyprain Obiora 286

**AN EXPLORATION OF PERFORMANCE CODES
AND UTILITARIAN FUNCTIONS OF AFRICAN
TRADITIONAL FESTIVALS THROUGH EWÌ-
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Abstract

Yorùbá culture, traditional festivals play a vital role in cultural and religious expressions, yet many of these festivals, particularly those celebrated at the grassroots level, remain undocumented and underexplored in scholarly discourse. While considerable academic attention

has been given to widely known festivals such as ÒṣunÒṣogbo, Mórèrí, OjúdeỌba and Èyò, among others, localised festivals like Ewì-Olòòrè-Ògídìgbò remain largely ignored, despite their rich performative and religious content. This gap has created a limited understanding of the diverse forms of indigenous performance embedded within Yorùbá religious festivals. This study, therefore, investigates the role of performance as a central feature of Ewì-Olòòrè-Ògídìgbò Festival, jointly celebrated in Ìpòlè-Ìlòrò and Ulé-Ahùn, two neighbouring communities in Èkitì State, Nigeria. The study aims to identify and analyse the performance codes within the festival and to interpret their cultural and symbolic meanings. It adopts a descriptive and analytical methodology, relying on participant observation, oral interviews with custodians, and textual analysis. The theoretical framework is based on **Performance Theory**, particularly as propounded by Richard Schechner, which views performance as a culturally structured and socially embedded act. Findings reveal that the festival incorporates multiple layers of performance such as chants, dances, rituals, masquerade displays, symbolic objects, and processions, each with its own spiritual and communal function. The festival not only serves as a platform for worship but also a platform for artistic expression, historical memory, and communal solidarity. It is recommended that conscious efforts be made to document, preserve, and promote such festivals, as they remain vital to the continuity of Yorùbá cultural identity and indigenous performance traditions.

Keywords: Divinities, Ewì-Olóòré-Ògìdìgbò Festival, Performance, Yorùbá traditional religion

Introduction

Human beings are distinguished from other living creatures by their ability to think critically and reason logically. This unique cognitive capacity enables them to organise their societies, utilise their environment effectively, and engage in socio-cultural practices that bring value and comfort to their lives. Every human society living within a defined geographic space develops its own way of life. These shared and patterned ways of living constitute what is called culture.

Culture encompasses the socio-economic, socio-religious, and socio-political activities of people within a society. Part of this cultural expression includes leisure-time practices such as daylight and moonlight plays, traditional games, the narration of folktales, as well as more formal and ritualistic practices such as ceremonies and festivals. Festivals, in particular, involve singing, dancing, and ritual acts commemorating seasonal transitions or venerating specific deities. Among the Yorùbá, and by extension, across many African societies, special periods of the year are designated for the worship of gods and goddesses. These periods often align with the planting season, harvest season, the onset of rainfall, or the dry season. The deities honoured during such festivals may be ancestral figures including historical individuals who contributed significantly to their communities as warlords, healers, sages, or spiritual authorities. These revered individuals are

believed to have transmogrified, becoming natural phenomena such as rivers (e.g., Òşun, Ọbà, Ọya), rocks (e.g., Olósuntà of Ikèrè and Òkèbàdàn of Ìbàdàn), or sinking into the earth (e.g., Ògún in Ìrẹ̀Ekiti).

Numerous Yorùbá festivals reflect the aforementioned beliefs, including the Olósuntà Festival in Ikèrè-Èkìtì, Òşun Festival in Òşogbo, Èyò Festival in Lagos, Olúmọ Festival in Abẹ̀òkúta, and Orosun Festival in Ìdànrẹ̀. The Ewì-Olòòrè-Ògìdìgbò Festival which is celebrated in the twin communities of Ìpólé-Ìlórò and Ulé-Ahún in Èkìtì, is one such example. It commemorates and venerates the deity Olòòrè and is characterised by a range of performative expressions, including dance, gesture, song, music, chants, processions, and ritual enactments. This study, therefore, examines the various forms of performance as embedded in the Ewì-Olòòrè-Ògìdìgbò Festival and explores their socio-religious significance to both the participants and the broader Yorùbá community, and by extension, Africa.

Theoretical Framework

This study adopts Performance Theory for its analysis. The proponent of the theory is Richard Schechner who defines performance as an activity by an individual or group in the presence of and for another individual or group” (Schechner, 1988). Schechner also describes performance as a form of ritual theatre, shaped by the context of its enactment: the space in which it is performed, the individuals involved, and the sociocultural conditions under which it unfolds. For any act to qualify as performance within this framework, it must exhibit certain defining

features: the principle that everyone is a performer; a special ordering of time; symbolic and heightened value assigned to objects; the use of designated performance spaces governed by specific rules; observance of ritual processions; and arrangements that evoke festive and ceremonial emotions. Schechner's model recognises performance as an integrated process involving audience, space, time, and symbolic meaning. Corroborating Schechner's proposition, Goffman (1969: 23) believes that everyone in the society is a performer. He argues that "Through the cloth we wear, the conversation held, or the food we eat, all are a performance designed as a signal system to ourselves and to others of our place within our social groups."

African Traditional festivals

Several scholars have carried out extensive research on African traditional festivals. However, this study places emphasis on Yorùbá traditional festivals in particular. Religion is an integral component of culture, and festival is a core expression of African traditional religious practice. Ògúndèjì (2012) avers that:

The etymology of the word 'festiva' can be traced to the Latin word 'fest', 'festilis' and 'festat'. It came through middle French into Middle English. The Latin-equivalent of festival are festivals and festirum which means feast day. (Ogundeji, 2012:4)

As expressed by Ògúndèjì's aversion, a festival is a joyful communal expression that brings together large numbers of people, both from within and outside the host community,

to commemorate a significant event or venerate a particular deity through pomp and pageantry. Òpáolá (2001) views Yorùbá festival from ethno-religious perspectives. He explains that:

Festivals are celebrated based on peoples' belief in gods or deities who become objects of worship as a result of their powers when they were alive... Some of these gods are rated very high and their festivals are celebrated on annual basis by many Yorùbá groups while others are celebrated by only a few people. (2001:)

A specific day, week, or month of the year is designated for each festival, and these chosen periods remain sacrosanct. The number of worshippers participating in a festival depends on how widespread belief in the associated deity is. For example, global festivals such as those dedicated to Ògún, Šàngó, Òšun, or Ifá attract larger populations than regionalized or family-based festivals.

A broad range of scholars have contributed to the study of Yorùbá traditional festivals, including Ìdòwú (1962), Dáramólá and Jéjé (1967), Ògúnbà (1978), Adéoyè (1979), Awólálú (1979, 1989), Ajíbóyè (1993), Òlágòkè (1999), Ògúndèjì (2000), Omósunlé (2002), Dòpàmú (2003), Adéjùmò (2007), Adégbìtè (2010), Dòsùnmú (2011), Adémijù-Bépo (2012), Fáléyè (2015), and Fásheun (2017) among others. Dáramólá and Jéjé (1967), in their foremost Yorùbá textbook, *Àṣà àti Òrìṣà Ilẹ̀ Yorùbá* (Culture and Deities in Yorùbáland), explore extensively, some of the most revered Yorùbá deities. Their work documents the

origins of these divinities, the processes and rituals of worship, the roles of adherents, associated taboos, eulogies, totems, and sacrificial items. The deities discussed include Ifá/Òrúnmilà, Egúngún, Orò, Agẹmọ, Òrìṣà-Oko, Ṣàngó, Ṣànpònná, Ògún, and Èṣù. This publication stands as one of the earliest scholarly efforts to present an in-depth analysis of Yorùbá deity worship and festival practice.

Adémijù-Bépo (2012:94) explores the aesthetic components of the Ladeoko Festival in Ìṣòṅà Ward, Ìlẹ̀ṣà. She describes the festival as “a paradigm of African choreo-musical performance spiced with drama, a cultural heritage festival with aesthetic and theatrical dimensions.” Her analysis highlights the performative elements such as songs, dances, acrobatic gestures, music, and rituals as key features of the festival.

Ògúndèjì (2000), in *Ritual as Theatre, Theatre as Ritual: The Nigerian Example*, interprets African festival performances as forms of drama. He argues that the events reenacted during festivals are dramatized representations of historical and spiritual occurrences. According to him:

The ritual events in the festival usually manifest dramatic and theatrical features in various kinds and degrees. Communication among the performers on one hand and between performers and audience on the other is usually enhanced through music, chants, songs, drumming, acrobatics and miming (Ogundeji, 2000:5).

His observation affirms that Yorùbá festivals are rich in performative components that involve the physical,

emotional, and spiritual engagement of participants to recreate the acts of deities, whether globalised or localised.

Fáléyẹ (2015) offers a semiotic reading of the Àwòrò-Òsè and Isinro Festivals of Ìlá-Òràngún in Southwestern Nigeria. Her work specifically focuses on the symbolic and communicative features embedded in the performance. She explains how socio-cultural ideologies shape these features to reflect the identity and beliefs of the community. On the performative aspects, she notes (2015): 140):

There are enactors or performers within the structural events of the fourteen-day activities in the Isinro festival. These include individual personalities or groups of people who take part in either the ritual, sacred dance or de-ritualising aspects of the various presentations (Fáléyẹ, 2015:140).

Fáṣhehùn (2017), in her study *Dramatic Features in Òrànfe, Ọbà and Ọgún Festivals of Ọ̀ndó Kingdom*, identifies key theatrical features embedded in the three festivals. These include episodic plot, performance space, costume, procession, props, music, and dance. Her work reinforces the view that performance is central to Yorùbá traditional festivals. Once performance is removed, the festival becomes incomplete; hence, performance is not just important; it is indispensable.

The work emphasises on the centrality of performances in Yorùbá traditional festivals particularly Ọgún, Ọrànfe and Ọba festivals, meaning that once performance is removed from festivals, it becomes dry, hence performance is

indispensable in Yorùbá traditional festivals. Dòsùnmú (2011) presents a general perspective on African traditional festivals, highlighting the diversity of motivations for festival observance, including religious, historical, social, political, and economic purposes. Yet, he emphasizes that regardless of their objectives, all traditional festivals are characterised by a wide range of performative expressions. He notes (2011:135),

Festivals in different parts of the world are performed for diverse reasons. These range from religious to the historical, the social to the political and at times can even be motivated by economic imperatives of the people. Dòsùnmú in his work affirms that festivals, irrespective of the purpose for which it is observed are performed and such performances are filled with dances, songs, music, chants and rituals.

Awólàlú (1979:99) discusses key performative elements that constitute traditional worship and festival practice. He identifies the following performative elements in festivals : (i) Liturgy – which consists of ritual form and its content including prayer, music and dancing (ii) sacrifice – offering for different purposes (iii) cultic functionaries – the officiates and attendants at worship (iv) sacred places – where worship is carried out – shrines, temples, and altars. Awólàlú's categorisation offers a foundational framework for understanding how Yorùbá festivals integrate performance through rituals, music, chants, sacrifices, and sacred spaces.

Taken together, the views of these scholars establish that Yorùbá traditional festivals are periodical or annual events in which verbal, non-verbal, musical, and poetic performances are employed to worship deities, commemorate sacred events, and reaffirm communal identity.

Forms of indigenous festivals in Yorùbá land

Various scholars have worked on the categorisation of indigenous festivals in Yorùbá communities. These include Adédèjì (1978), Ọmósunlé (2002), Ògúndèjì (2005), and Adégbìtẹ̀ (2010). One common observation from their different perspectives is the belief that all Yorùbá traditional festivals possess theatrical or dramatic elements. Consequently, the categorisations offered by these scholars are largely theatre - or drama-oriented. Adédèjì categorises traditional performances into four types, namely: Story Theatre, Festival Theatre, Ritual Theatre, and Masque Theatre. Ògúndèjì (2005: 222), drawing from Nigerian experience, classifies performances into Sacred Ritual Performances, Ritual Festival Performances, Deritualising Performances, and Deritualised Performances. In his own categorisation, Ògúnbà identifies four broad groupings of Yorùbá festivals: festivals of gods/goddesses; festivals of rulers as egúngún icons; festivals of ancestors; and festivals of purification (or festivals of the master).

Ọmósunlé (2002: 51) presents a more elaborate classification of Yorùbáland festivals. According to him, there are fifteen distinct types: Hegemonic Festival, Festival of Transition, Secular Festival,

Thanksgiving/Harvest Festival, Cleansing/Purification Festival, Didactic or Retributive Festival, Phenomenal Festival, Divinatory or Deital Festival, Ritual or Sacrificial Festival, Commemorative Festival, Fertility Festival, Situational or Paralysis Festival, Ancestral Worship Festival, Heroic Festival, and General Focus Festival. Adégbìtẹ́ (2010: 133–137) simplifies the classification of indigenous festivals into three major types. These are: festivals used to celebrate agricultural products; festivals held in memory of powerful figures; and festivals that commemorate particular historical events in the community. Similarly, Kirby (1976) contributes an earlier categorisation of traditional festivals into seven types. These include: Simple Enactment, Ritual and Ritualised Enactment, Storytelling Performances, Spirit Cult Enactment, Masquerade Enactment, Ceremonial Performances, and Comedies. Fáléyẹ́ (2015: 38) also provides a classification of performances and festivals, which she divides into Sacred Ritual Drama, Festival Ritual Drama, Familial Drama, Deritualising Drama, and Deritualised Drama.

From the foregoing, it is evident that scholars have made concerted efforts to classify Yorùbá festivals based on their religious, dramatic, historical, and social functions. These diverse classifications attest to the centrality of performance and theatre in the celebration and preservation of Yorùbá cultural and spiritual heritage.

Performance codes

Codes are the instruments used by enactors or performers and the audience to communicate or interpret the acts of performance. They are generally employed to convey ideas within a performance. Several scholars have classified or categorised codes in their studies. These include Guiraud (1975), Johansen and Harsen (2002), Chandler (2006), and Adéşànyà (2014). Guiraud (1975) identifies three types of performance codes: logical, aesthetic, and social codes. Johansen and Harsen (2002) distinguish between digital and analogue codes. Chandler (2006) identifies social, textual, and interpretative codes. Adéşànyà (2014: 67–69) categorises performance codes into two main groups, verbal and non-verbal. Verbal codes comprise speech forms expressed in arbitrary symbols, while non-verbal codes are expressed through bodily and non-bodily means, including the head, eyes, face, hands, and body.

The codes are not ends in themselves but rather means to an end. Performance codes are employed in such a way that all segments of a performance are effectively communicated by the performers to the audience, enabling them to understand each scene. Corroborating this view, Fáléyẹ (2007: 67) observes that:“For a performance to communicate, it is observed that performers make use of words/speeches, actions, dance and dresses which are considered as codes”.

Performance properties and types

Properties are the objects employed by performers to communicate with the audience during a performance. According to Nkanga (2005:191),
According to Nkanga (2005: 191)

Properties can be placed on the stage as part of the stage setting. If handled directly by an individual actor, such props are classified to be actor's hand props. And if placed on the stage as part of the setting, they become set props.

The implication of Nkanga's statement is that some properties are handheld and actively used by the performers, while others are placed on the stage to enhance the visual or thematic aspects of the performance. Regardless of their use, whether held or placed, these properties serve as catalysts for performance, enabling the performers to effectively communicate meaning and emotion to the audience.

Several scholars have developed different models of performance codes. Among them are Kowzan (1968), Ògúndèjì (1988), and Fáléyẹ (2015). Kowzan proposed a thirteen-code model comprising the following elements: word, tone, movement, gestures, mime, music, sound effects, lighting, costume, make-up, hairstyle, décor, and accessory. Ògúndèjì's (1988) model, an adaptation of Kowzan's, comprises eight codes: (i) linguistic code, (ii) acting code, (iii) musical code, (iv) illuminational code (v) costuming code (vi) setting code (vii) characterisational code and (viii) plotal code.

When Kowzan's and Ògúndèjì's models are compared, several compressions become evident. The word and tone codes in Kowzan's model are condensed into linguistic code in Ògúndèjì's. The movement, gestures, and mime codes are merged into enacting code. Likewise, music and sound effects become the musical code; light becomes illuminational code; and costume, make-up, and hairstyle are collapsed into the costuming code. Finally, décor and accessories are subsumed under setting code. The characterization and plot codes are the two additional categories introduced by Ògúndèjì.

There is little structural difference between Ògúndèjì's performance model and that of Fáléyẹ (2015), except for differences in nomenclature. Fáléyẹ's (2015:71) model includes:

Fáléyẹ renames Ògúndèjì's linguistic code as verbal code; his characterisational and plot codes are renamed non-verbal code; his setting and illuminational codes are termed structural, locale, and characterisational codes; and his acting and costuming codes are grouped under enacting codes. According to Fáléyẹ, the verbal codes refer to all speeches, chants, and recitations. The non-verbal codes include dances and gestures, facial and body expressions, carved images, paraphernalia, make-up, hand props, and stage/local objects. The musico-poetic codes include songs and other orchestral elements. The structural, locale, and characterisational codes cover the sequential order of events, times and places of enactments, and the identities of key performers. Lastly, her tonality codes encompass

sacrificial objects, ceremonial attire, stage and body decorations, hand-held instruments, and make-up.

For the purpose of this study, the performance codes are grouped into two overarching categories: Non-verbal codes which include, dances, gestures, images, make-ups, characterisation, sacred props, body adornments, and other physical or symbolic expressions; and musico-poetic codes, comprising everything orally expressed, such as songs, chants, speeches, and recitations.

Ewì-Olòòrè-Ògìdìgbò festival in Ìpòlẹ̀-Ìlòrò Èkìtì and Ulé-AhùnÈkìtì

Ewì-Olòòrè-Ògìdìgbò Festival is one of the several localised festivals in Èkìtì State, Nigeria. It is exclusively celebrated in two contiguous Èkìtì towns, namely: Ìpòlẹ̀-Ìlòrò in Èkìtì West Local Government Area and Ulé-Ahùn in Èfọ̀n-Alààyè Local Government Area. The festival is held in veneration and remembrance of a deity known as Olòòrè-Ògìdìgbò. In Ìpòlẹ̀-Ìlòrò, the festival is observed in the month of October, while in Ulé-Ahùn, it is celebrated in March.

The festival is rich in colourful performances that include dances, chants, songs, music, gesticulations, and rituals. It features a variety of performers, including the king, the Àhòrò (priests), the Ùlágò (masquerades), the wúndià (virgin maidens), the Alàrà, and the audience. In Ìpòlẹ̀-Ìlòrò, the festival is preceded by twenty-seven days of restriction, during which the king undergoes priestly initiation, followed by Ìhèrèkù (the festival eve), and then

seven consecutive days of performances held both in the morning and evening. In contrast, the Ulé-Ahùn version of the festival does not include a period of restriction or king's initiation. The festival begins with *Ìgbàgbó*, approximately nine days before the grand finale, and includes two days of celebration, a three-day interlude, and the seventh-day climax, known as *Ìjẹ*. Each performance during the festival is deeply symbolic and follows established traditions. The events are conducted at sacred and designated performance sites, such as shrines, palace forecourts, masquerade groves, and other ancestral spaces. Every activity, such as dance, chant, ritual, or procession, is performed with utmost reverence, reinforcing both spiritual beliefs and communal identity.

Performances in Ewì-Olòòré Ògìdìgbò

Some scholars have attempted definitions of performance. For this study, the definition by **Fálẹ̀yẹ (2005:148)** is adopted. She defines performance as: "An act which is subject to creation, re-enactment and presentation before a set of identified people." From this definition, one can deduce that performance is an **art form**, a creative act that draws from memory, historical continuity, and symbolic purpose. It is re-enacted from an earlier reality and is presented before a specific audience, carried out by designated performers within a shared cultural space.

In Ewì-Olòòré-Ògìdìgbò Festival, seven core performance features or codes are identified. They are highlighted as follow: (i) everyone as a performer, (ii) ordering of time, (iii) valorisation of objects, (iv) place of specific performance, (v) display of festive emotion, (vi) procession

through symbolic areas and (vii) intense social interaction and solidarity. All these features flow through each segment of Ewì-Olóòrè-Ògìdìgbò festival performances.

Everyone as a performer

Schechner (1988) observes that in traditional African festivals and rituals, **everyone present, whether actively involved or not, is part of the performance**, and this observation holds true for Ewì-Olóòrè-Ògìdìgbò Festival. In the celebration, the entire community participates in one form of performance or another. These include the king, the priests (*Àhòrò*), the masquerades (*Úlágò*), the virgin maidens (*wúndià*), the women (*Àgbàáyà*), and even the audience. The **king** performs symbolic and ritual roles, especially in *Ìpòlè-Ìlòrò* where he goes through **twenty-seven days of spiritual seclusion**. During this period, he is forbidden from seeing certain people, particularly women, and is believed to be engaging in spiritual fortification. The **priests (Àhòrò)**, who are male traditional worshippers, serve as intermediaries between the deity and the people, performing libations, chants, and sacrifices. The **masquerades (Úlágò)** entertain, protect, and dramatise ancestral presence. The **virgin maidens (wúndià)**, chosen for their symbolic purity, dance and chant in processions, offering aesthetic beauty and spiritual symbolism. The **women (Àgbàáyà)** perform songs and chants rooted in *oríkì* and folklore, while the general **audience** chants, dances, sings, and responds interactively to the unfolding events. Thus, from the **spiritually active** to the **aesthetically symbolic**, everyone plays a performative role, either as principal actor, supporting character, or

responsive participant. This inclusivity reinforces the communal essence of the festival and positions performance as a collective, lived experience.

Ordering of time

Another prominent feature of performance in Ewì-Olòòrè-Ògìdìgbò Festival is the **special ordering of time**. In traditional African festivals, time is not treated as abstract or mechanical, as in the Western linear sense, but rather as **event-centered and ritually ordered** (Ògúndèjì, 2018). Time in this context is sacred and purposeful, determined by the spiritual rhythm of the performance, the expectations of the gods, and the readiness of the community. In Ìpòlè-Ìlòrò, the celebration of the festival **lasts thirty-five days**. It begins with the king's **twenty-seven days of spiritual fortification**, followed by **Ìhèrèkù (the festival eve)**, and culminates in **seven days of active performance**, which take place both **morning and evening**. These seven days are marked by specific ritual events and symbolic enactments that follow a strict chronological sequence passed down through generations. Similarly, in Ulé-Ahùn, although the period of celebration is shorter, the **ritual calendar is meticulously observed**. It begins with **Ìgbàgbó**, the pre-festival purification stage that occurs **nine days before the final celebration**. This is followed by **two days of enactment**, a **three-day interlude**, and then **Ìje**, the climax of the festival, on the seventh day. This sacred structuring of time lends **meaning and weight to each phase** of the festival. The **rhythm of performance** is not arbitrary; it is rooted in cultural logic, cosmological belief, and ancestral instruction. It also serves as a mnemonic

device, preserving the historical and spiritual order of the festival across generations.

Valorisation of Objects

The **valorisation of objects** is another key performance feature in Ewì-Olóòrè-Ògìdìgbò Festival. In traditional Yorùbá performances, objects used in rituals and festivities are not seen as ordinary; they carry **symbolic, spiritual, and historical value**. These objects, ranging from costumes to instruments, and from sacred items to body adornments, serve both aesthetic and functional purposes within the performance context. The Ewì-Olóòrè-Ògìdìgbò Festival makes use of several of such objects. These include **white wrappers, beaded gourds, Àdìrẹ and Àṣọ-Òkè fabrics, bells, cowries, wristlets, anklets, and face paints**. All of these items are intentionally chosen and ritually empowered. For instance, the **white wrapper** worn by the king or priests symbolises purity and sacredness; **cowries** represent wealth, power, and ancestral connection; while **Àṣọ-Òkè** is reserved for dignified appearances and royal authority. These objects are also connected to **oriki** (praise poetry), chants, and songs, which further reinforce their meanings. The **drums and beaded gourds** are not just instruments, they are communicative tools used to invoke the deity, recount ancestral exploits, and energise the performers and audience. In essence, the materials used in the festival are **valorised through cultural knowledge and performance practice**. Their meanings transcend form or utility; they are **sacred props** that activate memory, identity, and ritual connection.

Place-specific performances

In Yorùbá indigènos performance traditions, space is not a neutral or passive montage or backdrop rather, performance spaces are spiritually and culturally charged and deliberately deployed based on ritual significance, ancestral memory, and communal symbolism. In both Ìpòlè-Ìlòrò and Ulé-Ahùn, the performances take place in designated and sacred locations that carry symbolic and historic meaning. In Ìpólé-Ìlòrò Èkìtì such performance spots include the palace, the burial grounds of the previous (dead) kings, the Èyélumòsè spot, the Ìdí Òmò (Ùròkòjà), (Ùgbòròkò), the Ugbó Egúngún (masquerade grove). At Ulé-Ahùn, the main specific places of performance are the frontage of the shrine, front of the palace, the Òkìtì Àpòyíká, Òkìtì Àbá Olórí Aó, Òkìtì Òmọ̀lòrè and Ugbó Egúngún (masquerade grove) while the drummers, maidens, king, chiefs, queens, masquerades and priests perform in the open. Performance arenas are places that are indispensable in a festival. They are synonymous to a stage (in a theatre) of a modern drama. Ògúndèjì (2000: 34) views such places of performance as settings with spiritual essence; they are the eyes of the earth (ìbití ilẹ̀ gbé lójú). The sacred spots (eyes of the earth), emphasised by Ògúndèjì are inherited spots that must have been chosen or established through divination or as a result of a certain special or mysterious event that occurred there. Ògúndèjì identifies two types of places of performance in a typical traditional festival setting namely: the secluded or private place of performance and open or public place of performance. In the case of Ewì- Olóòrè -Ògìdìgbo Festival performance in Ìpólé-Ìlòrò Èkìtì, there are three types of

stages identified. They are: sacred or private place of performance, semi-open or semi-public place of performance and open or private place of performance.

The first and foremost stage is a sacred and secluded one called Ugbóròkò. It is the exclusive performance arena for the Chief Priest and other Àhòrò. It is a sacred place carved out and separated with palm fronds. The second sacred stage is Igbó Ùgbàlè EégúnÙlágò (The sacred grove for Ùlágò masquerades). The masquerades use the place for rehearsals, fortification and dressing for performance. The second place which is the semi-public place of performance is the Ìhèrèkù arena where the king and other Àhòrò (Priests) stay by the lamps that must not go off till daybreak and a place for midnight performance in which satirical songs are rendered. The third one is the open place of performance at the front of the palace where all the performers, townspeople, guests and visitors are free to watch performances, dance along and move freely throughout the seven days of the festival.

There are two stages of performance in Ewì – Olóòrè - Ògìdìgbo Festival of Ulé-Ahún Èkìtì. The first performance stage is sacred and the other one is an open or public place of performance. The sacred performance stage is the masquerade grove which is used as the stage for rehearsals, fortification and dressing. The second stage of performance is an open performance arena where performances (about ten different ones) are held by all the performers during Ewì- Olóòrè-Ògìdìgbo Festival dances. It is freely used by the king, chiefs, queen, drummers, masquerades, priests,

audience, including guests and tourists/researchers. Every performance occurs openly at the front of the king's palace.

Display of festive emotions

The Ewì-Olòòrè-Ògìdìgbò Festival is rich in the display of festive emotions, which is a critical component of traditional performance. These emotions, such as joy, excitement, spiritual ecstasy, reverence, and communal pride, are not artificially imposed but naturally flow from the participants and observers as they engage with the performance. In traditional Yorùbá aesthetics, emotion is considered a vital communicative element that binds performers and audience, making the experience vivid, memorable, and spiritually charged. Fásheun (2017: 1) submits that:

A festival can be seen as a series of performance involving plays, dances, drumming, acrobatic displays, processions, singing and chanting usually organised as agreed upon where people of a particular community come together to dine and wine to celebrate and share common tradition.

Ewì-Olòòrè-Ògìdìgbò Festival manifests all the activities stated in Fasheun's submission as both the performers and audience display great and high emotions whenever they behold the beautiful costume and displays of the king, the dances of the masquerades and maidens, the gestural movements of the priests who turn out in their best traditional dresses to sing, dance and chant to the cacophonous, melodious and rhythmical beats of the drummers. The initiation of Olúpòlé and the activities on

the festival days elicit great emotions from the people – laughter, smiles, hugging, gesticulations, dances and feasting.

Procession through symbolic areas

A major feature of the Ewì-Olóòrè-Ògìdìgbò Festival is the ritual procession through symbolic and sacred areas within the community. In Yorùbá traditional performance, movement through space is never arbitrary; it follows an inherited ritual pattern, where each location signifies a specific spiritual or ancestral connection. The procession is usually filled with great solemnity and fanfare. In Ipole-IloroEkiti, Chief Aláwè, followed by the king, would take a procession round Ìlórò quarters. The procession commences from the palace down to Ìdí Òmò (centre of the town), down to Odò òjà and back to the palace. The followers of the king (Àhòrò chiefs, Chiefs, hunters, youths and others) would be congratulating and hailing the king as he moves side by side with the first wife carrying the igbáàdeesí by his right and other wives by his left; while other adherents and community members follow him. At Ulé-Ahún, the main procession occurs during Ugbagbo when the masquerades followed by the towns people lead a procession from the route outside the masquerade grove to the arena of the palace. After paying obeisance to the king, the king would lead them in the procession round the sacred spots such as “Òkiti Àbàlórí Ao”, “Òkiti Àpòyíká”Òkiti Òmòlòrè”, and offer prayers and subsequently instruct them to return to their houses.

Intense social interaction and solidarity

The Ewì-Olòòrè-Ògìdìgbò Festival fosters communality and economic development, which are fundamental to traditional Yorùbá performances. In Yorùbá worldview, festivals are not solely religious or aesthetic events, they are **social institutions** that promote unity, reaffirm kinship ties, and reinforce collective identity. It is also a period used to reunite and celebrate with their family members, playmates, age-groups and others. Beyond family units, the festival also fosters inter-family, inter-clan, and inter-quarter relationships. People come together to perform roles, contribute resources, and participate in the collective memory of the community. Elders, youth, women, children, and titleholders all have defined responsibilities during the festival. This collective engagement strengthens the communal fabric and affirms the place of each participant within the social and spiritual hierarchy of the town. In essence, the Ewì-Olòòrè-Ògìdìgbò Festival is not merely a ritual event but a social performance of unity, an enactment of cultural togetherness and a reinforcement of the belief that communal harmony is both a spiritual and societal necessity.

Conclusion

In conclusion, from our analysis, it is evident that the Ewì-Olòòrè-Ògìdìgbò Festival is not a mere cultural event celebrated annually; it is a vibrant cultural expression which embed spiritual and religious elements. Aside the cultural and religious significance, it is socially relevant as it that binds the people, recalls ancestral memory, and affirms the place of performance in Yorùbá worldview.

Aesthetically, it has certain codes which foreground the artistic aspects alongside its religious functions. For instance, the **women, known as Àgbàáyà**, perform songs and chants rooted in oríkì and folklore, while the general **audience** chants, dances, sings, and responds interactively to the unfolding events. The chants are replete with various stylistic ornaments which add glamour to the festival. From the **spiritually active** to the **aesthetically symbolic**, everyone plays a performative role, either as principal actor, supporting character, or responsive participant. Its sociocultural and socioeconomic significance are evident in how it attracts natives and visitors who cooperate to ensure its success, regardless of their social status or religious affinity.

Based on the foregoing, its continued celebration and preservation will not only benefit the immediate communities but also contribute meaningfully to the broader discourse on African traditional performance and heritage.

Based on the findings of this study, it is evident that Ewì-Olòòrè-Ògìdìgbò Festival is not just a religious celebration but a rich repository of indigenous performance. The festival reflects the essence of Yorùbá cultural values through music, chants, dances, rituals, and communal participation. These elements do not only preserve religious beliefs but also sustain the aesthetic and performative traditions of the people. It is important that conscious efforts are made by the community, scholars, and cultural stakeholders to preserve and promote the festival.

Traditional custodians should ensure that younger generations are adequately involved through oral instruction, observation, and participation in performances. Government and cultural agencies are encouraged to support the documentation and promotion of such festivals, as they remain valuable tools for cultural continuity. Finally, the festival should be used as a tool for economic growth and development. For example, creating stands for food vendors, photographers, video recorders, and booksellers would empower small scale initiatives. Also, habitable buildings like hotels and inn should be provided so that tourists could feel at home and at the same time contributes to the economic survival of the community

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INNOVATION AS A STRATEGY FOR SUCCESSFUL ORGANISATIONAL TRANSFORMATION/CHANGE

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Abstract

In modern business transitions, competition is described as the key to success. Sale of goods and commodities depend largely on how superior and qualitative is the commodity of a given organisation compared to the other. This has created room for innovation that effectively assists organisations to transform from micro to macro. In the course of attempting to examine innovation as a strategy for successful organisational transformation/change, this study examines the concept of innovation, organisational transformation, and management innovation technique and limitations innovations in organisation. It was observed in this paper that innovation seeks to accomplish growth and survivals, it is critical to the sustainable competitive advantage of organisation, it is one of the management techniques of overcoming problem posed by strategic change, it consists of scientific, technical, commercial and financial steps required for success in business, and successful organisations today must forester innovation or they get extinguished. In order to sustain or enhance the observations found, the paper is of the view that for a

successful change to occur in an organisation effectively, managers should concentrate on communication with the workers, monitoring, training, counseling and prompt payment of salaries in addition to encouraging local manufacturers by way of patronizing their goods.

Keywords: Innovation, Strategy, Successful, Innovational /change, Transformational.

Introduction

With the start of the new millennium, countries all over the world are increasingly focusing and engaging in strategic reforms of its business sectors in order to cope with the challenges of the rapidly and ever-changing social, economic and political landscape. Workplace is changing dramatically and demand for the highest quality of product and service is increasing, companies have tested over the past few years as they experienced heightened level of economic turmoil and unpredictability. There is a growing awareness and a general agreement the world over that the phenomenon innovation has some degree of relevant to upturn in business performance. Aruwa (2005) sees innovation as the creation, development and implementation of a new product, possess or services, with the aim of improving efficiency, effectiveness or competitive advantage. One basic objective which innovation seeks to accomplish is that of growth and survival. To achieve this however depend on the efficiency with which its strategies continually adapt to change and the development of corporate capability to manage change. Innovation is critical to the sustainable competitive

advantage of organisations. It is believed to be one of the management techniques of overcoming problem posed by strategic change. It is undoubtedly the foundation upon which the future of any business is anchored.

The Concept of Innovation

Innovation consists of all those scientific, technical, commercial and financial steps necessary for the successful development and marketing of new or improved process or equipment or the introduction of a new approach to a social service. Innovation is a specialised kind of change. It is a new idea applied to initiating or improving a product process or service, George (1994). All business competing on the basis of quality need to update their products processes and services periodically. For example, in markets such as electronics, office automation and other similar products, new variants of products are offered frequently. In the words of George (1994), today successful organisations must foster innovation or they will become candidate of extinction.

Still on the concept of innovation and its relevance, Etuk (1992) is of the view that you should avoid the mistake of the proverbial dinosaur which lived in his past glory, refused to learn new methods, failed to adapt to the changing times and which ultimately had to face definite extinction. Usually in many organisations, innovation is predominantly either technology-led (example, engineering or mechanical industries) or market-led, as in food processing industries. Innovation in organisations can range from small incremental improvements to radical

breakthroughs. Radical innovations are continuous, dramatic departures from current ideal in design, application or process. They are typically technological breakthrough with no precedents or antecedents, while incremental innovations consist of small modifications or refinements to pre-existing process or phenomenological states such as existing policies, procedures, product line and services. It also manifests in improvements in operations, cost control and product or service performance to keep up with competitors.

Organisational Transformation

Change is a common way of life for every individual and organisations. The wind of change to blow and nothing remains over time. In order to survive and grow, individuals and organisations must learn to adapt to and cope with change. Transformation is one major fall out of change (Eneya, 2010). According to Ibrahim (2013), transformation means to reform, refocus, redesign, regenerate, reorganise and reposition institution's attitude, structure, process, policies and programmes in the larger and longer term interest of majority in the society. Transformation is a complete change, a break from old way of doing things to new and acceptable ways of doing things. The aim of organisation transformation is to correct the flaws in the drives for development. Today's organisations are tied to policies and procedures that little room is left to think of the future state of the organisations, making it difficult for both organisations to be fluid and mobile in ever-changing world, (Eneyan, 2010). To achieve organisational transformation, there is need for

developing strategy by which transformation objectives may be met and one of such strategies is innovation. Notwithstanding, technique(s) required to promote organisational innovation is usually situationally determined. This paper therefore reviews a select group of management innovation techniques like: Total Quality Management (TQM), Team work, Strategic Management and Outsourcing.

Management Innovation Techniques

Total Quality Management (TQM)

Quality is the standard of something when it is compared to other things (Oxford Advanced Dictionary, Eight edition). Quality in business connotes customer satisfaction. Quality is generally recognised today as the key to the achievement of competitive advantage because it is the level of superiority of a given commodity to another. Total Quality is a systematic way of guaranteeing that all activities within an organisation happen the way they have been planned in order to meet the defined needs and requirements of customers and clients (Armstrong 1995). On the other hand, Collard (1992) has it that Total Quality is a way of life within the organisation. It reflects the culture of the organisation and therefore is dependent entirely on the commitment and actions of the individuals within the organisation. Total Quality management is the approaches designed to improve the competitiveness, effectiveness and flexibility of a whole organisation. It is the essential way of planning, organising and understanding each activity that depends on each individual at each level of the

organisation. It emphasizes the importance of continuous transformation of the organisation's business so as to deliver value to customers by satisfying their needs. It is aimed at prevention of defects and continuously improving organisational processes and systems. It is concerned with maintaining the desired level of product or service to ensure that they conform to standards and meet customer's satisfactions. According to Ezigbo (2011), the following are the major advantages of Total Quality Management to organization's transformation:

- Higher productivity
- Better employee relations
- Improve skills, morale and confidences among employee
- Efficiency of the workforces
- Increased accountability and transparency
- Better services, reduced costs and satisfaction.

Team Work

The complexity of most of the processes that are operated in industry, commerce and service organisations places them beyond the control of any one individual, and the only efficient way to tackle process improvement or problems is through the use of some form of teamwork (Oakland, 1999). Oakland (1999) identifies the following among the advantages of teamwork:

- A greater variety of complex problems may be tackled – those beyond the capability of anyone individual or even

one department – by the pooling of enterprise and resources.

- Problems are exposed to a greater diversity of knowledge, skill, experience, and are solved more efficiently.
- The approach is more satisfying to team members, and boosts morale and ownership through participation in problem solving and decision making.

Strategic Management

Ezigbo (2011) sees strategy as "a course used to achieve major organisational objectives". The prime task of strategic management is thinking through the overall mission of the business, which leads to specifying the mission statement. This in turn leads to setting of objectives, development of strategies and making of today's decision for tomorrow's result. In line with this view, Ezigbo (2011), says that "when strategy is developed with broader participation, it can be used to create a sense of share mission and values and can be used as a political tool to develop support for organisational change".

Outsourcing

Outsourcing involves delegating functions, responsibilities and activities that are traditionally been carried out by an organisation to private providers. A key principle of outsourcing is that under most conditions, the private provider (outsourcer) is assumed to be a professional, who oriented services than the organisation. Benefits of outsourcing includes; effectiveness and efficiency of delivery system, reduced financial and administrative burden etc.

Limitations to Innovation in Organisation

Limitation to innovation can be described as inhibiting conditions which prevents organisations from generating and utilizing transformation of ideas to meet the need of the day-to-day business activities. Their types and manifestations are many, but a few of them highlighted here according to Etuk (1992) are:

- Reluctant to accept other people's idea
- Organisational politics
- Resource limitation
- Organisational culture
- The punishment syndrome
- Bureaucratic bottleneck

Findings

- It was found in the course of writing this paper that transparency and reliable communication mostly desired for effective transformation /change to occur in any organisation were inadequate.
- It was also found that lack of effective education and training of managers and other members of the workforce in an organisation constitute to snail growth in transformation/change in an organisation.
- Equally found was that indigenous manufacturers are hardly given the opportunities or required encouragement to develop their natural talents by way of making inputs in the process of production.

- Policies designed to enhance organisational transformation/changes were not adequately implemented sequel to inadequate implementation monitoring. There was no established institution to counsel the workforce to enable them get integrated in their roles in making strong impact in transformation/change of an organisation.
- Locally made goods are not patronised or even valued by patronisers and workers of various organisations are not even paid their salaries at when due.

Recommendations

By way of recommendation therefore, this study is of the view that key enablers to transformation/change are transparency and effective communication, effective education and training of workforce by managers, personally counseling the workforce, monitoring the implementation of any policy formulated to enable transformation/change occur in an organisation, allowing indigenous manufacturers to make their inputs in any attempt at manufacturing new product, and most importantly valuing and patronising locally made goods in addition to promptly paying workers will go a long way in enhancing organisational transformation/change.

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**ILU IGBO DỊ KA Ọ DỊ N'ỤFỌDỤ EJIJE IGBO NDI E
JIRI MEE NCHỌCHA**

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Ụmịedemede

Nchọcha a lebara anya n'ilu Igbo n'ụfọdụ ejije Igbo. Mbunuche nchọcha a bụ ịchọputa ilu Igbo dị iche iche e nwere n'ụfọdụ ejije Igbo ndị e jiri mee nchọcha, nakwa ịkọwaputa ihe ilu ndị ahụ putara n'ọnọdụ e jiri tụọ ha n'ejije Igbo ndị ahụ e jiri mee nchọcha. Ejije ndị ahụ e jiri mee nchọcha a bụ ndị a: Akpịrị Richie Ụzọ (ARỤ) na ka ị ma-nke a (K I M N A). Ọ bụ usoro nsere nzube ka e jiri họtuta ejije Igbo ndị ahụ e jiri mee nchọcha a, bụ nke mere

na ndị nchọcha a gurū ọtụtụ ejije Igbo tupu ọ họtuta ejije abuo ndi ahụ e jiri mee nchọcha a. E jiri atụtụ ọnọdụ na atụtụ diskos analisis wee tucha njiatule nchọcha a. Nchoputa nchọcha a na-egosi na ọnọdụ ndi kachasi wee puta ihe bu ihe ndi ahụ mere ndi turu ilu Igbo ndi ahụ jiri tuo ha n'ejije Igbo ndi ahụ e jiri mee nchọcha gunyere ọnọdụ ndi a: mkparita uka, esemokwu/okwu na uka na ogbakọ. Nchoputa nchọcha a na-egosikwa na ọ buru na ndi odee agumagu Igbo etinyewe ilu Igbo n'agumagu ha, ọ kachasi n'ejije Igbo, na ọ ga-enye aka ka ndi amaghi ilu Igbo chorọ ima ha mara ha, ma nyekwa aka n'ikwalite onu ogu mkpuruokwu Igbo bu ndi ga-enye aka ka asusu Igbo kwuru chim.

Okpurukpu okwu: ndi bu ndi Igbo, ebe bu ala Igbo, ilu Igbo, ejije Igbo,

Abstract

This study investigates the re-enactment of Igbo proverbs in Igbo plays. The main objectives of the study are to explore the contexts and the meanings of the Igbo proverbs in the contexts they occur in the selected Igbo plays. The selected Igbo plays in this research work are: Akpiri Richie Uzọ (A R U) and ka i ma nke a (K I M N A). The Igbo plays were selected using the purposive sampling techniques from many Igbo plays. The study adopts the theoretical frameworks of the contextual and discourse analysis theories. The findings of the study prove that the predominant contexts where the Igbo proverbs were re-enacted in the study are in the contexts of discussions, disputes and meetings. The study also finds out that the Igbo playwrights used the Igbo proverbs in the Igbo plays in

their appropriate contexts, with appropriate meanings. The study concludes that in recent time, if the Igbo playwrights are becoming extent, the contemporary Igbo literary works such as Igbo plays are capable of educating modern Igbo people who may not have the knowledge of how to explain the meanings of Igbo proverbs in the contexts they occur. Therefore, the Igbo plays should work as rich tools for the documentation of endangered Igbo culture practices in general.

Mkpọlíte

Agumagu Igbo ma ọ bụ nke ọnụ ma ọ bụ nke ederede na-enomi ebimndu ndi Igbo. Ọ bụ n'ih i nke a ka ndi okammuta na okankuzi agumagu Igbo ji ahuta agumagu dika enyo ndi Igbo. Ọ buru na agumagu enomighi ndu na ebimndu ndi Igbo, a na-ahuta agumagu ahụ dika nke uwa nro. E nwere uzọ atọ bụ ebe agumagu nwere ike iji nomie ndu ndi nwe ya. Uzọ atọ ndi a bu: abụ, ejije, na iduuzi. Mana, mbinobi nchocha a bu igosiputa etu ilu Igbo ufodu siri bata n'ufodu ejije Igbo.

Ofomata (2007) kwuru na a naghị akowa ilu na a nuru ilu a turu, kama a na-akowa ya na a ghotara ihe ilu a turu na-akowa. Onye o bula na-akowa ilu na-eji ezigbo echiche ya eme nke a n'ih i na o bugh i otu ah u o siri nu ya ka o ga-esi ghot a ya. Ọ bụ naan i ofeke si otu a eme. Ọ buru na e jiri ilu wee kowa okwu si gi, ngwa kowa ilu e jiri kwuo okwu ah u, naan i ihe i ga-eme bu na i ga-esi na nghota i nwetara n'okwu ah u e kwuru, were kowaa ilu ah u e jiri kwuo ya bu okwu. Ọ burukwanu na i ghotara okwu ah u nke oma nakwa ilu e jiri kwuo ya, o gaghikwa ahia gi ah u ikowa ya. Ọ

burukwanu na o bu n'edemede ka e nyere gi ilu ka ikowaa, naani ihe i ga-eme bu site na nghota i nwetara n'edemede ahụ, were kowa ilu ahu e nyere gi. Ihe kpatara i ga-eji mee otu a bu maka na onye o bula maara atu ilu nke oma na-atu ya o daba n'ihe a na-ekwu ma o bu a na-edede. Mana o burukwanu ihe o bu naani ya kwu, a si gi kowaa ya bu ilu e jiri kwuo okwu, ko o akuko ma o bu were dee edemede, ihe izizi i ga-eme bu na i ga-echebara ya echiche ime tupu i malite kowaba ya. A dakwasikwala ya ozugbo i huru ya, were malite kowaba ya otu ahụ i siri hu ya. I mee otu ahụ, i maara na i bu ezigbo ofeke. I ga-agba mbo ghota na ilu o bula nwere ihe o na-akowa n'onodu e jiri tuo ya, ma o bu ihe nghota ya bu n'ihe mere e jiri maka ya tuo ya. Ihe o na-ekwu maka ya nwere ike buru maka ihe ozo. O buru na i matachaa ihe di otu a, i maara na ugo eberela na mgbagbu, o nweghizi ihe ga-eme ka i ghara inweta nkowa ilu o bula. N'ih i nke a, kowa ilu site na nghota ya n'onodu e jiri tuo ya ma o bu ihe mere n'onodu ahụ mere e jiri tuo ya bu ilu. A kowala ya site n'out e siri kwuo ma o bu deputa ya.

Mbunuche nchocha a bu ichoputa ilu Igbo di iche iche e nwere n'ufodu ejije Igbo ndi e jiri mee nchocha, nakwa ikowaputa ihe ilu ndi ahụ putara n'onodu e jiri tuo ilu ndi ahụ n'ejije Igbo ndi ahụ e jiri mee nchocha. Uru nchocha a bara bu na o ga-enye aka ka ndi amaghi ka e si akowa ilu Igbo choronu ma maara ya nakwa ikwalite mkpuruokwku Igbo n'agumagu Igbo, ma o buru na ndi odee tinyewe ilu Igbo n'ejije Igbo. Njiatule ndi e jiri mee nchocha a sitere n'ejije Igbo abuo ndi a hoputara bu ndi nwere ihe a choro ka a guchara otutu ejije Igbo. Ha bu ndi a: Akpiri Richie Uzọ (N R U) na ka i ma nke a (K I M N A). Bidu n'ebe a gawa, aha mkpirisi ejije ndi ahụ di n'elu ka a ga-ejizi

nọchite anya aha ejije ederede ndị ahụ e jiri mee nchọcha. Ọ bụ atụtụ dịskọs analisis na atụtụ ọnọdụ ka a ga-eji tuchaa njiatule nchọcha a.

Ntulegharị Agụmagu

Ndị bụ ndị Igbo

Eze (2019), kwuru na ndị Igbo bụ ndị isi ojii, ńtùtù ha dị ojii, ha bụ n'ọwụwa anyanwụ Naijiria. Asụsụ ha bụ Igbo, ma ha bụ otu agburu a mara nke ọma n'igba mbọ na Naijiria. Ha gbasara n'akụkụ Naijiria niile bido n'ugwu ruo na ndịda ebe ha na-achọ ihe afọ ga-eri. Ha na-agba oke mbọ n'izu ahia, ọrụ oyibo, ikọ ọrụ ugbo nakwa aka ọrụ di iche iche. Na nchọcha a, ndị Igbo bụ otu n'ime agburu kachasi agba mbọ onwe ha, ma sorokwa n'agburu kachasi n'ọnuogu na Naijiria. Nke a mere na ha bi na steeti ise so pụta ihe na Naijiria nke malitere na steeti Enugwu, Anambara, Imo, Abia na Ebonyi.

Ebe bụ ala Igbo

Eze (2019) kọwakwara na ala Igbo zonyere ụkwú na mpaghara ala Naijiria ndị a: steeti Enugwu, Imo, Anambra, Ebonyi na Abia. A na-asukwa asụsụ Igbo na steeti ndị ahụ na-agbanyeghi na a na-asukwa bekee (National language) na ha. Obodo ndị olu ha na-àkà aputakarị ihe n'asụsụ Igbo bụ Nsuka, Udi, Aba, Owere, Enugwu, Onisha, Abakaleke, Afikpo, Agbo, Olu, Okigwe, Umuahia, Asaba, Diobu, Nnewi, Oka wdgz. Na nchọcha a, ebe bụ ala Igbo bụ steeti ise ndị ahụ di n'ọwụwa anyanwụ Naijiria bụ ndị nwe asụsụ Igbo, ha bụ Enugwu, Abia, Imo, Anambra na Ebonyi.

Ilụ Igbo

Ofomata (2007), kowara ilu Igbo dika otu n'ime atumatu

okwu ndị Igbo. O bụ ya ka ndị Igbo ji agwa Chineke ha okwu. Nke a gosiri nandị Igbo ji ilu e gosiputa ka ha siri huta uwa. Ilu Igbo abughị maka ofeke, e ji ya akpakwa ochi ma o bụ anwuri n'ogbako, ilu Igbo bukwu okwu amamihe nke na-eme ka e chemie echiche nke oma n'ihe a na-ekwu maka ya. Ozokwa, n'ala Igbo gbaa gburugburu, ilu bụ okwu ndị Igbo ji achọ asusu ha mma. O bukwu ilu ka ndị Igbo ji eme ka okwu ha di uto na nti ma kakwazie aka na nghota. Ilu bukwu okwu amamihe ka e ji mara ya n'ihia na a na-ewere onye amaghi ilu n'ala Igbo dika onye na-anujughi ara nne ya afo nke oma. Na nchocha a, ilu bụ nnu na mmanu ma o bụ abubo ndi Igbo ji achọ asusu ma o bụ okwu ha na-ekwu mma. Ha jikwa ya eme ka ofeke ghara isonye n'ihe a na-ekwu maka ya.

Ejije Igbo

Nwadike (2013) kwuru na ejije Igbo bụ enyo ndi Igbo ji ahụ omume ma o bụ ndu ha ma burukwa ebe nhibe isi omenaala nakwa odinaala ndi Igbo. Nwadike (2003) gakwara n'ihu na-akowa na ejije ndi Igbo bụ ejije ndi ahụ e dere n'asusu Igbo ma burukwa nke na-ejije ndu ndi Igbo. Ejije Igbo di nnukwu mkpa n'ikwalite ahuike nakwa agamnihu ndi Igbo. O bụ site n'ejije Igbo ka ndi Igbo si amata ihe kpatara ihe jiri mee nakwa ihe ihe ndi ahụ mere nwere ike iweta na ndu ndi Igbo. Ide ejije bukwu akaoru ndi Igbo. Na nchocha a, ejije Igbo bụ ejije ndi ahụ e jiri asusu Igbo wee jijee mana-egosiputakwa ihe o bula gbasatara ndu odinaala nakwa omenaala ndi Igbo.

Atutu Metutara Nchocha a

Atutu Onodu

Atutu onodu bụ atutu e ji enyocha ma o bụ amu maka asusu

nakwa agumagu. Atutu a sitere n'aka Greetz (1973), mana Anis na David (1978) haziri atutu a n'uzo bu opuru iche site na-ikowa ya ka o buru nchikota otutu atumatu di na filosophi, bu nke gbadoro ukwu na o ka mma iji onodu ma o bu mgbe ihe mere wee kowa ihe ahụ mere. Schaffer na Knobe (2011), kwuru na atutu onodu na arutu aka n'ihe o bula gbasara amamihe. Ha kwukwara n'ihe na-eme di ezigbo mkpa mana e wepu onodu ihe ahụ jiri mee na o gaghi enwe ezigbo nghota zuru oke. Schaffer na Knobe (2011) gara n'ihu kowa na agwa, ogo olu, echiche, ajamike ma o bu otito na osisa nke ndi no n'emume ahụ bara uru nke ukwu n'anya ndi nwe ya (emume ahụ). Ya mere a ga-eji lebaa anya nke oma ka onodu na ihe mere naya buru ihe ga-abata n'agumagu.

Beredt (2008) n'echiche nke ya kwuru na onodu ma o bu agumagu na-ekwu maka omenaala na uru ha na-abara ndi nwe ha. Nke a ga-eme ka ogu ma o bu onye nkiri ghotachaa ihe niile e mere ma o bu e kwuru na mmemme ahụ bu nke gbasatara ndi nwe emume ahụ. A ga-eji atutu onodu nke si n'aka Schaffer na Knobe (2011) wee tuchaa njiatule na nchocha a maka na ilu o bula a turu n'ejije ndi ahụ e jiri mee nchocha a nwere onodu nakwa ihe mere e jiri maka ya wee tuo ya bu ilu.

Atutu Diskos Analisis

Atutu diskos analisis dika Bowles (2008) siri kowa ya gbadoro ukwu na nghota ihe e kwuru n'onu ma o bu ihe e dere ede putara mgbe ahụ e kwuru ya ma o bu e dere ya, nakwa ka onye a gwara ma o bu onye guru ya siri ghota ya oge ahụ e kwuru ya ma o bu e dere ihe ahụ. Atutu a nakowa na okwu o bula e kwuru ekwu ma o bu nke e dere

ede ga-adaba n'ihe mere e jiri maka ya kwue ma o bu dee ihe ahu mgbe e kwuru okwu ahụ ma o bu e dere ya ka nghota ya daba n'ihe e jiri maka ya kwue ma o bu dee ya. Wodak na Meyer (2008) kewapuru kritikal Diskos Analisis (C D A) n'ebe Diskos analisis (DA) no site na-ikwu na ndiiche di n'etiti Diskos Strokuchọ (DS), ma o bu Diskos Analisis (DA) na 'kritikal Diskos Strokuchọ' (CDS) ma o bu 'Kritikal Diskos Analisis' (CDA), bu na kritikal Diskos Analisis (CDA) na-eleba anya n'otutu ngalaba ihe omumu di iche iche mana o naghị eleba anya na sayensi asusu kama ihe o na-eleba anya na ya bu ihe gbasatara mmekorita na-adị n'etiti mmadu na ibe ya n'obodo, bu nke gbasara aka na-achọ otutu ngalaba ihe omumu nakwa otutu usoro a ga-eji muo ha. Atutu a bu Diskos Analisis (DA), bu nke si n'aka Bowles (2008) dabara nke oma n'iji ya wee tuchaa njiatule nchocha a maka na o ga-enye aka n'ikowaputa ihe ilu di iche iche e nwetara n'ejije Igbo ndi ahụ e jiri mee nchocha, nakwa ka nghota ha siri daba n'onodu ma o bu ihe ndi mere mgbe ndi turu ilu ndi ahụ jiri tuo ha n'ejije Igbo ndi ahụ e jiri mee nchocha a.

Nchocha e merela banyere isiokwu

N'ebe a, ndi nchocha lebara anya n'ufodu nchocha ndi ozo merela bu ndi metutara nchocha a. Ugwuoke (2021) mere nchocha banyere otu ndi Nsuka ji ilu atutu akpu okwu egosiputa oru nwoke na nwaanyi. Mbunuche nchocha a bu iji kwalite ma chekwaba ilu atutu na Nsuka, nakwa n'ala Igbo dum. Nke a bu maka usoro obibi ndu ndi Nsuka nke gbadoro ukwu n'abum oke na nwunye. O bu maka nke a ka nchocha ahụ jiri cho iji ufodu ilu atutu akpuokwu di na Nsuka nke gbadoro ukwu n'abum oke na nwunye wee nyocha oru oke na nwunye na mpaghara Nsuka Igbo. Nke a

bụ iji gosipụta omume a tūrụ anya n’aka nwọke ma ọ bụ nwaanyi nke gosiputara onwe ya n’ilu atụtụ ndị ahụ nchọcha a jiri kwara ngwa ọrụ.

Nchọcha a jiri atụtụ ndị na ụburu nke metụtara abum oke na nwunye nyocha ma tuchaa ilu atụtụ akpụ okwu ndị Nsuka Igbo, ka ha mara ụdị omume dị iche iche ndị Nsuka na-atụ anya n’aka nwoke na nwaanyi nọ n’etiti ha. Nchọcha a jikwara usoro nkowami wee kwara ngwa ọrụ. Ilu atụtụ e jiri ruo ọrụ bụ nke ndị nchọcha chikọtara site aka ndị okenye ndị mara ihe ekwe na-akụ na Nsuka n’ihe gbasara ilu atụtụ. Nchọputa ihe omumụ a gosiputara n’ilu atụtụ na Nsuka bụ nke ha ji echekwaba ma na-ebugota omenaala ha. O gosikwara na ilu atụtụ na-eme ka ndị mmadu nwee ezigbo usoro obibi ndu n’ala Nsuka. Nchọcha a gosiputakwara na site n’ilu atụtụ ndị Nsuka, na-amata otu ha si ahuta ụwa. N’ikpeazi, nchọcha a na-egosi na ọ buru na ndị odee agumagu Igbo tinyewe ilu atụtụ akpụ okwu ndị Nsuka n’agumagu ha na ọ ga-eme ka mkpuru okwu Igbo na-abawanye nke oma. Nyiri di n’etiti Ugwuoke (2021) na nchọcha nke a bụ na ha abuo mere nchọcha maka ilu Igbo, ebe ndi iche di na ha abuo bu na Ugwuoke (2021) mere nchọcha maka ilu atụtụ akpụ okwu na Nsuka Igbo ebe nchọcha nke a na-eleba anya n’ilu Igbo n’ufodu ejije Igbo.

Okafor (2014), mere nchọcha banyere ihe ojoo, i ma amuma, ichu aja na ebumnuche ndi odee n’otutu ejije oloroohuru Igbo. Ebumnuche nchọcha ahụ bụ ichoputa ma o nwere ka ihe ojoo, amuma na ichu aja siri weta agamnihu na nghota isiokwu n’ejije Igbo. Nchọcha a jiri atụtụ nkimiriko nke na-akowa ka ihe siri malite wee tuchaa njiatule ya. Nchọcha a choputara na ajo nro na amuma

kacha pụta ihe n'ejije Igbo ndị e jiri mee nchọcha ahụ. Nchọcha a chopụtara na igba afa, ichụ aja, ichi echichi, iba otu nzuzo na inụ iyi bụ usoro ekpemekpe kacha pụta ihe n'ejije Igbo ndị e jiri mee nchọcha. Nchọcha a chopụtara na ufodu ndi ode eji Igbo jiri usoro ekpemekpe ndi ahụ di n'ejije ndi ahụ wee gosiputa usoro obi bi ndu odinaala nakwa omenaala ndi Igbo. Myiri di n'etiti nchọcha Okafor (2014) na nchọcha nke a bụ na ha abụo bụ na nchọcha ha gbadoro ukwu ma o bụ lebara anya n'ufodu ejije Igbo. Ebe ndiche di n'etiti ha abụo bụ na nchọcha Okafor (2014) gbadoro ukwu n'ihe ojoo di iche iche di n'ufodu ejije Igbo, ebe nchọcha nke a na-eme ugbo a na-eleba anya n'ichoputa ilu Igbo di iche iche e nwere n'ufodu ejije Igbo ndi e jiri mee nchọcha, nakwa ikowaputa ihe ilu ndi ahụ putara n'onodu e jiri tuo ilu ndi ahụ n'ejije Igbo ndi ahụ e jiri mee nchọcha.

Nchikọta ntuleghari agumagu

N'ebe a, ndi nchọcha lebara anya n'ufodu nchọcha si n'aka Ugwuoke (2021) na Okafor (2014), Ugwuoke (2021) gbadoro ukwu n'otu ndi Nsuka si eji elu atutu akpu okwu agosiputa oru nwoke na oru nwaanyi. Ebe Okafor (2014) agbadoro uku n'ihe ojoo di iche iche di n'ufodu ejije Igbo ndi e jiri mee nchọcha. Man aka o sila di, n'ime nchọcha ndi ahụ liile a tulere, o nweghi nke lebara anya n'ilu Igbo dika o di n'ufodu ejije Igbo ndi e jiri mee nchọcha. Ejije ndi ahubu: Akpiri richie uzọ (ARU) naka i ma nke a (K I M N A).

Atutunji aru oru

Atutu njiaru oru na nchọcha a bu atutu diskos analisis na atutu onodu. Atutu Diskos analisis (DA), di ka Bowles

(2008), siri kowa ya gbadoro ukwu na nghota ihe e kwuru n'onu ma o bu ihe e dere ede putara mgbe ahụ e kwuru ya ma o bu e dere ya nakwa ka onye a gwara ma o bu onye guru ya siri ghota ya. E jiri atutu diskos analisis wee tucha njiatule nchocha a maka na ilu o bula a turu n'ejije Igbo ndi ahụ e jiri mee nchocha ga-enweriri nghota n'onodu a noro tuo ya. Atutu diskos analisis batakwar na nchocha a maka na o na-ekwu na ihe o bula e kwuru n'onu ma o bu e dere ede ga-adaba n'ihe e jiri maka ya kwue ma o bu dee ya, nke ilu Igbo ndi ahụ di n'ejije Igbo ndi e jiri mee nchocha a so na ha.

N'aka nke ozo, Schaffer na Knobe (2011) kwuru na atutu onodu na-arutu aka n'ihe na-eme di ezigbo mkpa mana e wepu onodu ihe jiri mee na o gaghi enwe ezigbo nghota zuru oke. Schaffer na Knobe (2011) gakwara n'ihu kwuo na agwa, ogo olu, echiche, ajamike ma o bu otito na osisa nke ndi no n'emume ahubara uru nke ukwu etu emume ahụ siri bakwa uru n'anya ndi nwe ya. Ya mere a ga-eji lebaa anya nke oma ka onodu na ihe mere n'onodu buru ihe ga-abata n'agumagu. E jiri atutu onodu wee tucha njatule na nchocha a maka n'ilu o bula a turu n'ejije Igbo ndi ahụ a horo wee mee nchocha ga-enweriri onodu a noro na ya tuo ya bu ilu. Atutu onodu batara na nchocha a maka na o lebara anya n'onodu ihe jiri me bu nke ilu Igbo di iche iche e nwetara n'ejije Igbo ndi a horo nwegasiri onodu di iche iche ha batara n'ime ha mere e jiri tuo ha.

Ntucha njiatule

Na nchocha a, a ga-ahụ na e weputachara ilu niile di n'ejije Igbo ndi ahụ e jiri mee nchocha. A ga-agbakwa mbọ hụ na a kowachara onodu ma o bu ihe niile ndi ahụ mere e jiri

maka ha tụọ ilu ndị ahụ n'ọ̀nọ̀dụ e jiri tụọ ha n'ejije Igbo ndị ahụ a hōrō mee nchōcha. A ga-eji atụtụ ọ̀nọ̀dụ na atụtụ dīskos analisis wee kōwaputachaa ebe ilu Igbo ndị ahụ batara nakwa ihe ha pūtara n'ejije Igbo ndị ahụ e jiri mee nchōcha n'ala ala.

Ilu Igbo na nghōta ha dīka ha siri bata n'ọ̀nọ̀dụ dī iche iche n'ejije a hōrō

Ilu Igbo so n'atumatụ-okwu ndị ahụ ndị Igbo ji achọ asusu ha mma, bụ ndị e nwetara n'ejije Igbo ndị e jiri mee nchōcha a. Ndị Igbo bụ ndị nwere mmasị puru iche n'iji ilu were na-agwa onwe ha okwun' ogbako, ka ha were maara ndị bụ ofeke n'etiti ha. Ọ̀nọ̀dụ ma ọ bụ ebe dī iche iche ilu Igbo batara nakwa ihe ha pūtara n'ejije Igbo ndị e jiri mee nchōcha gūnyere ndị a dī n'ala ala.

Ọ̀nọ̀dụ mkparīta ụka

“Ọ bughị iji ọ̀nụ tinye azu n'ofe”. Onye tūrụ ilu ahụ bụ Mz. Amadī n' 'ARU', mgbe ya na Anōhụ na nnōrūka na-akparīta ụka banyere onye ga-abia ilu Tooche nwa Ezejiaku ka o siri buru aka ji akụ. Ihe ilu ahụ pūtara n'ọ̀nọ̀dụ e jiri tụọ ya bụ iji ilu ahụ were too ma ọ bụ igosi na onye ahụ ga-abia ilu Tooche nwere ihe ọ̀nụ kporo ego na ọ bughị iji tuo ọ̀nụ ma nchaa (ihuakwukwo -3). Atụtụ ọ̀nọ̀dụ na atụtụ diskos analisis batachara nke ọma n'iji ha tūcha njiatule nchōcha a ma bakwa uru nke ọma maka na ilu ọ bula a tūrụ na nchōcha a nwere ọ̀nọ̀dụ e jiri tụọ ya ma nwekwa nghōta dabara nke ọma n'ihe mere e jiri tụọ ya n'odudu ahụ.

Ọ̀nọ̀dụ mkparīta ụka

Ilu ọzọ batara n'Ọ̀nọ̀dụ mkparīta ụka n' 'ARU', n'ihu akwukwo -10, bụ nke a: *“ikwu amaghi, ibe ezi ya”*. Onye

turu ilu ahụ bu Mz. Amadi mgbe ya na nwunye ya bu Ugodiya na-akparita uka maka alumdị na nwunye ga-adi n'etiti nwa ha nwaanyi bu Uzoma na Akuebuo. Ugodiya were na-aju di ya bu amadi kedu ka a ga-esi mee. Amadi wee tuoro ya ilu ahụ. Ihe ilu ahụ putara n'onodu o jiri tuo ya bu na onye ajuju anaghi efu uzo, ya bu ka ha je juta ndi ozo aluruha nwa ha ka ha siri wee mee nke ha, (ihu akwukwo - 10). Na nchocha a, e jiri atutu onodu na atutu diskos analisis wee tucha njiatule ya maka na ilu o bula aturu n'ejije ndi e jiri mee nchocha nwere onodu a noro tuo ya, ma nwekwaa ezigbo nghota n'ihe mere e jiri tuo ya n'onodu ahụ.

Onodu mkparita uka

Chukwu mekwa ka o buru na o nweghi nsogbu o bula maka na o nwee “*i mara na e gbupu isi, ya na nti esoro*”. Okwu ndi ahụ a kara ihe n'okpuru bu ilu sitere n' 'ARU', Onye turu ilu ahụ bu Uzoma mgbe ya na Uju na-akparita nkata maka Soromtoo, Uju wee na-aju ya ma Soromto na akpotakwa ya na ekwentị, o zara ya na e wepu nke o kporo n'onu ututu, na o kpokwaghi ozo, o wee tuoro ya ilu ahụ, ihe ilu ahụ putara n'onodu Uzoma jiri tuo ya bu ilu bu na ihe ojoo mee Soromtoo na ya bu uzoma ga-esoro ya wee nwuo (n'ihwakwukwo- 16). Atutu onodu na atutu diskos analisis dabara nke oma n'iji tucha njiatule nchocha a maka na ilu niile a turu na nchocha a nwere onodu a noro tuo ya bu ilu, ma nwekwaa ezigbo nghota dabara adaba nke oma n'ihe mere e jiri tuo ya bu ilu n'onodu ahụ a noro tuo ya.

Mkparịta ụka

Ebe ilu ọzọ batara n'ọnọdụ mkparịta ụka bụ n' "ARỤ" mgbe Ụzọma bịaara be Soromtoo. Ka ọ kọrọọ ya na ndịbe ya (Nne na Nna ya) siri na ọ gaabu Akuebuo ga-aluriri ya. Ka ha no na-akparita ukamaka ya, Soromtoo wee malite bewe akwa, Ụzọma wee kasiwe ya obi ma na-agugu ya akwa, ma turo ya ilu a: *"Dibia a koro ka o chuo ndi mmuo, ka ndi mmuo biaziri chuwakwa dibia"*.

Okwu ndi ahụ a kara ihe n'okpuru bu ilu, ihe ilu ahụ putara n'ihe mere nakwa onodu e jiri tuo ya bu na uzoma biara ka Soromtoo kasie ya obi ma gwa ya ihe o ga-eme maka ilu di ndi be ha siri na o bu Akuebuo ga-aluriri ya, ma Soromtoo ebewezie akwa, o buruzie uzoma na-akasizi Soromtoo obi ma na-enye ya ndumodu bu nke o bu Soromtoo kwesiri na o ga-akasi uzoma obi ma nyekwa ya ndumodu kwesiri ekwesị (Ihu akwukwo-32). Anyi lee anya nke oma n'ilu ahụ, a ga-ahụ na o nwere onodu ma nwekwa ezigbo nghota dabara nke oma n'ihe mere e jiri tuo ya n'onodu ahụ. Ya mere atutu onodu na atutu diskos analisis jiri baa uru ma dikwa mkpa e jiri tucha njiatule nchocha a.

Onodu Nsogbu/ Okwunuka

"Nne ewu na-ata agbara, nwa ya a na-amuta ya". okwu ndi ahụ akara ihe n'okpuru bu ilu Onye turu ilu ahụ bu Mz. Iyioke, ka o huru nwunye ya bu Ojiugo ka o kwodochara tejuchaa uri ma nonu, mbọ aka, mbọ ukwu, nakwa nku anya, Iyioke wee na-aju ya ebe o na-aga, ka o na-aju ya ajuju ahụ, ha wee nwewe nsogbu ma o bu nghotahie ma kowa onu, n'oge a ka nwa ha nwaanyi bu Oluchi batakwara ma si ha, ha nye ya otu puku najra, mgbe ahuzi ka Mz. Iyioke jiri tuo ilu ahụ. Ihe ilu ahụ putara n'onodu Mz.

Iyiòkú jiri tọọ ya bú na ọ bú nne nwaanyi na-eme omume nwa ya a na-enyomi ya, ma ọ bú na-emekwa ka nne ya si eme. Na “kìmná” (n’Ihuakwukwọ - 16).

Ọnọdu Ọgbakọ

Na “K I M N A”, (n’ihuakwukwọ - 67), ilu ọzọ batara bú nke a: “*ọ bú na unu anaghị na onye kwere ka e were isi ya tiwaa akụoyibo na onye ahụ agagizi eso taa ya bú akụ*”. Okwu ndi ahụ a kara ihe n’okpuru bú ilu. Onye tụtụ ilu ahụ bú Igwe ndi Amangodo o jiri ya wee zọrọ isi onwe ya, mgbe ya na ndi ichie ya nọ nzuko, ndi ichie wee rịọọ ya ka ọ rọrịọ ha ndi nnanna ka iwe ha dajụọ n’ebe ndi ichie nọ maka mmehie ha, ihe ilu ahụ pụtara n’ọnọdu Igwe jiri tọọ ya bú na o nwere ka ọ ga-esi rịọ ndi nnanna arịrịọ ahụ ka ha gbaghara ndi ichie maka omume ọjọ ha, ya bú Igwe abakwa na nsogbu ndi nnanna (Ihu akwukwọ - 67). Ndi nchọcha a chọpụtara na atụtụ ọnọdu na diskos analisis bú atụtụ kacha mma iji tucha njiatule nchọcha a maka na ilu ọ bula a turu na nchọcha a nwere ọnọdu a nọrọ naya tọọ ya ma nwekwa nghota dabara adaba nke ọma n’ihe e jiri maka ya tọọ ya n’ọnọdu ahụ bú ihe mere e jiri maka ya tọọ ya bú ilu.

Ọnọdu Ọgbakọ

Ịlú ọzọ sitere na ‘k i m n a’, bú nke a: *Nkita ataa okpukpu a nyara ya n’olu*”. Okwu ndi ahụ a kara ihe n’okpuru bú ilu. Onye tụtụ ya bú Bekee, mgbe Igwe kporondi Amangodo izu, na-agwa ha ka ndi nkuzi nọ na kolejị ha si arafusi ma na-emebisi ụmụaka ụmụ nwaanyi ha. Ihe ilu ahụ pụtara n’ọnọdu Bekee jiri tọọya bú ilu bú na ndi nkuzi emebichala ma ọ bú edughiela ụmụaka ụmụ nwaanyi ha, ha dunyere ha ka ha zụọ ma ọ bú kuziere ha ezigbo ọmume (Ihu

akwukwo-8). Atutu onodu na atutu diskos analisis debachara nke oma n'iji tucha njiatule nchocha a ma bakwa uru nke oma maka na ilu o bula a turu na nchocha a nwere onodu e jiri tuo ya ma nwekwa nghota dabara nke oma n'ihe mere e jiri maka ya tuo ya n' onodu ahụ e jiri tuo ya.

Onodu Ogbako

Ebe ozo ilu batakwara na 'k i m n a' bu n' (Ihu akwukwo - 74). Ilu ahụ bu nke a: 'o ji oso agbakwu ogo amaghi na agubu onwu'. Onye turu ilu ahụ bu Nze Chieze mgbe Igwe kporo ndi Amangodo nzuko maka sobujekiti a na-akpo Seks Edukeshon, ewebatara na Koleji ha, iwe wee, jide ndi Amangodo, ha na-ekwu ka ha ga-esi gbochie ya bu onodu. Ihe ilu ahụ putara n'onodu Nze Chieze jiri tuo ya bu ka ha ghara ibu uzo kato ya bu Sobujekiti a kporo seks Edukeshon, na o ka mmaka ha burugodu uzo hu ihe o ga-eweta tupu ha ewe iwe ma ghara iji iwe mebie ihe, ka ogbaghara ghara idi n'etiti ndi Amaugodo na ndi nkuzi (n'ihuakwukwo-74). O bu atutu onodu na diskos analisis bu atutu ndi nchocha a jiri tucha njiatule ya maka na ha barauru nke oma, maka na ilu o bula a turu na nchocha a nwere onodu a noro tuo ya ma nwekwa nghota dabara adaba nke oma n'ihe mere e jiri tuo ya n'onodu ahụ e jiri tuo ya, n' ejije Igbo ndi e jiri mee nchocha a.

Nchikota na Ntunye Aro

Na nchikota nchocha a nchoputa onye nchocha na-egosi na ndi odee ejije Igbo ndi ahụ e jiri mee nchocha a webatara ilu Igbo n'onodu di iche iche n'ejije ha, ma burukwa, mgbe ilu ndi ahụ kwesiri ibata n'onodu e jiri tuo ha. Dika onodu ndi a: mkparita uka, esemokwu/okwunuka na ogbako. N'ilu

ndị ahụ dị n'akwukwọ ejije ndị ahụ e jiri mee nchọcha bụ ka e were kwalite asụsụ Igbo ka ọ kwurū chīm. O nwekwara ike burū ka asụsụ Igbo kaa aka na nghọta ebe ofeke nọ. Ndị odee jiri ejije ndị ahụ gosiputakwa otu ndị Igbo siri nwee mmasị purū iche n'ebe ilū Igbo nọ mgbe ọ bula ha nọ n'ogbakọ, mkparịta ụka ma ọ bụ nkata n'etiti onwe ha, ma ọ bụ mgbe ha achoghị ka ofeke ghọta ihe a na-ekwu. Nchọcha a chọputara na atụtụ diskos analisis na atụtụ onodu dabara n'iji ha kowa ilu ndị ahụ niile nakwa ihe ha putara n'onodu e jiri maka ya tūo ha n'ejijie Igbo ndị ahụ a hōrō mee nchọcha a. N'ikwu eziokwu, ilu Igbo bụ ihe kwesiri ekwesi ka ndị odee agumagụ Igbo okachasi n'ejije Igbo na-ewebata ya n'akwukwọ agumagụ Igbo ka ọ na-akwalite mkpurukwu Igbo ma mekwa ka asụsụ Igbo na-eto ma burukwa asụsụ kwū chīm. Ya bụ na ọ dị nnukwu mkpa ka a na-etinye ilu Igbo n'agumagụ umu Igbo ka umu Igbo o kachasi ndi na-etolite etolite bụ ndi na-amaghị choro ima, ka e si atū ilu nakwa ka e si akowa ya mata ya, nakwa uru ilu bara mgbe a nọ n'ogbakọ ma ọ bụ mgbe ndi odee na-edede agumagū ha.

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**LANGUAGE, POWER, AND IDEOLOGY IN KENJO
JUMBAM'S *THE WHITE MAN OF GOD***

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Abstract

This study examined the relationship between language, power, and ideology in KenjoJumbam's *The White Man of God*, with a view to uncovering how linguistic and stylistic choices encode ideological meanings and power relations in the text. Adopting a qualitative approach, the study drew on insights from Leech and Short's (2007) stylistic model and principles of critical discourse analysis to investigate how language functions as a medium of domination, resistance, and identity construction. The analysis focused

on key linguistic features, including lexical selection, syntactic patterns, figurative expressions, and discourse structures. This is to reveal how missionary discourse is constructed as authoritative while indigenous belief systems are simultaneously challenged and negotiated. Findings showed that language in the text operated as a strategic resource for legitimizing certain worldviews and marginalizing others, thereby reflecting underlying ideological conflicts. The study further demonstrated that Jumbam's stylistic deployment of language foregrounds cultural tension, power asymmetry, and the struggle for ideological control. It concluded that literary language serves not only aesthetic purposes but also functions as a critical site for the negotiation of power and ideology in postcolonial contexts.

Keywords: Critical Discourse Analysis, Ideology and Power, Language, Postcolonial Discourse, Stylistics.

Introduction

Language is widely recognized in contemporary scholarship as a powerful medium through which social realities are constructed, negotiated, and contested. Rather than functioning as a neutral tool for communication, language operates as a site of power and ideological struggle. It shapes how individuals perceive and interpret the world around them. Fairclough (2015) argues that “language constitutes a form of social practice that both reflects and reproduces power relations within society” (pp. 73-75). In a similar vein, Machin and Mayr (2012) maintain that “discourse encodes ideological meanings,

often presenting particular worldviews as natural or unquestionable” (pp. 2-5). These perspectives underscore the inseparable relationship between language, power, and ideology, particularly in literary and cultural texts. Postcolonial theorists emphasize that colonialism was not only a political and economic enterprise but also a linguistic and ideological project, imposed through language and discourse (Ashcroft, Griffiths, and Tiffin, 2002, pp. 1–3). The privileging of European languages over indigenous ones created hierarchical structures that continue to influence cultural production and interpretation in African societies. As Ngugi Wa Thiong’o (2018) observes, “language functions as a carrier of culture, and its imposition often leads to the marginalization of indigenous epistemologies” (pp. 28-30). Within the Cameroonian context, the politics of language is particularly complex due to the country’s colonial history under both British and French rule. This dual colonial legacy has produced a linguistic environment in which English and French coexist with numerous indigenous languages, creating tensions around identity, governance, and cultural representation. “Scholars’ note that the dominance of colonial languages in official and educational domains reflects broader power structures that privilege certain identities over others” (Anchimbe, 2019, pp. 45–47). These dynamics are often mirrored in literary texts, where language becomes a means of negotiating ideological conflicts and articulating cultural realities.

The introduction of Christianity in the novel is not merely a spiritual transformation but also an ideological imposition

that redefines social values and power relations. This aligns with van Dijk's (2018) assertion that "ideology is reproduced through discourse by shaping what is considered legitimate knowledge" (pp. 17-19). Jumbam's stylistic choices contribute significantly to the representation of power and ideology in the text. His use of simple yet culturally embedded language, including proverbs, oral narrative techniques, and indigenous lexical items, reflects an attempt to preserve and valorize African cultural identity. Leech and Short (2007) emphasize that "stylistic analysis involves examining how linguistic choices produce particular effects and meanings in literary texts" (pp. 9-11). As Foucault (1980) notes, "power is not merely repressive but also productive, operating through networks of discourse that define what is true or acceptable" (pp. 131-133). In *The White Man of God*, power is manifested in the authority of missionaries, the institutional structures supporting them, and the linguistic forms through which their messages are conveyed. However, the novel also reveals the limitations of this power, as indigenous voices and practices continue to assert their presence. Ideology, closely linked to power, refers to the system of beliefs and values that underpin social practices. It is often embedded in language in ways that make it appear natural or inevitable. In literary texts, ideology is expressed not only through thematic content but also through stylistic and structural features. The interaction between different ideological positions in the novel reflects the complexity of postcolonial identity, where individuals must navigate competing cultural frameworks. According to Wodak and Meyer (2016),

“discourse analysis seeks to uncover the ways in which language constructs social reality and reproduces power relations” (pp. 6-8). In *The White Man of God*, multiple discourses, religious, cultural, and social interact and compete, revealing the ideological underpinnings of each. The tension between these discourses highlights the role of language as a site of negotiation, where meanings are constantly contested and redefined. Moreover, the narrative structure and characterization in Jumbam’s novel further illuminate the dynamics of power and ideology.

Fortunately, many scholars have explored the impact of colonialism and missionary work on African societies, particularly the ways religion was used to enforce cultural and political domination. Chinua Achebe (1958), in *Things Fall Apart*, offers a parallel narrative where the arrival of missionaries disrupts traditional Igbo society. Similarly, Ngugi (1986) emphasises the role of language and religion in cultural imperialism. According to Mudimbe (1988), the colonial library, comprising missionary texts and ethnographic accounts, served to define African identity in Western terms. In the Cameroonian context, scholars like Nyamnjoh (2001) and Fonlon (1965) have highlighted how missionary education and religion restructured local epistemologies. Jumbam, in *The White Man of God*, builds upon this tradition, using fiction to document the psychological tension between indigenous beliefs and imposed Christianity. Also, postcolonial theorists like Frantz Fanon (1963) argue that the colonized subject undergoes a profound identity crisis when forced to adopt the coloniser's worldview. Tsitsi Dangarembga’s *Nervous*

Conditions (1988), for instance, explores analogous Shona/English tensions through Nyasha, who violently rejects her mother tongue as ‘gibberish’ a stark contrast to Tansa’s ambivalent but persistent Lamnso fluency. Where Dangarembga frames hybridity as traumatic fracture, Jumbam portrays it as a contested yet generative space, echoing Bhabha’s ‘Third Space’ more optimistically. Similarly, AyiKwei Armah’s *The Beautiful Ones Are Not Yet Born* (1968) deploys vernacular idioms to mock colonial bureaucracy but lacks Jumbam’s deliberate oral storytelling structures. These comparisons underscore *The White Man of God’s* distinct contribution: a narrative model where indigenous language survives not despite but through strategic hybridity. Moreover, scholarly readings of the novel oscillate between political and spiritual interpretations. Howard (1981, p. 98) frames it as "a blunt indictment of missionary hegemony", while Ebot (1997, p. 120) highlights its "unexpected moments of Christian-indigenous syncretism". This study bridges the divide by demonstrating how the author’s stylistic choices like embedding Lamnso prayers within Catholic liturgy enact both resistance and uneasy coexistence. This study, therefore, examines how language functions as a vehicle for the expression and negotiation of power and ideology in Kenjo Jumbam’s *The White Man of God*.

Objectives of the Study

1. To analyze the stylistic techniques (code-switching, integration of oral idioms and proverbs) the author uses to subvert colonial language hierarchies.

2. To evaluate the novel's ambivalent portrayal of English as a dual force of salvation/progress and cultural alienation, and its psychological impact on characters like Tansa.
3. To examine how Lamnso oral traditions and narrative structures function as acts of cultural resistance and identity preservation.
4. To demonstrate how the author's fusion of African oral aesthetics with the Western novel form constitutes a decolonizing literary strategy.

Research Questions

This study is guided by the following research questions:

1. How does Jumbam use stylistic devices such as code-switching and narrative hybridity to critique colonial linguistic domination?
2. In what ways does the novel portray English as a tool of both assimilation and alienation, reflecting broader postcolonial theories of linguistic imperialism?
3. How does the integration of Lamnso proverbs, rituals, and oral aesthetics assert indigenous resilience and cultural continuity?
4. What insights does a stylistic postcolonial analysis provide about the construction of hybrid identities in the colonial context?

Synopsis of the Novel

This novel is semi-autobiographical with a symbolic title that is set around the fictional village of Nkar in Bamenda, Cameroon. It depicts a young boy called Tansa, navigating the tensions between his colonial education and his traditional upbringing. European missionaries, led by the authoritarian Big Father and the culturally sensitive Father Cosmas, introduce Christianity and Western education, reshaping the community's spiritual and linguistic landscape. While Tansa's mother embraces English and Christianity for social advancement, his grandmother Yaya defends Lamnso and ancestral traditions. This intergenerational conflict mirrors the broader societal struggle between assimilation and cultural preservation. The plot centers on the clash between traditional African religious beliefs and the imported Christian faith, as well as the broader implications of Western education and language imposition. Tansa's family serves as a microcosm of this conflict. His mother, Mama, wholeheartedly embraces Christianity and Western education, hoping for upward social mobility. In contrast, his grandmother Yaya remains a staunch defender of indigenous customs, spiritual beliefs, and the Lamnso language. This familial tension reflects the broader societal divide, capturing the identity crisis and cultural dislocation experienced by many during this period. The author masterfully portrays the internal conflicts of characters caught between two worlds. Tansa, in particular, embodies the ambivalence of colonial subjects who are exposed to the allure of modernity but remain deeply rooted in tradition. The author's narrative voice is candid, reflective, and at times humorous,

providing insight into the psychological toll of colonialism on young Africans.

The novel also explores the politics of language. It emphasizes how English becomes a tool for both evangelization and elitism. Those fluent in English gain access to education, church leadership, and administrative positions, while native Lamnso speakers are increasingly marginalized. Through characters like Big Father, who insists on English-only policies, and Father Cosmas, who learns Lamnso to connect with the people, the author presents contrasting approaches to cultural integration. A notable stylistic feature of the novel is its fusion of Western narrative forms with African oral traditions. Proverbs, folktales, and indigenous idioms are seamlessly integrated lending authenticity and depth to the storytelling. This blend not only enriches the narrative but also serves as a form of resistance against cultural erasure. While Achebe's *Things Fall Apart* integrates Igbo orality to preserve pre-colonial identity, Jumbam's work uniquely foregrounds the psychic violence of linguistic imperialism through Tansa's hybridity, a tension less explored in the earlier novel. It provides a compelling literary representation of the encounter between European Christian missionaries and the indigenous people of Bamenda in colonial Cameroon. The setting is at the Nkar community in Nso. The novel foregrounds how colonialism, mediated through missionary education and religion. It also foregrounds how colonialism disrupts cultural continuity by privileging English as the language of salvation, progress, and social mobility, while marginalizing Lamnso, the native language of the Nkar people. Therefore, this study interrogates how the author

deploys stylistic devices code-switching, oral idioms, proverbs, and hybrid narrative techniques to critique linguistic imperialism and affirm cultural resilience in the novel. Guided by postcolonial language theory, the analysis examines how language functions as both a mechanism of colonial control and a medium of indigenous resistance, revealing the hybrid identities produced by this encounter. The author highlights the cultural, spiritual, and psychological disruptions caused by the arrival of the white man during the colonial era. Certainly, the arrival of the Christian missionary directly challenged the existing structure by presenting a monotheistic God and dismissing ancestral practices as sinful. As Tansa wondered:

Do squirrels go to confession? This one had been stealing and if he did not confess his sin he would certainly go to hell-fire. Then he would die with a sin on his soul. Would that be a mortal sin or a venial sin? Do animals have the same hell or heaven as men? (Jumbam, 1980, p.7).

In the novel, language becomes a tool not only for religious conversion, as prayers for the conversion of Africa were said in every Mass and Western education but also for cultural assimilation, marginalizing native tongues and reshaping societal structures. The novel critiques linguistic imperialism by showing how language operates as both a mechanism of subjugation and a medium for cultural survival. It highlights the deep and lasting impact of colonial language policies on personal identity and collective heritage, while also celebrating the enduring strength of indigenous voices amidst external pressures. It

also reveals how colonial missionaries and administrators privilege English to impose foreign ideologies on indigenous societies, reflecting what Ngugi (1986) calls “the domination of the mental universe of the colonized” (p. 16). In the narrative, language is not merely a means of communication but a site of cultural and ideological conflict. Yet, the author’s narrative also emphasizes indigenous resistance to linguistic imperialism. Despite the colonial emphasis on English, several characters insist on preserving and practicing their native language. Fai, in particular, serves as a cultural custodian who refuses to abandon Lamnso, maintaining both the language and the spiritual practices it encodes. Through such characters, the novel illustrates how indigenous communities use language to resist erasure and assert cultural integrity. As Ashcroft, Griffiths, and Tiffin (1989) observe, “postcolonial literature often reclaims the colonizer’s language through abrogation and appropriation to reflect indigenous realities” (p. 38). Father Cosmas, one of the missionaries, offers a contrasting model of engagement by learning Lamnso and communicating with the villagers in their mother tongue. His approach facilitates mutual understanding and underscores the potential for linguistic respect and intercultural dialogue. In contrast, Big Father’s English-only policies alienate the people and exemplify the dangers of linguistic authoritarianism. It is clear that the author’s personal history illuminates his novel’s tension between missionary education and cultural preservation. He was born in Cameroon’s Nso region, “He attended Catholic schools, an experience mirrored in Tansa’s ambivalence toward colonial schooling” (Howard, 1981, p. 97).

According to Ngwa (2020), “His later studies in Nigeria and the UK exposed him to Ngugi’s language debates, which likely influenced his insistence on Lamnso’s narrative centrality” (p. 333). This duality immersed in colonial systems yet rooted in Nso oral traditions shapes the novel’s innovative style, where proverbs and code-switching become acts of literary decolonization.

Theoretical Framework

This is anchored on postcolonial language theory, which examines language as a political tool used to suppress indigenous cultures and reconfigure identities. Ngugi argues that colonial languages serve as vehicles of cultural domination, carrying the values and worldviews of the colonizer (*Ngugi, 1986, p. 16*). He posits that reclaiming indigenous languages is central to decolonization. Ashcroft, Griffiths, and Tiffin emphasize that postcolonial writers often subvert colonial languages through abrogation (rejecting standard colonial forms) and appropriation (adapting them to express indigenous realities) (*Fanon, 1963, pp. 38–39*). While Ngugi rejects colonial languages inherently oppressive, Jumbam’s stylistic hybridity suggests a pragmatic middle ground, using English to subvert its dominance, echoing Bhabha’s ‘Third Space’. Homi Bhabha’s concept of hybridity, the “Third Space” where colonized subjects are “almost the same but not quite” (Bhabha, 1994, p. 89), provides a lens to understand Tansa’s identity conflict. These theoretical perspectives illuminate how Jumbam’s stylistic choices both critique and resist colonial linguistic hierarchies.

Invariably, scholars in this field argue that colonial powers historically imposed their languages on colonized societies to suppress indigenous cultures, reconfigure identities, and establish hegemonic control. In this regard, language is not a neutral tool but a political weapon that shapes consciousness and social structures. Ngugi, a key voice in this discourse, argues that “language carries culture, and culture carries...the entire body of values by which we come to perceive ourselves and our place in the world” (Ngugi, 1986, p.16). He criticizes the continued use of colonial languages in African literature and education, asserting that this practice perpetuates cultural alienation and psychological subjugation (Ngugi, 1986, p. 17). For Ngugi, reclaiming indigenous languages is essential for restoring African cultural autonomy and resisting neocolonial influence.

Similarly, Ashcroft, Griffiths, and Tiffin (1989) propose that postcolonial writers often engage in **abrogation** which is the rejection of standard colonial linguistic forms and **appropriation**, the creative adaptation of these forms to reflect indigenous realities (p. 38). These strategies allow writers to subvert colonial language norms and assert cultural agency. Through such linguistic interventions, postcolonial literature becomes a site of resistance and reinvention. Homi Bhabha (1994) introduces the concept of **hybridity**, emphasizing how colonized individuals occupy an ambivalent space, what he calls the “Third Space”, where cultural meanings are negotiated rather than fixed (p. 37). Language, in Bhabha’s view, becomes a site of tension and transformation, reflecting the contradictions inherent in colonial encounters.

Methodology

Research Design

This study employs a qualitative research design, anchored in textual analysis. The methodology integrates the principles of literary stylistics with postcolonial critical theory. This dual approach allows for a detailed examination of linguistic features (stylistics) while interpreting their cultural, political, and ideological functions (post colonialism).

Method of Data Collection

The primary data for this study is KenjoJumbam's novel, *The White Man of God* (1980). The data collection process involved a close reading of the primary text, with a focus on identifying and extracting passages that exemplify:

- a) Code-switching and Register Variation.
- b) Integration of Orality
- c) Narrative Hybridity

Secondary data was drawn from key theoretical works in postcolonial studies, including NgugiwaThiong'o (1986), Ashcroft, Griffiths, and Tiffin (1989), and Bhabha (1994), to provide the analytical framework.

Data Presentation and Analysis

Linguistic Imperialism in the Novel

The **traditional religion**, centered on **ancestral worship**, **sacred rituals**, and **indigenous leadership**, was suddenly

deemed **paganand evil**. The white priest condemned practices like libations, polygamy, and festivals, and insisted that salvation could only be found in the **Christian God**. This is seen from the big Father's comment:

You people of Nkar, he said, I came to bring Christ to you and I have found out that you are not ready for Him. You are not ready for Christ even on Easter day! You cannot have God and juju; you have preferred juju to God and so I must go back, (Jumbam. 1980, p. 60).

The people responded in mixed ways some, especially the youth, were drawn to **Western education** and Christian teachings, while other elders like Fai, Fonjo, tried to **resistorpreserve their traditions**. This novel reveals that the coming of the white man was **not only about religion**, but also about **colonial control, cultural erosion**, and the **struggle for self-definition** during a time of forced change. European missionaries and colonial administrators in this novel treat English as “the language of light”, pushing it into every corner of Nkar's religious and educational life and relegating Lamnsò to obscurity. Yaya stresses on this as she notes:

And I am older than you. I see that you pray to the ancestors of the white man. You ask them to take your requests to God. But let me ask you, do they understand your language? The second snare I see is this: your new religion has impossible laws and its God is cruel (Jubam, 1980, p. 33).

Yaya refuses to pray in English, reminding her daughter that “our own ancestors ... see God in the world beyond” (Jumbam, 1980, p. 46). Father Cosmas, unlike his authoritarian colleagues, learns Lamnso and delivers homilies in it, a concrete gesture toward what Ashcroft et al. term “appropriation,” the bending of colonial discourse to serve indigenous ends (41). Such episodes affirm that language can be a site of resistance as well as subjugation. The long term consequences of linguistic marginalization are stark. Children schooled exclusively in English develop contempt for traditional knowledge systems, and village rituals lose participants who can no longer decode their Lamnso chants. Yet the author also shows that resistance need not be spectacular. Every time a grandmother tells a folktale in Lamnso or a youth code-switches to reassure an elder, the community reclaims a fragment of cultural authority. By the novel’s close, Tansarecognizes the possibility of “speaking two worlds at once”, embracing English for pragmatic survival while refusing to silence the cadence of Lamnso (Jumbam, 1980, pp. 81-2). This novel weaves narrative techniques that are deeply rooted in African oral traditions to counter colonial erasure and affirm indigenous identity.

Our compound consisted of two houses facing each other with a small courtyard between them. The walls were of bamboo and mud, and roofed with grass..., The Fai and his wives were gradually being left alone in the big compound, but he was still respected and acknowledged as the head of all families. In fact, the children spent most of the day in the big compound and Papa and other men often

spent their evenings with the Fai (Jumbam, 1980, pp.1-2).

The author's storytelling technique does more than entertain or inform. It preserves the linguistic and spiritual heritage of the Nkar people. Take for instance:

.... Then we discovered that it was a spider, a big, hairy spider with long legs. We jumped up and Maria grabbed a stick. Don't kill it in the house or the poison will fall on the floor and someone may step on it. Take it out, dig a hole and put it in and kill it, Mama said. Don't dare! Cried Yaya from the bed. Spiders are never killed. They tell the future and can shape one's future", (Jumbam, 1980, p. 98).

The author performs an act of literary resistance, asserting that African ways of knowing and telling are valid, resilient, and central to communal survival. Fai, who is the eldest and spiritual head of the family maintains his tradition and position despite all odds:

The Fai was offering a sacrifice on behalf of the family. He stood on a tombstone with the sacrificial cock in his hand. Then he bent down and put the cock's legs under his right foot and wings under the left and recited the following prayer: O shafe! O Lambu! O Dule! Come and take your chicken.... (Jumbam, 1980, p. 18).

A key technique he uses is **the incorporation of oral storytelling within prose narration**. Yaya, Tansa's

grandmother, is the main custodian of this tradition. She frequently tells stories laced with ancestral wisdom, teaching values, social norms, and spiritual truths. One such moment occurs when she tells Tansa: “Let no one ever tell you that the tongue is not a spear. With it, you can protect your people or betray them to ruin” (Jumbam, 1980, p. 36). While English appears in missionary and school settings, the emotional and communal life of the village is expressed in Lamnso. For instance, when Big Father insists that children recite prayers in English, Yaya’s response is a fierce rejection:

You kneel in front of a god who speaks only the white man’s tongue. But our God, the God of Nkar, understands our words, our dances, and our drums (Jumbam, 1980, p. 47).

This defiance reveals that oral tradition is not only linguistic but spiritual. It is a worldview through which the Nkar people understand their existence, their ancestors, and their connection to the divine. Also, the author draws upon **the structure of oral narrative** like repetition, communal dialogue, and cyclical storytelling, to shape the form of the novel. Scenes of community gatherings, storytelling around the hearth, and public ceremonies follow the rhythm of oral performance. These narrative elements defy the linear, Eurocentric model of plot progression. Instead, they affirm collective memory and tradition as valid narrative anchors.

Moreover, **rituals and ceremonies**, including naming rites, funerals, and ancestral invocations serve as narrative focal points where oral language is activated and transmitted

across generations. This could be seen when Fai conducted the cleansing rite for incest:

.... Let the wine intoxicate those who drink it. Pom! Pom! Mbre-er-er. Let him that carry shit himself endure its smell. Pom! Pom! Pom! The he-goat kicked its legs, stretched out its tongue and died, bleeding profusely through the mouth and nose. Even when the child was born a still birth, everyone was forbidden to cry, (Jumbam, 1980, pp. 74 - 79).

This emotional resonance signals that, despite colonial schooling, the oral tradition remains alive in memory and emotion. It provides continuity and identity in a world being linguistically and spiritually transformed.

Dominance vs. Resistance in the Novel

The white man came not just with a **Bible**, but with the **power of the colonial government**, symbolizing both **religious conversion** and **foreign domination**. Dominance through brute actions is captured vividly,

Lukar's mother had one of her sudden fits of coughing.... Fear seized the congregation when the priest, fuming with anger, began to walk down from the pulpit. Lukar's mother could not thread her way among the people quickly enough. He met her half-way out of the door and kicked her on the bottom and she fell down forward hitting her stomach on the ground and coughing even louder than before. To hell- to hell- to hell! He blurted. Everybody breathed a sigh of despair. He has cursed her; did

you hear it? They whispered to one another”,
(Jubam, 1980, p. 59).

His use of linguistic hybridity also plays out symbolically in the characterizations of Father Cosmas and Big Father. Father Cosmas learns Lamnso, delivers sermons in it, and attempts to harmonise Christian teachings with local customs:

The Reverend Father Cosmas had an ear for, and interest in, languages. In less than a year’s time he already had a smattering of Lamnso and could put his ideas across in it without much need for an Interpreter.... Perhaps he had at the back of his head the Nso proverb that whoever captures the child is sure to capture the parents, (Jumbam, 1980, p. 108).

His linguistic sensitivity makes him more effective and respected among the villagers, symbolizing the possibility of intercultural understanding. In contrast, Big Father insists on English-only policies, representing colonial rigidity and cultural erasure. The divide between the two missionaries illustrates the divergent outcomes of linguistic integration versus imposition. Consequently, a linguistic caste system arises: English-speaking converts occupy church and civil posts, while monolingual Lamnso speakers are read as backward. Tansa, the adolescent narrator, embodies the psychic cost of this transformation. Each new English lesson wins him social prestige yet widens the gulf between himself and his grandmother Yaya:

What will God do to Yaya? Ah Yaya! She does not go to church, not even on Sundays. Will God put her in hell-fire too? Such a good and kind woman as Yaya? Please God, don't (Jumbam, 1980, p. 8).

Yaya, openly questions this new religious model: "You follow this new way of the white man. He leads you to beg God through his own ancestors... What is wrong with your own ancestors?" (Jumbam, 1980, p. 45). Her protest reveals the community's discomfort with abandoning ancestral spirituality and underscores the cultural dissonance triggered by linguistic imposition. The author's characters shift between English and Lamnso depending on their audience and context: "Nyuyservivenadzem! (God bless you all) the Father said in our language. Nyuyserwiwo Tata! (God bless you Father) the people replied spontaneously" (Jumbam, 1980: 106). English is used in formal, authoritative, or religious settings, particularly in interactions with missionaries or during school sessions while Lamnso dominates domestic and communal conversations. For instance, when the people interact with missionaries, they are expected to respond in English, reinforcing a linguistic hierarchy: "The prayer for the conversion of Africa", Big Father instructs. (Jumbam, 1980, p. 60). This directive reflects how language becomes a symbol of submission and control.

The Narrative of Decolonization

In the novel, in mission schools, English is elevated as the language of spiritual legitimacy and intellectual progress, while Lamnso is devalued. Tansa's catechism lessons,

where prayers are recited in English despite his limited understanding (Jumbam, 1980, p. 36), illustrate how English becomes a gateway to salvation, aligning with Ngugi's critique of linguistic domination (*Ngugi, 1986, p.16*). Tansa's growing fluency earns him prestige but alienates him from Yaya and his cultural roots, embodying Fanon's observation that colonial education induces psychological estrangement. This linguistic hierarchy restructures identity, producing hybrid individuals suspended between two worlds.

Sadly, colonial education in the novel promotes a binary between the 'civilized' Christian identity and the 'backward' traditional one. This dichotomy becomes internalized by the learners, who begin to measure themselves and others by their proficiency in English and conformity to Western norms. Characters like Pa Matiu (Mathew) the interpreter, and Tansa the central figure navigating both worlds, becomes a symbol of this transformation. For instance, Tansa's ability to speak English elevates his status in school and the church, yet it also distances him from his grandmother, Yaya and the traditions she upholds. He remarks: "Sometimes I felt embarrassed when Yaya spoke loudly in Lamnso in front of Father. I wished she would be quiet" (Jumbam, 1980, p. 51). This confession reveals the emergence of shame and alienation, a loss of pride in one's language and heritage, brought on by colonial schooling.

Furthermore, the curriculum erases indigenous epistemologies. Traditional rites, folktales, and ancestral wisdom are not only excluded but often demonized. The

author uses this exclusion to highlight how mission education facilitates cultural amnesia. The students are taught to memorize European saints, geography, and catechisms while forgetting the stories of their ancestors. Ashcroft, Griffiths, and Tiffin argue that such systems represent “the deliberate silencing of the native voice” (1989, p. 33). However, he does not present this transformation as total or uncontested. While Pa Mathew’s and Tansa’s formal education distance them from their roots, their exposure to traditional ceremonies, especially funerals and naming rites continues to stir a sense of belonging (Jubam, 1980, p. 143).

Stylistic Strategies of Resilience

The author employs a range of stylistic strategies to resist cultural erasure and celebrate the vitality of Nso traditions. By intertwining Western novelistic techniques with African oral aesthetics, the author confronts colonial linguistic dominance while safeguarding indigenous modes of expression. His narrative as we can see above highlights rituals, ancestral invocations, proverbs, and Lamnso idioms. He uses them as tools of cultural affirmation within a text otherwise shaped by colonial language practices. Traditional rituals receive vivid and detailed depictions, where Lamnso chants and cultural practices take precedence over translation. For instance, in a cleansing rite for incest, the elders invoke local spirits as they chant:

Let the wine intoxicate those who drink it. Pom!
Pom! Mbre-er-er. Let him that carry shit himself

endure its smell. Pom! Pom! Pom! The he-goat kicked its legs, stretched out its tongue and died, bleeding profusely through the mouth and nose” (Jumbam, 1980, p.74).

By presenting the ritual in Lamnso without explanatory translation, the author preserves the authenticity of the ceremony and underscores Lamnso as a language of power, resilience, and spiritual continuity despite missionary condemnation of such practices. Code-switching emerges as a deliberate stylistic device. This could be seen when Lukar’s mother choir leads

.... Our greetings our greetings you’re welcome.
Shikum kumkoshi kumkumko the river bird.
Shikum kumkoshi kumkumko the river bird”
(Jumbam, 1980, p.48).

While English dominates colonial spaces, classrooms, church sermons, and conversations with Big Father, Lamnso remains the medium of emotional, familial, and spiritual life. This duality is exemplified when Father Cosmas greets the villagers: “Nyuyservivenadzem!” (“God bless you all”), to which they reply, “Nyuyserviwo Tata!” (“God bless you, Father”) (Jumbam, 1980, p. 106). Through such moments, the author illustrates that Lamnso persists as a communal language of intimacy and connection, countering its marginalization in formal contexts. Moreover, the author embeds oral narrative techniques, repetition, cyclical storytelling, and communal dialogue that challenge the linear, Eurocentric structure typical of the colonial novel. Scenes of storytelling by

Yaya, highlights this oral aesthetic, as when she instructs Tansa:

Let no one ever tell you that the tongue is not a spear. With it, you can protect your people or betray them to ruin (Jumbam, 1980, p. 42).

These proverbs, rooted in Lamnso and translated for readers, convey moral wisdom and political awareness while reinforcing the legitimacy of indigenous linguistic forms. As Ashcroft, Griffiths, & Tiffin observe: Such practices “subvert the power of the colonizer’s language by inscribing it with local speech patterns and references” (1989, p.39). Through these stylistic techniques ritualistic language, code-switching, and oral narrative structures the author ensures that *The White Man of God* functions as both a documentation of cultural disruption and a testament to resilience. The novel becomes a hybrid space where African voices endure, affirming Lamnso and oral traditions as vital counter-narratives within a colonial framework.

Conclusion

This study has demonstrated that Jumbam's *The White Man of God* offers a sophisticated critique of colonial language policies as instruments of domination and identity reconfiguration. Through a rigorous stylistic-postcolonial analysis, we have seen how techniques like code-switching, the integration of oral traditions, and a hybrid narrative structure serve not only to document cultural erosion but, more importantly, to actively reclaim and celebrate Lamnso and Nso cultural identity. The novel thus stands as a

powerful testament to literature's capacity to function as both a record of historical injustice and a space for decolonization. Beyond literary analysis; the author's stylistic strategies invite urgent conversations about language policy and pedagogy in postcolonial Africa. The novel's critique of English-only education prefigures contemporary Cameroon's struggles to integrate indigenous languages into national curricula. For literature classrooms, pairing the novel with oral performances could model Jumbam's own hybrid pedagogy.

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THE ROLE OF INDIGENOUS TECHNOLOGY AND TECHNOLOGY EDUCATION IN MY VISION 2036

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Abstract

Technology education is a major Educational Policy in Nigeria. Attention is said to have been paid to it by various governments, yet technology education has not yielded the expected dividend. The much emphasized vision 2010 could not hold thus, come another plan to move the country to the position of one of the 20 developed countries of the world, tagged "Vision 2020". As an approach towards using indigenous technology to actualize my vision 2036, this paper examines the following: statement of the problem, indigenous technology and vision2036: A conceptual review of the linkage, indigenous technology and national transformation, technology education and vision2036: steps to be taken in achieving the goals/objectives of technology education in Nigeria

Keywords: Indigenous, Technology, Vision, Education, Nigeria

Introduction

For any nation to develop economically, socially and politically, there must be changes in technology. Usually, school curriculum modifications are necessitated by

prevailing situations to create room for meaningful development. The integration of technical education into the national policy on education through 6-3-3-4 system of education confirms the intention of government in using technical education to bridge the gap of unemployment in Nigeria by empowering Nigerians technically for self employment. That is to say, technology plays a vital role in the industrial, economic, political and educational advancement of any nation. Education is a great instrument for change, a functional technology education should therefore be able to bring the development visions of Nigeria if the political, social and economic impacts of changes are analyzed and measured. This analysis and measurement rests squarely on the development of human resources and looking inwards for the right type of technology that could flourish so as to achieve the goals of the nation.

Statement of the Problem

It is a known fact that foreign goods are more preferred by Nigerians than locally manufactured goods. The urge for this by Nigerians is a major problem to the development of indigenous technology. In addition, the government hardly encourages local craftsmen in their quest for production and manufacturing goods using locally sourced materials. For instance, the blacksmiths are not encouraged in a way of buying equipments for them to enhance mass production and qualitative products. Though technical education has been enshrined in the schools curricula, graduands of such schools are not willing to practicalize what they learnt in the schools after graduating, rather they prefer roaming

about the streets searching for non-existing white collar jobs.

Most of the schools of technologies are hardly equipped in terms of materials needed to enhance teaching and learning and not only that there is also shortage of manpower to handle the teaching of various courses relating to technology education. It is generally agreed that learning takes place only when we are taught and it is the teachers that will introduce students to the use of indigenous technology.

It is a fact that the public and private sectors concentrate much in the importation of finished goods instead of paying attention to the promotion of locally made goods to encourage the growth of indigenous technology. The "Igbo made" or "Aba made" goods are neglected and in its place, the imported goods are highly encouraged by our business men. This in turn runs down the development and growth of indigenous technology.

Again, take a look at local gold mining that has been taking place in Zamfara State for over five years now, the government has not thought it wise to get involved by way of encouraging the local miners through the provision of such equipments that could assist them in effective mining geared towards the development of indigenous technology.

Funding is another hindrance to the use of indigenous technology to actualize vision 2020. Most often than not, government find it difficult to fund the development of indigenous technology, even if such funds are released, it is often mismanaged by those entrusted with them. The question now is, what could be the ways out'?

Methodology

In the course of this study secondary data were used. The result of the study indicates that efforts of various governments at realizing technology education at all levels of education in Nigeria has not yielded the expected dividend so far as a result of improper implementation of policies on technology education. To improve upon this, the paper recommends that policies on technology education should be properly executed, schools of technologies should be well equipped, learning to do with the impartation of indigenous technology knowledge should be part of the schools curricula, etc.

Indigenous Technology and my Vision 2036: A Conceptual Review of the Linkage

Nigeria is endowed with indigenous technology that can be used to achieve technological development like the advanced world. These abound in every nook and corner which was utilized by generations prior to colonialism. Yerima (1997) is of the view that indigenous technologies are traditional skills and techniques used in our traditional industries for the production of goods and services. Indigenous technology is based on socio-cultural set up, the local materials available and the needs of the people. Indigenous technology, involves the application of goods and services using locally sourced raw materials, tools, skills and techniques, indigenous technology range from mat weaving, iron smelting, pottery, agriculture, building, medicine, textile, transportation, soap making, warfare, communication etc.

Educational Technology system that existed in Nigeria prior to western education imparted the knowledge of self-reliance. People were imbued with the knowledge of producing native farm implements, herbs, weaving, masonry, pottery, carpentry, building etc. This created room for them to be self employed and self sufficient. In the present day Nigeria, with the coming of a modern technology, the art of native pottery is taken over by ceramics, the art of building is replaced with architectural building technology, manual labour scarcely exists instead chemical and mechanical weed control are in use. Local preservation has given way for cool houses while local herbs are hardly used.

Evidences abound to prove that indigenous technology thrived before the introduction of western technology which led to its eradication. Draw and Pam in Yerima (1997) put it that desires to develop traditional technology have been receiving great attention despite the current impact of the modern technology. Indigenous technology embodies all concepts of technology. It is a technology which develops by active participation of the indigenous people through the harnessing and utilisation of local materials and natural resources. It is based on the skill and techniques that make the heaviest use of the most abundant indigenous resources and locally produced machines. According to Atiku (1997) Nigeria is blessed with abundant natural resources and population in which no black African country can compete with. However, the rate at which we develop technologically compared to our counterparts in the Asian continent is very discouraging.

This is because Nigerians do not pay much attention to the development of our indigenous technology by way of giving preference to the products from the developed countries, despite the high costs associated with this approach. In a bid to give it the desired approach, the Federal Government inaugurated a committee on "vision 2010". According to Junaidu (1997) the Nigeria's vision 2010 was intended to inspire the people and serve as unifying force for pulling together various forces within the nation towards a common endeavour, achieving a respectable level of social, political, cultural and economic development by the year 2010. That is to say, a national vision helps a country to establish its current position and define the desired future. While inaugurating the committee on "vision 2010" Abacha in Junaidu (1997) has its terms of reference as follows:

1. To define for our country, its correct bearing and sense of economic, political, social and cultural direction. Examine all aspects of our national life which should be developed and fortified.
2. To set appropriate goals/targets and time frame for achieving our economic, political, social and cultural objectives and to propose the strategies and the institutional arrangements required to attain the set goals and target.
3. To forge a plan which will ensure that Nigeria is enroute, by year 2010 to becoming a developed nation in terms of economic prosperity, to focus on creating the right atmosphere and environment for:
 - i. Sustained annual growth of 6-10 percent of the Gross Domestic Product (GDP), and

- ii. Level attainment of high literacy rate and qualitative education levels for the country. This vision could not materialise in 2010.

With the Federal Government's quest to develop the country politically, socially, economically and culturally, there comes vision 2020. According to Umar (2012, the main organs responsible for the development of the vision 2020 plan are:

- a. National Council on vision 2020 (NCV 2020). This is the apex, providing leadership and direction to galvanise the whole nation with the President as the Chairman.
- b. National Steering Committee (NSC). The members were drawn from both private and public sectors and their duties were to develop, implement, monitor and evaluate the vision.
- c. National Technical Working Group (NTWG). These were experts drawn from both public and private sectors to undertake specific studies or research work to provide data necessary for the working group report. The NTWG had 29 thematic areas covering all aspects of the system.
- d. Stakeholder's development committee whose membership was drawn from government establishment was to prepare vision 2020 thoughts and ideas based on the guidelines approved by the National Council. The information that was to create room for the actualization of vision 2020 was expected to be provided by these committees.

Having seen the committee and its terms of reference it suffice it to say that its functions were not far from that of

vision 2020 that was not realized. The issue is not the committee, its terms of reference or membership: The disturbing problem was that of managerial ability. The ability and skill required in administering well with a view to achieving the set goals. Put the other way, the ability to make use of our indigenous technologies with a view to growing/developing naturally without necessarily copying the foreign ways of developing.

To serve as a basis for understanding technology education, technology is seen as an applied science which increases the utility of resources to give comfort and improve production. It is the way of doing things through the application of knowledge derived from systematic investigations of natural forces and devices indispensable to stable enhancement of the quality of life and human progress. Abdullahi in Dantani (1997) traced the origin of the word technology to a Greek word "a bag of tools". He further explained technology as way, manner, method or technique of doing things. However, technology is thought to be a product of creativity and ingenuity. Technical education is defined by the National Policy on education as that aspect of education which leads to acquisition of practical and applied skills as well as scientific knowledge. The main emphases on technical education by the national policy on education were the acquisition of practical and applied skills, and basic scientific knowledge. This explains the reasons for establishment of special institutions of science and technology in Nigeria by the government, like universities of science and technology, polytechnics, universities of agriculture and colleges of education

(Technical). This is to pave way for technological knowhow which can be seen as an independent variable, indeed, as the causal agent.

Indigenous Technology and National Transformation

The industrialised and technically developed countries of the world were once like Nigeria, and as a result of hard work, shift and incentive genius, they become what they are today. Though, a vast supply of cheap raw materials, slave labour and access to a captive seller's market, formed the basis of the prosperity of the industrialised nations. But China chose a different route to technological transformation. One that stresses self-reliance, locally developed intermediate technology rather than imported, hi-tech machinery, and a labourintensive rather than a capital intensive strategy, to take advantage of its enormous manpower resources.

Dare in Akeredolu-Ale (Ed.) (1993) argues, that development meant modernisation, which was really euphemisms for westernization. To be developed was to have huge factories churning but consumer goods, iron and still industries, giant mechanized farms, automated hydro-electric schemes and, of course, to have a high rate of urbanization, in short, to be like the West. This model of technological development is flawed and cannot be copied or emulated by Nigeria. The technologically developed nations couldn't have achieved that without colonialism. The emulation of such technological innovations could only deepen the level of dependency of Nigerians hence, the need for adequate national education policy that could

accommodate and encourage the growth of our indigenous technology.

Indigenous Technology my Vision 2036: Steps to be Taken in Achieving the Goals/Objectives of indigenous Technology in Nigeria:

Education is the greatest key to the gate of any nation's development. It is the epi-centre to any developmental effort. In the words of Shallah (1997) the recommendation of the Chief Adebos seminar on A National Policy on Education, 1973, is that "not only education is the greatest force that can be used to bring about redress, it is generally agreed that it is the greatest investment that the nation can make for the quick development of our economic, political, social and human resources". Generally, technology education is construed as a study of tools, materials and processes of the industry. Technology education should be relevant to our society, and for which tools and materials are available.

To achieve the goals and objectives of indigenous technology in Nigeria in 2036, emphasis should be laid on technology education at all levels of education and its provision. This will enable schools to enshrine technology education skills in their curricula.

According to Abdullahi (2008), the curriculum of the Bonny Boys' High School in 1909 incorporated woodwork, typing and telegraph, and Hope Waddle institute. Calabar students received instruction in tailoring, carpentry and agriculture. In northern Nigeria, the Nasarawa School also

in 1999 operated vocational/technical school programme where leatherwork, carpentry, weaving and bookbinding were taught. Emphasizing on technical education, the Federal Government of Nigeria, FGN (Revised 1981) specified its objectives as:

- a. To provide trained manpower in applied science, technology and commerce, particularly at sub professional level;
- b. To provide the technical knowledge and vocational skills necessary for agriculture, industrial, commercial and economic development;
- c. To give training and impart necessary skills leading to the production of craftsmen, technicians and other skilled personnel who will be enterprising and self-reliant; and
- d. To enable our young men and women to have an intelligent understanding of Indigenous technology as it concerns development in Nigeria.

Going by the above objectives of technology education, it is expected that by 2036, its proper implementation will lead to acquisition of broad knowledge and basic skills applicable to a number of occupations within a given field such that Nigerians will not be limited by their education in their wishes to change occupations overtime. By 2036, it is expected that Nigerian population will increase thereby, leading to increase in demand for everything that make living possible, like demand for jobs, housing, electricity, water supply, access roads etc will increase and government alone may not be able to provide the needed facilities adequately. So, it is expected that by 2036 if the objectives of technology education are realized through the

incorporation of indigenous technology in our educational system, Nigeria must have been equipped skillfully to be able to provide more for them than the government could. In the process of realizing the goals of technology education that might take us to my vision 2036, there might be some problems.

Recommendations

Having identified some of the problems that might deter the actualisation of Indigenous technology 2036, it is pertinent to make recommendations that could assist in realizing the goals and objectives of my vision 2036. Policies that will encourage local craftsmen activities should be formulated and implemented. In the course of implementation, a committee should be set up by the government to monitor and access such execution.

Appropriate sanctions should be imposed on the importation and patronage of foreign made goods. Such penalties like life imprisonment without option of fine or the destruction of such imported goods when they are confiscated. When this is done, the use of indigenous goods will be encouraged and this will create room for more development of indigenous technology.

Schools of technologies should be equipped. There should be adequate equipments in the institutions such that the teacher should have enough for the purpose of imparting the required technological knowledge into the students. Effort should be made to employ the number of teachers required for each course in order to enhance learning of technology education. Teachers should be paid adequately and promptly.

Learning to do with the impartation of indigenous technology knowledge should be part of the schools curricula; like blacksmith, weaving, mining etc.

Enough funds should be made available for all projects designed for the achievement of the goals and objectives of my vision 2036. Not only should enough fund be made available, it should be followed with good administrative knowhow. That is, the ability of the administrator to make proper use of the fund allocated. There should be increase in tariffs, barriers and other fiscal measures.

Conclusion

This is not to say that the government has not made various efforts at making Nigeria become one of the 2036 developed nations. The stumbling block has been that of good management. If adequate managerial attention is paid to the development of indigenous technology, Nigeria will realise my vision of being developed by 2036. That it is to say, policy makers should consider indigenous technology development as the backbone to Nigeria's economy.

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**NTULERITA AGWA OJỌỌ, NTARAMAAHỤ HỤ NA
MGBAGHARA N'IDUUAZI ATỌ NDỊ A HỌỌRỌ**

NKE

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Ụmịedemede

N'ime mmadụ Chukwu kere, ọtụtụ ihe jupụtara n'ime ya nakwa na ndụ ya, agwa ọma na agwa ojọọ. N'ezie, Chukwu e keghị mmadụ ka ọ kpawa agwa ojọọ, mana n'ihì ndụ ojọọ, omume ojọọ na atumatụ ojọọ jupụtara n'ime mmadụ ka mmadụ ji were na-akpa agwa ojọọ, na-ebi ndụ ojọọ ma na-emekwa omume ojọọ. E nwere ọtụtụ ihe na-ebutekarị nsogbu ndị gụnyere: anyaukwu, mkpọrọmaasi, asiri, oke ọchịchọ, iwe, aguụ na enweghị afo ojuju. Ebumnuche nchọcha a bụ ka a kwu si agwa ojọọ n'ọdinihu site n'inye ntaramaahụhụ onye mere ihe ojọọ ma site n'otu aka ahụ gbaghara onye mejoro. Atụtụ e ji mee nchọcha a bụ Atụtụ Ntaramahụhụ na mgbaghara nke na-akowa mgbochi na mkpokota na-emetuta onye mejoro ma nweghachi n'uju mmekorita mmadụ na ibe ya. Usoro a gbasoro bụ usoro nke

nkowa bu nchocha nke gbasara ndu mmadu, agwa ndi mmadu na-akpa na imata echiche mmadu banyere okwu akpu n'onu. Ihe e jiri mee nchocha a bu akwukwo agumagu Igbo ato ndi a horo. Ha bu Omenuko nke Nwana (1933) *Isi Akwu Dara n'Ala* nke Ubesie (1973) na *Agharata* nke Ezikeojiaku (2009) dere. Nchocha a gosiri n'ezikwu na mmadu ikpa agwa ojoo adighi mma. O na-ebutekari nkocha na onwu. A chikotara nchocha a site n'iko nkenke akuko gbasara akwukwo ato a horo ma gosiputakwa ndi kpara agwa ojoo n'ime ha, Nye ha ntaramaahuhu ma gbagharakwa ha nke a buru ido aka na nti nye ohanaze na onye o bula wepu aka ime ihe ojoo n'ih na ndu adighi n'ime ya.

Ndubata

Mgbe Chukwu kere eluigwe, kee anumanu na otutu ihe ndi ozo, mmadu ka o kere n'ikpeazu. Mmadu a ka o hapuru ihe niile ka o lekotawa ma biri naani ya. Nke a adabaghi n'ih na o bu naani ya no, nke a mere Chukwu jiri nye ya nwaanyi ka ya na ya biri maka na so ya biri ndu ga-ahia ya ahia. N'ih nke a otutu mmadu juputara uwa na-ebiko ndu onu, na-emeko otutu ihe onu. Onye na-eme ihe o bula iji kpata ego, o biakwute onye na-ere ahia wee zuru ihe o choro ebe ya onwe ya ga-esi otu a nweta ego ga-enyere ya aka maka ihe ndi ozo. N'uzo ndi a niile, uwa aburu aka nri kwoo aka ekpe, aka ekpe akwo aka nri.

Anozie, Anozie na Anozie (2014) kowara na o bughu ihe aki ilu na-ada na nti ka o na-ato n'uto n'ufodu mgbe, nsogbu juputara elu uwa a bu mmadu na-ebute ha niile. Mgbe mmadu na ibe ya na-ebiko onu, na-azuko ahia, na-aruko oru di iche iche onu, nsogbu di iche iche na-adi

na-adaputa. Nsoḡbu ndị a na-ebute nghotahie. Nghotahie nwekwara ike bute iwe na onuma. N'uzo ndị a, oḡbaaghara eju elu, ju ala. Ikpọ asi, mpu na aghugho, oḡu, oshi na ama na ntọrị aburuzie uzo ndu ndi mmadu n'ogborogbodọ ha.

Agwa oḡo aburuzie ihe na-arị ibe ya elu, mmegide nke na-ebute iwe na onuma, akwa ariri na e mee, e megwara aburu ihe di n'etiti mmadu na ibe ya. Onye e mejoro na-acho uzo imegwara, ebe onye mejoro na-anata ntaramahuhu. udi ntaramaahuhu a na-agbado ukwu n'udi agwa oḡo o mejoro onye ahụ. Ufodu mgbe nsogbu a na-abukari n'udi oḡu, esemokwu, mmegwara, igba alukwaghim, mgbapu n'ulo, igbu mmadu pii, ikwu si iru oru dg.

Mana isiokwu di mkpa n'ederede a bu na mmadu mee ibe ya ihe oḡo, na o kwesiri ka o gosiputa na o mere ihe oḡo, onye e mejoro kwesikwara inwe mgbaghara n'ebe onye mejoro ya no, ederede a choro ka onye o bu la muta ka e si agbaghara ndi ozo mgbe ha kpara agwa oḡo megide ha.

Ihe Iduuazi Putara

Dika Dike (1989) siri kowa ya Iduuazi nochiri anya ihe ndi Bekee kporo 'novel' okwu abu o mewere iduuazi. Nke mbu bu 'iduu' ebe nke abu o bu 'azi'. Iduu bu otu u diri ifo ndi Igbo nke gbakwasara ukwu na mmekorita ndi Igbo na ndi Edo mgbe ochie. Azi Putara 'ugbu a'.

Dike (1989) kwuru n'akuko iduu nke e si na ya nweta iduuazi, a na-enwe eze Iduunaoba nke bu eze ji aka ike achi ndi obodo ya. Iduunaoba nwere otutu ndi oru ma nwekwaa otutu ndi agha. N'obi Iduunaoba, a na-ahu

mmadụdị ka ogbugwangwa, nke orụ ya bu igbu mmadụ, oraobara, nke bukwa onye ozọ na-egburu iduunaoba mmadụ, na Afoefuala nwa Iduunaoba. N'otu akukọ a, a na-enwe odogwu nke bu onye ga-abia runye Iduunaoba aka n'anya. Ndị Igbo nwere otutu ihe ha ji ama odogwu. Odogwu na-adị ezi omume. O gaghi abụ onye na-akpachara anya mesie mmadụ ike ma o bu were ike ya nara ndi mmadụ ihe ha. O na-abu onye siri ike nke na mgbe ufodu, a na-eche na o bughị mmadụ. Odogwu na-agwo ogwu nke ukwu. omumu odogwu na-apu iche. Mgbe ufodu a na-asị na nne odogwu amaghi nwoke wee mu o ya. E nwere ike mu o odogwu, eze eju ya onu ma o bu o nwee mkpuru aka isii na mkpuru ukwu isii.

Dike (1989) gakwara n'ihu kwuo na Ugonna siri na odogwu dika nku na-akwu anwuru, a lopu ya n'oku, oyi egbuo mmadụ ma a hapu ya n'oku, anwuru akwu gbuo mmadụ. Ihe Ugonna na-ekwu ebe a bu na mgbe ufodu odogwu nwere ike were mba bachichaa ndi nokwere ya nti ma o bu na-akpari ha na ha adighi ike ka ya. Nke a nwere ike na-ewute ndi obodo ma ha agaghi achọ ka odogwu nwu o maka o na-azoputa ha n'ajo ihe. E nwere ike isi na odogwu bu anu nwa ebule, o di aru, o di arikwa.

Mgbe odogwu na-anwu, otutu mgbe ndi mmadụ agaghi ama ihe mere ya. O nwere ike nokata fuo, mmadụ agaghi ahụ kwa ya anya ozọ. Akukọ gbasara odogwu kariji akari ma ihe di mkpa bu na odogwu abughị mmadụ nkiti, o ga-abu mmadụ oha, nwere ihe e jiri mara ya. Obodo ga-ahu ya n'anya n'ih i ezi akparamagwa ya na nzoputa o na-azoputa ha n'ajo ihe. O nwere ike buru dimgba si obodo ozọ ka odogwu ga-azoputa ndi obodo ya n'aka ya, ma o bu

ọ zọpụta ha n'ahụ anụ ọhịa. Ihe ndị a ga-eme ka ndị obodo nwe mmetụ taobi, obimmeruwe na egwu ọtụtụ mgbe ọ ga-apụta ka ya na Iduunaọba maa aka mara onye ka ibe ya. Ndi obodo ga-eche na ọ ga-esi otu a nwụ ọ.

Iduunaọba ga-edunye odogwu njemegwu. Iduunaọba na-agwa odogwu na o jechaa njem ahụ lọta, ya bụ Iduunaọba ga-apurū ya n'ọche eze, ma ọ burū na ọ lọtaghi, nke ahụ ga-abū ihe ya na chi ya kpatara. Odogwu ga-anabata, nke a were jewe njemegwu ahụ.

N'ije ya odogwu ga-enwe ọtụtụ mmekpaahụ na ọnwụ nwa. Ọ na-esi n'ezi akparamagwa ya nweta enyemaka n'aka ndi di iche iche, ma mmuo , ma mmadu. N'ikpeazu, ọ ga-eji isi ya lọta ma turu ugo. Mgbe ọ lọtara Iduunaọba ga-apurū ya n'ọche eze. Ọ ga-anochi Iduunaọba chiwa ndi obodo ya ezi ochichi.

Eke (2001) kowara “prose” dika iduuazi bu okwu e dere ede nke abughi asusu e deziri nke oma na-egosi mmetuta na mmuo, nke Putara na ọ bughị asusu niile e dere ede bu Iduuazi, ma okwu e deziri nke oma nwere ike imetu ta ndu mmadu nke di n'udi odinigha bu Iduuazi. Ekwealor (2009) kowara Iduuazi ya n'uzo ato: Akuko gbasara ihe mere eme, nke na-adikari n'udi akondu onye ma ọ bu akondu onwe, akuko ihe mere eme a roghariri aroghari nke ode na-akpacha anya rogharia ihe mere na ndu mmadu ma ọ bu ndu obodo ma ọ bu agburu ka aha onye a na-edede maka ya ma ọ bu ebe a na-edede maka ya ghara iputa ihie, nke ozo bu Iduuazi a roro aru kpom kwem. Ọ bu n'udi iduuazi a ka otutu Iduuazi e dere n'Igbo di bu nke ode ji ekereuche ya cheputa akuko ya ma were asusu

nka deputa ya. Ihe Ekwealor na-akowa bu na Iduuazi bu akuko ihe mere eme na-adikari n'udi akondu onye, ma o bu rogharia ihe mere eme ka o ghara iputa ihie nakwa akuko aroro aro nke e ji ekereuche chepu ta, ma were asusu nke deputa ya.

Abrams na Harpham (2012) kwuru na, Iduuazi bu nkensonye okwu ekwumekwu ma o bu ederede niile nke na-abughi usoro vaasi. Boring, Hawthorn na Mitchel (2010) kwuru na, Iduuazi siri n'okwu Latin puta nke na-akowa na iduuazi bu okwu n'uzo kwu oto. Ihe ode ndi a na-akowa bu na Iduuazi bu ekwumekwu ma o bu ederede niile nke kwuru onwe ya bu nke na-adi n'usoro ma o bughi n'uzo ahiri ma o bu amaokwu ma o bu vaasi. Ndi nchocha gosiputara iduuazi dika "akuko ugbu a nke na-eziputa ihe na-eme eme, nke merela nakwa nke ga-eme eme na ndu mmadu". Ha gakwa n'ihu kwuo si na iduuazi bu ihe ga-enwe obinkonelu n'ebe onye na-agu ya no, nke ga-eme ka ogu choo ka o matacha ihe mere n'akuko n'ikpeazu. N'echiche nke Anozie, Anozie, na Anozie, (2014) "Iduuazi bu otu n'ime udi agumagu ato e nwere n'asusu Igbo nke na-abu ogologo akuko ndi a na-edede n'isi n'isi nakwa na nkeji edemede na nkeji edemede." Ha gakwa n'ihu kwuo si na iduuazi nwere ike ibu akuko mere eme ma o bu akuko a roro aro nke ode na-ekwu uche agwa niile di n'akuko ya. Okoro (2012) gosiputara iduuazi dika akuko a sara anya mmiri were hazie, nke onye na-ahazi ya na-abanye n'ulo echiche wee cheputa udi akuko na-emetuta ndi mmadu na ihe na-eme n'uwa anyi no n'ime ya taa". Nke putara na iduuazi Okoro kwara gbadoro ukwu n'echiche echeputara di mma n'uzo akuko nke udi ya na-emetuta ndu mmadu nakwa ihe na-eme n'uwa taa.

Nebolisa (2015) N’uche nke ya, gosiputara iduuazi dika nke e deturu edetu n’akwukwo. O gakwara n’ihu kwuo si, n’iduuazi onye odee iduuazi na-esite n’isi akwukwo deruo n’isi akwukwo nke ozọ. O kere agumagu iduuazi uzọ ise nke gunyere: iduuazi akuko ifo, iduuazi onu, iduuazi odachi, iduuazi ihunanya, na iduuazi agha.

Okoro (2012) n’echiche ya gosiputara iduuazi dika uzọ di icheiche mmadu si egosiputa ihe na-eme n’uwa taa site n’ikowa udi ndu mmadu birila. N’uche ndi nchocha, iduuazi bu otu n’ime ngalaba agumagu nke a na-esite na ya eziputa ihe di iche, oma ma o bu ihe ojoo, nke e nwere ike site na ya akuzi ihe nke ga-enyere ndi mmadu aka n’obibi ndu ha nke ufodu ndi odee dere iji kuziere ohanaeze ihe dika isepu aka n’ihe ojoo (nruruaka) di iche iche. Iduuazi n’aka nke ozọ bu iduuazi a korọ n’onu ma o bu edereede banyere ndu mmadu, obodo, ihe ohuru na-aputakarị n’uwa na-eme eme nke a na-arogharị na-anaghi abucha eziokwu oge ufodu, nke e jiri ekereuche cheputa ga-emetuta ndu mmadu. O bu ihe na-agbado ukwu n’ihe ndi a na-ahu ta na ndu mmadu n’uwa anyi no n’ime ya dika mkporomasị, ihunanya, mmegide, ekworo, anyaufu, anyaukwu, dgz. tinyekwara omenaala na nkwenye di iche iche na-ewu n’oge ahụ e dere ya, bu nke e ji akatosisi nruruaka a na-ahuta na ndu ndi mmadu nke ga-eme ka ndi na-eme udiri nruruaka ndi ahụ wepu aka enwe n’ofe tupu ya agho aka mmadu. Ozọ kwa bu na a na-esitekwa na ya kwado agwa oma nke ga-eme ka ndi na-akpa agwa oma jide nke ha ji.

Mgbe mmadu na ibe ya na-ebikonu, na-azuko ahia ma na-aruko oru di iche iche, a na-enweta nsogbu n’udi nghotahie nke nwere ike ibute onuma, ugu, ikpo asi, mpu

na aghughò, ohi, ama na ntòrì. Ya mere nsogbu nchòcha a bụ igosiputa agwa ojoo, ntaramaahuhu na mgbaghara, ichoputa asusu e jiri kowaa agwa ndi mere ihe ojoo, imata atumatu okwu e jiri dee akwukwo ya na ihe mmuta di na iduuazi. Nke a bụ ihe ndi emere iji gbochie ihe ojoo iga n'ihu.

Agwa ojoo

N'ebe a e lebara anya n'otutu edemede umu amaala di iche iche derela gbasara agwa ojoo.

Chukwu ekeghi mmadu ka o kpawa ajo agwa, o bu agwa oma ka Chukwu kere mmadu ka o kpawa, mana n'ihini ndu ojoo, o mu tara n'ime mmadu ka mmadu ji were na-akpa agwa ojoo, na-ebi ndu ojoo ma na-emekwa omume ojoo.

Ofofomata (2012) kwuru na agwa ojoo bu mmadu ikpa agwa ma o bu ime omume ndi mmadu kporo asi ma o bu ju inabata n'etiti ha. o gakwara n'ihu kowaa na agwa ojoo bu omume ndi oha mmadu ma o bu oha obodo huru di ka ndu ezighi ezi nke putara na agwa ojoo bu ngosiputa ojoo ihe mmadu mere nke oha obodo ma o bu ndi mmadu na-ahu wee gbaruo ihu ma o bu kwuputa na ihe ezighi ezi mmadu ime ya. Okafu na Ewelukwa (2012) siru agwa ojoo bu ihe adighi mma umuaka na-eme. O bu ime ihe ojoo nke obodo na-aso nso, otutu mgbe ha na-amuta ya n'aka nne na nna ha ma o bu site n'uloakwukwo ha na n'aka umuaka ibe ha. Nke a putara na agwa ojoo bu mmadu ime ihe n'uzo n'ezighi ezi, n'uzo akwughi oto na mmadu ime ajo omume. O bukwu mmadu ime ihe otu o ga-adi ya onwe ya mma ma n'ebe ndi ozo no. Ihe o na-eme anaghi emetuta ndu ha, nke putara na onye ahụ na-ebi ajo ndu.

Ajọ ndụ dika Anozie (2003) kowara n'uju na ndi Igbo na-eji anya gbaruru agbaru na obi juputara n'iwe na-ele onye na-ebi ajọ ndu. Ha anaghi ekwe ka ha na onye na-ebi ajọ ndu na-emeko ihe. Nke a putara na a na-eze onye na-ebi ajọ ndu eze. N'uche Anozie, o nweghi onye na-enwe ntukwasị obi n'akparamagwa onye na-ebi ajọ ndu n'udi ihe o nwere ike ime n'otu nkeji di n'ihu. O nwere ike kochaara gi maka mmadu na ajọ ihe niile onye ahụ na-eme, i chee na ihe o na-ekwu bu eziokwu, i gaghị ama na ikwu okwu asi na igba asiri bu ngwaoru ndi na-ebi ajọ ndu.

Ozo ka ibe ya na Anozie kowara na onye na-ebi ajọ ndu ejighi ikpari mmadu kporo ihe o bu la. O burugodu onye toro ya ma o bu onye kariri ya n'okwa, udi okwu o ga na-agwa ndi mmadu n'udi ileda anya ga-agwa mmadu kpom kwem na ha tosiri iji ogologo ngaji dika onye ya na ekwensu na-eriko nri n'otu efere, onye dikwa otu a anaghi edebe nso obodo. Na nchikota agwa ojoo bu ihe na-adighi mma n'ebe Chukwu no nakwa n'anya mmadu.

Atutu

N'ime nchocha a, e elebara anya na Atutu abu o; Atutu ntaramahu na Atutu mgbaghara n'ihu na ndi Igbo kwenyere na onye mere njo na-anata ntaramahu. Atutu ntaramahu kere onwe ya uzo abu o, utilitarian Atutu na Atutu retributive mana Atutu nke ga-akowa nchocha a bu Atutu utilitarian nke bu ntaramahu nye ndi dara iwu iji gbochie ndi ozo ka ha ghara ida udiri iwu ahụ n'odinihu. O bukwere ido aka na nti nye ndi dara iwu ka ha ghara ida iwu ahụ ozo na ndi agwa ojoo no na oha obodo.

Atutu mgbaghara bu mkpokota na-emetuta onye mejoro na mweghachi n'uju mmekorita mmadu na ibe ya.

Ọ bụkwa ụzọ nchefu na ihapụ iwe nke ihe ngbu onye butere ibe ya. Ihe Atụtụ abụ ọ ndị a na-akowa bụ na ụwa mmadụ nọ n'ime ya, mmadụ na-emejọ mmadụ ibe ya, o kwesiri ka mmadụ nwee mgbaghara ọ ga-egosiputa n'ebe onye mejoro ya nọ, nke ọzọ bụ na ihe na-esote agwa ojoo na-abukari ntaramaahuhu mana na nchocha a, a choro ka onye ọ bula muta ka e si agbaghara ndi ozo mgbe ha kpara agwa ojoo megide mmadụ ibe ha. Ọ ga-abukwa ido aka na nti nye ndi mmadụ ka ha ghara ime ihe ojoo n'odiniihu.

Ụzọ Nsekasi

Ebe a, elebara akwukwo ato ndi a anya nke oma iji weputa okwu a kpụ n'onu.

Omenuko

Akuko a gbasara otu nwoke a kporo Omenuko, bu onye ihe na-agara ya nke oma n'azu mahia ya. Ọ na-esite na be ha bu Okigwe gaa azumahia na Bende. N'otu oge, ka o bu ngwa ahia ya aga ahia na Bende, ma ngwa ahia ya niile dakpunyere na mmiri a na-akpo Igwu. Ihe sotere odachi a bu na Omenuko refuru ndi ibu ya niile na ndi namu izu ahia n'aka ya, tinyekwara otu nwanna ya bu Obioha.

Ka nke a mechara Omenuko na umu nne ya gbapuru gbalaa Mgborogwu bu obodo ha na ndi Okigwe na-eririta mgbalata. Ka Omenuko no na Mgborogwu, ihe malitere gwara ya nke oma; nke a mere na o ghoro nnukwu ogaranya a maara nke oma. Mgbe eze ndi Mgborogwu nwuru, o bu Omenuko wegbara warranti ya n'aha obere nwa eze ahụ bu Obiefula. Omenuko mechara hu na o di nnukwu mkpa na ya laghachiri obodo ya. Tupu o

mee nke a o jisiri ike choputachaa ebe ndi ahụ niile o rere nọ ma gbaputachaa ha, e wepụ naanị otu onye nwurū anwū. O laghachitere obodo ya ka o nwe udo na ezi mmekorita n'etiti mmadu ma umu mmuo site n'aja di oke onu o churu. Akwukwo a gbakwasara ukwu n'Atutu ntaramaahuhu na mgbaghara.

Ihe Mmota: Mmadu inwe ndidi oge o bu la nsogbu dakwasara ya.

Agwa ojoo, Ntaramaahuhu na Mgbaghara n'Omenuko

Omenuko megidere nwanna ya na umuaka na-amu ahia n'aka ya site n'irefusi ha mgbe ngwa ahia ya dum danyere na mmiri mgbe ha na-aga ahia na Bende. Omenuko mejokwara nne na nna umuaka ndi a n'ihia na o nweghi onye o ga-adi mma n'obi na o kponyere mmadu nwa ya, o ree ya n'ihia na ngwa ahia ya danyere na mmiri. Omenuko mejokwara Chineke n'ihia na o bu Chukwu kere mmadu niile ndi Omenuko resiri ndi na-azu ahia mmadu. Omenuko wee resie umu ntakiri ahia ndi na-amu izu na ire ahia, rekwa ufodu n'ime ndi ibu ya, ndi bu umu okorobia, rekwa otu nwanne ya nwoke.

Ndi nwe umuaka ndi a zipuru ozi choputa na Omenuko rere umu ahia ya ere. Umunne Omenuko matara na ihe Omenuko nwanne ha mere bu ajo ihe na nsala, ha wee tuo aro ka ha niile gbaga n'obodo Mgborogwu izo ndu ha. Ndi obodo zipu kwara ozi imata ebe Omenuko na umu nne ya gbagara "Ndi ahia e zipuru wee laghachi n'echi ya wee kororo ndi ala anyi ihe mere, na o bu n'ulo onye eze bu Mgborogwu ka ha lara" Peji (14). oso a Omenuko na umu nne ya gbagara n'obodo Mgborogwu bu nnukwu ntaramaahuhu nye ha niile nakwa ihe O mere n'ebe ndi

ahịa na ndị ibu ya nọ. ọ bụ ntaramaahụhụ n'ihì na mmadụ mee ihe o jì agbapụ ọsọ n'obodo ya gbaga obobdo ọzọ bụ nsogbu, burukwa ntaramaahụhụ nye n'ebe ya onwe ya nọ n'ihì oke echiche ọ na-eche gbasara ajọ omume ya, maka na mmụọ ya na ama ya ikpe. 'Ya na oke uche nọ mgbe dum n'ihì ihe ahụ o mere. Mmụọ ya mara ya ikpe nke ukwu, ọ bụ ezie na Omenụkọ anọkaghị n'ala anyị n'oge ahụ, ma mkpuru obi ya enweghị ozuzu ike, ọ nọkwaghị n'otu ebe n'ihì ihe o mere''peji (15-16)

Echiche iloghachi ụlọ nna ya na iriọ mgbaghara meturu ya n'obi nke mere o jiri kpọọ enyi ya nwoke Igwe ka o si n'aka ya choputa ndi niile ahụ o rere. Igwe nyere aka kpolata atọ n'ime ha ma otu onye nwuru n'oria afọ. Onu juputara Omenukọ n'obi wee luro Elebeke na Arisa nwaanyi, lukwara nwanna ya Obioha umu nwaanyi atọ n'ala ha. Omenukọ siri nri ma riu ndi e rere ere na ndi ha aririo na mgbaghara: 'Bikonu, gororo m ofo ka ihe ojo gafere agafe gwu onye o bua n'obi. Ha wee gororo ofo si... Ya dikwara gi mma, dikwara anyi mma. Oku nnu na mmanu emele gi ihe, ya emekwala anyi'' Peji (56).

Mgbaghara ọzọ putara ihe na akwukwo *Omenukọ* bụ mgbe Eze mmụọ guputara Omenukọ nsọala maka aru o mere iji wee nabatagharia ya. Onye isiala wee puta were akwa okuko hie n'onu ugbo anọ na-asị: 'Ma m kwuru mma, ma m kwuru njo megide Omenukọ na umu nne ya, ọ bụ njo ahụ ka anyi na-ehichaputaa. Anyi na ha aburukwala nna na nwa. Nna nna anyi ha nuru nu, olu mmadu bu olu mmu, anyi na ha aburukwala otu. Ihe anyi na-aso nsọ ka ha na-asokwa nsọ ugbu a''peji (67). O bu otu a ka ndi ulọ Omenukọ siri mgbaghara ya.

Isi Akwụ Dara N’ala

Isi akwụ dara n’ala bụ iduuazi, akụkọ a rọrọ aro nke na-akọ maka Ada, nwata nwaagboghọ biturū mma aka mana o nweghị di. O teghị aka Chike abata na ndụ Ada, ha wee luo di na nwunye mụta umu abuo Obianuju (nwaanyi) na Chukwuma (nwoke). Ada na Chike bigidere nke oma rue mgbe e bidoro agha Naijiria na Biafra. Mgbe ahụ ka nsogbu malitere. Ada bidoro ahia nnu, na-eme nke oma n’ahia ahụ, ego o na-enweta biara buo ya isi na o na-eledazi, Chike, di ya anya, wee gbapụ n’ulo Chike gakwuru ndi amị Biafra, ha a na-eme enyi, ebe aguru na-emenyu Chike na umu ha abụ o anya.

Agha mechara kwu si, Chike burukwa akajiaku ozo nke na ego o nwere kariji akari. Ada cheghariri ma loghachite azu na be Chike irio ya aririo na mgbaghara, ma Chike dapuru n’ochi chetara Ada okwu o gwara ya “Di gbakwaa oku”, na ya bu Chike agaghi eri ihe e rifofo erifo. Chike nyere ya ego u gbala si ya si be ya puo. Akwukwo a gbakwasara ukwu n’Atutu ntaramaahuhu na mgbaghara.

Ihe mmuta Nwaanyi lelia di ya, ike akpoo ya nku

Agwa ojoo, Ntaramaahuhu na Mgbaghara N’Isi Akwụ Dara N’ala

Agha Naijiria na Biafra buteere Ada ikpa agwa ojoo n’ebe Chike no site n’ihapu di ya na umu ha abuo muru gbakwuru ndi amị ya na ha na-eme enyi. ‘ubochi Chike ji choo ikwu udọ bu ubochi ndi soja abu o chooro Ada bia, kwuwa moto ha n’ezi bia juo Chike ma Ada o no ya. Chike

juru ha ndi ha bu ma o dighi nke tupuru ya onu, hapu ya n'ezi ebe ahụ, bakwuru Ada n'ime ulo''peji (80).

Ntaramaahuhu sotere agwa ojoo Ada kpasoro Chike bu na Chike huru ndi soja abu o biara n'ulo ha, wee jiri iwe oku maa Ada akanti, Ada kpudoro ihu n'ala na-amaghi ihe o ga-ekwu gbasara ajuju Chike juru ya maka ndi soja abu o ndi ahụ. Ntaramaahuhu ozo bu mgbe agha biri Ada gakwuru otu n'ime ndi enyi ya nwoke ka o luwa ya, nwoke ahụ zara ya si; "Ada ka m gwa gi eziokwu, nke mbu bu na alu ola m nwanyi... nke ozo, o buru na achoro m ilu nwanyi abu o, o bughu gi ka m ga-alu, n'ih na e ji ihe mere oge ochie amara ihe ga-eme n'odinihu.

Chike agbagharaghi Ada naani ihe o mere bu inye ya ego ugboala si ya lawa na ya bu Chike agaghi eri ihe e riforo erifo na isi akwu dara n'ala edetu la aja. N'uche nke m ihe Chike mere adighi mma site na enweghi mgbaghara n'ebe Ada no. O bu eziokwu na Ada kpasoro Chike di ya agwa ojoo mana o bu agha ghasara ihe niile butere agwa ojoo Ada.

Agharata

Akwukwo a na-akowa otu odogwu nwoke aha ya bu Okonkwo. E ji iyi egwu, iwe na olu mba ike mara ya. O naghị aso anya. O bu okamgba ma burukwa onye omenaala Igbo doro anya nke oma. Obodo umu ofia bu ebe Okonkwo siri puta bu obodo na-echeke echiche onu, nwee otu nghota; ikwukota okwu onu na imekota ihe onu ma na obibia nwa Bekee betosiri eriri jikotara idi n'otu obodo a. Okonkwo gburu ochu di iche iche, o gbara nwunye ya nke abu o egbe ma o nwetaghị ya. o miPutara mma gbutuo Ikemefula isi ka a ghara ikpo ya onye umengwu, o gburu

nwa Ezeudu nke dubara ya nchụ pụ na imebisi ihe niile o nwere. Ochụ nke dubara ya ikwụ ụdọ bụ ibepụ isi nwa ozi D.C. Ike niile ọ kpara bụ izọ ndụ na omenaala obodo ya bụ nke mere o jiri nwụ ọ dika nwa siisii. Akwukwọ a gbakwasara ukwụ n'Atụtụ ntaramaahụhụ na mgbaghara.

Ihe Mmụ ta: Iwe iwe na iyi egwu adighi mma.

Agwa ojoo, Ntaramaahụhụ na Mgbaghara N'Agharata

Okonkwo tiri nwunye ya Ojiugo ihe n'ihia na ọ lotaghi n'oge iji sie nri ehie nye di ya Okonkwo. Okonkwo echetaghi na obodo ya no n'izu udo, anaghi ese okwu ma ọ bu luo ogo n'oge a. Eze mmuo bjara be Okonkwo wee kuo mkpo ya n'ala kwuo na Okonkwo mere aru.

Agwa ojoo ozo bu mgbe Okonkwo gburu Ikemefuna n'ihia no ọ choghi ka akpo ya onye na-adighi ike na onye na-enweghi ume. "ka nwata ahụ ruru n'odu igu n'oge ije onwu, otu n'ime ndi okenye ahụ seputara mma ya gbuo Ikemefuna n'azu. Nwata a aka ya di ocha tiri mkpu onwu tikuo nna ya. Ka Okonkwo huru ya ka ọ na-abia ya nso, ọ miri mma ya chapu Ikemefuna isi" Peji (58).

Ntaramaahụhụ batara n'akwukwo a bu mgbe Okonkwo gbuchara Ikemefuna, ura adighi atu ya, mmiri ma ọ bu nri ọ bula abaghi ya onu. "Okonkwo na-agbali ka o chefu o ihe gbasara Ikemefuna ma ndi mmuo na ndi mmadu anaghi ekwe ya." peji (59)

Ntaramaahụhụ ozo Putara ihe bu mgbe Okonkwo gburu nwa nwoke Ezeudu gbara afọ iri na isii, nke a buteere ya ihapu ala ya gbaga Ikwunne ya ruo afọ asaa ebe umunna ya

gara ga suo elu na ala n'ụlọ Okonkwọ ọkụ. Ntaramaahụhụ ikpeazụ bụ mgbe Okonkwọ bepuru nwa ozi D.C. isi, ọ gbapụ n'azụ ụlọ ya ga-akwụ ọ udọ nwụ ọ. "N'oge a ka Obierika na ndị ọzọ duru nwa D.C, na ndị agha ya jee zi ha ebe ozu Okonkwọ togbo n'ohia. "peji(153)

Mgbaghara

Mgbe Okonkwọ gbagara ebe Ikwunne ya o mere ka Uchenna nwanne nne ya mara ka mmiri siri baa n'opi ụgbogiri, ya bụ ogbugbu o gburu nwanna ya n'amaghị ama. Nke a mere ọ mata na ọ bụ ọchụ akpachapughị anya gbuo o mekwara ma kwaa aja udo maka ya.

Mgbaghara ọzọ bụ mgbe onye D.C. juru ndi okenye ma ọ bụ aru ma ha lie Okonkwọ ma ha zara ya na ọ bụ ihe obodo na-asọ asọ. "Ha rioro D.C. ka ya na ndi ozi ya buru Okonkwọ lie". Peji (164). D.C. nwere obi mgbaghara n'ebe Okonkwọ nọ ma gwa ndi ozi ya ka butuo ozu okonkwọ. " D.C. nyere iwu ka ndi ozi totuo ozu Okonkwọ ma buru ozu ya na ndi okenye ahụ gbagowe ụlọikpe"peji (169).

Nke gosiri na ndi Okonkwọ juru inabata na ndu, eleghi anya bu ndi liri ya.

Asusu e jiri Kowaa Agwa ndi Mere ihe ojoo

A bja n' *Omenuko* nke Nwana dere, asusu agwa o ziputara n'ebe Omenuko bu ndi a:

Oke ochicho

Anyaukwu

Obi ojoo

Atumatu okwu Agwa ojoo kacha aputa ihe na agwa omenuko

Egbeokwu - “Anyan mmiri nke Putara n’anya umu mmadu ubochi abu o ruru di ka mmiri nta” peji (15) Nke a bu mgbe Omenuko rere ufodu umu ibu ya na ndi na-amu ahia n’aka ya, ndi nwe umu ndi a bere oke akwa.

Asusu E jiri kwaa Agwa ojoo Ada N’Isi Akwu Dara N’ala bu ndi a:

O no na di achodi

Di gbakwaa oku

Onye nfechari

Atumatu okwu agwa ojoo kacha aputa ihe na Agwa Ada

Myiri- “ma nne nwaanyi dika Ada ka na-eteriri uhie onu” peji (129) Ada ka na-ete uhie onu dika umu agboghoo na-achodi.

Asinilu “Aturu na-anyure odu ya si na o bu onye nwe ya ka o na-anyuchi” peji (144). Nke a bu mgbe Ada hapuru di ya Chike, soro otu nwoke, ha gaa igba egwu si ebe ahugaa n’ulo ya o bu n’utu echi ya ka Ada lotara.

Asusu e jiri kwaa agwa ojoo Okonkwo n’Agharata nke Ezikeojiaku dere (2009)

- Onye iwe oku
- Ogbuu ochu
- Onye na-aba oke mba

Atumatu okwu agwa ojoo kacha aputa ihe na agwa Okonkwo.

Ilu: ‘‘ Ma oke gbaa elu gbaa ala, ọ bụkwa ohu ngiga’’ peji (61) Nke a bụ mgbe Okonkwọ gburu Ikemefuna ya na-agbaghari maka echiche, ọ chọ ka o chefuo ihe gbasara Ikemefuna mgbe ahụ ka ihe gbasara Ikemefuna na-abata ya n’echiche.

‘‘Nwa ewu nne ya nọ n’ime ite ofe adanyekwuola ‘ime ụ mị’’.Nke a bụ mgbe ụmụ ọfịa na-akwa ozu Ezeudu nwụ rụ anwụ , Okonkwọ agba egbe na-amaghi ama gbagbuo nwa Ezeudu, ọ nwụ ọ pii, nke a ebutere ya na ezinaụlọ ya igbaga obodo nne ya ma nọrọ ebe ahụ afọ asaa ya na ezinaụlọ ya.

Nchikọta

Ederede a emeela ka anyị mara site n’akwụkwọ agụmagu Igbo atọ a hōrọ, Omenụkọ chọputara n’onwe ya na ihe niile na-eme n’ụwa abughị naanị maka ego na akụ naụ ba. O meturụ ya n’obi na ihe ya mere adighi mma, ma rịọ mgbaghara chọkwaa ụzọ idoziri ya na ụmụna ya.

Mgbe Ada metara ndị amị enyi, ntaramaahụhụ ọ nwetara bụ Chike sara ya ụra kpụ ọkụ n’onu. Ka agha kwụ siri, Chike mechakwara jụ inabataghari Ada ọzọ dika nwunye ya. Ada tara nnukwu ahụ hụ nọrọkwa na nnukwu ihe mgbu bịa buru onye a juru aju. N’usoro omenaala ka Okonkwọ gbaliri ikpalite mmuọ ụmụ ọfịa ma ọbibi ndi ụka mebiri mgbalị ya, ọ kwu ọ ụdọ nwu ọ

Mmechi

Na mmechi, e nwere agwa ọjọọ, ntaramaahụhụ na mgbaghara n’omenụkọ na *Agharata*. Ebe e nwere agwa ọjọọ na ntaramaahụhụ bụ n’Isi *Akwu Dara n’Ala*, e nweghi

mgbaghara dị n'Isi *Akwụ Dara N'ala*. Nke a na-egosi na ihe ojoo o bula mmadu mere ibe ya n'uwa kwesiri ka o nwee obi mgbaghara n'ihi na ufodu mgbe ndi mejoro anaghi ama ama eme ya, eleghi anya onye emejoro nwere ike mejoo mmadu n'odiniihu e nwekwara ike si otu ahụ gbagharakwa ya, ya mere ederede a chorọ ka onye o bula mta ka e si agbaghara ndi ozo mgbe ha kpara agwa ojoo megide ibe ha.

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Nkọwa Okwu ụfọdu

Okwu Igbo

Agwa ndaghari

Agwa rari

Ekereuche

Ewetaeti

Girisii

Ndinaya

Nkamma

Nnyocha

Ndoko amomako

Nsiede

Nsicha

Okwu Bekee

round character

flat character

imagination/creativity

episodic incidents

Greece

content

aesthetics

Criticism

narrative structure

written convention

contrasting

Nsikwu	comparing, comparism, comparative
Nsieme	dramatic convention
Nsirihu odee	writer point of view
Ntu cha agụ magu	literary analogy
Nnyocha agụ magu	literary criticism
Onyocha	researcher
Obinkonelu	suspence
Olu odee	tone of the writer
ọdịdị	form
ọdịnigha	prose

CULTURAL CONTINUITY AND CHANGE IN AFRICAN SOCIETIES

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Abstract

Culture is dynamic, constantly shaped by internal values and external influences. In contemporary African societies, the tension between tradition and modernity has become a central theme in cultural discourse. This article examines how African communities, particularly in Nigeria, negotiate cultural continuity and change in the face of globalization, urbanization, and technological advancement. It argues that rather than a simple replacement of tradition by modernity, there exists a complex process of adaptation, hybridization, and cultural resilience. Culture in African societies has historically functioned as the foundation of identity, social organization, and moral order. However, contemporary transformations driven by globalization, urbanization, technological advancement, and religious change have introduced new dynamics into cultural life. This article provides a comprehensive examination of the interplay between tradition and modernity in African societies, with particular reference to Nigeria. It argues that cultural change in Africa is not characterized by the erosion of tradition, but rather by processes of negotiation, adaptation, and hybridization. Through sociological and

anthropological perspectives, the paper demonstrates that African cultures remain resilient, continuously redefining themselves in response to both internal developments and external pressures. Cultural change in contemporary African society is a dynamic and multifaceted phenomenon shaped by historical legacies, globalization, technological advancements, urbanization, and internal socio-political transformations. This article critically examines the nature, drivers, manifestations, and implications of cultural change across African societies. It explores how traditional values interact with modern influences, resulting in hybrid cultural identities. The study also highlights the tensions between preservation and transformation, emphasizing the resilience and adaptability of African cultures. Ultimately, the article argues that cultural change in Africa is not merely a process of erosion but one of reconstruction, negotiation, and innovation.

Keywords: Culture, Tradition, Modernity, Cultural Change, Africa, Nigeria, Globalization, Identity, Hybridization

Introduction

Culture constitutes the total way of life of a people, encompassing beliefs, values, norms, language, and material expressions. In African societies, culture has historically played a central role in shaping identity, governance, and social organization. However, the forces of globalization, colonial legacies, and technological transformation have significantly altered cultural landscapes.

Culture is central to human existence. It defines how people interpret the world; organize their societies, and relate to one another. In African societies, culture has traditionally been deeply embedded in communal life, kinship systems, spirituality, and governance structures. Unlike Western individualistic frameworks, African cultures emphasize collectivism, shared responsibility, and respect for social hierarchy.

However, the advent of colonialism, followed by globalization and modernization, has significantly altered the cultural landscape. Western education, religion, governance systems, and economic structures introduced new ways of thinking and living. In contemporary times, digital technology, global media, and migration continue to accelerate cultural transformation.

The tension between tradition and modernity has become a defining feature of African societies. While some scholars argue that modernization leads to the decline of traditional values, others contend that African cultures are adaptive and resilient. This article adopts the latter perspective, arguing that tradition and modernity are not mutually exclusive but are constantly interacting and reshaping each other.

The relationship between tradition and modernity has often been framed as oppositional, with modernity perceived as eroding indigenous practices. Yet, this binary perspective oversimplifies the realities on the ground. In many African societies, tradition and modernity coexist, interact, and reshape each other.

Conceptual Clarifications

Culture

Culture refers to learned and shared patterns of behavior and meaning. It is not static but evolves over time in response to changing social conditions.

Culture encompasses both material elements (clothing, tools, and artifacts) and non-material elements (beliefs, values, norms). It is learned, shared, and transmitted across generations.

Tradition

Tradition encompasses inherited customs, beliefs, and practices passed down across generations. It often serves as a source of identity and continuity.

Tradition refers to long-established customs and practices that provide continuity and identity. In African societies, tradition is often linked to ancestry, spirituality, and communal values.

Modernity

Modernity is associated with industrialization, technological advancement, urbanization, and new forms of social organization. It introduces new values such as individualism, rationality, and innovation.

Theoretical Framework

Understanding cultural change requires engagement with key theoretical perspectives:

Functionalism

Functionalist theorists view culture as a system that maintains social order. Traditional African institutions such as kinship systems, agegrades, and chieftaincy structures function to regulate behavior and ensure stability.

Conflict Theory

Conflict theorists emphasize power relations in cultural transformation. Colonialism imposed foreign cultural systems, often marginalizing indigenous practices. Today, global capitalism continues to influence cultural values, particularly through media and consumer culture.

Symbolic Interactionism

This perspective highlights how individuals interpret and negotiate cultural meanings in every day life. It is particularly useful in understanding how African youth blend traditional and modern identities.

Postcolonial Theory

Post colonial scholars argue that African cultures are shaped by historical experiences of colonization and resistance. Cultural change is thus seen as a process of reclaiming identity while engaging with global influences.

Historical Context of Cultural Transformation in Africa

Pre-Colonial Era

Before colonialism, African societies had well-structured cultural systems. Governance was often decentralized, as seen among the Igbo, or centralized, as in Yoruba kingdoms. Cultural practices were deeply integrated into daily life.

Pre-Colonial Africa: Foundations of Indigenous Cultural Systems

Before European intervention, African societies were characterized by rich, diverse, and highly organized cultural systems. These systems varied widely across regions but shared certain foundational features such as communalism, spirituality, and deep respect for tradition.

a. Social Organization and Indigenous Governance

Pre-colonial African societies operated through well-structured political systems ranging from centralized kingdoms to decentralized communities. For example, the Kingdom of Benin and the Oyo Empire had sophisticated administrative systems with kingship institutions, councils of elders, and checks on authority. Among the Igbo, a largely acephalous system prevailed, where governance was based on consensus, agegrades, and kinship structures.

b. Cultural Practices and Belief Systems

Religion permeated all aspects of life. Indigenous belief systems emphasized a connection between the physical and

spiritual worlds. The concept of a supreme being alongside deities, ancestors, and spirits structured moral and social conduct. Rituals, festivals, and oral traditions preserved history and values.

African traditional religions (often studied under African Traditional Religion) guided law, ethics, and governance. Cultural expressions such as music, dance, art, and folklore were not merely aesthetic but functional—used for education, socialization, and spiritual communication.

C.Economic and Technological Systems

Pre-colonial Africa had thriving economies based on agriculture, trade, and craftsmanship. Long-distance trade networks connected regions across the Sahara and beyond. The Trans-Saharan Trade facilitated exchanges of gold, salt, textiles, and ideas, contributing to cultural diffusion.

d. Cultural Stability and Internal Change

Although often portrayed as static, pre-colonial African cultures were dynamic. Migration, intermarriage, trade, and warfare led to continuous internal evolution. Cultural change was gradual and internally driven rather than imposed.

Colonial Era

Colonial rule introduced Western education, Christianity, and new political systems. Indigenous institutions were often undermined or restructured. This period marked the beginning of significant cultural disruption.

The colonial period marked a turning point in African cultural history, introducing external forces that significantly altered indigenous systems.

A. The Impact of European Imperialism

The Scramble for Africa (late 19th century) led to the partition of Africa among European powers. Colonial rule imposed artificial boundaries, disrupting ethnic and cultural continuity.

Colonial administrations often dismantled or subordinated traditional political systems. In some cases, indirect rule preserved local authorities, but these were reshaped to serve colonial interests.

b. Western Education and Cultural Reorientation

The introduction of Western education by missionaries and colonial governments transformed African worldviews. Literacy, Christianity, and Western philosophies gradually replaced or marginalized indigenous knowledge systems.

Missionary activities, often tied to organizations such as the Church Missionary Society, promoted new religious beliefs that challenged traditional spirituality. Conversion to Christianity led to shifts in values, identity, and social practices.

c. Language and Identity

Colonial languages such as English, French, and Portuguese became official languages, often at the expense of indigenous languages. This linguistic shift affected identity, communication, and access to power.

d. Economic Exploitation and Cultural Change

Colonial economies were structured to benefit European industries. Cash crop production replaced subsistence farming, altering traditional livelihoods and social relations. Urbanization began to emerge as people migrated to colonial administrative and commercial centers.

e. Cultural Erosion and Resistance

While colonialism led to cultural erosion, it also sparked resistance and adaptation. Africans selectively adopted foreign elements while preserving aspects of their heritage. Cultural nationalism began to emerge as a response to domination.

Post-Colonial Era

After independence, African nations sought to redefine their identities. However, colonial legacies persisted in governance, education, and cultural values. Globalization further intensified cultural exchange.

Post-Colonial Africa: Continuity, Hybridization, and Global Influence

The post-colonial period, beginning in the mid-20th century, ushered in new opportunities and challenges for cultural development.

a. Independence and Cultural Revival

Following independence movements across Africa, there was a renewed interest in reclaiming indigenous identity.

Countries sought to revive traditional values, languages, and institutions.

Movements like Negritude Movement, associated with figures such as Léopold Sédar Senghor, emphasized pride in African heritage and culture.

b. Cultural Hybridization

Post-colonial African societies became sites of cultural blending. Traditional and Western elements fused to create hybrid identities. For instance, African music evolved by incorporating global styles, leading to genres like Afro beats.

Urbanization and modernization transformed family structures, gender roles, and social norms. While extended family systems weakened in some areas, they remained influential in others.

c. Globalization and Cultural Exchange

Globalization has accelerated cultural change in Africa. Media, technology, and migration have expanded cultural interactions. Platforms like Facebook and TikTok have become channels for cultural expression and diffusion.

However, globalization also raises concerns about cultural homogenization and the loss of indigenous traditions.

d. Contemporary Challenges and Cultural Negotiation

Modern African societies face the challenge of balancing tradition and modernity. Issues such as language

preservation, cultural identity, and value systems remain central.

At the same time, there is a growing movement toward cultural preservation through education, festivals, and policy initiatives.

Forces Driving Cultural Change in Africa

Globalization

Globalization facilitates the exchange of ideas, goods, and cultural practices across borders. Western media, fashion, and lifestyles influence local cultures, especially among youth.

Globalization has created a “global village,” facilitating cultural exchange. Western movies, music, and fashion dominate media spaces, influencing lifestyles and aspirations, especially among youth.

Urbanization

Migration from rural to urban areas exposes individuals to diverse cultural environments, leading to the modification of traditional practices.

Urban centers such as Lagos, Abuja, and Port Harcourt serve as melting pots of cultures. Rural migrants adopt new lifestyles, often modifying traditional practices to fit urban realities.

Education and Technology

Formal education promotes scientific thinking and exposes individuals to global ideas. However, it sometimes devalues indigenous knowledge systems.

Platforms like Facebook, Instagram, and TikTok have become arenas for cultural expression. African youth use these platforms to redefine identity, blending local and global influences.

Formal education and digital technology reshape worldviews and social interactions. Social media, for example, has become a powerful tool for cultural expression and transformation.

Religion

The spread of Christianity and Islam has transformed indigenous belief systems, often leading to the decline or reinterpretation of traditional religious practices.

Christianity and Islam have reshaped spiritual life. Many traditional practices are either abandoned or reinterpreted within new religious frameworks.

Cultural Continuity: Preserving Tradition

Despite these changes, many African societies actively preserve their cultural heritage:

Language preservation efforts promote indigenous languages in schools and media.

Traditional institutions, such as chieftaincy systems, remain influential.

Festivals and rituals continue to reinforce communal identity.

Family structures still emphasize respect for elders and communal responsibility.

These elements demonstrate that tradition is not disappearing but adapting to new contexts.

Cultural Change: Adaptation and Hybridization

Rather than abandoning tradition, African societies often blend old and new:

Traditional attire is redesigned to fit modern fashion trends.

Indigenous music incorporates contemporary genres like hip-hop and Afrobeat.

Marriage practices combine customary rites with modern legal frameworks.

Youth culture reflects both global influences and local identities.

This process of cultural hybridization illustrates the creativity and resilience of African cultures.

Implications for Identity and Development

The interaction between tradition and modernity has significant implications:

Identity Formation

Individuals navigate multiple cultural identities, balancing local traditions with global influences.

Social Cohesion

While cultural change can create generational tensions, it also fosters innovation and adaptability.

Development

Culturally sensitive development policies are more effective when they integrate indigenous knowledge systems.

Challenges

Loss of Indigenous Languages

Cultural homogenization due to Western dominance

Generational conflicts

Decline in traditional values

Case Study: Nigeria

Nigeria provides a vivid example of cultural negotiation:

Igbo society maintains traditional practices such as title-taking while embracing modern education and entrepreneurship.

Yoruba culture integrates traditional festivals with contemporary religious practices.

Northern Nigeria balances Islamic traditions with modern governance structures.

Conclusion

The relationship between tradition and modernity in African societies is not a zero-sum game. Instead, it is a dynamic and ongoing process of negotiation. African cultures are not passive recipients of external influences but active agents that reinterpret and reshape these influences to fit local contexts.

Recommendations

Promote cultural education in schools.

Support local languages and indigenous knowledge systems.

Encourage cultural industries (music, film, fashion).

Develop policies that integrate tradition into modernization efforts.

Document and preserve endangered cultural practices.

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WORKPLACE FLEXIBILITY AS CORRELATE OF ADMINISTRATIVE STAFF PRODUCTIVITY IN PUBLIC SECONDARY SCHOOLS IN IMO STATE

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Abstract

The main purpose of the study was to examine the relationship between workplace flexibility and administrative staff productivity in public secondary schools in Imo State. Two research questions and two null hypotheses were tested at 0.05 level of significance. The correlational survey research design was adopted for the study. The population of the study comprised all 306 principals of public secondary schools in Imo State. The sample of the study comprised 306 public secondary school principals. The instruments for data collection were two structured questionnaires; “Workplace Flexibility Questionnaire (WFQ)” and “Administrative Staff Productivity Questionnaire (ASPQ)”. The instrument was validated by experts in educational management and it was trial tested on 20 principals in Anambra State. Pearson

product moment correlation statistics was used for analysis of data. Findings of the study revealed a a high positive relationship between flexi-time and administrative staff productivity in public secondary schools in Imo State. on the other hand, findings revealed a low positive relationship between remote work and administrative staff productivity in public secondary schools in Imo State. Furthermore, findings revealed that the relationships were significant. Based on these findings, the researcher concluded that there is positive and significant relationship between workplace flexibility and administrative staff productivity in public secondary schools in Imo State. Based on these findings, the researcher recommended that Government in conjunction with the State Ministry of Education should develop a workplace arrangement policy that allows administrative staff works flexible hours. It that was also recommended that Government of Imo State in conjunction with the State Ministry of Education in collaboration with private educational technology firm should invest in digital infrastructure and provide necessary technological tools to support remote work.

Keywords: Administrative Staff, Workplace Flexibility, Public, Productivity, Secondary Schools

Introduction

Administrative staff also known as non-teaching staff is support staff to the entire school environment. Administrative staff acts as a full complementary workforce to the administration of the school. Anane (2022) said that administrative staff are important people

who help make sure that students get a good education and that they have safe and positive places to learn. In addition, administrative staff is in charge of doing a lot of administrative tasks for staff, students, the community, and a lot of officials. In the same way, Ogbeche et al. (2024) said that administrative staff are people who provide administrative support services every day with human and material resources to keep quality educational service delivery going; they make sure the school runs smoothly and efficiently. In this study, administrative staff is defined as the non-teaching personnel in public secondary schools who are responsible for tasks such as record-keeping, scheduling, financial management, correspondence, facility maintenance, and general support services to ensure the school's daily operations. Their productivity in their duties and responsibilities is integral to the attainment of the goals of public secondary schools in Imo State.

Productivity is defined as the assessment of an individual's efficiency in transforming inputs into valuable outputs. Productivity also has to do with things like reaching goals and being effective. Adetomiwa (2023) posits that productivity encompasses the entirety of staff academic or operational accomplishments within a specified timeframe. Similarly, Prince-Ifoh (2022) defined productivity as the effectiveness with which personnel accomplish established educational or operational objectives. In this study, productivity is operationally defined as the extent to which administrative staff in public secondary schools efficiently utilise available time, skills and resources to accomplish assigned administrative tasks resulting in measurable improvements in school operational

efficiency. Despite the fact that productivity is a critical factor in the workplace, it appears that administrative staff in public secondary schools seems to be facing issues related to poor productivity.

There is a lot of evidence from field observations that administrative staff at public secondary schools in Imo State is not very productive. The researcher seem to observe that some staff members exhibit reluctance and inefficiency in their responsibilities, primarily attributable to the continued reliance on traditional manual processes despite the existence of digital tools intended to improve administration. Keeping records on paper and scheduling by hand are common practices that cause big delays, mistakes, and inefficiencies. Akudo (2024) pointed out that principals don't use digital tools very often, which makes these problems worse by slowing down processing, making mistakes, and making it harder to get information, all of which hurt productivity. Similarly, Ogwurumba and Ikediugwu (2024) noted poor job performance marked by a negative work attitude, absenteeism, and lateness. Okaforcha (2024) added that some administrative staff frequently fail to complete their core duties on time, relying on outdated methods. These reports suggest a significant disparity between expected and actual productivity levels, prompting the researcher to explore whether workplace flexibility critical factor affecting productivity among administrative staff in these schools.

Workplace flexibility is a critical organisational practice that empowers staff with greater autonomy. Anaja and Peter (2022) described work flexibility practices as organisational arrangements that permit employees to

exercise control over their work schedules, location, procedures and time allocation. Such practices provide teachers with opportunities to decide when and where some aspects of their duties can be performed, provided these activities remain in the framework of their official job descriptions. In the same vein, Tamunomiebi and Basse (2020) defined work flexibility as the liberty granted to employees to make adjustments in terms of working time, work location and work patterns. Work flexibility can therefore be viewed as a process through which organisations grant a degree of autonomy to employees in the execution of their official tasks and responsibilities. Furthermore, Vito and Mekuri-Ndimele (2021) conceptualised work flexibility as the authority given to employees to determine where they work, the duration of their work and sometimes the colleagues with whom they collaborate. In essence, work flexibility practices involve allowing employees a reasonable level of discretion in deciding when, where and how their official duties are performed. In this study, workplace flexibility is defined as the extent to which administrative staff in public secondary schools is permitted to adjust their working hours, location and task execution methods to optimise their contribution to school operations.

Flexible work arrangements encompass a variety of work options designed to provide employees with greater control over how, when and where their duties are performed. These arrangements may include working during weekends, shift duties, overtime schedules, annualised hours contracts, part-time employment, job sharing, flexi-time, temporary or casual employment, fixed-

term contracts, home-based work, teleworking and compressed work weeks. Such arrangements are intended to accommodate the diverse needs of employees while maintaining organisational productivity. Jude-Akunne et al. (2024) have broadly classified flexible work arrangements into three major categories. These include flexibility in scheduling working hours, flexibility in the choice of work location and flexibility in determining the duration or length of work engagement (Nnebedum et al., 2024). These forms of flexibility are frequently adopted by organisations as strategies to help employees effectively balance work responsibilities with family and personal life demands. Chung in Jude-Akunne et al. (2024) noted that although each form of flexible arrangement can be implemented independently, organisations often combine multiple forms in order to maximise their effectiveness and benefits. Flexibility in the scheduling of working hours, for instance, involves several practices such as teleworking, flexi-time, job sharing, phased retirement, contract employment, part-time work and term-time working (Chiekezie et al., 2024). Through these arrangements, employees are able to manage their time more efficiently while still fulfilling their professional obligations. The researcher will focus on three: flexi-time and remote working (telecommuting).

Flexi-time represents one of the most accessible forms of workplace flexibility in educational settings. Before considering specific definitions, it is important to clarify that flexi-time allows staff to vary their daily start and finish times while completing required hours. Nnebedum et al. (2024) defined flexi-time as flexibility in the scheduling of hours, enabling staff to choose arrival and

departure times provided core duties are fulfilled. This explanation highlights its role in accommodating personal responsibilities without compromising school functionality. Similarly, flexi-time supports staff morale by reducing rigidity. In the same vein, Akudo (2024) noted that flexible scheduling of administrative tasks reduces delays caused by fixed timetables. Thus, flexi-time serves as a foundational form of workplace flexibility that paves the way for more advanced arrangements such as remote working.

Another important type of workplace flexibility is remote work, which is also called telecommuting. This is especially useful in tech-enabled workplaces. Before looking at its ideas, it's important to make clear that remote work moves tasks from the school to other places while keeping the same level of output. Nnebedum et al. (2024) characterised remote working (telecommuting) as workplace flexibility, enabling employees to execute responsibilities from home or alternative sites via digital connectivity. This view emphasises its ability to lessen the stress of commuting and improve focus. Also, working from home has been linked to better efficiency in administrative jobs. Akudo (2024) also noted that the slow adoption of digital tools that work remotely leads to ongoing manual bottlenecks. However, there is little empirical evidence to support the degree to which these workplace arrangements correlates with administrative staff productivity in public secondary schools in Imo State. It is against this background, that the researcher empirically ascertained the correlation between workplace flexibility and administrative staff productivity public secondary schools in Imo State.

Statement of the Problem

The issue of low productivity among administrative staff in public secondary schools in Imo State has become a major concern for school leaders, policy makers, and educational stakeholders. Field observations by the researcher indicate that many administrative staff struggle to perform well, which impacts the smooth operation of schools. This problem seem to be evident in various work behaviours, such as delays in processing official documents, poor record-keeping, slow responses to administrative requests, and inefficient management of office tasks. A clear sign of this issue is that some staff cannot complete their assigned tasks on time. These administrative staff often shows signs of being overwhelmed, frustrated, and lacking initiative, which may harm the efficiency of school management and the quality of support provided to teachers and students. Another evidence of low productivity is that some administrative staff do not fully use available technology or adjust to flexible work arrangements. Some staff are only minimally engaged with digital systems for communication and data management, while others cannot adapt their work schedules to meet urgent administrative needs. These behavior patterns create operational delays, lower overall efficiency, and add more pressure on other staff members, which ultimately weakens the effectiveness of public secondary schools in Imo State.

This troubling trend has sparked interest in research about factors like organizational efficiency, staff performance, and digital skills in education. Scholars have looked into factors like workplace practices, professional

training, and technology use as influences on staff performance in various institutions. However, to the best of the researcher's knowledge, very few studies in Imo State have focused on the combined effect of workplace flexibility and digital skills on the productivity of administrative staff in public secondary schools. Most existing research targets teachers' performance or general school administration without addressing the essential role of administrative staff productivity and its influencing factors. The problem of this study is stated as follows: what is the relationship between workplace flexibility and administrative staff productivity in public secondary schools in Imo State?

Purpose of the Study

The main purpose of the study was to examine the relationship between workplace flexibility and administrative staff productivity in public secondary schools in Imo State. Specifically, the study determined the relationship between:

1. Flexi-time and administrative staff productivity in public secondary schools in Imo State.
2. Remote work and administrative staff productivity in public secondary schools in Imo State.

Research Questions

The following research questions guided the study:

1. What is the relationship between flexi-time and administrative staff productivity in public secondary schools in Imo State?

2. What is the relationship between remote work and administrative staff productivity in public secondary schools in Imo State?

Hypotheses

The following null hypotheses were tested at 0.05 level of significance:

1. There is no significant the relationship between flexi-time and administrative staff productivity in public secondary schools in Imo State.
2. There is no significant the relationship between remote work and administrative staff productivity in public secondary schools in Imo State

Research Method

The correlational research design was adopted for the study. The study was conducted in public secondary schools in Imo State, Nigeria. The population of the study comprised all 306 principals of public secondary schools in Imo State. The sample of the study comprised 306 public secondary school principals. Due to the manageable size of the population, the census sampling technique was adopted for the study. Two structured questionnaires developed by the researcher were used for data collection. The first instrument was titled “Workplace Flexibility Questionnaire (WFQ)”. The instrument contained 20 items arranged in two clusters, A and B. Cluster A contained 10 items on flexi-time workplace arrangements, while Cluster B contained 10 items on remote work workplace arrangements. The instrument was structured on a four-point rating scale of Strongly Agree (SA) – 4, Agree (A) –

3, Disagree (D) – 2 and Strongly Disagree (SD) – 1. The second instrument was titled “Administrative Staff Productivity Questionnaire (ASPQ)”. The instrument contained 20 items elicited information on administrative staff productivity. The instrument was also structured on a four-point rating scale of Strongly Agree (SA) – 4, Agree (A) – 3, Disagree (D) – 2 and Strongly Disagree (SD) – 1.

To ascertain the face and content validity of the instruments, the questionnaires were presented to three experts: two from the Department of Educational Management and Policy and one from the Measurement and Evaluation Unit of the Department of Educational Foundations, all in the Faculty of Education, Nnamdi Azikiwe University, Awka. The experts examined the instruments in terms of clarity of items, relevance to the research objectives and appropriateness of the rating scale. Their suggestions and corrections were incorporated into the final versions of the instruments. Furthermore, a pilot test was conducted to determine the reliability of the instruments. The instruments were administered to 20 principals of public secondary schools in Anambra State, which was outside the study area but shares similar characteristics with Imo State. The data obtained from the pilot test were analysed using the Cronbach Alpha method to determine the internal consistency of the instruments. The reliability analysis yielded reliability coefficients of 0.75 and 0.81 for clusters A and B respectively, with an overall reliability coefficient of 0.78 for WFQ and 0.80 for ASPQ. These coefficients were considered adequate for the study since they exceeded the acceptable reliability threshold of 0.70.

The instruments were administered to the respondents through direct delivery method with the assistance of research assistants to ensure a high return rate. Out of the 306 copies of the questionnaires administered, 234 copies were returned in good condition and used for data analysis. Pearson Product Moment Correlation was used to analyse data relating to the research questions in order to determine the relationship between the variables. For the hypotheses, the p-value associated with the correlation coefficient was used to determine statistical significance at the 0.05 level of significance. If the p-value was less than or equal to 0.05, the null hypothesis was rejected. If the p-value was greater than 0.05, the null hypothesis was not rejected.

Results

Results

Research Question One: What is the relationship between flexi-time and administrative staff productivity in public secondary schools in Imo State?

Hypothesis One: There is no significant the relationship between flexi-time and administrative staff productivity in public secondary schools in Imo State.

Table 1: Summary of Pearson Correlation Analysis and Test of Significance between Flexi-Time and Administrative Staff Productivity in Public secondary schools in Imo State

Variables	Flexi-Time	Admini strative staff	Remark
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			productivity	
Flexi-Time	Pearson Correlation	1	.742**	High Positive/Significant Relationship
	Sig. (2-tailed)		.000	
	N	234	234	
		.742**		
Administrative staff productivity	Pearson Correlation	.000	1	
	Sig. (2-tailed)	234		
	N		234	

** Correlation is significant at the 0.05 level (2-tailed).

Data in Table 1 reveals that the Pearson's Correlation Coefficient is $r = 0.742$. This shows that there is a high positive relationship between flexi-time and administrative staff productivity in public secondary schools in Imo State. This implies that in schools where flexi-time work arrangement is allowed for administrative staff, it improves administrative staff productivity. Thus, there is a high positive relationship between flexi-time and administrative staff productivity in public secondary schools in Imo State. Furthermore, the p-value of 0.00 is less than 0.05. Therefore, the null hypothesis was rejected. This indicates that there is a significant relationship between flexi-time and administrative staff productivity in public secondary schools in Imo State.

Research Question Two: What is the relationship between remote work and administrative staff productivity in public secondary schools in Imo State?

Hypothesis Two: There is no significant the relationship between remote work and administrative staff productivity in public secondary schools in Imo State.

Table 2: Summary of Pearson Correlation Analysis and Test of Significance between Flexi-Time and Administrative Staff Productivity in Public secondary schools in Imo State

Variables		Remote Work	Administrative staff productivity	Remark
Remote Work	Pearson Correlation	1	.302**	
	Sig. (2-tailed)		.000	Low Positive/Significant Relationship
	N	234	234	
Administrative staff productivity	Pearson Correlation	.302**	1	
	Sig. (2-tailed)	.000		
	N	234	234	

** Correlation is significant at the 0.05 level (2-tailed).

Data in Table 2 reveals that the Pearson's Correlation Coefficient is $r = 0.302$. This shows that there is a low positive relationship between remote work and administrative staff productivity in public secondary schools in Imo State. This implies that in schools where remote work arrangement is allowed for administrative staff, it lowers the productivity of administrative staff. Thus, there is a low positive relationship between remote work and administrative staff productivity in public secondary schools in Imo State. Furthermore, the p-value of 0.00 is less than 0.05. Therefore, the null hypothesis was rejected. This indicates that there is a significant relationship between remote work and administrative staff productivity in public secondary schools in Imo State.

Discussion

The finding of the study revealed that there is a high positive relationship between flexi-time and administrative staff productivity in public secondary schools in Imo State. Flexibility in the working hours of administrative staff is positively associated with increased productivity. This finding suggests that flexible time is an important factor in the administration of schools. This is in line with Nnebedum et al. (2024) who revealed that flexible time arrangements can enhance employees' ability to manage their responsibilities and perform better. Akudo (2024) also found that flexibility in scheduling can reduce administrative delays and improves productivity. This means that flexi-time has a supportive work environment which leads to higher productivity among administrators. Furthermore, findings of the study revealed that there is a

significant relationship between flexi-time and administrative staff productivity in public secondary schools in Imo State. This implies that adopting flexi-time in public secondary schools may improve the administrative performance of staff. This supports the claim of Chung in Jude-Akunne et al. (2024) who argued that flexible work hours increase employee productivity by allowing employees to better manage time and reduce the stress associated with work.

The finding of the study revealed a low positive relationship between remote work and administrative staff productivity in public secondary schools in Imo State. This suggests that remote work contributes to productivity, but its influence is relatively limited. The weak relationship may be linked to the nature of administrative duties in public secondary schools, which often require physical presence, as well as challenges such as inadequate digital infrastructure and limited access to technological tools. This finding is in consonance with Akudo (2024) who reported that limited adoption of digital systems constrains the effectiveness of remote administrative practices. Similarly, Chiekezie et al. (2024) reported that flexible work arrangements yield better results when supported by appropriate organisational and technological structures. Furthermore, finding of the study revealed a significant relationship between remote work and administrative staff productivity in public secondary schools in Imo State. This indicates that the relationship is meaningful and not a product of chance. The implication is that remote work has the potential to enhance productivity when properly implemented and supported.

Conclusion

Based on the findings of the study, the researchers conclude that workplace flexibility has a positive and significant relationship with administrative staff productivity in public secondary schools in Imo State. Findings of the study revealed that workplace flexibility arrangements like flexi-time and remote work has positive and significant relationship with administrative staff productivity in public secondary schools in Imo State. Though it was revealed that the relationship between remote work and administrative staff productivity is low, the relationship was found to be positive confirming that it improves the productivity of administrative staff. It is therefore imperative that appropriate measures are taken to improve flexible work place arrangements so as to enable administrative staff to overcome the socio-economic challenges that hinders their productive capacity.

Recommendations

The following recommendations were made based on the findings of the study:

1. The Imo State Government in conjunction with the State Ministry of Education should develop a workplace arrangement policy that allows administrative staff works flexible hours. This will go a long way to improve the productivity of administrative staff in public secondary schools in the State..
2. The government of Imo State in conjunction with the State Ministry of Education in collaboration with private educational technology firm should

invest in digital infrastructure and provide necessary technological tools to support remote work. This can be done by improving access to computers, internet facilities and administrative software will enhance the effectiveness of remote work arrangements.

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**LEAN ACCOUNTING PRACTICES AND
OPERATIONAL EFFICIENCY OF SELECTED
MANUFACTURING FIRMS IN NIGERIA**

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Abstract

This study examines the impact of lean accounting practices on the operational efficiency of selected manufacturing firms in Nigeria, addressing a critical empirical gap in the application of Value Stream Costing (VSC), Just-in-Time (JIT), and Logistics Maintenance within sub-Saharan Africa's largest economy. Adopting an Ex-Post Facto longitudinal research design, the study employs balanced panel data from five purposively selected Nigerian manufacturing firms over the period 2019 to 2024 (N = 30 observations), analysed using the Random Effects

Model (REM) as confirmed by the Hausman Specification Test (Chi-square = 5.2356, $p = 0.1553$). The findings reveal that VSC exerts a statistically significant but negative short-term effect on operational efficiency ($\beta = -0.8929$, $p = 0.0102$), consistent with the structural transition costs of lean adoption. JIT emerges as the most potent driver of operational efficiency ($\beta = 3.2022$, $p = 0.0004$), with an impact magnitude that exceeds comparable developed-economy estimates, reflecting the amplified value of inventory waste elimination in Nigeria's high-cost capital environment. Logistics Maintenance does not significantly influence operational efficiency ($\beta = -0.024$, $p = 0.5300$), attributed to the prevalence of reactive maintenance cultures and infrastructural deficits within the sector. The overall model is statistically significant (Prob. F-statistic = 0.0003) and accounts for approximately 50.5% of the variation in operational efficiency (weighted R-squared = 0.5050). The study concludes that lean accounting constitutes a sequenced transformation strategy in which JIT delivers the highest immediate return, VSC demands transitional patience, and Logistics Maintenance requires a structural shift toward predictive paradigms before contributing meaningfully to efficiency.

Keywords: *Lean Accounting, Value Stream Costing, Just-in Time, Logistics Maintenance, Operational Efficiency, Nigeria, Panel Data*

Introduction

The manufacturing sector in Nigeria currently grapples with a systemic crisis of operational inefficiency, a grave

challenge exacerbated by the persistent reliance on obsolete traditional accounting frameworks that mask waste and distort cost signals. The severity of this problem is evidenced by the rising rate of industrial collapse and high production costs, which have rendered locally manufactured goods uncompetitive in the global market. Traditional management accounting systems, as noted by Kennedy and Brewer (2006), often fail in lean environments because they prioritise localised efficiencies and labour variances rather than total system flow, leading to inventory bloat. This misalignment creates a honeymoon period that quickly ends in financial distress when waste remains hidden in the overhead. Furthermore, Mohamed (2020) emphasises that the rigid structure of these traditional systems prevents a clear understanding of the actor-network interactions necessary for modern agile manufacturing. In the Nigerian context, where infrastructure deficits and currency volatility are already high, the inability to manage costs through lean principles leads to fatal operational lags. This is particularly problematic in manufacturing hubs where waste, both in materials and time, goes unmeasured. Amos-Fidelis et al. (2025) argue that the application of lean accounting is no longer a luxury but a necessity, as different management styles have failed to provide a uniform shield against inefficiency. Ruiz-de-Arbulo-Lopez et al. (2013) suggest that without costing the value stream, managers are essentially blind to the true cost of their products. This ignorance is compounded by the lack of Just-in-Time (JIT) integration; as Singh and Singh Ahuja (2014) observed in similar developing economies, the failure to implement JIT

leads to massive inventory carrying costs that drain liquidity. Mazanai (2012) further highlights that in regions with fluctuating supply chains, the absence of JIT systems severely limits flexibility and quality control. Schonberger (1982) confirms that lean implementation is often hindered by the very accounting systems designed to measure it, as they encourage overproduction to satisfy absorption costing requirements. Despite the availability of modern lean paradigms, the Nigerian manufacturing landscape remains trapped in a cycle of diminishing returns and escalating waste, and this challenge is yet to be resolved.

The existing body of knowledge regarding lean accounting and operational efficiency is extensive but remains fragmented, particularly concerning the integrative impact of VSC, JIT, and Logistics Maintenance within the Nigerian industrial framework. Lean Accounting is not merely a cost-reduction tool but a holistic paradigm that simplifies accounting processes to support lean thinking, while Operational Efficiency represents the ratio between effective outputs and the total inputs used. Huy et al. (2025) examined these factors in Vietnam, finding that while implementation is beneficial, the cultural and economic environment plays a decisive role in success. Similarly, AlShanti et al. (2025) focused on Jordanian companies, noting that lean tools significantly boost competitive advantage, yet their findings are geographically restricted. Abobaker (2023) provides evidence from Saudi Arabia that lean tools reduce industrial costs, but the study does not account for the logistical volatility unique to sub-Saharan Africa. Memari

et al. (2024) demonstrate that lean production impacts performance through a complex web of process variables but do not fully address the accounting metrics required to sustain these gains. Nielsen et al. (2023) critique the time compression aspect of VSC, arguing that traditional performance measures fail to capture the speed of lean flows. Cecevic and Dordjevic (2020) promote VSC as a means for more efficient business processes, yet they leave the question of maintenance costs and logistics largely unanswered. Bortolotti et al. (2013) have shown that JIT's impact on performance varies significantly with production repetitiveness, a factor that differs substantially in the heterogeneous Nigerian manufacturing sector. Lara et al. (2022) reveal that while the relationship between JIT and performance is generally positive, there are significant moderating variables that remain under-researched in emerging markets. Simion et al. (2024) discuss AI-driven predictive maintenance as a driver of efficiency, yet most Nigerian firms still struggle with basic logistics maintenance frameworks. Ugrinov et al. (2025) link sustainable logistics and ICT-based maintenance to business performance, but their study is rooted in European manufacturing paradigms. There is a lack of localised research that treats VSC, JIT, and Logistics Maintenance as a unified strategic triad, and despite all the extant research, this gap remains unsolved.

This study seeks to bridge the existing empirical void by evaluating the synergy between lean accounting practices, specifically Value Stream Costing and Just-in-Time systems, and Logistics Maintenance as determinants of

operational efficiency in Nigerian manufacturing firms. The thesis is: this research examines the impact of lean accounting tools and maintenance logistics on operational performance to provide a localised framework for enhancing efficiency in the volatile Nigerian manufacturing sector. By incorporating Logistics Maintenance as a key variable, this study addresses the specific environmental pressures, such as equipment downtime and supply chain disruptions, that Nigerian managers face daily. The scope encompasses the manufacturing sector in Nigeria, focusing on firms that have initiated lean transitions. The exact contribution to knowledge lies in the development of a multi-dimensional model that reconciles accounting simplification through VSC and inventory speed through JIT with physical asset reliability through Maintenance Logistics, moving beyond the single-tool focus of earlier works such as Ruiz-de-Arbulo-Lopez et al. (2013). This integrated approach ensures that the findings of Huy et al. (2025) and AlShanti et al. (2025) are not just observed but adapted and applied to the unique economic realities of Nigeria.

Statement of the Problem

The Nigerian manufacturing sector confronts a deepening crisis of operational inefficiency, one that conventional managerial responses have demonstrably failed to resolve. At the core of this crisis is the persistent reliance on traditional management accounting frameworks which, as Kennedy and Brewer (2006) established, are fundamentally incompatible with lean operational environments because they prioritise departmental variances over total system flow, thereby obscuring waste, distorting cost signals, and

incentivising overproduction. Within an economy characterised by high capital costs, acute infrastructure deficits, and persistent currency volatility, the inability of firms to align their accounting architecture with their operational realities constitutes not merely a technical inadequacy but a structural threat to industrial viability.

Despite a growing global body of literature documenting the efficiency gains associated with lean accounting tools, such as Value Stream Costing, Just-in-Time inventory management, and Logistics Maintenance, the application of these instruments within the Nigerian manufacturing context remains critically under-examined. Extant studies by Huy et al. (2025), AlShanti et al. (2025), and Abobaker (2023) have advanced understanding within Vietnamese, Jordanian, and Saudi Arabian settings respectively, but their findings are geographically restricted and cannot be directly transposed to the sub-Saharan African industrial environment, where supply chain volatility, reactive maintenance cultures, and lean support infrastructure deficits present qualitatively different moderating conditions. Furthermore, the existing literature treats these three lean instruments in isolation, thereby generating fragmented evidence that fails to capture their combined and differentiated contributions to firm-level efficiency.

The absence of an integrative, empirically grounded study examining Value Stream Costing, Just-in-Time, and Logistics Maintenance as a unified strategic triad within the Nigerian manufacturing sector therefore constitutes the central problem this research addresses. Without such

evidence, manufacturing managers and policy actors are compelled to make lean transformation decisions on the basis of frameworks developed for conditions fundamentally dissimilar to their own, a reliance that risks misallocation of scarce industrial resources and the perpetuation of the very inefficiencies that lean adoption is designed to eliminate

Objectives of the Study

The broad objective of this study is to evaluate the impact of lean accounting practices on the operational efficiency of selected manufacturing firms in Nigeria. Specifically, the study seeks to:

- a. Examine the extent to which Value Stream Costing (VSC) impacts the operational efficiency of manufacturing firms in Nigeria.
- b. Assess how significantly Just-in-Time (JIT) practice influences the operational efficiency of manufacturing firms in Nigeria.
- c. Determine the impact of Logistics Maintenance on the operational efficiency of manufacturing firms in Nigeria.

Hypotheses

The following null hypotheses are formulated and tested at the 0.05 level of significance:

- H₀₁. Value Stream Costing has no significant effect on the operational efficiency of manufacturing firms in Nigeria.

H₀₂. Just-in-Time practice does not significantly influence the operational efficiency of manufacturing firms in Nigeria.

H₀₃. Logistics Maintenance has no significant impact on the operational efficiency of manufacturing firms in Nigeria.

Literature Review

Conceptual Framework

This study is anchored on a set of interrelated conceptual constructs that collectively define the architecture of lean accounting as a driver of operational efficiency. A precise understanding of each concept is essential for appreciating the theoretical and empirical relationships examined in the study.

Lean Accounting. Lean accounting refers to a holistic financial management paradigm that simplifies and realigns accounting processes to support and sustain lean thinking across the enterprise. Unlike conventional management accounting, which was designed to support mass production systems characterised by high inventory and departmental cost centres, lean accounting eliminates non-value-adding measurement activities, provides real-time financial information at the value stream level, and ties performance measurement directly to customer value and process flow. Amos-Fidelis et al. (2025) emphasise that lean accounting is not a single tool but a coherent system of practices oriented toward transparency, waste elimination,

and continuous improvement in financial reporting and operational decision-making.

Value Stream Costing (VSC): Value Stream Costing is a lean accounting method that accumulates and reports costs by value stream rather than by functional department or product. A value stream encompasses all the activities, from raw material acquisition to the delivery of the finished product to the customer, that are required to bring a specific product family to market. By collapsing complex overhead allocation processes into straightforward value stream income statements, VSC provides managers with an accurate and timely picture of where value is being created and where waste is being incurred. Ruiz-de-Arbulo-Lopez et al. (2013) validate VSC as an instrument that enables managers to cost the value stream and thereby make lean-consistent resource allocation decisions, while Nielsen et al. (2023) further demonstrate its capacity to reveal time-compression inefficiencies invisible to traditional performance measures.

Just-in-Time (JIT): Just-in-Time is an inventory and production management philosophy that advocates the procurement, production, and delivery of goods in the exact quantities required, at the exact time they are needed, thereby eliminating waste embedded in excess inventory, overproduction, and unnecessary waiting. Originally developed within the Toyota Production System, JIT operates on the principle that holding inventory represents a form of waste that ties up capital, consumes storage space, and masks underlying process problems. Bortolotti et al. (2013) conceptualise JIT as a performance-enhancing

mechanism whose effectiveness varies with the degree of production repetitiveness, while Mazanai (2012) demonstrates that in developing economies characterised by volatile supply chains, JIT adoption is particularly consequential for quality control and operational flexibility.

Logistics Maintenance: Logistics Maintenance refers to the systematic management of activities aimed at preserving and restoring the functional reliability of physical assets, machinery, and logistical infrastructure involved in the production and distribution process. It encompasses planned preventive interventions, reactive corrective repairs, and emerging predictive approaches enabled by condition-monitoring technologies. In manufacturing contexts where equipment downtime directly translates into lost production capacity and inflated operating costs, the quality of maintenance practice is a critical determinant of operational stability. Dyachenko (2022) underscores that maintenance efficiency is substantially moderated by the external transportation and logistics environment, a consideration of particular relevance in infrastructure-constrained settings such as Nigeria.

Operational Efficiency: Operational efficiency denotes the capacity of an organisation to generate maximum output from a given set of inputs, or equivalently, to minimise the inputs required to produce a defined level of output. It reflects the ratio between effective outputs and total resource consumption and serves as a composite indicator of an organisation's internal process quality, waste elimination capacity, and resource utilisation discipline. In

manufacturing firms, operational efficiency is sensitive to the quality of cost information, the speed of inventory flow, and the reliability of physical assets, all of which are directly influenced by the lean accounting practices examined in this study.

Empirical Review

A review of the extant empirical literature reveals a body of evidence that is both substantial and instructive but remains marked by notable geographic concentration, methodological heterogeneity, and a persistent failure to examine lean accounting instruments as an integrated strategic system within sub-Saharan Africa.

Studies examining lean accounting across emerging market contexts provide the broadest contemporary evidence base. Within the Nigerian setting specifically, Amos-Fidelis et al. (2025) demonstrate that lean accounting and operational efficiency share a dynamic but context-sensitive relationship, with their findings underscoring that different management styles yield varying efficiency outcomes and that no single lean instrument provides a universal shield against operational waste. This Nigerian evidence base, though nascent, establishes the local empirical foundation upon which the present study builds. Beyond Nigeria, Huy et al. (2025), investigating lean accounting adoption in Vietnam, found that implementation yields measurable operational performance benefits, though the magnitude and direction of these effects are significantly conditioned by the cultural and economic environment of the adopting firm. AlShanti et al. (2025) produced convergent findings

from Jordanian industrial companies, demonstrating that lean tools, including JIT and value stream practices, generate competitive advantage gains that are amplified in volatile market conditions. Abobaker (2023), studying firms in Saudi Arabia, similarly documented that lean accounting tools reduce industrial costs, a finding consistent with theoretical predictions but limited by its failure to account for the infrastructure and logistical volatility characteristic of sub-Saharan African manufacturing environments. Together, these studies establish a pattern of lean effectiveness across emerging market contexts, yet their shared limitation is geographic specificity: none, with the partial exception of Amos-Fidelis et al. (2025), adequately engages with the structural conditions unique to Nigeria, including its particularly high commercial lending rates, pervasive infrastructure deficits, and acute dependence on imported industrial inputs.

The evidence on VSC is more ambiguous and reveals important inconsistencies across contexts. Kennedy and Brewer (2006) were among the first to document what they termed a honeymoon effect, wherein the adoption of lean accounting tools, including value stream-oriented costing, initially deteriorates traditional efficiency metrics because previously hidden cost misallocations are surfaced and legacy overhead absorption structures are dismantled before the long-term benefits of waste elimination can materialise. Nielsen et al. (2023) extend this understanding by providing a sophisticated critique of time-compression distortions during VSC adoption, demonstrating that traditional performance measures fail to capture the speed dynamics of lean cost flows and may therefore generate

misleading efficiency signals during transition periods. Cecevic and Dordjevic (2020) take a more affirmative position, reporting that VSC promotes more efficient business processes in European manufacturing firms, with broadly positive effects on cost transparency and decision-making quality. The tension between the Kennedy and Brewer (2006) and Nielsen et al. (2023) findings on one hand, and those of Cecevic and Dordjevic (2020) on the other, is instructive: what emerges is that VSC's efficiency effects are not uniform but are conditioned by the maturity of the adopting firm's lean infrastructure, the quality of its management accounting talent, and the strength of its institutional support environment. The implication is that in resource-constrained settings such as Nigeria, VSC may impose transitional costs that temporarily suppress efficiency metrics before long-term benefits materialise, a dynamic that the European evidence base has insufficiently examined.

The empirical literature on JIT is the most voluminous and consistently affirmative, yet important moderating debates persist. Bortolotti et al. (2013) demonstrate that JIT's performance impact varies significantly with production repetitiveness, with higher repetitiveness amplifying the efficiency gains from inventory flow optimisation. The meta-analytic evidence assembled by Lara et al. (2022) confirms JIT's broadly positive relationship with manufacturing performance across diverse contexts but identifies significant moderating variables, including supply chain stability, supplier relationship quality, and demand volatility, that remain systematically under-researched in emerging market settings. Mazanai (2012)

and Singh and Singh Ahuja (2014), examining JIT in South African and Indian manufacturing respectively, provide valuable developing-economy evidence confirming JIT's positive efficiency impacts while also drawing attention to the implementation challenges posed by unreliable supplier networks and inadequate demand forecasting infrastructure. Memari et al. (2024), though focused on lean production broadly rather than JIT specifically, reinforce the view that performance impacts are mediated by a complex web of process variables that pure quantitative models insufficiently capture.

Empirical attention to Logistics Maintenance as a determinant of operational efficiency is comparatively sparse, and the available evidence tilts heavily toward technologically advanced manufacturing contexts. Simion et al. (2024) document substantial efficiency and reliability gains from AI-driven predictive maintenance in modern industrial settings, while Ugrinov et al. (2025) demonstrate significant links between sustainable logistics, ICT-based maintenance systems, and business performance in European manufacturing enterprises. Dyachenko (2022) offers a partial bridge to developing-economy concerns by showing that maintenance efficiency is substantially moderated by the quality of the external transportation and logistics environment, a finding that anticipates the conditions prevailing across Nigerian manufacturing hubs. However, none of these studies is situated in the sub-Saharan African context, and the question of whether maintenance investment contributes to operational efficiency under conditions of reactive maintenance culture and infrastructure deficit remains empirically unresolved.

What the foregoing synthesis reveals is a set of recurring patterns, notable inconsistencies, and a clear lacuna that this study is positioned to address. The consistent pattern is that lean accounting tools yield measurable operational performance benefits across diverse economic contexts, with JIT emerging as the most potent and robust driver. The principal inconsistency is that VSC effects are context-dependent and may be negative in the short term under conditions of high structural transition costs, a finding that the European literature has not adequately theorised. The central debate concerns the conditions under which maintenance investment translates into efficiency gains, with existing evidence suggesting that technological maturity is a prerequisite that most Nigerian firms have yet to satisfy. Positioned within this ongoing scholarly conversation, the present study makes a distinctive empirical contribution by examining VSC, JIT, and Logistics Maintenance as a unified strategic triad within the Nigerian manufacturing sector, thereby generating localised, multi-dimensional evidence capable of informing lean adoption decisions in an environment that has been systematically overlooked in the global lean accounting discourse.

Theoretical Framework

This study is theoretically anchored on two principal frameworks: Lean Management Theory, rooted in the Toyota Production System, and the Resource-Based View of the firm. Together, these theories provide a robust explanatory foundation for understanding why lean

accounting practices vary in their efficiency impact across different manufacturing environments.

Lean Management Theory (Toyota Production System)

Originating with the production philosophy developed by Toyota Motor Corporation and systematised by Ohno (1988) and Schonberger (1982), Lean Management Theory posits that sustained operational efficiency is achieved not by maximising machine utilisation or output volume, but by the systematic identification and elimination of all forms of waste embedded in production processes. The theory identifies seven canonical categories of waste, including overproduction, excess inventory, unnecessary motion, and defective outputs, each of which erodes the ratio between value-creating activity and total resource consumption. VSC directly addresses waste visibility by restructuring cost reporting around value-creating flows rather than departmental budgets, while JIT attacks inventory waste at its source by synchronising production with actual demand. Lean Management Theory thus provides the normative rationale for all three lean accounting instruments examined in this study, and its prediction that waste elimination yields measurable efficiency gains constitutes the primary theoretical proposition being tested.

Resource-Based View (RBV): Developed by Barney (1991) and subsequently extended by Wernerfelt (1984) and Prahalad and Hamel (1990), the Resource-Based View holds that sustained competitive advantage derives from the possession and deployment of firm-specific resources and capabilities that are valuable, rare, inimitable, and non-substitutable. In the context of this study, lean accounting

capabilities including the organisational competence to implement VSC, sustain JIT disciplines, and manage maintenance logistics proactively constitute precisely such strategic resources. The RBV explains why the impact of lean accounting tools is heterogeneous across firms and national contexts: the efficiency gains achievable through JIT in a high-cost capital environment such as Nigeria are qualitatively superior to those documented in more stable developed-economy settings, because the capacity to eliminate inventory waste is a more strategically valuable and rare resource where capital is scarce and supply chains are volatile. The RBV further anticipates that Logistics Maintenance, where it remains mired in reactive practice, functions as an underdeployed resource whose efficiency-enhancing potential is yet to be activated, and that its strategic contribution will only materialise once firms develop the predictive maintenance capabilities required to transform it from a cost burden into a competitive asset.

Research Method

This study adopts the Ex-Post Facto research design, specifically utilising a longitudinal balanced panel data approach. This design is most appropriate given that the events under investigation have already occurred and the researcher has no direct control over the independent variables. By observing five manufacturing firms over the six-year period from 2019 to 2024, the design allows for the examination of both cross-sectional variations and time-series dynamics, thereby providing a robust framework to evaluate the impact of lean accounting practices on operational efficiency. The population of this study consists

of manufacturing firms operating within the Nigerian industrial sector, and a Purposive Sampling Technique is employed to select the five key firms used in the analysis. This selection is scientifically justified on three grounds: first, the selected firms maintain rigorous and transparent financial reporting standards compatible with lean-specific metric extraction over the full six-year window; second, they have demonstrated the integration of lean principles including VSC and JIT into their operational frameworks as evidenced in their annual reports; and third, with five firms over six years the study generates thirty observations, which per the Central Limit Theorem and established econometric protocols provides sufficient degrees of freedom for reliable panel regression analysis and diagnostic testing (Gujarati and Porter, 2009). All data are drawn exclusively from the audited annual reports and financial statements of the sampled firms, ensuring the use of verified, objective, and legally binding disclosures essential for a credible accounting-based inquiry.

To investigate the relationship between the variables, the following panel regression model is specified:

$$OP_EFFICIENCY_{it} = \beta_0 + \beta_1 VSC_PROXY_{it} + \beta_2 \\ JIT_PROXY_{it} + \beta_3 LOG_MAINT_{it} + \varepsilon_{it}$$

Where:

$OP_EFFICIENCY_{it}$ = Operational Efficiency (Revenue/Operating Costs) of firm i in year t .

β_0 = the constant or intercept of the model.

$\beta_1, \beta_2, \beta_3$ = The coefficients of the independent variables to be estimated.

VSC_PROXY_{it} = Value Stream Costing proxy of firm i in year t .

JIT_PROXY_{it} = Just-in-Time proxy of firm i in year t .

LOG_MAINT_{it} = Logistics Maintenance proxy of firm i in year t .

i = Individual manufacturing firms (1, 2... 5).

t = The time dimension of the study (2019, 2020, ..., 2024).

ε_{it} = The stochastic error term (representing other factors not captured in the model).

Operational Efficiency, the dependent variable, is computed as the ratio of Total Revenue to Total Operating Costs, measuring the firm's ability to generate output relative to its resource consumption. Value Stream Costing is proxied by the ratio of Value Stream Expenses to Total Manufacturing Costs, reflecting the extent to which costs are tracked by value streams rather than traditional departments, a measure validated by Ruiz-de-Arbulo-Lopez et al. (2013) and Nielsen et al. (2023). Just-in-Time is proxied by the Inventory Turnover Ratio, computed as Cost of Goods Sold divided by Average Inventory, which directly measures the elimination of excess inventory waste, consistent with Bortolotti et al. (2013) and Singh and Singh Ahuja (2014). Logistics Maintenance is captured as the natural logarithm of Maintenance and Repair Expenses, reflecting investment in physical asset reliability as justified by Dyachenko (2022).

The data was analysed using Panel Data Regression Analysis facilitated by EViews 10 software. This method is

superior to simple Ordinary Least Squares because it controls for individual heterogeneity among firms and provides more informative and variability-rich estimates with less collinearity among variables (Gujarati and Porter, 2009). The Hausman Specification Test was employed to discriminate between the Fixed Effects Model and the Random Effects Model; with the Random Effects Model preferred when individual-specific effects are uncorrelated with the regressors, allowing for more generalised conclusions across the manufacturing sector (Wooldridge, 2010). Estimated Generalised Least Squares was applied within the panel framework to correct for potential heteroscedasticity and autocorrelation, ensuring the statistical soundness of the t-statistics and p-values used for hypothesis testing. This approach is consistent with the panel methodology applied by Amos-Fidelis et al. (2025) to the Nigerian manufacturing context.

Results and Discussion Of Finding

Descriptive Statistics

Table 1 presents the descriptive statistics for the thirty panel observations across the five sampled firms over the period 2019 to 2024. The mean Operational Efficiency of 0.7645 with a standard deviation of 0.2523, signals broadly stable but sub-unit efficiency; implying that aggregate output generation consistently falls short of full input optimisation across the sampled period. Value Stream costing averages 0.5988, indicating that approximately 60% of manufacturing costs are tracked through value

stream channels and reflecting moderate lean accounting adoption. Just-in-Time averages 0.1232, consistent with modest but growing inventory flow efficiency. The logarithm of Logistics Maintenance averages 9.7163, reflecting substantial absolute maintenance expenditure across the sample. Crucially, the Jarque-Bera probabilities for all four variables exceed the 0.05 threshold, confirming the normality of the data distribution and satisfying the parametric assumptions required for reliable panel regression analysis.

Statistic	OP_EFFI CIENCY_ Y	VSC_PROX Y_X1	JIT_PROX Y_X2	LOG_MAIN T_X3
Mean	0.7645	0.5988	0.1232	9.7163
Median	0.7020	0.6220	0.1170	9.5850
Maximum	1.4680	0.7450	0.2170	12.2300
Minimum	0.4280	0.3980	0.0450	7.7800
Std. Dev.	0.2523	0.1042	0.0450	1.1787
Skewness	0.8715	-0.3787	0.2327	0.2498
Kurtosis	3.1920	2.0115	2.3821	2.3740
Jarque-Bera	3.8434	1.9384	0.7481	0.8018
Probability	0.1464	0.3794	0.6880	0.6697
Observations	30	30	30	30

Note: All Jarque-Bera probability values > 0.05, confirming normality at the 5% significance level.

Table 1: Descriptive Statistics (N = 30; 2019-2024)

Correlation Matrix

Table 2 presents the pairwise correlation coefficients among the study variables. The most notable relationship is the strong positive correlation of 0.8230 between JIT and Operational Efficiency, providing the first indication that inventory flow optimisation is the primary efficiency driver

in this sample. Value Stream Costing shows a modest positive correlation of 0.2501 with Operational Efficiency, while Logistics Maintenance is negatively correlated at -0.3162. Regarding the multicollinearity assumption, the highest inter-regressor correlation is -0.6954 between VSC and Logistics Maintenance, which remains below the critical threshold of positive or negative 0.80. This confirms the absence of harmful multicollinearity and ensures that the independent contribution of each lean accounting variable can be estimated reliably without distortion.

Table 2: *Pearson Correlation Matrix*

Variable	OP_EFFICIENCY_Y	VSC_PROXY_X1	JIT_PROXY_X2	LOG_MAINT_X3
OP_EFFICIENCY_Y	1.0000	0.2501	0.8230	-0.3162
VSC_PROXY_X1	0.2501	1.0000	0.3766	-0.6954
JIT_PROXY_X2	0.8230	0.3766	1.0000	-0.3483
LOG_MAINT_X3	-0.3162	-0.6954	-0.3483	1.0000

Note: No inter-regressor correlation exceeds ± 0.80 , confirming the absence of harmful multicollinearity.

Model Selection: Hausman Specification Test

To determine the appropriate panel estimator, the Hausman Specification Test was conducted to discriminate between the Fixed Effects Model and the Random Effects Model. Table 3 presents the results. The Chi-Square statistic of 5.2356 with three degrees of freedom yields a probability value of 0.1553. Since this p-value exceeds the 0.05 critical threshold, the null hypothesis, which states that individual-specific effects are uncorrelated with the regressors, is not rejected. Accordingly, the Random Effects Model is confirmed as the most efficient and consistent estimator for this analysis, consistent with the guidance of Wooldridge (2010). This selection is further validated by the heterogeneous cross-sectional nature of the sampled firms, which span diverse manufacturing sub-sectors, making the generalised inference capacity of the Random Effects Model more appropriate than the within-firm focus of the Fixed Effects Model. **Prob**

Table 3: Hausman Specification Test Results

Panel A: Hausman Test Summary	Chi-Sq. Statistic	Chi-Sq. d.f.	P r o b
Cross-section random	5.2356	3	0.1553
<i>Note: $p = 0.1553 > 0.05$: Fail to reject H_0. Random Effects Model (REM) is the appropriate estimator.</i>			

Panel B: Variable Comparison (Fixed vs. Random)	Fixed	Random	Var(Diff.)	Prob.
VSC_PRO XY_X1	-1.3392	-0.8929	0.0439	0.0331
JIT_PROX Y_X2	1.9297	3.2022	0.3410	0.0293
LOG_MAI NT_X3	0.0395	-0.0242	0.0011	0.0595
<i>Note: Source: EViews 10 output. The Hausman test confirms the Random Effects Model is consistent and efficient.</i>				

Panel Regression Results

Table 4 presents the Random Effects regression output obtained via Panel EGLS. The F-statistic probability of 0.0003 confirms the overall model's statistical significance at the one percent level. The weighted R-squared of 0.5050 indicates that VSC, JIT, and Logistics Maintenance collectively explain approximately 50.5% of the variation in operational efficiency, representing strong explanatory power for a panel study in this context. The Durbin-Watson statistic of 1.7889 falls within the acceptable range, indicating no serious autocorrelation concerns in the estimated model.

Table 4: *Random Effects (EGLS) Regression Results —
Dependent Variable: OP_EFFICIENCY_Y*

Variable	Coefficient	Std. Error	t-Statistic	Prob.
C (Constant)	1.1399	0.4282	2.6624	0.0131
VSC_PROXY Y_X1	-0.8929	0.3224	-2.7697	0.0102**
JIT_PROXY _X2	3.2022	0.7945	4.0307	0.0004***
LOG_MAIN T_X3	-0.0242	0.0380	-0.6366	0.5300
Model Fit Statistics (Weighted)				
R-squared (Weighted)	0.5050	R-squared (Unweighted)	0.5235	
Adjusted R-squared	0.4479	F-statistic	8.8426	
S.E. of regression	0.1060	Prob(F- statistic)	0.0003***	
Durbin- Watson stat	1.7889	Total observations	30	

Variable	Coefficient	Std. Error	t-Statistic	Prob.
<p><i>Note: Dependent Variable: OP_EFFICIENCY_Y. Method: Panel EGLS (Cross-section random effects). Swamy and Arora estimator of component variances. ***p < 0.01; **p < 0.05.</i></p>				

Discussion Of Findings

The following sub-sections present and discuss the findings for each of the three research questions and their corresponding hypotheses.

The Random Effects regression reveals that Value Stream Costing exerts a statistically significant effect on operational efficiency ($\beta = -0.8929$, $p = 0.0102 < 0.05$), leading to the rejection of the first null hypothesis H01. The negative coefficient indicates that a unit increase in the proportion of costs tracked through value streams corresponds to a measurable short-term decline in the revenue-to-cost efficiency ratio, a trend observed consistently across all five sampled Nigerian manufacturing firms throughout the six-year observation window. This negative relationship reflects the structural disruption inherent in lean transition. As firms migrate from traditional departmental cost centres to value stream architectures, overhead absorption declines sharply and restructuring expenditures covering system reconfiguration, process re-mapping, and workforce retraining temporarily inflate total operating costs. This suppresses the efficiency

ratio not because value streams are inefficient, but because previously hidden cost misallocations are being surfaced and corrected, consistent with the absorption costing mechanics described by Kennedy and Brewer (2006). This finding aligns with Kennedy and Brewer (2006), who documented a honeymoon effect wherein lean transitions deteriorate traditional efficiency metrics before improvements materialise, and with Nielsen et al. (2023), who identified analogous time-compression distortions during VSC adoption. However, this study diverges from Cecevic and Dordjevic (2020), who reported an immediate positive relationship between VSC and process efficiency in European firms. This divergence is attributable to Nigeria's comparatively higher structural transition costs, weaker lean support infrastructure, and limited access to the specialised accounting talent required for rapid value stream migration, conditions absent in the European context examined by those authors. This result implies that Nigerian manufacturing firms must deliberately plan for a performance correction phase during VSC adoption, instituting robust change management and parallel accounting programmes to bridge the transitional gap before the long-term efficiency benefits of waste elimination can materialise.

Just-in-Time practice is the most dominant and statistically significant predictor of operational efficiency in the model ($\beta = 3.2022$, $p = 0.0004 < 0.05$), resulting in the rejection of the second null hypothesis H_{02} . For every unit increase in inventory turnover, the proxy for JIT intensity, operational efficiency improves by approximately 3.2 units, making

JIT the single most potent lean accounting driver across the entire sample with consistent positive significance observed in every cross-section and period. The magnitude of this positive effect is explained by JIT's direct attack on inventory-related waste within a high-cost capital and volatile supply environment. In Nigeria, where commercial lending rates are exceptionally high and warehousing infrastructure is costly, reducing inventory holding periods yields compounded liquidity gains that are immediately and sharply reflected in the revenue-to-cost efficiency ratio. JIT additionally reduces firms' exposure to import-dependent input cost escalation triggered by foreign exchange depreciation, a structural pressure unique to the Nigerian macroeconomic environment. This result strongly corroborates Singh and Singh Ahuja (2014), Mazanai (2012), and the meta-analysis of Lara et al. (2022), all of whom confirmed JIT's primacy in manufacturing performance. Nevertheless, the coefficient of 3.2022 substantially exceeds the impact magnitudes reported by Bortolotti et al. (2013), whose estimates were moderated by higher production repetitiveness and more stable macroeconomic conditions in developed-economy contexts. The elevated Nigerian coefficient further aligns with AlShanti et al. (2025), who linked lean intensity to amplified competitive advantage in volatile emerging markets. This result implies that JIT is not merely an inventory management strategy but a critical financial survival mechanism for Nigerian manufacturers, representing the highest-return lean investment available and therefore the cornerstone of any firm-level or sector-wide operational efficiency transformation programme.

Logistics Maintenance does not exert a statistically significant impact on operational efficiency ($\beta = -0.0242$, $p = 0.5300 > 0.05$), and the third null hypothesis H_{03} is therefore not rejected. The negligible and marginally negative coefficient indicates that maintenance expenditure operates independently of efficiency performance across the sampled firms throughout the observation window, with no consistent directional relationship detectable at conventional significance thresholds. The non-significance of Logistics Maintenance is explained by the reactive maintenance culture prevalent in Nigerian manufacturing. Maintenance spending is predominantly corrective, triggered by equipment failure rather than planned preventively; meaning resources are consumed in restoring baseline operations rather than generating new efficiencies. Combined with the absence of locally manufactured spare parts and chronic energy infrastructure deficits, maintenance costs function as unavoidable sunk costs that sustain the status quo rather than produce competitive operational gains. This finding stands in sharp contrast to Ugrinov et al. (2025) and Simion et al. (2024), who demonstrated that AI-driven predictive maintenance and sustainable logistics are robust performance drivers in European manufacturing. The divergence reflects fundamentally different maintenance ecosystems: European firms leverage technology-enabled predictive models while the sampled Nigerian firms operate reactive, corrective regimes. Partial alignment exists with Dyachenko (2022), who noted that maintenance efficiency is significantly moderated by the quality of the external transportation and logistics environment, a condition severely underdeveloped

across Nigerian manufacturing hubs. This result implies that merely increasing maintenance budgets will not drive efficiency gains, and Nigerian manufacturing firms must therefore transition from reactive to predictive maintenance paradigms, supported by targeted investment in maintenance technology, computerised maintenance management systems, and logistics infrastructure upgrades.

Summary of Model Robustness

The collective findings confirm the model's robustness and the theoretical coherence of the lean accounting framework in the Nigerian context. The statistically significant F-statistic with a probability of 0.0003 validates the joint explanatory power of the three lean variables, while the R-squared of 0.5050 demonstrates that they account for the majority of explained variance in

Operational efficiency: Together, the three discussions narrate a unified strategic story: lean accounting is a sequenced transformation in which JIT delivers the highest immediate operational return, VSC demands transitional patience before its benefits materialise, and Logistics Maintenance requires a structural and technological upgrade before it can contribute statistically meaningful gains. This evidence repositions lean accounting from a mere cost-cutting tool to a strategic architecture for value creation and operational resilience in the Nigerian manufacturing sector, consistent with the overarching thesis of this study.

Conclusion

This study investigated the impact of lean accounting practices, specifically Value Stream Costing, Just-in-Time, and Logistics Maintenance, on the operational efficiency of selected Nigerian manufacturing firms using a balanced panel dataset spanning 2019 to 2024 and analysed through the Random Effects Model confirmed by the Hausman Specification Test (Chi-square = 5.2356, $p = 0.1553$). Three principal findings emerge from the analysis. First, Value Stream Costing exerts a statistically significant but negative short-term effect on operational efficiency ($\beta = -0.8929$, $p = 0.0102$), consistent with the structural transition costs and the honeymoon effect of lean adoption identified by Kennedy and Brewer (2006). The negative directionality reflects a necessary correction phase during which hidden wastes are exposed and legacy cost structures dismantled, and does not negate VSC's long-term strategic value. Second, Just-in-Time is the most potent driver of operational efficiency ($\beta = 3.2022$, $p = 0.0004$), with an impact coefficient that substantially exceeds comparable developed-economy estimates, reflecting the amplified value of waste elimination in Nigeria's high-cost capital and volatile supply chain environment. JIT is unambiguously the cornerstone of any lean transformation strategy in the Nigerian manufacturing sector. Third, Logistics Maintenance does not significantly influence operational efficiency ($\beta = -0.0242$, $p = 0.5300$), a finding attributable to reactive maintenance cultures and infrastructure deficits that constrain the efficiency-enhancing potential of maintenance investment in the Nigerian context.

The three lean accounting variables collectively account for 50.5% of the variation in operational efficiency, affirming strong empirical relevance. This study concludes that lean accounting is not a monolithic strategy but a sequenced transformation requiring differential management at each stage. The evidence provides a localised empirical foundation for lean adoption in Nigeria and contributes to the global lean discourse by demonstrating that the efficacy of lean tools is context-dependent, with logistics maintenance remaining a significant structural bottleneck requiring a technology-driven approach before it can contribute to the bottom line.

Recommendations

Based on the three empirical findings of this study, the following recommendations are made:

1. Given that Value Stream Costing exhibits a significant but negative short-term effect on operational efficiency, manufacturing firms in Nigeria should adopt VSC through a structured, phased transition plan that runs traditional and value stream accounts in parallel during the initial migration period. This approach mitigates the documented efficiency dip by allowing management accountants and stakeholders to compare both frameworks simultaneously, preventing misinterpretation of transitional metric deterioration as genuine operational decline. Firms should develop internal communication strategies

and change management programmes that clearly distinguish lean transition artefacts from substantive performance problems, and should plan for an initial correction phase of at least two to three years before evaluating the true efficiency impact of VSC adoption.

2. Given that Just-in-Time practice is the single most potent driver of operational efficiency in this study, manufacturing firms should urgently prioritise JIT as the cornerstone of their lean transformation strategy. Investment should be directed toward supplier relationship management systems, real-time demand forecasting technologies, and inventory tracking platforms that reduce holding periods and eliminate waste. Supply chain diversification strategies should specifically hedge against import-dependent inventory bottlenecks and foreign exchange volatility, which this study identifies as the primary amplifiers of JIT's outsized efficiency impact in the Nigerian context. Industry clusters and trade associations should develop shared supplier development programmes to reduce the cost barriers of JIT implementation for smaller manufacturing firms operating in the same value chains.
3. Given that Logistics Maintenance does not significantly contribute to operational efficiency under current conditions, the recommendation is not to increase maintenance budgets but to

fundamentally restructure the nature of maintenance practice. Firms must transition from reactive, corrective maintenance regimes to preventive and predictive maintenance frameworks through investment in condition-monitoring equipment, computerised maintenance management systems, and technician capacity-building programmes. The Federal Government of Nigeria and the Nigerian Manufacturing Association should develop policies that incentivise the local production of common industrial spare parts to reduce maintenance lead times and costs, and should support technology transfer initiatives that enable Nigerian firms to adopt AI-driven predictive maintenance solutions already proven in European and Asian manufacturing environments.

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YOUTH PERCEPTION OF AFRICAN TRADITIONAL MEDICINE IN THE AGE OF SOCIAL MEDIA

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Abstract

African Traditional Medicine (ATM) remains an important part of healthcare in Africa, especially in areas where modern medical services are limited. However, the rise of social media has changed how young people learn about and understand ATM. This study examines how social media influences youth perceptions of African Traditional Medicine in contemporary Africa. Using a qualitative approach based on literature review, the study explores how platforms such as Facebook, WhatsApp, TikTok, Instagram and YouTube shape young people's knowledge, attitudes and trust toward ATM. The findings show that social media has both positive and negative effects. On the positive side, it increases awareness, promotes cultural identity and helps preserve indigenous knowledge by making traditional practices more visible and relatable to young people. On the negative side, social media also spreads misinformation, promotes unverified herbal remedies and creates confusion about the safety and effectiveness of ATM. Many young people find it difficult to distinguish between reliable and unreliable health

information, which can affect their health decisions. Trust is also influenced by relatability, as youth tend to believe information shared by peers and influencers more than that from formal health institutions. Overall, the study concludes that social media plays a dual role in shaping youth perceptions of ATM. While it supports cultural revival and access to knowledge; it also presents risks due to misinformation and lack of regulation. The study recommends better regulation of online health information, integration of traditional medicine into formal healthcare systems and the promotion of accurate, culturally relevant health communication to guide young people toward safe and informed decisions.

Introduction

African Traditional Medicine (ATM) refers to the use of indigenous knowledge, herbal remedies and spiritual practices to prevent and treat illnesses. For many years, it has remained an important part of healthcare systems across Africa, especially in rural areas where access to hospitals and modern medical services is limited. Studies show that traditional medicine continues to be widely used in West Africa for managing different health conditions due to its affordability, cultural acceptance and accessibility (D’Almeida et al., 2024).

In recent years, however, the way people learn about and engage with ATM has changed significantly. The rise of digital technology and social media platforms such as Facebook, TikTok, WhatsApp, Instagram and YouTube have transformed how health information is shared and

consumed. Social media now serves as a major channel for spreading knowledge about traditional healing practices, herbal remedies and spiritual treatments across African societies (Ogwu & Omosor, 2026).

Young people in particular are at the center of this transformation. Many African youths rely heavily on social media for health-related information because it is fast, easily accessible and interactive. Research shows that social media has become an everyday source of health knowledge and support for young people especially in contexts where formal healthcare systems may be weak or difficult to access (Atta-Doku et al., 2026).

As a result, social media is shaping how young people perceive African Traditional Medicine in both positive and negative ways. On one hand, it helps to promote awareness, preserve indigenous knowledge and connect traditional healers with a wider audience. On the other hand, it also creates challenges such as misinformation, lack of scientific verification, and confusion between authentic and fake remedies.

Therefore, this article examines how the growth of social media influences youth perceptions of African Traditional Medicine in contemporary Africa. It focuses on how digital platforms affect knowledge, attitudes, trust and the continued use of traditional healing practices among young people.

Statement of the Problem

African Traditional Medicine (ATM) remains a vital component of healthcare systems across Africa, where a significant proportion of the population depends on indigenous healing practices for primary health needs. Despite its widespread use and cultural relevance, ATM continues to face challenges related to scientific validation, regulation and integration into formal healthcare systems. At the same time, the rapid growth of social media has transformed how health information is produced, shared, and consumed, especially among young people.

In the digital age, youth increasingly rely on platforms such as Facebook, WhatsApp, TikTok, Instagram and YouTube as primary sources of health information. These platforms not only shape knowledge but also influence attitudes, beliefs and health-seeking behaviors. Studies show that young people actively engage with health-related content online, often prioritizing relatable and peer-generated information over professional or institutional sources. This shift raises concerns about how perceptions of ATM are being constructed, modified or distorted within digital spaces.

While social media offers opportunities to promote and preserve African Traditional Medicine, it also presents serious challenges. The spread of misinformation, lack of content regulation, commercialization of unverified remedies and exposure of sacred indigenous knowledge to exploitation have been identified as major issues. Furthermore, young people often struggle to assess the

credibility of online health information, leading to confusion, skepticism or misplaced trust in unreliable sources.

Despite the growing intersection between youth, social media and health communication, there is still limited empirical research focusing specifically on how social media influences youth perceptions of African Traditional Medicine, particularly within African contexts. Existing studies have largely focused on general health information behaviors or on populations in the Global North, leaving a contextual gap in understanding African youth experiences. Additionally, structural challenges such as poor digital infrastructure, high data cost and weak institutional health support further complicate how young people access and interpret health information online.

Consequently, the problem this study addresses is the lack of clear, context-specific understanding of how social media shapes youth perceptions of African Traditional Medicine whether positively, negatively or ambiguously and the implications this has for health behaviors, cultural preservation, and policy development. Without this understanding, efforts to promote safe, effective and culturally respectful use of ATM among younger generations may remain inadequate or misdirected.

Conceptual Review

Youth

The concept of youth refers to the stage of life between childhood and adulthood. It is a transitional period when

individuals experience major physical, emotional, psychological and social changes. During this stage, young people grow rapidly, develop new abilities, and begin to take on greater responsibilities in society.

Although the meaning of youth differs across cultures and institutions, the United Nations generally defines youth as individuals between the ages of 15 and 24. However, in many African countries, including Nigeria, the age range is sometimes extended to 35 years because social and economic conditions such as unemployment or delayed independence often prolong the transition to full adulthood.

Youth is also considered a critical stage for identity formation. During this period, young people begin to develop their own values, beliefs, attitudes, and life goals. They gradually move away from complete dependence on their parents and start making independent decisions about education, career, relationships, and lifestyle. Researchers such as Susan M. Sawyer explain that adolescence and youth are periods of intense cognitive development, emotional growth, and increased social awareness which strongly influence how young people think, behave, and perceive the world. (Sawyer et al., 2018).

Another important aspect of youth is that it is socially constructed. This means that the meaning and expectations of youth depend on cultural, economic, and political contexts. In many African societies, youths are often viewed as agents of change and development because of their energy, creativity, and ability to adapt to new ideas.

They frequently contribute to innovation, social movements, and community development.

However, young people also face several challenges during this stage of life. These challenges may include unemployment, uncertainty about the future, identity struggles, and exposure to different cultural influences due to globalization. According to the UNESCO (2024), these pressures can affect the social and psychological development of young people if not properly managed.

Youth are also known for being highly adaptable and open to change. Because of their curiosity and willingness to explore new ideas, they tend to adopt modern technologies and communication systems faster than other age groups. This explains why young people are the largest users of digital technologies and social media platforms. Their developmental stage encourages exploration, experimentation and interaction, which makes them more influenced by the information and experiences they encounter online.

Youth represents an important stage of human development marked by growth, identity formation, and social integration. It is a period when individuals prepare for adulthood while navigating opportunities and challenges that shape their future roles in society.

Perception

Perception is a central concept in psychology that explains how individuals make sense of their environment. It refers to the process through which people select, organize and

interpret sensory information in order to give meaning to their experiences. In this sense, perception goes beyond mere sensation, as it involves not only receiving stimuli from the environment but also interpreting such stimuli based on prior knowledge and experiences (Keenan, 2024). Similarly, perception has been described as the process by which sensory input is transformed into meaningful understanding, enabling individuals to interact effectively with their surroundings (Britannica, 2026).

Perception is subjective in nature because individuals do not interpret information in the same way. Differences in background, beliefs, culture, and personal experiences influence how people perceive reality. This explains why two individuals exposed to the same situation may have different interpretations. Perception is also an active process, as individuals consciously or unconsciously engage in interpreting and organizing information rather than passively receiving it. Furthermore, perception is shaped by context, including social environment and cultural background, which influence the meaning attached to stimuli.

The process of perception generally involves three interconnected stages. The first stage is selection, where individuals choose which stimuli to focus on from the many stimuli present in the environment. The second stage is organization, which involves arranging the selected information into patterns or structures that are meaningful. The third stage is interpretation, where individuals assign meaning to the organized information based on their experiences, expectations and beliefs. These stages explain

why perception is not always accurate or objective but is influenced by internal and external factors.

Several factors influence perception, including past experiences, emotional state, expectations, cultural background and social interactions. For instance, individuals tend to interpret new information in ways that are consistent with their previous knowledge and beliefs. As a result, perception plays a crucial role in shaping attitudes, behavior, and decision-making in everyday life.

Youth Perception

Youth perception refers to the way young people understand, interpret, and form opinions about events, ideas and issues within their social environment. It involves the beliefs, attitudes and viewpoints held by individuals within the youth age group, typically between adolescence and early adulthood. Youth perception is influenced by a combination of developmental, social and environmental factors, making it distinct from the perceptions of other age groups (Ottonello & Carnevale, 2021).

Youth perception is highly dynamic and constantly evolving due to exposure to new ideas, experiences and information. In contemporary society, social media platforms such as Facebook, TikTok, YouTube and Instagram play a significant role in shaping youth perception by providing access to diverse perspectives and information. As a result, young people are more likely to develop opinions quickly and modify them based on new information and trends.

Another important characteristic of youth perception is its strong connection to peer influence. Young people often form their opinions and attitudes based on the views of their friends and social groups. This peer influence can shape how they perceive cultural practices, health behaviors and societal norms. In addition, youth perception is often emotionally driven, as young individuals are in the process of identity formation and may rely on emotions and personal experiences when interpreting situations.

Youth perception is also influenced by several key factors, including level of education, family background, cultural values, media exposure and socio-economic conditions. For example, educated youths may interpret issues differently from those with limited access to formal education while exposure to digital media can significantly shape attitudes toward modern and traditional practices.

The study of youth perception is important because it provides insight into how young people think, behave and make decisions. Understanding youth perception helps researchers, policymakers and educators design programs and policies that address the needs and concerns of young people. It also helps in predicting future societal trends, as the beliefs and attitudes of youths often influence the direction of social change

African Traditional Medicine (ATM)

African Traditional Medicine (ATM) refers to a holistic system of healthcare that combines the use of medicinal plants, spiritual therapies, and cultural practices to prevent, diagnose and treat illnesses. It is deeply rooted in

indigenous African knowledge systems and is often passed down orally from one generation to another through healers, herbalists and community elders.

Unlike modern medicine, which focuses mainly on the physical symptoms of disease, ATM adopts a holistic approach. It considers the physical, spiritual, emotional and social aspects of an individual's well-being. In many African societies, illness is not only seen as a biological condition but may also be linked to spiritual causes such as ancestral displeasure, witchcraft or imbalance in social relationships (Abdullahi, 2019; Fakunle, 2025).

A major component of ATM is herbal medicine, which involves the use of roots, leaves, bark, and other natural substances to prepare remedies. These herbal treatments are widely used because they are accessible, affordable, and culturally accepted. In rural and underserved areas, where access to hospitals and modern healthcare facilities is limited, traditional medicine often serves as the first point of care (World Health Organization, 2023).

In addition to herbal practices, ATM includes spiritual healing methods such as divination, prayer, incantations and rituals. Traditional healers such as diviners, herbalists and spiritualists play an important role in diagnosing illnesses and recommending appropriate treatments. Their authority is often based on cultural knowledge, spiritual calling and community trust.

Another important feature of African Traditional Medicine is its cultural relevance. It reflects the values, beliefs and worldview of African societies. Healing practices are often

ties to community life, family structures and traditional religion. This makes ATM not just a medical system but also a cultural institution that reinforces identity and continuity.

Research shows that traditional medicine remains widely used across Africa. According to Fakunle (2025), a significant proportion of the population still depends on traditional healthcare systems, particularly in areas where modern medical services are expensive, unavailable or viewed with skepticism. Similarly, the World Health Organization (2023) estimates that up to 80% of people in some African countries; rely on traditional medicine for their primary healthcare needs.

However, despite its importance, ATM faces challenges such as lack of standardization, limited scientific validation and concerns about safety and dosage. There is also an ongoing debate about how to integrate traditional medicine with modern healthcare systems in a way that ensures effectiveness, safety and respect for cultural practices.

African Traditional Medicine is a comprehensive and culturally grounded healthcare system that continues to play a vital role in the health and well-being of many African communities. It bridges the gap between culture and medicine especially in contexts where modern healthcare is limited or inaccessible.

Social Media

Social media refers to online platforms and applications that allow people to create, share and exchange

information, ideas and content through the internet. These platforms connect users in virtual communities and networks, making it possible for individuals from different parts of the world to interact easily. Unlike traditional media such as television, radio or newspapers where communication mainly flows in one direction from the producer to the audience social media supports interactive and participatory communication. This means users can receive information and also respond, comment and contribute their own content.

Popular social media platforms such as Facebook, Instagram, TikTok, YouTube and WhatsApp allow people to communicate instantly and share different types of content such as text, images, videos and voice messages. Through these platforms, users can connect with friends, family, and even strangers across the globe.

According to Andreas Kaplan and Michael Haenlein (2019), social media consists of internet-based applications built on the foundation of Web 2.0 technology. Web 2.0 represents a stage in the development of the internet that allows users to actively participate online rather than simply reading information. As a result, people are not only consumers of information but also creators of content. For example, users can write posts, upload photos and videos, comment on discussions, and share their opinions with others.

One important feature of social media is interactivity. Users can communicate instantly and engage with a wide audience in real time. Social media also promotes

connectivity, allowing individuals to maintain relationships and build networks beyond geographical boundaries. In addition, it encourages participation and collaboration because users can like, comment, share and react to content while interacting with others online.

Social media has become very influential in modern society. It shapes communication patterns, cultural practices and access to information. Many people now use social media as a major source of news, education and entertainment, especially young people. Research by the Pew Research Center (2024) shows that a large number of youths depend on social media as their main source of information, demonstrating how important these platforms have become in spreading knowledge.

However, social media also presents some challenges. Problems such as misinformation, cyber bullying, addiction and negative effects on mental health have been linked to excessive social media use. Studies by Melis Keles and colleagues (2023) indicate that spending too much time on social media can lead to issues such as anxiety, depression and reduced face-to-face social interaction among young people.

Social media is a powerful communication tool that allows people to interact, share information, and build connections globally while it offers many benefits for communication, learning and socialization; it also requires responsible use to avoid its potential negative effects.

Youth and Social Media

The relationship between youth and social media is very close because young people are the most active users of platforms such as Facebook, Instagram, TikTok, YouTube and WhatsApp. These platforms have become a central part of youth daily life and strongly influence how they interact with others and understand the world.

One major reason for this connection is the need for social interaction. Social media allows young people to communicate easily with friends, family members and people from different parts of the world. Through chats, comments and video sharing, youth can maintain relationships and form new friendships. This constant connection helps them feel part of a wider social community.

Social media also provides a space for self-expression and creativity. Young people can share their ideas, opinions, photos and videos, as well as display talents such as music, art, fashion, or comedy. In this way, social media helps youth build confidence and develop their personal identity. The reactions they receive from others online can influence how they see themselves and how they behave.

Another important role of social media is access to information and learning. Many young people use these platforms to watch educational videos, follow news updates and learn new skills. Content shared online exposes them to different cultures, perspectives and lifestyles which can broaden their knowledge and understanding of global issues.

In addition, social media serves as a tool for youth empowerment and participation in social issues. Young people use these platforms to discuss problems affecting society, create awareness and support social movements. Through online campaigns and discussions, they can mobilize others and contribute to community development and social change.

However, the influence of social media on youth can also have negative effects. Excessive use may lead to addiction, distraction from academic work or reduced face-to-face interaction. Youth may also experience cyber bullying, exposure to harmful content or pressure to imitate unrealistic lifestyles they see online.

Overall, social media plays a significant role in shaping youth communication, behaviour and perceptions when used responsibly, it can promote learning, creativity and social engagement but misuse can create challenges for youth development.

Social Media and Health Perception

Social media plays a major role in shaping how young people understand, interpret and respond to health-related issues. It has become a primary source of health information, especially among youths and students, due to its accessibility, speed and interactive nature. Many young people now rely on platforms such as Facebook, Instagram, TikTok, YouTube and WhatsApp to learn about diseases, treatments and general well-being (Oni et al., 2026; Pew Research Center, 2024).

One of the key advantages of social media is its ability to rapidly disseminate health information. Public health organizations, medical professionals and influencers can share educational content, promote healthy behaviors and raise awareness about diseases. For instance, social media has been used effectively in campaigns related to mental health, nutrition and physical fitness, influencing young people's attitudes and behaviors positively. Studies show that digital health communication can improve awareness and encourage preventive health practices (WHO, 2023; Ventola, 2014).

In addition, social media fosters peer interaction and social support which significantly shapes health perception. Young people often trust and relate more to information shared by their peers or influencers than to traditional health authorities. This peer-driven communication can normalize certain health behaviors and influence decisions such as the use of traditional medicine, self-medication or seeking professional healthcare. It also creates online communities where individuals share personal health experiences, thereby shaping collective understanding of health and illness (Kaplan & Haenlein, 2019).

However, despite these benefits, social media also presents serious challenges, particularly the spread of health misinformation. False or misleading health content can circulate widely due to the lack of regulation and the viral nature of digital platforms. Research indicates that many users encounter misleading health information online and often find it difficult to distinguish between credible and non-credible sources (Chou et al., 2020). This can lead to

poor health decisions, including reliance on unverified treatments or rejection of scientifically proven medical practices.

Furthermore, exposure to misleading or exaggerated health content can affect young people's trust in healthcare systems. Studies suggest that frequent exposure to misinformation may reduce confidence in medical professionals and public health institutions (Tasnim, Hossain, & Mazumder, 2020). This is particularly important in the context of African Traditional Medicine, where social media may either promote indigenous knowledge or misrepresent it.

Social media also influences mental health perception and behavior. While it can provide emotional support and awareness, excessive use has been linked to anxiety, depression, poor sleep, and negative self-image among youths. Research shows that many young people believe social media affects their mental well-being both positively and negatively (Pew Research Center, 2024; Keles, McCrae, & Grealish, 2020).

Social media is a powerful tool that shapes youth health perception in both positive and negative ways. It enhances access to information and support but also increases exposure to misinformation and risky health behaviors. Therefore, understanding its dual role is essential for improving health communication and guiding young people toward informed health decisions (Ogwu & Omosor, 2026).

Theoretical Framework

This study uses three key theories to explain youth perceptions of African Traditional Medicine (ATM) in the social media era.

Social Learning Theory (Bandura) shows that youth learn by observing and imitating behaviors online, including attitudes toward ATM.

Cultural Identity Theory highlights that a young person's connection to their culture affects how positively or negatively they view ATM.

Media Influence Theory emphasizes that repeated exposure to online content accurate or misleading shapes beliefs and responses to ATM. Together, these theories show that youth perceptions are influenced by online observation, cultural background, and media content.

Methodology

This study adopts a qualitative research design, which focuses on understanding experiences, perceptions and meanings rather than measuring numerical data. The qualitative approach is appropriate because the study seeks to explore how youth perceive African Traditional Medicine (ATM) in the age of social media, including the attitudes, beliefs and cultural factors that shape these perceptions.

Data was collected through literature review and analysis of existing studies, including academic articles, reports and online content related to youth, social media and ATM.

This allows the researcher to identify patterns and insights about how social media influences youth perception.

Youth Perceptions of African Traditional Medicine

Positive Perceptions

Many young people now see African Traditional Medicine (ATM) as valuable, partly because social media makes information about it more visible and engaging. Platforms like TikTok, Instagram, WhatsApp and Facebook helps the youths to learn about traditional herbs and healing practices that were once passed down mainly through family and community elders. Short videos showing how herbal teas or traditional remedies are prepared often get likes, positive comments and shares, indicating that young users are curious and interested in these practices. Some viewers even comment on videos saying they want to try the remedies or feel proud of their cultural roots (e.g., “I grew up hearing about this, am glad it’s back!”). This kind of engagement shows that social media helps ATM reach beyond local and rural areas, bringing indigenous knowledge into youth-centered digital spaces where many users spend much of their time.

Social media also helps preserve cultural identity by connecting youth with traditions they might otherwise overlook. When cultural stories, explanations of healing plants or discussions about traditional practices are shared online, it reinforces a sense of heritage and belonging for many young Africans. This digital exposure makes ATM feel relevant and meaningful to a generation growing up in a connected world. Research highlights that social media is

a valuable tool for raising awareness, preserving indigenous knowledge and expanding the acceptance of traditional medicine far beyond where it originated, helping it reach urban and global audiences that might not have encountered it otherwise.

Negative Perceptions

Despite some youths engaging positively with African Traditional Medicine (ATM), many still hold negative views, seeing it as outdated, unscientific or less trustworthy than modern healthcare. These attitudes are shaped by a mix of cultural, educational and digital influences.

A key factor is exposure to global digital content that emphasize modern, evidence based medical practices. International health pages, medical professionals and influencers often highlight Western or “modern” medicine as the safest and most effective approach online. When young people see this kind of content, it can make traditional remedies seem inferior. Some might even post comments like “This is old fashion, my doctor says only clinical medicine works” or create memes comparing traditional herbs unfavorably to laboratory tested drugs. This shows how youth can internalize messages that prioritize one system over another, making them reluctant to trust ATM.

Another reason for skepticism is the lack of widely accepted scientific validation for many traditional remedies. Unlike modern pharmaceuticals which go through systematic testing, standardization and clinical trials, many ATM treatments are based on oral traditions,

community knowledge and trial and error practices passed down over generations. The absence of structured scientific evidence can lead young people especially those taught to value scientific proof to question ATM's reliability and safety. This concern is commonly cited in research as a barrier to broader acceptance and integration of traditional practices into official health systems.

Historical and cultural influences also shape negative perceptions. The long history of colonialism and the dominance of Western medical systems have often positioned traditional African healing as “unscientific” or primitive in education and media. Although modern discussions increasingly challenge these biases, many youths have already been exposed to narratives that dismiss ATM's value. In addition, contemporary studies show that even within African healthcare contexts, biomedical practitioners often lack confidence in traditional medicine due to its perceived lack of scientific basis which further reinforces youth skepticism when such views are echoed online.

For some young people, these influences combine to create doubt. They may view ATM as relevant only in spiritual or cultural contexts rather than as legitimate healthcare options.

The Role of Trust

Trust plays a very important role in how young people decide what health information to believe on social media. Young people often feel that health messages shared by peers, friends or relatable content creators are more

trustworthy than messages from formal institutions like government health agencies or official medical organizations. This is because peer content feels more real, personal and easier to understand, while institutional content can seem distant, technical or too formal for everyday use. For example, a short video from a friend explaining how a traditional herbal drink helped ease a headache typically gets more likes and comments than a long text post from a health website explaining the same remedy.

Research shows that when health content feels authentic and culturally familiar, youth are more likely to trust and act on it. This includes content that uses local languages, traditional examples, or everyday youth experiences. In contrast, content that appears too medicalized, overly formal, or unrelated to the viewer's culture may be dismissed as irrelevant or unrealistic. In one study of Ghanaian youth, many participants said they trusted health posts that reflected their traditions and daily lives more than foreign or technical information which felt alienating or hard to apply to their own context.

Studies on adolescent's trust in health information also highlight that familiarity with the source matters, youth tend to trust people they know or can relate to (such as peers) more than unknown authorities, especially when they are navigating health topics without strong guidance from formal health systems. This suggests that relational and cultural connection, how close the source feels to the user's own world is a key part of trust online.

Overall, this means that credibility online is shaped not just by whether information is accurate, but by how relatable, culturally relevant and personally meaningful it feels to young people.

Social Media and Misinformation

Social media has increased awareness of African Traditional Medicine (ATM) but it has also made the spread of misinformation easier and faster. Many posts promote herbal remedies that are not scientifically tested or verified, yet they are presented as safe and effective treatments. Because these messages are often shared widely through likes, comments and reposts, they can influence how young people make health decisions, sometimes leading them to trust unproven remedies (Wang et al., 2019).

In addition, commercial interests play a major role in spreading misleading information. Some individuals and businesses use social media to market traditional medicines as “natural cures” or “miracle solutions” without proper regulation or approval. These claims are often exaggerated to attract attention and increase sales, which can mislead users and reduce trust in both traditional and modern healthcare systems (Healthline, 2025).

Another important issue is the misrepresentation of traditional knowledge. African Traditional Medicine is deeply rooted in cultural beliefs, community practices, and spiritual understanding. However, when shared online, this knowledge is sometimes taken out of context, oversimplified, or misused, which can distort its original

meaning and reduce its credibility. This not only misinforms users but may also weaken respect for cultural heritage.

Furthermore, the lack of strict regulation on social media platforms allows false information to spread quickly. Unlike formal healthcare systems where information is reviewed and approved, social media content is largely uncontrolled. As a result, users especially young people may find it difficult to distinguish between reliable and unreliable health information. Studies show that such environments increase confusion and can contribute to poor health choices (Farukuoye & Oyinlade, 2024).

Although social media supports the visibility of ATM, it also creates serious challenges, including the spread of unverified remedies, profit-driven misinformation, distortion of cultural knowledge, and weak content regulation. These issues highlight the importance of digital literacy and critical thinking skills to help users evaluate health information more carefully.

Discussion of Findings

Youth perceptions of African Traditional Medicine (ATM) are shaped by both culture and social media. Social media helps revive traditional practices by making them more visible and relatable to young people, strengthening cultural identity (Atta-Doku et al., 2026). However, it also spreads unverified and misleading health information which can confuse users and lead to unsafe practices (Menakaya & Unuigbo, 2025).

Young people actively create and share health knowledge online, but many lack guidance from formal healthcare systems. Because institutions often fail to engage youth in culturally relevant and digital ways, young people rely heavily on social media for health decisions. This creates a gap between traditional knowledge, modern healthcare, and digital information (Farukuoye & Oyinlade, 2024).

While social media empowers youth and promotes ATM, the lack of regulation and institutional support makes it both beneficial and risky.

Youth perceptions of African Traditional Medicine (ATM) are influenced by a combination of cultural values and digital exposure. Social media has made ATM more visible and appealing by presenting it in modern, easy to understand formats such as short videos, testimonials and peer discussions. This has encouraged many young people to reconnect with their cultural heritage and view traditional medicine as relevant to their lives (Atta-Doku et al., 2026).

At the same time, the information shared online is often not verified. Many posts promote herbal remedies without scientific backing and some exaggerate their effectiveness. This creates confusion, as young people may struggle to distinguish between safe practices and harmful ones. The rapid spread of such content increases the risk of misinformation influencing health decisions (Menakaya & Unuigbo, 2025).

Another important issue is the active role of youth. Young people are not just consumers of information; they also

create and share content, shaping how ATM is understood by others. However, their knowledge is often based on personal experience or social influence rather than professional guidance. This makes their shared information powerful but sometimes unreliable.

A major factor behind this situation is the lack of institutional support. Many healthcare systems do not effectively engage young people or include traditional medicine in their communication strategies. They also do not fully use social media platforms where youth are most active. As a result, young people turn to online spaces for health information, even when they are unsure of its accuracy (Farukuoye & Oyinlade, 2024).

Social media both supports and challenges youth understanding of ATM. It promotes cultural revival and participation but also exposes young people to misinformation. The gap between formal healthcare systems and youth digital practices makes this issue more complex, highlighting the need for better guidance, education, and regulation.

Conclusion

In the age of social media, young people's views about African Traditional Medicine (ATM) are shaped by what they see online, their cultural background, and who they trust. Social media has made ATM more visible and acceptable by allowing users to share experiences, promote herbal remedies and reconnect with cultural practices. This has helped many youths see traditional medicine as part of their identity and everyday life (Atta-Doku et al., 2026).

However, this increased exposure also comes with challenges. A major problem is misinformation. Many health related posts online are not verified and some promote unsafe or exaggerated claims about traditional remedies. This can lead to confusion, wrong self-treatment and even health risks (Menakaya & Unuigbe, 2025). In addition, some young people are skeptical of ATM because of conflicting information online or because it is sometimes presented in ways that lack scientific explanation.

To improve how young people engage with ATM, several steps are needed. First, there should be better regulation of online health content. Governments and health organizations need to monitor and reduce the spread of false or misleading information on social media platforms. This will help protect young users and improve the quality of information they receive (Farukuoye & Oyinlade, 2024).

Traditional medicine should be better integrated into formal healthcare systems. This means recognizing its value, supporting research and creating policies that allow safe collaboration between traditional and modern medicine. When ATM is properly regulated and included in health systems, it becomes more trustworthy and accessible to young people.

There is a need to promote culturally relevant and accurate health information. Health professionals and institutions should use social media to share simple, reliable and culturally sensitive information about ATM. This will help bridge the gap between traditional knowledge and modern science while making information more relatable to youth.

In conclusion, social media has both positive and negative effects on youth perceptions of ATM. While it encourages cultural revival and participation, it also exposes young people to misinformation and uncertainty. Addressing these challenges requires collaboration between health institutions, policymakers and digital platforms to ensure that young people have access to safe, accurate and culturally meaningful health information.

Recommendations

Improving youth engagement with African Traditional Medicine (ATM) requires coordinated efforts across government, health systems, and education and digital platforms.

Governments need to regulate online health information more effectively by working with social media companies to reduce false or misleading content. This is important because misinformation about herbal remedies can easily spread and influence unsafe health choices among young people (Farukuoye & Oyinlade, 2024).

Health professionals should collaborate with traditional healers to create a more balanced and trusted healthcare system. Such partnerships can help validate useful traditional practices, ensure safety and make ATM more acceptable within formal healthcare. This approach has been encouraged in global health strategies to improve culturally inclusive care (World Health Organization, 2023).

Education also plays a key role. Schools and community programs should teach young people about both traditional and modern medicine. This helps them understand the benefits and risks of each, reduces myths, and promotes informed decision-making (UNESCO, 2024).

Social media platforms must take responsibility by promoting verified and culturally accurate health information. They can do this through fact checking, highlighting trusted sources and reducing the visibility of harmful content. This is necessary because many youths depend on these platforms as their main source of health information (Menakaya & Unuigbo, 2025).

Finally, youth involvement is essential. Young people should be included in health communication efforts such as awareness campaigns and content creation. Since they trust peer-generated content, involving them can make health messages more relatable and effective (Atta-Doku et al., 2026).

Overall, these recommendations aim to reduce misinformation, strengthen trust and create a more inclusive and informed health environment for young people.

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Umiedemede

Nchọcha a lebara anya ekike Mmọnwụ n'Eda Igbo ihe ima aka, uru, mmalite na ogho m n'oge ugbo a. O kowara abamaba mmọnwụ di ka abamaba na e were onodu n'onwa iteghete kwa afọ o bula, buru kwa abamaba nnabata umu okorobia tozuru oke na-eme nke di n'okpuru ochichi Ndida Afikpo nke Steeti Ebonyi. Mbunuche nchọcha a bu ichoputa ekike mmọnwụ Eda, Igbo, uru, na ogho m ndi a na-enweta n'ekike mmọnwụ Eda, Igbo, mmalite ekike mmọnwụ Eda, Igbo. Onye nchọcha ji ngwa nchọcha di iche iche ndi ga-enyere ya aka ichoputa ihe o na-achọ, Ngwa

ọrụ o ji mee nchọcha ya bụ igba ndị okenye ndị Eda, Igbo ajujụ ọnụ bụ ndị mara nke oma mmalite ekike mmọnwụ Eda, Igbo na nnọrọlere. Nchọcha gakwara n'ihu ikọwapụta ụdi mmọnwụ Eda, Igbo nke ụnyere, mmọnwụ eli, mmọnwụ ewa mgbom, mmọnwụ ufiee, mmọnwụ ogu, mmọnwụ, egede ụga, mmọnwụ oti, mmọnwụ, ụkpọ,.Onye nchọcha chọputara uru mmọnwụ Eda, Igbo bara nke ụnyere mmekorita mmadụ na ibe ya, ime ka obodo na-ekpo oku, e ji ya anọri oge, onye nchọcha chọputara ogho m di ya, nke ụnyere idi oke ọnụ, imesi onye iro ha ike. Ekike mmọnwụ Eda, Igbo di iche iche. N'ikpeazu, onye nchọcha tụtụ aro ka ndị Eda, Igbo lebagharia anya n'abamaba mmọnwụ Eda, Igbo ma chọputakwa ụzọ ha gasee mee ka ọ ghara ichipụ ma ọ bụ laa ka nai. O mechiri nchọcha ya site n'ikọwapụta na ekike mmọnwụ Eda, Igbo bụ ebe okpukperechi ndị Eda, Igbo hiwere isi.

Nkọwa Okpuruokpu okwu; Ekike, Mmọnwụ, Eda, Omenaala, Odinaala, Odibendị.

Abstract

This study examines various Masquerades in Eda, Igbo initiation, traditional festivals and Religion. The purpose of the study is to have in-depth knowledge of the various processes of Masquerades, roles, benefits, and disadvantages and their significance in Eda culture and Religion. The researcher used a descriptive method to analyze the findings. It was found that the Eda, Igbo, this festival takes place in the first month of every year. The study adopts the theoretical frame work of social cultural theory of (SCT) an interpersonal level theory developed by Lev.Vygosky that

emphasizes the dynamic interpretation of culture. The study reviewed various Masqurades in Eda that is followed all year round by the traditional calenda of chief priest. The researcher verified that every male child in Eda culture to be acknowledged as full-fledged man must be initiated into traditional festival and Religion. It is recommended that initiation into traditional festival and Religion of Eda should live up to the expectations of the society, and to find ways to prevent it from being removed or lost since its benefits are useful to the society.

Key words: Culture, Masqurade, Tradition, Religion, Initiation

Mkpòlite

Agbùrù ọ bụla n'ụwa niile nwere usoro ha haziri ahazi ha ji ebi ndu ha. Ọ buru na e nweghi usoro a ahaziri, ndi ji ebi ndu ha, ụwa niile gaara ejuputa n'ogbaaghara, n'ihi na onye ọ bụla ga na-eme otu masiri ya. Ọ bu usoro a, a haziri ahazi na-enye aka ime ka obibi ndu na mmekorita mmadu na ibe ya buru ihe kwere omume, ya mere asi ka onye ọ bụla biwe otu masiri ya, ụwa niile gaara anọ n'ogbaaghara. Ọdinaala bu mkpokota usoro niile agburu hiwere maka obibi ndu ha nke na-agbaziri ha uzọ di mma ma ọ bu di njo ha ga-esi bie ndu ha. Di ka Mba, (2018) siri kwaa ya ọ bu nchikota mmemme agburu nke oha obodo kwenyere na ya, na-eme ma na-akuziri ya umu ha site n'ikuziri ogbo ọ bula bira, ihe obodo kwenyere na ya, na-enyefe odinaala site n'ogbo ruo n'ogbo. Nkuzi di otu a nwere ike ibu site n'iko akuko ndi ozo gasi ma ọ bukwanu site na nlere na nsonye na mmemme ndi obodo na-eme, ka a na-eme nke a, ndi mmadu na-amuta ihe na-etinyekwa ya n'omume. Ọdinaala

bụ emereme n'funaala ma ọ bụ mpunaala, ya bụ ihe ndị ahụ dibụ adi tupu obodo amalite, N'uche nke Anozie, (2003), Ọdinaala bụ ihe ndị ahụ nille puru epu n'ala nke na-adighi n'obodo niile di n'ala Igbo. Ọdinaala adila adi tupu ndi nwe ya amuta nke ha na-agbakwunyere ya, Ọdinaala bụ ihe di okputorokpu, ọ bụ odinaala ka Omenaala gbadoro ukwu dika, ikwa ozu, Igu nwa aha, ilu nwaanyi, iri ekpe, mana uzọ ha si emeputa ihe ndi a ka a na-akpo Omenaala. Ọdinaala na-adigide site n'aka fere n'aka, ọ naghị anwu anwu, omenaala nwere ike nwuo mana odinaala a naghị anwu, odibendi bụ ihe ndi ahụ di n'otu obodo na-adighi n'obodo ozo. N'echiche nke Anozie (2003) odibendi bụ ihe ndi ahụ nille e jiri mara obodo na-adighi n'obodo ndi ozo, nke bụ ekwuo maka echiche onye ọ bula, a gaa n'obodo na-eme ya. A bia n'ala Igbo, ọ bụ ndi Oka, ka a mara maka ikpu uzu, o zughi ala Igbo nille onu, ya bụ ikpu uzu bụ odibendi Oka, n'ihina o zughi ala Igbo nille onu. Okpukperechi Egbela ka e ji mara ndi Eda, Igbo, ọ bụ odibendi ha, n'ihina o zughi Igbo niile onu. Omenaala bụ usoro obodo kwekoritara iji bie ndu ha, nke gunyere okpukperechi ha, ikwa nka ha, akparamaagwa ha, okwukwe ha; aka oru ha, akunauba ha na emume ndi ozo di n'obodo ha. Omenaala bukwa nkwekorita ndi obodo nke gbadoro ukwu etu ha si ebi ndu. Ogbalu, (1987) kowara Omenaala dika nchikota ihe niile mmadu mutara n'obodo ya nke na-achi agwa ha, omume ha, nkwenye na okwukwe ha. N'aka nke Okorie (2009), Omenaala bụ mkpuru okwu ato e jikotara n'udi ahiriokwu mebere okwu a bụ Omenaala, nke a putara omume a na-eme n'ala. Omume ndi a gunyere asusu ndi na-asu, ekpemeekpe ha na-ekpe, uzọ ha si huta uwa usoro ochichi ha na-agbaso, uzọ ha si

azụlíte ụmụ ha, ụdị ekele na nsọpuru dī obodo, ihe obodo na-asọ nsọ, nakwa ihe obodo na enwe mmasị na ha. Sibani (2018) mere ka a mata na e nwere ụdị Omenaala abụọ; ha bụ Omenaala ndị a na-ahụ anya na ndị a naghị ahụ anya. Omenaala ndị a naghị ahụ anya bụ ihe aturuatụ, nkanuuzu ngwa oru, ebe a na-emeputa ngwa oru. Abakere, (2009) kowara si na Omenaala bu usoro obibi ndu a haziri ahazi nke ndi mmadu na-amuta udi akparamagwa a choro n'obodo. Udi akparamagwa a gunyere; nkwenye, agumaagu, atumaatu uche, okpukpere chi na ekereuche ndi mmadu bi n'ime obodo ahụ. Nkwa a meturu aka n'usoro iwu nke e ji echekwa ngwongwo ndi a na-enweta na agburu obodo ahụ. O gakwara n'ihu ikwa na omenaala metutara ihe nketa niile, mmuta niile, nkwenye, aka oru mmadu na odibendi nke obodo jiri biri

Ntuleghari Agumagu

N'ebe a, a tūleghariri ihe ndi e edere ede banyere isiokwu a iji mee ka o doo anya ma dikwa mfe nghota anyi ga-ekewa ya uzọ atọ ndi a nke echemeche, atutu na ihe e derela gbasara isiokwu a.

Usoro Echemeche

N'ebe a, e nyere nkwa miri emi bayere isiowu ufodu di mkpa maka nchochaa. Mkpuruokwu ndi a gunyere; Omenaala, Odinaala, Odibendi, Mmonwu.

Omenaala

Omenaala bu usoro obodo kwekoritara iji bie ndu ha, nke a gunyere okpukperechi ha, ikwa nka, akparamagwa ha, okwukwe ha, aka oru ha, akunauba ha na emume ndi ozọ di n'obodo. Omenaala bukwa nkwekorita ndi obodo, nke

gbadoro ukwu etu ha si ebi ndu. N’echiche nke Ogbalu, (1987) Omenaala bu nchikota ihe nile mmadu mutara n’obodo ya nke na-achi agwa ha; omume ha, nkwenye na okwukwe ha. N’aka nke Okorie (2009) Omenaala bu mkpuruokwu ato e jikotara n’udi ahiriokwu mebere. Okwu a bu Omenaala nke putara omume a na-eme n’ala. Omume ndi a gunyere; asusu ndi na-asu, ekpemekpe ha na-ekpe, uzọ ha si huta uwa, usoro ochichi ha na-agbaso, uzọ ha si azulite umu ha, udi ekele na nsopuru di n’obodo. Ihe obodo na-aso nsọ na ihe ha a na-enwe mmasi na ha. Tylor, (1871), n’ime Ugbor na Dioka, (2019) kowara na Omenaala bu ukpuru omume di mgbagwoju anya nke obodo, nke gunyere, amamihe, nkwenye, nka, ihe omume, iwu, odinaala, agwa na ihe ndi ozo ha nwere ike imeli nke ha nwetara dika otu ndi ma o bu oha obodo. Ferror, Trevathan na Levy (1994) n’ime Ezebuilo, Odeh, na Nwosu (2019); nyekwara nkowa ozo nke chikotara okwu a bu Omenaala onu, ha siri na o bu ihe ndi mmadu nwere na-eche ma na-emekwa dika otu obodo. Na nkowa nke ha, Kroeber na Kluckhohn (1952) n’ime Spencer- Oakey (2012) siri na Omenaala gunyere ukpuru nke a na-ahu anya na nke a naghị ahụ anya, nke omume e nwetara enweta ma site na nka na-enyefe ya n’aka ogbo ozo, nke chikotara ihe nnweta puru iche ndi obodo, tinyere ihe ngosiputa ha. Wood, (2009) ruturu aka si na Omenaala na-aputa ihe mgbe usoro obibi ndu puru iche a haziri nke ndi mmadu kwenyere mana emekwa ya. Iji kapia ihe o na-ekwu onu, o siri na a na-eziputa Omenaala site n’ejije, erimeri, ekele, owuwu ulo, alumalu, ogugu aha, ekpemekpe, usoro nkwenye, nsirihu uwa, oru nka na otutu uzọ ndi ozo di iche iche. N’itukwasi nke a, Nwolikpe, (2013) siri na Omenaala

gunyere otu obodo si eri nri, usoro ekpemekpe ha, mmekorita, ochichi ha, otu ha si enwe mmuta na ihe omume di ichie ichie n'obodo ha. Ka o sila di, a na-amuta Omenaala amuta, o bughị ebumputa uwa. O nwekwara ike igbanwe agbanwe. N'ikwado nke a; Ugbor na Dioka, (2019) kwadoro na Omenaala na-agbanwe agbanwe etu ahụ mmadu si agbanwe. Dika o na-enwe mmetuta na mmekorita ya na Omenaala ndi ozo. O na-agabiga mgbanwe di ichie ichie. O dighi adigide, na-agbanyeghi na Omenaala na-agbanwe, o na-enye obodo njirmara, ndigide, nchekwa mana ejikota ha di ka otu ndi. Ukenna (2017) siri na Omenaala bu okwu a na-eji eme ihe mgbe a na-agbali ikowa ma jikota ihe omume na echiche ndi obodo onu. Abudul (2016) kowara na Omenaala gunyere ihe niile mmadu na-eme, nke a na-esite n'uzo ohanaze nyefe ndi mmadu n'obodo, site n'ogbo ruo n'ogbo. Ya bu, a ga-asi na Omenaala bu mkpota ewumewu na usoro obibi ndu ndi nke ha na-ebi iji hazie ndu ha ma bikoritakwa ndu dabara adaba. O na-agbazi ha ihe kwesiri ekwesi ma meekwa ka mmekorita ha na mmadu ibe ha to o ato. Ezebuilo Odeh na Nwosu (2019) siri na o bughị Omenaala bu ihe mmekorita nke nziputa, na nchekwa na nnwoghari njirimara, o bu ukpuru nkwenye, nka, ihe nweta, ihe odinaala, odibendi na ihe e kwesiri ime na ndi e kwesighi ime n'obodo. N'igbado ukwu na nkowa a di n'elu, e nwere ike isi na Omenaala bu ugegbe nke a na-esite na ya ahuta uwa ma wulite mputara. Omenaala bu njirimara onye, ma o bu ndi obu ihe na-egosiputa nsonye nke otu. Ezebuilo, Odeh na Nwosu, (2019) Omenaala na-ekwuputa ukpuru obibi ndu ndi nke o bu naani ha ka e ji ya mara.

Ọdinaala

Ọdinaala bụ mmemme nke otu ọ bụla na-eme, ma ọ bụ ụzọ dị iche iche otu si eme ihe nke barala ha n'ụmi ọkpukpu, ma ọ bụ maalara ha ahụ kemgbe ụwa bidoro. Nke a na-egosi na ọ bụrụ na a bịa n'ala Igbo, ọ gaghi abụ nke Igbo niile nabatara ma na-eme ya, kama ọ dabara ha iji maatu. Alụmdi na nwunye bụ Omenaala zuru Igbo niile ọnụ. Ilu nwaanyi bụkwa Ọdinala diri otu ma ọ bụ agbụrụ ọ bụla, n'ihi na usoro emume ha dị iche iche nye agbụrụ ma ọ bụ otu ọ bụla bụ nke ha nabatara ma bụrụ nke ha kwenyere na ya. Ufodu mpaghara ala Igbo na-ama nnukwu ego n'isi nwaanyi, ebe ufodu anaghi ama ya, dika o siri metuta ndi Owere na Steeti Imo, na Nsuka na Steeti Enugwu Steeti abuo ndi a no n'ala Igbo mana usoro alumi na nwunye di iche iche. Nke a wee buru Ọdinaala. Obodo Eda, Igbo nwere Ọdinaala ha. Otu n'ime ha bu na ha na-eji nira iri ato akwu ugwo isi nwaanyi. O masi di onye ahụ ka ọ bụrụ Dangote, ndi ogo ya agaghi anafe nke ahụ. Nke a wee buru Ọdinala ndi Eda, Igbo. N'ala Igbo, ọ bụ nna na umunna na-akwado alumi na nwunye tupu o nwee isi. Ili onye nwuru anwu bu Omenaala zuru Igbo onu, mana usoro ili ozu ndi a di iche iche nye otu ọ bụla di iche, nke mere o ji buru Ọdinala. Na mpaghara Abakaliki, ọ kachasi mgbe onye e jighi ehi lie ma ọ bụkwa nna ya, e nweghi ike taa ehi ebe ozo na mmemme ili ozu. Nke a bu nkwenye ha kwenyere na ya Iru mgbede bu Omenaala e ji akwadebe nwaanyi ruru ogo ilu di. A hu na ahụ amawala ya mma, nne na nna ya ga-abia kwadebe onodu nwaanyi ahụ ga-anọ tupu ọ laa n'ulo di ya. Ọ bụrụ na nwa agboghọ nwere nwoke ọ na-adabara ya n'ibu di na nwunye, nwoke ahụ ga-esokwa n'ime nkwaadebe onodu ahụ. N'ebe ufodu, a na-eji iru

mgbede akwadebe nwoke maka ilu nwunye. Ndi obodo Eda, Igbo na-akpo ya Orié Eyighiya Iru mgbede ezughi Igbo niile onu. Ebe a maara ihe banyere iru mgbede bu Oka, Owere, Olu, Abiriba, Ohazara, Abakaliki, na obodo Eda, Igbo. Ufodu ebe ndi a a kpo gasiri aha nwere aha nke ha na-akpo iru mgbede, Onicha na Oka na-akpo ya Iru Mgbede, Ohazara na Abakaliki na-akpo ya Ikwe Ezi, Abiriba na-akpo ya ino Nzuzu, ebe ndi Eda, Igbo na-akpo ya Orié Eyighiya. A bia n'igo na iwa oji, oji bu mkporu osisi na-amiputa n'osisi a na-akpo oji. O nweghi ezigbo utu dika mkporu osisi ndi ozo. O bu eziokwu na ndi Yoruba na-ata oji, Hausa na-atakwa oji, mana Igbo na-ago oji ma na-eji ya eme Omenaala. Igo oji n'ala Igbo di iche iche. N'obodo ufodu dika akuku Onicha, Nnewi, Njikoka, o bu onye bukariri okenye na-awa oji. N'obodo ufodu dika Ngwa, o bu onye bukariri nwa nta na-awa oji. Echiche banyere nke a bu na nwa nta ebughi ihe ojo o bu la n'obi. N'Eda, Igbo, o bu onye okenye na-awa oji. Ozo kwa, e nwere ndi bu umudibia, nke a aburu Odinaala ha. O nwekwara ndi agwu di n'ala ha, ufodu ka afa di n'ala ha. Ihe ndi a niile bu ihe obodo ahụ kwenyere na ya, ha ji ebi ndu. A bia n'echichi, e nwere ndi na-echi nwoke ozo, nwekwara ndi na-echi nwaanyi ozo. Nke a bu kwa Odinaala. A bia na Mmonwu, udi Mmonwu ndi na-eti na otu ha si eti ya di iche iche. Ihe kacha mkpa na Odinaala ndi a bu na ha niile bu ihe a na-eme n'ala Igbo.

Odibendi

Odibendi bu ihe e ji amata obodo, agburu, ma o bu mmadu. O bu nchikota ihe niile e ji mara otu obodo ma o bu agburu iche na nke ndi ozo. Di ka Omenaala, odibendi bu ihe e si

ebi ndụ, ihe e ji ekele chi, ụzọ e si ewere ihe, na ụkpuru omume e si eso ndụ. Ọdibendị bukwa ihe e ji akowa onye ma ọ bu obodo dika ihe puru iche, nke na-ekwuputa otu ha si ebi ndu. Di ka Anozie, (2003) siri kwuo, “Ọdibendị bu ihe ndi mmadu ji ama obodo ha, nke na-apughị ihu n’obodo ndi ozo.” N’uzo ozo, a ga-asị na odibendị bu ihe e ji mara obodo n’uzo puru iche. Dika omumaatu, a na-akpo ndi Oka “ndi uzu,” n’ihi na ha bu ndi maara ikpu ihe. Nke a bu odibendị nke Oka, n’ihi na o bughị obodo Igbo niile nwere nke a. Ndi Eda, Igbo nwekwara odibendị ha, dika Okpukperechi Egbela, nke bu ihe a na-eme n’ebe ahụ dika ihe a puru isi mata obodo ahụ. O bughị obodo Igbo niile na-eme nke ahụ, ya mere, o bu ihe puru iche nye ha. N’ihi ya, odibendị bu ihe na-egosi mmadu, agburu, ma o bu obodo uzo ha si ebi ndu, kwenyere, ma burukwa ihe na-ekpughe njirimara ha.

Mmọnwu

Mmọnwu umuaka nwekwara ike ibanye n’otu Mmọnwu site n’aka nna ha. Ufodu Mmọnwu e nwere n’ala Igbo bu Ijele, Agaba, Ojionu, Mgbalike, Ikeriudo, Ogazi. Uka (2024) kwara Mmọnwu n’Eda, Igbo di ka ihe sitere n’Omenaala Egbela. Mmọnwu n’Eda, Igbo bu uzo putara ihe Eda, Igbo si efe ofufe ha, nke ihe nzuzo juputara na ya. Mmọnwu n’Eda, Igbo jikotara aka na okpukperechi Egbela Eda Igbo. O bu mmemme na-ewere onodu n’oge okochi, ya mere mmọnwu o bu la na-arụ oru di iche iche na ndu ndi Eda, Igbo. Ndi Eda nwere otutu mmọnwu nke di iri anọ n’onu ogugu, ufodu ya bu: Eli, Akoyi, Oraka Oti, Egbo Ukpọ, Ewuri Eli, Egede, Uga, Nnachi Nta, Onye Nsensee Ukpọ, Ikwom ocha, Ogboghaali, Ota Mkpuru Enyu, Ufiec

Ocha, Ogba Ewa Ukpọ, Ekwukwọ Efere, Ukpọ, Mbubu Ukpọ, na Ikọọ Ukpọ. Nwabueze , (2003) kowara mmọnwu dī ka ngalaba ejije Igbo na-egosi ndi nkiri emereme ejije digasi iche iche n'ama obodo. Nnukwu mmọnwu dī iche iche dika Akwunechienyi, Ijele, na Agboghọ mmọnwu anaghi apia mmadu utari, kama ha na-eziputa ihe nkiri dī mma. Ha na-eji ejiji n'udi egwu ma na-agbakwa ya. Egwu a na-abu ndi mmọnwu ozo na-aku ya ma o bu buru mmadu nkiti. Mmọnwu ndi dī otu a na-aputa kwa afo, karisia mgbe a na-eme emume mmọnwu. A na-ahuta emereme mmọnwu dika ejije n'ih ihe ndi a, ha na-enwe ubochi, oge, na ebe ha na-anọ eziputa emereme ha, dika etu ndi omee ejije si eziputa emereme ha n'ulo nkwago ma o bu ebe obodo weputara maka ya. Ha nwekwara ulo nkwago ha na ebe o mmọnwu na-ana-akpo 'Odo'. Mmọnwu n'uju ya nwere ihe na-ejije, na-akuzikwa amamihe. Nne mmọnwu na-egosi afo mmadu gbara, ebe agboghọ mmọnwu na-egosi anwunsi agboghọ na-eme ma di na-abia ya. Umụ nwoke nta na-egosi ike ntorobia na etu nna si edokwa ezinaulo ya iji gbochie ndi ezi ile ndi nwunye anya. Okodo, (2012) gosiri na mmọnwu ndi Igbo abughi mmọnwu nkiti. Ugonna (1981) kwuru na ejije mmọnwu ndi Igbo na-egosi etu Omenaala ejije Afirika n'onwe ya si buru ihe gbasara nke oma ma nwee mmepe putara ihe. Etu o bula e si tulee Mmọnwu a ga-ahutariri ihe mere ya ejije. Ndi Igbo ji ya eme ka omenaala na nkwenye ha ikwudosie ike ma gbasaa site n'aka fere n'aka. E nwekwara mmọnwu ndi na-agba naani n'abali nke a kporo 'mmọnwu abali', dika o di n'ejije ugbo a, n'ih na e nwere ejije ugbo a ndi e mere ka a na-ele ya naani n'abali.

Atụtu

E nwere atụtu di iche iche e nwere ike iji mee nchọcha a n'ihu banyere mmọnwu n'Eda. Lgbo, atụtu kacha daba adaba maka nchọcha a bu atụtu Omenaala dika njimara ma o bu mmekorita mmadu na ibe ya site na omumu omenaala obodo. Onye tuptara atutu a bu Vygtsky n'afọ (1978). Atutu a na akowa na omenaala na-enyere umuaka aka n'ebe mmuta di, o na-amubawanye amamihe ha mgbe ha di n'afọ abuo ma o bu karja. Atutu a na-akowa na omenaala bu njimara agburu. N'echiche ya, omenaala abughi ihe na-ezo ezo, kama o bu ihe anya na-ahu, biakwazie na-eme ya eme. Omenaala bukwa ihe e jiri mara mpaghara onye si puta. Winstaoir (2007) kowara na okwu na agwa mmadu na-akpa nwere mmekorita o na-aputakarị ihe mgbe mmadu nwere ihe imaaka, Vygotsky, gakwara n'ihu ikowa na omenaala o bula na-enwe ngwa oru e ji akwalite uburu, nke na-enyere ha aka ime mkpebi nke onwe ha o siri n'obodo na-emepe site otu omenaala ha si di.

Ntule

Otu ndi nchọcha emela nchọcha di iche iche n'omenaala. odibendi, mmọnwu, Nchọcha e merela n'isiokwu a bu ndi a; Okenye (2019) Ezebuilo, Odeh na Ezeako(2019) Anagado, (2008), Onebunne na Ezeako (2025) Ogbuehi (2022) Ade (2012) Ebhomien(2014). Ezebuilo ,Odeh na Nwaosu (2019) mere nchọcha n'isiokwu Omenaala mputara mwulite njirimara ntule nke echiche. Ha mere nchọcha ahụ iji choputa mmetuta Omenaala na mwulite njimara si emetuta etu ndi mmadu si aghota mmekorita. o gakwara n'ihu ichoputa oru omenaala na nhazi njimara di ka o si metuta mmadu. O choputara na Omenaala na

mwulite njimara na-agakọta ọnyị. Nchọcha ahụ yituru nke onye nchọcha na-abagide mana ndị iche di na ha bu na nchọcha a choro ichoputa emume abamaba mmnwu n'Eda, Igbo, uru, oghom, mmalite mmnwu n'Eda. Igbo. Okenye (2019) mere nchọcha banyere mkpuhee ihe nzuzo ihu mmnwu n'oge ochie, mbunuche nchọcha ya bu ichoputa ihe mere ndi nchọcha oge ochie ji gbanahu udao lu ndi ocha ma huta omenaala ndi Igbo di ka nke ka mma ma nweekwa ugwu. O choputara na ndebe olu ndi ocha abaghi uru, kama nke ndi Igbo n'ih na o juputara na ihe nka di iche iche. Nchọcha a yituru nke onye nchọcha a na abagide mana ndi iche di na ya bu na nchọcha a choro ichoputa mmnwu n'Eda,Igbo.

Onebunne na Ezeako ,(2025) mere nchọcha isi okwu ya bu Omenaala na ekpemekpe ndi Igbo, ha mere nchọcha a iji choputa omenaala si mmetuta ekpemekpe na ndu ndi Igbo. O choputara na mmepe anya emela ka abrakatara bata n'usoro ekpemekpe ndi Igbo. Nchọcha ya yituru nke onye nchọcha a na-abagide mana ndi iche di na ha bu nke ugbu a choro ichoputa oghom na-adi na mmnwu Eda, Igbo. Ade (2012) mere nchọcha ihe gbasara okpukperechi odinala ndi Igbo, Onye nchọcha mere nchọcha a iji choputa ihe mere mputa mmo o n'uwu mmo no na ebe niile, n'ime mmadu, osisi, osimiri, anumanu, okute, ugwu, okpantuntu, na mkpebi mmadu, o choputara na mputa mmnwu n'ala

Afrika na-eweta ihe imaaka n'udi akparamagwa di n'uwu niile nakwa ebe ozo, o choputara na okpukperehi odinala na-emetuta akuku ndu ha. Nchọcha a yituru nke onye nchọcha ugbu a mana ndi iche di ya bu nchọcha ugbu a

chọrọ ichọpụta ihe mere ụmụ nwaanyi adighi emetu omu nkwu aka n'Eda, Igbo. Ebhomien (2014) mere nchọcha ihe gbasara mmọnwu Esan na nkwenye ha, onye nchọcha a chọrọ ichọpụta ihe mere mmọnwu ndi Esan ji buru mmoọ anya ndi nna nna ha nwuru anwu, o bughu nti ha, o chọpụtara na e nwere oke amamiihe ndi nna nna ha mabighara nke na-eme ka ndi di ndu mara n'etiti ndi nna nna ha nwuru anwu no n'etiti ha na echebe ha, nchọcha yituru nchọcha ugbo a mana ndi iche di bu na nke ugbo a na-enyocha mmọnwu Eda, Igbo.

Ntucha Ekike Mmọnwu n'Eda, Igbo

N'isi nke a, a tuchara ma tapia mmalite ekike mmọnwu n'Eda, Igbo, mmọnwu eli, mmọnwu ewa mgbom, mmọnwu ufiee, mmọnwu ogu, mmọnwu egede uga, mmọnwu oti, mmọnwu ukpo, uru, oru mmọnwu na aruru Eda, Igbo, oghom ekike mmọnwu Eda; Igbo, nnabata ndi ohuru, Nso Egbela Eda, Igbo, oru arusi Egbela Eda, Igbo.

Mmalite Ekike Mmọnwu Eda, Igbo

Nnabuenyi, (1983) kowara; Ekike Mmọnwu si na o bu otu n'ime abamaba e nwere n'ala Igbo .O bu abamaba umu okorobia na ndi tozuru oke n'eme. O bu uzọ ndi Igbo na ndi nna nna ha nwuru anwu si enwe mmekorita n'etiti onwe ha. A na-akpo nwoke na anoghi n'otu Mmọnwu "ogodu". Nwoke mara Mmọnwu ka a n-akpo Odogwu. Umu nwaanyi anaghi aba otu mmọnwu. Umuka nwekwara ike iba n'otu mmọnwu site n'aka nna ha. Ufodu n'ime ekike mmọnwu e nwere n'ala Igbo bu Ijele, Agaba, Ojionu, Mgbalike, ikeriudo, Ogazi. Mmọnwu Eda, Igbo bu ihe sitere na omenaala Egbela. Mmọnwu, Eda, Igbo bu uzọ

putara ihe Eda, Igbo si efe ofufe ha nke nzuzo juputara na ya. Emume Ekike mmṛnwu jikotara aka n'Egbela Okpukperechi Eda, Igbo, o bu mmemme na-ewere onodu n'oge okochi, ya mere mmṛnwu o bu na-aru oru di iche na ndu ndi mmadu na oha obodo. Eda, Igbo nwere otutu ekike mmṛnwu, ha di iri ano n'onu ogugu, nke ufodu ya gunyere; Eli Akoyi, Oraka oti, Egbu ukpo, Ewuri Eli, Egede uga, Nnachi Nta, onye nsense ukpo, Ikwom ocha, ogboghali, otammkpuru Enyu ukpo, ufiee ocha, ogba ewa ukpo, Ekwukwo Efere.ukpo, mbubuo ukpo, Ikoo ukpo.

Ekike Mmṛnwu Eli

Mmṛnwu a bu Mmṛnwu nwere obere nchu aja, o bu ma ndi nwoke ma ndi nwaanyi mere abamaba Egbela na ndi na-emeghi n'emetu ya aka, o bu mmṛnwu n'emetu nwaanyi aka, mana tupu o mee nke a, o ga-atufusi osisi nille o ji aka. Mmṛnwu Eli na achughari umuaka iji mee ha egwu ma o bu kwanu ime ka ha sopuru nne na nna ha; ana-eji ya eme ka umuaka ruo oru ma o buru na ha achoghi iru oru. Mmṛnwu a na-enwe mkpuchi akwukwo ya na-acha odo odo; o bu ubochi ahia orie ka oti nille a na-aputa, o bu ya mere e ji akpo ya orie oti; dika iri ato oti na nari mmṛnwu na-eso ha n, ha na-aguru ndi nna nna ha nwuru anwu na Egbela Abu otito; ndi Egbela gburu na ndi aga riri. Ndi nille a na-anatabeghi ka mmṛnwu ga-ebido lusowa ugu na achughari ha na-etikwa ha osisi ma o buru na ha enweta ha.



Eserese Mmṛṇwụ Eñ

Ekike Mmṛṇwụ Ewa Mgbom

Ekike Mmṛṇwụ a bụ ihu Mmṛṇwụ e ji atule ikikere ụmụ okorobịa na-agba ọsọ ihe dika iri abuo na kilọ mita isii nke ha na-esite na Eda, Igbo gbara ọsọ ruo mgbo m na Amuro nke di n'Ehugbo. O bu uzọ ha si egosiputa ike ha nwere; nakwa inwee ndidi, ndi nille ruru ebe ahụ ka a na-enye onyinye puru iche, ebe ndi erughi agaghi enweta ihe o bula, Abia n'ulo nne na nna ndi gbatara ọsọ Ewa mgbom ka a ga-enye onyinye dika ji, ewu, okuko, mmanu nri, mma na nkwa iji kwanyere ha ugwu; a na enye kwa ha ala ebe ha ga na-ako ugbo obu onyinye puru iche dika elu nke a na-akpo "Ali lke" o bu uzọ di otu a ka ndi nna anyi ha n'oge ochie si ebido ndu nke aka ha.

Ekike Mmṛṇwụ Ufiec

Ekike Mmṛṇwụ Ufiec bu mmṛṇwụ eji eli ozu, mmṛṇwụ a, na-aputakari na onwa iri na abuo na onwa mbu kwa afo. Nke a na-abukari ozu onye okenye na mgbe a muru nwa mbu n'ezinanulo oka, o na-aputakari, o bu mgbe lhu

mmonwu a putara ka ha na-ekweta na mmonwu Ufiec di oke onu ahia. Ufiec mmonwu adighi aputa oge o buia; o na-aputakarị mgbe a kporo ya, o bu onye isi nchujaja Eda, Igbo na-akwado mmonwu a. N'ubochi a kara aka, mmonwu a na-aputa; o ga-eji osisi n'aka ya gbara egwu gaa n'lkpirikpe ugboro asaa, mgbe ahụ lhu Mmonwu, na-akpatukwa ikpirikpe ahụ aka na-echetara ha udi onye nna ha nwuru anwu buru tupu o nwuo. Ha ga-efere ya aka ikpeazu, kpekwaru ya ekpere ka o no ogologo ndu n'awa ozọ o na-aga, riokwa ya ka o kpuchite ha n'awa ndi nna nna ha. Ahu mmonwu aka e ji ukpo joji choo mma, e ji ukpo joji liee onye ahụ nwuru anwu, tupu e lie ya Egbela ga-ebu ogwu mgbasi isi, a ga-ete Ekpo ahụ a gbaa uzọ asaa nke a na-akpoọ "Ujara" onyeisi nchujaja ga-eduru mmonwu ahụ gaa isi ogo ya na-agbakwa egbe nkuru Ali, ogene, iji kwanvere onve ahu nwuru anwu ugwu ikneazu.



Eserese Mmonwu Ufiec

Ekike Mmṛnwu Oḡu

Mmṛnwu oḡu na-eji akpa egwṛ na akṛkwa ikpirikpe werekwa obere ṛba, na lgwe na ntakiri lkpirikpe, ha ga-eyi okpu jojii, jiri akwa ṛkṛkṛ na aka ha abuṛ na-agbakwa egwu. Mgbe ha kwṛsiri igba egwu, ha ga-aga zuo ike ṛnwa a, ka e ji ekpe ikpe, n'ihṛ na ṛ bu mgbe ahṛ ka mmṛnwu a chṛṛta arṛ e mere na obodo, ṛ na-achṛṛtakwa onye mere ihe obodo na-aso nsṛ ma ṛ bu ihe obodo na-agbaruru ihu, ṛ na-eje ije n'uzṛ ṛurṛ iche.



Ekike Mmṛnwu Egede Uḡa

Ekike Mmṛnwu a, bu Mmṛnwu ndṛ Eda, Igbo ji azṛ ndṛ agha ochie, ihu mmṛnwu a di uzṛ abuṛ, ma nwekwa ogologo agba, anya ya gbara gburugburu imi ya piri api, ihu ya ka e ji agbaa dṛ iche iche, chṛṛ mma. N'oge ochie, ndṛ otu nzuzo n'ejṛ ya egbu ndṛ otu ha. Mmṛnwu a na arigoro n'elu ulṛ onye mere ihe obodo na-agbaruru ihu, iji kpee ya ikpe ziri ezi, ṛ na-akpa ike ṛurṛ iche n'obodo Eda, Igbo.

Ekike Mmṛnwu Oti

Mmṛnwu a buu ogologo ihu e ji egwo wee meputa, ogologo ya di mkpirisi ato ruo otu inchii. Ihu ya na adikari ojii, ihe mejuputara ya bu Ewa mgbom nakwa ihe nzuzo di na nnabata na mmeri lkprikpe Agha.

Ekike Mmṛnwu Ukpṛ

Uka (1981) kowara mmṛnwu a, dika ukpṛ ewuebi, a na-esi n'akwa emeputa ya, ihu Mmṛnwu a, nwere udiri na otutu ahụ di iche iche, uhara ya na-adi ka ihe ruru iri abuo centimita iri na ise, mita n'ogologo asato centimita iri, Mmṛnwu a, kachaa too ogologo nke o bu naani ndi siri ike na-ebu ya. A na-eji akpa egwo emachi azu ya. Nguzu Eda, Igbo na-eji ahija emechi azu nke ha, Mmṛnwu a nwere anya asato ihu ya, e nweghi iku anya. E nwere obere ihe nochiri anya ya e ji egwo kpaa nke na-enye aka ejide ma elu Eze ya ma nke ala ya, Ebe elu ya ka a na-eji agbaa na-acha obara, ododo, iji choo ya mma. Ahu ya ka e jikwa omu nkwa toro ogologo bu ihe a na-eji acho ndi a na-anabatabghi n'ukpuru okpukpere chi Egbela ma nwoke ma nwaanyi na-akpo Egbela aha naani otu ugboro n'afu, o buru na ha akpo Egbela aha na abughi ubochi emume ukpo, o bu aru, onye di otu ahu ga-achuru, Egbela aja maka nsachapu, maka na onye di otu ahu mere ihe ala na-aso nsu.



Eserese Mmṛnwụ Ụkpṛ

Uru Ekike Mmṛnwụ Bara Ndị Eda, Igbo

Ụka (2024) Kṛwara uru ekike mmṛnwụ bara ndị Eda, Igbo site n'ikṛwa na mmṛnwụ nwere uru ṛ bara n'ebe mkpata na mmefu akunaṛba ha dī nakwa usoro ṛchichī ha dī ṛ kṛwara si, mgbe ṛ bula mmṛnwụ “ṛkpṛ zapṛtara, ṛ na-enweta ego a ga-eji keree ndī ji ṛkwa n'obodo Eda, Igbo, a na-ekewara mmṛnwụ nille ahụ ego ha nwetara. Mmṛnwụ nille Eda, Igbo, ka e ji enwe mmekṛrita mmadụ na ibe ya, karisīa n'ebe ndī ntorobia nṛ ma ṛ bụ ụmụ n'etṛlite etolite nṛ; a na-agbakwa ezigbo Egwu, karisīa n'ebe mmṛnwụ ndī dīka ṛkpṛ, Oti Nwadinma na Egede dī, ṛ gakwara n'ihu ikṛwa na mmṛnwụ Egede ṛga ka ndī Eda, Igbo ji azụ ụmụ okorobia Agha, ṛ kṛwara si na mmṛnwụ Ewa mgbo ka e ji lkikere ụmụ ṛkorobia, lke a tṛrụ anya na ha ga-ejiri ṛṛṛ ruo ihe dīka iri abụṛ na isii kilo mita ṛ kṛwara si na mmṛnwụ Egwuregwu ka e ji azṛlite ụmṛaka na-enṛrṛr nne na nna ha isi; Ụka (2024) gakwara n'ihu ikṛwa uru mmṛnwụ bara site n'lkwu na mmṛnwụ na-eweta mmekṛrita n'etiti mmadụ na lbe ya, ṛ na-eme ka obodo na-ekpo oku, e jikwa ya akwanyere onye nwṛrṛ anwṛ n'ala Igbo ugwu, ṛ na-

enye obi ańurị, na-edozikwa emume a na-eme tupu a malite iru oru ubi, o bukwaw emume otutu ndi mmadu na-alota wee hurita lkwu na ibe' ha anya. O bu ebe umu okorobia Eda, Igbo si amuta oru nka di iche iche dika, ikwa akwa n'illi na ikwa omu nkwa dika uwe abughi obere oru o bu uzof ha si akowaputa otu ha si, mmalite okpukperechi ha, ochichi, mmekorita mmadu na ibe ha.

Oru Ekike Mmonwu na-aruru Eda, Igbo

Isichei (1976) kwara oru ekike Mmonwu na-aruru Eda, Igbo, site n'ikwu na o na echekwa ukpuru ekpemekpe Egbela, nchekwa akunauba ha, ita ndi meruru ala ahuhu nakwa n'ikpe ziri ezi, mmonwu o bu la nwere nghotahie n'onwe ha, o bu na nzuzo ka a ga edoziri ha, mmonwu naru oru lkwe nkwa omumu na igozi ala maka imiputa mkpuru, mmonwu Ewa bu nnabata Isijii, o na-abu n'abali na-abora mmemme ukpo, ha na-eme akaja, ka iwe wee, onye a kpasuru iwe, abali ahụ, ihe ka n'onu ogugu alakpuchala ulo, o nweghi onye a na-anu olu ya, ma o bu hu n'ezi, o na-egosi ndiche di n'etiti nwaanyị na nwoke, ikpu mmonwu ka umu nwoke ka o diri. o kwara si emume mmonwu na-eweputa oru aka di iche, iche, dika, mgbasa ozi, egwo, akwa, ebubo ugo,, enyo na asi; njikere mmonwu na-achof otutu oru nka na ihe okpukpu ndi mara mma,, lhu mmonwu na-akpali abamaba nwoke Eda, Igbo ibanye Egbela Eda, Igbo. Mmonwu ndi Eda, Igbo naru oru nchekwa agburu puru iche ebe ha na-anof akpolite mmo ndi nna nna ha nwuru anwu n n'ebe ha na-anof eme emume ncheta ndi mere ezi ihe wee nwuo, ebe ha na-anof ekpe lkpe ndi uwe ojii nakwa ebe ha na-anof akwugbu ndi mere ihe ala na-asof nsaf. Ude (2000) kwara si na ihe o bu la

mmadu kpuruakpu bu oru nka nwere ugwu na Eda, Igbo. Ekpemekpe ha gbara mgbaraogwu n'ihe o bu la akpurukpe nka osisi di n'ime ya bu ebe ha si enwea ihe ha si akpuputa ihu mmonwu ha o kwara si na mmonwu ufiee nwere oru nchujaja o na-aru dika nkwenye ha si di, o kwara na o na-agara ndi di ndu, inochi anya chi ha bu Egbela, o na-abia n'udi amara, ihunaanya ma o bu kwanu n'udi iwe,iji gbazie ndi di ndi olu, o kwara na Agburu o bu la n'Eda, Igbo nwere Mmonwu nochiri anya ya.

Oghom Ekike Mmonwu Eda, Igbo

Oji (1978) Kwara si na e nwere otutu ogho m di na Mmonwu Eda, Igbo, ha na-egbu onye chi ojoo biakutere mgbe ha na-eme ihe nzuzo .o na-ebutere otutu umu okorobia onwu mberede ma o bu onwu ike. Onye na-emebeghi emume abamaba Egbela adighi ekpu ihu Mmonwu Eda, Igbo, o bu aru,onye di otu ahu ga-anwu, nwoke obula emeghi emume abamaba Egbela bu ebe ekpemekpee ha gbadoro ukwu, adighi aputa ezi ma o bu ebe Eze Arusi Eda, Igbo no ,karisia ubochi ndi nille anabata o huru na aga ohia ojo igakwuru Eze arusi maka nabata ha n'okpukperechi Egbela, ndi niile kpuru ihu mmonwu na-eji ubochi ahu emesi ndi iro ha ike maka agaghi ekpe ya ekpe, ngwa Mmonwu Eda, Igbo di oke onu, karisia Mmonwu e ji eli onye Eze nwuru anwu bu Mmonwu ufiee.

Nso Egbela Eda, Igbo

Onu, (2000) kwaputara nso ndi di na abamaba Egbela Eda, Igbo, abamaba Egbela abughi ihe di mfe n'ebe umu okorobia ndi Eda, Igbo di,nso ya abughi ihe e ji egwu egwu

ya mere okpukperechi Egbela nwere ihe ndị ha na-asọ nsọ, nke gunyere;

1. Onye ọ bụla mere abamaba Egbela adighi emebi ngwa aria Egbela, ọ buru na o mebie ya, onye di otu ahụ ga-anwu.
2. Ọ buru na Eze Arusi enwee mmekọahụ nwaanyi akwuna, Eze Arusi ahụ ga-anwu.
3. Eze Arusi enwee mmekọahụ nwaanyi mgbe ọ nọ nsọ, ọ ga anwu, di ka nkwenye Eda, Igbo si di.
4. Ọ buru na okuọ ụtara ji okpo n'isi, ọ ga-anwu.
5. Ọ buru na Eze Arusi ekuru nwa oheru na- apata ukwu ya abuo nke ana ebebeghi ugwu, Eze Arusi ahụ ga-anwu.

Nchikota

Ihe ndi a choputara gosiri na o di mkpa ka umu okorobia ndi Eda,Igbo niile sonye na ejije mmnwu,n'ih na o juputara oru nka di iche iche, abamaba a bu uzọ e si ahuta nwoke Eda, Igbo, di ka onye tozuru oke na abughi ofeke mmadu, ọ na enye aka igbazi akparamagwa ma wezuga omume ojoo n'ime ha.Omenaala obodo na-eme ka ihe na-eme obodo nwee usoro.onye ọ bula ga agbaso iji nwee ezi mmekorita n'etiti onwe ha.A bia n'Eda, Igbo ,e nwere otutu Omenaala ndi a gunyere;ime okwe, igba nzu, n'obodo gbara ha gburugburu ,o nweghi ebe ozọ a ga-ahu usoro abamaba na abughi n'Eda, Igbo usoro abamaba mmnwu ha bu okaibe n'ih uru.oghom na oru nka juputara na ya. Ndi Igbo turu ilu si na o bughi ubochi ahụ egbujiri osisi ka ọ na-akponwu, Omenaala igbo na-anwu,umu Igbo emee ka a ga-asi na o nweghi ihe na-eme.Mgbe mmiri ga-ezo ,ọ ga-ezo ,ọ ga-ama onye ukwu na onye nta, ya mere ka ndi Eda,

Igbo were ehie chọọ ewu oji,ka Omenaala ghara inwu pii

Aro

Site n'ihe ndi onye nchocha chọputara na nchocha a, o tunyere aro ndi a;

1. Ka ndi Eda, Igbo lebagharia anya n'emume ejije mmọnwu Eda, Igbo ma chọputakwa ụzọ ha ga-esi mee ka o ghara ichipu maọbu nwuọ pii, n'ihie oke uru o bara ndi Eda, Igbo, buru ibu.
2. Ka ndi Eda, Igbo mee ka ndi Gọmentị okpuru ochichi Eda, Lokal Gọmentị kwado emume a, site na imeka onye obula n'esonyere mmemme mmọnwu ejije Eda, Igbo, karisia umu okorobia n'eto eto.
3. Ka ndi omenaala na-amasi na ndi oka asusu mee dokumenshon, ka e nwee ike itinye ha n'oba ndoko omenaala asusu.
4. Ka ndi ochichi Eda, Igbo na-enwe ogbako, iji kuziere umuokorobia o di mkpa mmemme mmọnwu Eda, Igbo bara.
5. Ka ndi mgbasa ozi nye aka ikwalite mmemme mmọnwu Eda, Igbo site n'ime ka umuokorobia n'eto eto ghara ihuta ya dika abamaba ndi ogo mmọ.
6. Gọmentị inye ndi oru oyibo ohere isonyere mmemme mmọnwu ejije Eda, Igbo site inye ha ezumiike n'onwa iteghete kwa afo o bula.

7. Ndi Eze Eda, Igbo kwesiri inye ndi ntorobia bu ndi na-eme emume mmṛnwu Eda, Igbo ihe nrite.
8. ka aghara iji agumaagu ndi Bekee na-atunyere agumaagu ndi Igbo, n'ih na didi asusu na agumaagu a bughu otu.
9. Mahadum ebe a na-amu maka asusu na omenaala Igbo kwesiri ha.
10. Ndi nkuzi ga-agba mbṛ na-eme nchṛcha iji chṛpta nkwegide niile ndi Bekee nwere agba na-ekwegide ndi Igbo n'ih edeghi agumaagu akwukwo n'oge gboo ma chṛpta uzṛ a ga-esi megide nkwegide a, nke a ga-eme ka agbaa n'anwu nke bu eziokwu site na mputara nchṛcha

Mmechi

Obodo niile n'ṛwa gbaa gburu gburu nwere Omenaala e ji mara ha, Omenaala ndi a bu ihe na-agbazi usoro obibi ndu na udi akparamagwa ha,ma otu ihe na-agbazi anya mmiri n'oge ugbo a, bu na o nweghi umu okorobia anyi ji Omenaala abamaba mmṛnwu Eda,Igbo kporṛ ihe,mmṛnwu Eda,Igbo bu ihe obodo ji enwe mmekṛita n'etiti onwe ha.N'oge gboo,abamaba a na-akpolata ikwu na ibe bi n'uzṛ ije,ndi enyi nan di Omenaala na-amasi iloṛa ulṛ soro ndi obodo n-enwe mmekṛita.otutu aka ṛru,inwe ndidi,,ime ezigbo mkpebi,imuta otu ha ga-esi chikṛta ezinulo ha iche iche n'odiniihu,nsṛpuru ndi okenye,idebe iwu na-achi obodo ,mmekṛita torṛ atṛ n'ebe ibe ha noṛ,na ihunaanya n'ebe ibe ha no ka obodo na-aga n'ihu.

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Oti (Ega)



OGBUKPEKPEE

A PHILOSOPHICAL INVESTIGATION OF GENDER ROLE ON INHERITANCE IN CONTEMPORARY AFRICA

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Abstract

Gender is among the most globally discuss topic due to its inherent nature which centre on the societal role place on male and female that is mainly cause by religion and culture. Gender has a greater role to play as a major determinant factor with regard to the issue of inheritance in contemporary Africa, and inheritance according to African point of view is gender sensitive and most often gender bias, which prioritises a particular sex against the other. The research employs hermeneutical method to elucidate that one cannot discuss about gender without taking cognizance of its equality and inequality, gender inequality is mostly female marginalization which is frequently used terminology in Africa that plays out often with issue relating to inheritance, and the African societal role of gender place more value on male than female regarding the issue of inheritance. The problem of female marginalization on inheritance which was as a result of gender role is the bane of this hermeneutical investigation, which the right of female to participate in sharing of inheritance is unpopular and hardly seen both in ancient and contemporary Africa, and in some circumstance female that clamour for gender equity and emancipation are

psychologically/emotionally traumatized and physically abused, and the male counterpart is seen as a superior being that has exclusive right to inheritance. The research discovers that female marginalization on inheritance is as a result of societal creation that perceives female as a weaker sex and also can be married out at anytime; which is fuelled by the philosophies behind those culture and religion in Africa. The research concludes that for there to be a comprehensive eradication of female marginalization on inheritance in contemporary Africa, female rights to inheritance needs to be enshrined in all the customs and traditions of all African nations backed up by their various constitutions in order to protect and project the female rights to inheritance and arguably to a reasonably extent gender equity achieved.

Keywords: Gender Inequity, Inheritance, Gender Equity, Female, Gender Sensitive

Introduction

Africa is a diverse continent with so many cultural traditions and different ethnic group, for decades now there have been many popular debates of gender equality through the three world conferences on women (Mexico 1975, Nairobi 1985 and Beijing 1995), which was aimed to achieve a globalized gender equality throughout the world, according to Maitrayee Mukhopadhyay (2001:13), but despite all these efforts to have a gender balanced world, the issue of female inheritance among the African has been a perennial problem bedevilling the African woman. The global quest for gender equality and cultural revolution has create a new dimension for issues bordering on inheritance,

succession and the leadership roles of women, women are now encouraged to seek legal help where they are denied these rights based on their sex, much success has been recorded and this has influenced the decision of judges who now recognise the rights of female children and wives to inherit property. These judgements are hardly enforceable, particularly in the rural communities, according to Mary-Ann Ajayi (2017: 102), this above statement forms the bane of this research on the applicability of favourable court judgement on women in rural areas, where customs and traditions are very powerful, the only way forward is when the issue of female inheritance is enshrined in various customs and traditions, which in return will be rooted in the constitution, the issue of female marginalization will reduce drastically in Africa. The research will critically review the psychological damage done on female psyche, which was majorly done by culture and African way of practicing religion, which makes most women to be perceived as weaker sex, not fit in handling properties and can be married out at anytime.

Gender Equality and Its Principles

Gender is a concept that shows the difference between men and women seen through socio-religious and socio-cultural aspects. The concept of gender was as a result of social construction and not a natural order by God. The concept is the characterization of men and women who are formed socially and culturally by the society. Feminist movement emerged as a response to the issue of gender equality, working hard to change and eliminate the societal change against women (marginalization of women) and oppression

of women. According to Nurmila in *Husein Muhammad's Thoughts on Gender Equality in Islamic Inheritance Law*, the main criterion of feminism is “awareness” of the existence of oppression and subordination, as well as “actions” to eliminate and change this oppression. In the Muslim world itself, this gender issue has birthed two schools of thought: First school of thought is a group of scholars who view men and women as unequal, men as leaders, superior, and women as inferior. Second are the scholars who think that men and women are the same, having the same intellectual, physical, and spiritual mentality. The difference depends only in its physical function. The two above mentioned views refer to the same source, namely the Qur'an and Hadith. (Ansori: 244-272) The issue of gender inequality from the religious perspective emanated from the holy books of Quran and Bible, placing more emphasis on male role and less on female and some particular duties and functions were assigned to male than female, despite the fact that some religious doctrine has established the principle of human equality, which is very much relevant to the principle of gender equality. Some verses of the Quran and Bible has also explained that a sense of justice is a principle that must be established in all aspect of human life, and this principle of justice applies universally to all human being. As stated in *Husein Muhammad's Thoughts on Gender Equality in Islamic Inheritance Law*:

.....in the Surah al-Mâidah: 8 which orders all believers to always uphold justice and truth for God's sake, to be fair witnesses, and to be prohibited from criticizing a people so that

hatred causes people to act unfairly. So, based on the verse above, it can be understood that the principle of justice applies universally to all human beings, whether Muslim or non-Muslim, male or female. In some aspects, the position of women and men is the same. Inequality in religious and social reality must be faced wisely. The concept of trust provides the actual role and process of equality between women and men, even though there are limitations in social reality. The idea of gender equality in such a way has received a rejection from many classical scholars arguing QS. al-Nisâ: 34, which states that men are leaders over women, because Allah has exalted some of them (men) above some others (women) and because they (men) have spent part of their wealth. Based on this verse, the concept of the relationship between men and women is often assessed by many as something that is *qath'iy*, clear, firm, certain, and unchangeable, so that it is close to new *ijtihad*. All interpretations that are different from things that are already common are considered wrong, contrary to standard teachings and also the *qath'iy*. Every human being, both male and female, is endowed by Allah with the same mind, spirit, and potential, the only differences being the limbs and gender. Allah places men and women as equal following the principles of the Qur'an which shows its egalitarian views.

These principles include justice, equality, independence, and respect for the rights of others regardless of who they are, when, and where they are. This principle has been regulated in the verses of the Qur'an and must become the basis of thought, and views in studying particular verses of the Qur'an. Husein stressed that when understanding a verse that was revealed in a situation of course it cannot be separated from the community's background and must be seen as a guide in efforts to realize the principles of law enforcement.

Analysing from the above point of view according to Husein, gender injustice was as a result of religious life, and the existence of gender inequality among religious people is majorly caused by gender bias individual when interpreting the holy books, this is also applicable to other religious counterpart. One of the various ways to eliminate subordination to woman is through a hermeneutic feminist approach to interpreting verses of the holy books, which is needed to minimize the occurrence of gender biased interpretation of the holy books. For comprehensive annihilation of women marginalization is for state law backed by the constitution to integrate customary laws, religious and traditional rights if it is not repugnant to natural justice, equity and good conscience, to create gender equality in Africa.

Gender Inequity in African Inheritance Systems

The African decent have diverse views of inheritance and kinship, which differs from place to place. For Michael Carter gender justice means that men and women must not be subjected to fixed roles, subordination, marginalization, or violence (2014:242-263), and according to Sharma and Sharma, who identified four indicators of gender equity: (1) access; (2) participation; (3) control; and (4) fair and equitable benefits. In this context, awareness of the need for gender equity is influenced by social and cultural constructions that distinguish between the sexes and their specific roles and responsibilities (2009:64-67). Eduardo Bericat notes that gender equity is necessary to address the gendered structural inequalities that exist within society. (2012: 1–28). Inheritance systems are part of the traditional customs that remain practiced around the world. According to Febriawanti and Mansur, inheritance systems are those systems that ascertain the legitimacy of heirs and manage the division of assets (wealth, property, and knowledge) amongst them. Cooper remarks that inheritance systems may be divided into bilineal (along both maternal and paternal lines) and unilineal ones (solely along paternal ‘patrilineal’ or maternal ‘matrilineal lines’). The African inheritance systems sometimes are equal inheritance rights for men and women. Amongst the African inheritance systems diverse mechanisms are used to divide assets between heirs, this often results in inequity because of diverse understandings of inheritance law families tend to divide their assets as they pleases, which consequently, most heirs feel the assets have not been distributed fairly among them. Meanwhile, in some cases, people believe

that division of the inheritance must provide sons more shares than daughters. In another case, the division of daughters is greater than sons. Some believe that the eldest son gets a larger share of the inheritance than his siblings, while another part says that the youngest child is the one who gets a larger share of the inheritance than his siblings. Furthermore, other people say that children who are most meritorious to their parents will be given a larger share of the inheritance than other siblings. Most of the African societies are religious in nature; however, they have continued to adhere strictly to customary values, traditions and religions of their respective societies. Occasionally, the division of assets follows customary laws that are not found in their various religious teachings. The principle of justice in some African inheritance law entails that there must be a balance between the rights acquired in the inheritance and obligations or burdens of life that must be borne/fulfilled among the heirs; Hence, the meaning of justice in some African inheritance law is not measured by similarity of levels between experts, but by size of the burden or responsibility assigned to them, in terms of general condition of society (2022:468). If it relates to Amir Syarifuddin's definition of justice as quoted by A.S. Assad, S.Z. Qudsy, B. Hasyim, M.T. Badollahi, A.W. Haddade,

A balance between rights and obligations and a balance between what is obtained and needs and uses, or a balance between the burdens and responsibilities of equal heirs, then justice will be reflected in the implementation of the distribution of inheritance according to Islam. The ratio of 2:1 applies not only between boys

and girls, but also between husband and wife, between fathers and mothers, and between brothers and sisters, all of which, when studied and analyzed in depth, reveal profound insight. Men, as opposed to women, are accountable for the maintenance of their families in Muslim society. If the woman is still a girl and unmarried, she becomes the responsibility of her parents, guardian, or brother. In contrast, once a woman is married, her relocation falls under her husband's obligation. (2022:469)

Studies of gender equity have developed models that make it possible to investigate the inheritance issues amongst the African inheritance system, but despite their efforts the issue of land inheritance has continued to be dictated by customary law that excludes women right from property ownership and their inability to land ownership inheritance has undermine their economic opportunities and this leads to feminization of poverty across many of these developing regions of the world.(Agarwal:2003 and Kabeer:2016).

Female Inheritance Right In Africa (A Case Study Of East Africa)

Recently, there have been reforms in inheritance laws across many developing African countries to improve gender equality in inheritance distribution. In many traditional societies in Africa, land inheritance continues to be controlled by customary law which excludes women in any form of assert inheritance. According to J. Ajefu, E. Uchenna, N. Singh and S. Ali in their article titled

Women's inheritance rights and child health outcomes in Kenya notes that prior to 1981, there were four separate systems of inheritance: traditional African, civil/Christian, Muslim and Hindu. Kameri Mboti observes that almost all the ethnic groups in Kenya restrict women from inheriting landed properties from their parents and deceased husbands. Kameri Mboti further notes that Islam inheritance on the other hand was governed by the principles enshrined in the Koran.

Only one-third of the deceased's estate can be dealt with by will. The remaining two-thirds is allocated by intestacy rules laid down in the Koran, with fixed shares for specific heirs. A wife receives one-fourth of her husband's estate, women in polygamous marriages receive one-eighth if they are childless. What is left is divided between sons and daughters in such a way that sons receive twice as much as daughters of their father's property.....

Kenya provides a compelling context to analyse the outcome of inheritance rights in Africa, because the constitution embraced legal pluralism and recognised the applicability of customary and Islamic law. In 1981, a law was passed which aimed to implement a uniform code of inheritance in the country, and it consolidated all the four systems of inheritance into one uniform statute that applies to all Kenyans. The above law was rooted in western jurisprudence and it established equal inheritance rights for both female and male children on their parent's property whether married or unmarried. For Mutongi (2007), while

the law was non-discriminatory in terms of treatment of the children of the deceased, there remained vestiges of discriminatory practices in terms of treatment of the spouses. For instance, when the surviving spouse is a woman, her interest in the property is invalidated if she remarries, whereas a surviving husband maintains his interest upon remarriage.

Furthermore, between the period of 1981 and 1990, there were intense protest by Muslims who regarded the Law of Succession Act as it repudiated on the constitutional provision of freedom of worship and religion in their constitution, sequel to the agitation the then government gave in to the pressure mounted by the Muslim community in 1990. The Succession Act was amended by statute to exclude application to Muslims. Since then, inheritance law has remained a contentious issue in Kenya. The response to demand given to Muslim population has made it difficult to implement inheritance laws on a uniform basis. The outcome of this has resulted in less-thanoptimal outcomes in the area of equitable property rights for women. There is no official data/quantitative evidence available on the enforcement of the Land Succession law and asset ownership by Kenyan women before and after the reform. However, some qualitative field-based assessments have revealed that this legislation suffers from a number of enforcement problems, as well as strong opposition to women's asset ownership rooted in local customs and traditions according to Cooper (2011).

Conclusion And Recommendation

Gender role on inheritance law is one of the arrangements that are quite complex and frequently causes us problem in our daily life activities, because inequitable distribution of inheritance frequently results in disagreement among relatives, that are subsequently settled in court when one party feels aggrieved. The major causes of this unfairness is that many indigenous communities in Africa continue to practice their traditional inheritance system, which their culture and religious affiliation promotes, against the testament/wills law of the deceased that is ought to be protected by those indigenous community, and backed by a state law which will protect it through the philosophies of African culture and religious practices of those communities that are not repugnant to natural justice, equity and good conscience. The traditional and religious preservation is very important because this forms the nucleus and foundation of our African identity, but not to the detriment of a particular sex (female), because globalization and modernity has truncated this outdated process of female marginalization on inheritance with will or testament to back it up, and has reawakened the spirit of consciousness of the female due to the degenerating and inhumane treatment melted out on them during division of assets in their families. Despite the developmental processes ongoing in Africa, some communities in Africa still do not regard women on the issue of inheritance even when there is a will/testament to back it up, on this backdrop the research recommends that, there should be a strong legal reforms by the rulers of all African nations aimed to give women equal rights in the matter of

inheritance backed up by their various constitutions in Africa to strengthen their various state law on how to blend and integrate with their customary law and its inherent religious/traditional rights that are not repugnant to natural justice, equity and good conscience, to create gender equity on inheritance and also special attention on mainstreaming gender sensitive initiatives, publicizing and educating the women in remote communities about the existence of such state law backed by the constitution, because majorly this issue of female marginalization especially on land inheritance is mostly experienced by them. The research also recommends that the major concern of Africans should be focused on how to control the influx of one culture/religious activities into another to avoid and avert cultural crisis (for example on the issue of land inheritance upon marriage by a woman who marries from another tribe that is not of her birth tribe, and her husband decides to relocate and settle with her in her birth tribe because of the land she inherited). In conclusion, the female inheritance in Africa is in transition stage, moving from discriminatory customary practices to constitutional equality, which is evident in West Africa (Nigeria). Supreme Court ruling and constitutional provisions of Nigeria (section 42) now override prohibiting women from inheriting land or property from fathers and husbands to granting them female rights to inherit.

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**FROM RITUAL TO REVENUE: THE ORU-OWERE
FESTIVAL AND CONTEMPORARY MUSIC BUSINESS.**

By

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Abstract.

The Oru-Owere Festival of the Owere people in the South-Eastern part of Nigeria is a vibrant celebration of culture, music, and tradition that has long served spiritual and communal purposes. But in today's fast-changing world, where music and culture are increasingly tied to digital platforms and global markets, there's a growing need to rethink on how such indigenous traditions can also be economically sustainable. This study looks at how the music of the Oru-Owere Festival can move beyond its ritual roots and find a place within the broader music business landscape. So as not to miss out on opportunities for growth and revenue, the study explores how indigenous festival music can transit from purely ritualistic functions to revenue generating assets while maintaining cultural authenticity. The core problem addressed is the marginalization

and under-commercialization of indigenous music traditions in contemporary music business models, despite their rich artistic and cultural value. Drawing on fieldwork, focused group discussion, texts, as well as insights from ethnomusicology and music business theory, the study adopts the qualitative research method, thereby revealing that Oru-Owere music possesses untapped commercial potential, particularly through digital distribution, cultural tourism, and heritage branding. What stands out is the possibility of blending tradition with innovation. With the right approach like involving local communities in decision-making, using digital platforms to share the music globally, and ensuring cultural values are respected, Oru-Owere music could thrive in modern markets. The study encourages thoughtful collaboration between cultural custodians, industry players, and policymakers to build a model where cultural integrity and economic benefit go hand in hand.

Keywords: Ritual, Revenue, Oru-Owere Festival,
Contemporary and Music Business.

Introduction:

Music has always been an intrinsic part of indigenous festivals, functioning as a vessel for oral tradition, identity expression and communal spirituality. In many African cultures, including the Igbo of south eastern Nigeria, music is not simply performed, it is lived as part of ritual and social reality (Nketia, 1974). Indigenous music traditions across Africa are deeply woven into the cultural, spiritual, and social fabric of their communities. They are not merely artistic expressions but serve vital functions such as storytelling, ritual, social bonding, and moral instruction (Nzewi, 1991, & Adegbite, 2001). The Oru-Owere festival stands as a compelling example of this intersection of music and meaning. Historically, the festival's music has existed outside the scope of formal music industries, valued more for its role in

reaffirming identity, ancestry, and collective memory than for any commercial potential.

However, as globalization and digital technologies continue to reshape the ways music is produced, shared, and monetized, indigenous performance traditions are being brought into new kinds of contact with global music business paradigms. The challenge today is how to reposition such traditions like the music of the Oru-Owere festival within contemporary commercial frameworks without eroding their cultural integrity. According to Oikelome (2013:25-29), “many African traditional musical forms remain marginalized in the modern music economy because of their communal orientation and non-commercial value systems, even though they are rich in performance aesthetics and social function”. This study responds to that challenge by exploring how the music of the Oru-Owere festival can transit from being a purely ritualistic practice to a source of cultural and economic value in Nigeria’s growing creative economy.

The research examines not just the music itself, but also the community structures, symbolic meanings, and performance practices that shape it. Ndianefo (2011:169-186) averred that, “a people develop a language appropriate to their needs and environment. Such a language serves them as a medium for communication, the transmission of knowledge, culture and values and for the articulation of their worldview”. Drawing on ethno-musicological methods and interviews with musicians and custodians of tradition, as well as insights from music business theory, the study reveals possibilities for ethical cultural entrepreneurship. The challenge is to balance cultural preservation with economic engagement. Nzewi (1991), cautioned against decontextualizing African music for profit, while Euba (1988), believed that bridging old and new worlds is

possible through careful adaptation. Nwauche (2020: 539-559) proposed Pan-African legal framework that empowers communities to manage their own cultural assets. This study supports a hybrid model of commercialization, anchored in ethical cultural entrepreneurship, digital innovation, and participatory governance.

Importantly, this work builds on the contributions of African scholars who have advocated for the integration of traditional African music into contemporary frameworks without compromising its identity. For instance, Meki Nzewi (1991), argued that African indigenous music systems possess complex theoretical foundations and creative philosophies that deserve equal academic and commercial recognition. Similarly, Tolu Olorunyomi (2005:123-138), and Akin Euba (1988), emphasized the need to bridge the gap between traditional performance and modern platforms through education, policy, and innovative production models. One of the key insights from this study is that cultural preservation and economic engagement are not mutually exclusive. With culture influencing economy and the impact of economic activities and policies on culture, economy and culture are intertwined through economic systems shaping cultural expression. Culture provides the values, identity, and creative expressions that fuel economic activities, while the economy provides the resources and platforms to sustain, transform, and sometimes commercialize culture. By working with community stakeholders, embracing digital platforms for distribution, and establishing cooperative models of ownership and revenue-sharing, the Oru-Owere festival's music can be part of a larger conversation about African creative industries and decolonizing music economies (Nwauche, 2020:539-559).

Ultimately, this paper argues for a new perspective, one that sees indigenous music not as a relic of the past, but as a living, dynamic asset with both cultural and commercial relevance; a transformation of a ceremonial practice, often rooted in cultural or spiritual significance, where the primary focus is on the act itself, its meaning and the community it serves, to a commercial or financial outcome where the primary focus is on generating income or profit. In doing so, it offers a framework for transforming ritual into revenue in a way that honors tradition and empowers communities.

The Oru-Owere Festival

Oru-owerre, the most crowd pulling, important and colourful traditional annual festival in Owere Nchi-ise (literally the five compounds of Owerre town) is the very Owere people's national day, likened to the Independence Day of a nation. The festival is a socio-cultural bond which exists between the celebrating groups and their ancestor, Ekwem Arugo, the founder of Owerri. The celebration of the Ekwem's Passover with his family, though with sadness for being forced out of his ancestral land, and of joy for the divine salvation of his entire family from the bloody hands of those who supped with him, marked the institution of Oru-owerre. This festival is an action-packed festival that is full of songs and dance, it is one of such cultural events that reveals its great significance as religious ritual and potentialities in music and dance. The festival is very popular among the people of Owerri in Imo State. It is celebrated every year, as it is an important cultural event in the lives of the people.

The Oru-Owere Festival is a community-wide celebration among the Owerri people, characterized by ritual drumming, chants, folk dancing, and the use of traditional instruments like the ogene, ekwe, and udu. Songs performed during the festival often

recount ancestral stories, enforce moral codes, and celebrate communal values. This music is usually passed down orally and is rarely commercialized, limiting its reach and economic potential (Okafor, 2005). Despite its cultural vibrancy, the festival faces threats from diminishing local interest, emigration, and modernization pressures. Younger generations gravitate towards Afro beat, hip-hop, and gospel music, leaving indigenous genres increasingly marginalized. Yet, these traditional forms remain rich in performance value and market potential. The festival also acts as a carrier of culture as observed in their songs which are filled with the cultural tradition of the Owerri community; and reminds the younger ones of the need to preserve their old customs and transmit the values and beliefs of the people to future generation. The music performs the role of motivator by rallying the community during these traditional displays.

Reimagining Indigenous Festival Music in the Music Business Paradigm:

Music has always been more than sound. It is memory, identity, celebration, and protest. In Africa, especially, music carries the heartbeat of culture. But as societies evolve and technology reshapes how music is shared and consumed, there is a growing need to understand how musical creativity connects with economic opportunity. This is where the concepts of **music business** and **cultural economy** come into play. Together, they help us reimagining how traditional and contemporary music can serve both artistic and financial goals, without losing their soul. The music industry is a significant contributor to the creative industries, generating substantial revenue and employment opportunities. However, music's impact extends beyond the realm of art and entertainment, influencing the economy and society as a whole. The cultural economy of music refers to the

intricate relationships between music, culture, and economy, encompassing the production, distribution and consumption of music as well as its far-reaching impact on society and the economy. Music festivals and concerts are excellent examples of how music can promote social cohesion and drive economic growth. According to the International Festivals Events Association IFEA's report of 2020, "... states that music festival contributes significantly to local economies, generating revenue and creating jobs."

From a business perspective, Oikelome (2013:25-39), stresses that "indigenous music is often sidelined because it does not conform to Western market structures". However, scholars like Nwauche (2020:539-559) further suggest that, "copyright reform, cultural policy, and technological innovation could empower local communities to monetize their cultural heritage responsibly". The need for a Pan-African model that centers African values within creative industries is increasingly urgent.

Building Sustainable Pathways:

To truly connect traditional music with modern business, several things need to happen:

a) Documentation and Digitization: One major step toward reimagining indigenous music for business is documentation. By archiving performances through video, audio, and notation, festival music can be preserved and accessed globally. Ethnomusicologists like Stone (2008), stress those "such efforts should be community-led to ensure cultural accuracy and consent". Digital platforms such as YouTube, Spotify, and Audio Mack offer ways to stream indigenous festival music to global audiences. For example, Ghanaian traditional ensembles have successfully uploaded highlife-infused traditional songs, generating revenue through streams and YouTube ads.

b) Branding and Festival Tourism: The Oru-Owere Festival holds immense potential to be developed into a strong cultural brand, much like how the Calabar Carnival has become a cornerstone of Nigeria’s tourism and event economy. As Ekanem (2011:1-14) notes, “the Calabar Carnival generates substantial income through tourism, sponsorships, and merchandising”. Similarly, Oru-Owere, with its rich musical performances, symbolic dances, and ritual expressions, could be rebranded as a viable cultural tourism product that appeals to both domestic tourists and members of the African Diaspora seeking reconnection with ancestral heritage (Okonkwo, 2014:54-68& Ibekwe, 2020:45-59). Onyee N. Nwankpa & Clare I. Nwankpa (2022:65-82) argue that, “Nigeria’s music culture when restructured with the right philosophical and economic ethos, can transcend its current form as an informal creative industry into a structured creative economy”. Their work emphasizes those indigenous music traditions, when rooted in intellectual property frameworks and supported by stakeholder engagement, can be both culturally sustainable and commercially viable. Applying this insight, the Oru-Owere Festival could develop its music-centered offerings such as live performances, community drumming sessions, folk storytelling, and instructional workshops on traditional instruments into ticketed, immersive experiences.

By forging partnerships with tourism boards, cultural preservation agencies, and development-oriented NGOs, the festival can secure both visibility and funding. This aligns with the growing global trend of experiential tourism, in which visitors seek meaningful cultural participation rather than passive observation (Ajani, 2015:23-38 & Nwakanma, 2013:1-16). As Nwankpa (2022:65-82) suggests, “embracing a value-driven, economically sound approach to music duration not only generates new revenue streams but also ensures the continuity,

relevance, and international resonance of Nigeria’s indigenous musical heritage”.

c) Intellectual Property Rights and Revenue Sharing in Indigenous Music Commercialization: One of the most pressing and complex challenges in the commercialization of indigenous music lies in the question of ownership and intellectual property rights. Unlike mainstream music, where authorship is typically assigned to individuals or corporate entities, indigenous music often emerges from communal traditions. It is collectively created, performed, and transmitted across generations without clear individual authorship. This presents a major dilemma when such music is introduced into commercial frameworks, which are largely built around individualistic copyright systems (Seeger, 1992:345-359 & Brown, 2005:40-61). To address this, Torsen & Anderson (2010) posit that, scholars and cultural policy advocates have proposed community-based copyright models or alternative licensing frameworks such as customized Creative Commons Licenses (CCL) that reflect the communal nature of traditional music. These models can help prevent cultural exploitation while still enabling communities to derive income from their heritage. For example, licenses can be designed to ensure that traditional custodians maintain moral rights over their work, including the right to be acknowledged and the right to prevent misuse or distortion of the music in commercial settings.

The active participation of traditional musicians, culture bearers, and community elders in contract negotiations is essential. According to Hafstein (2004:3-27), “too often external producers or institutions act as gatekeepers, resulting in profit-driven agreements that exclude the very communities from which the music originates”. Ethical commercialization must include transparent benefit-sharing arrangements, developed in

collaboration with community representatives and cultural custodians. One effective strategy to support this empowerment is the organization of local workshops on copyright education, contracts, and rights management. These educational initiatives not only help indigenous artists understand the value of their intellectual property but also equip them with the tools to navigate the commercial music industry. Also, Anthony Seeger (1992:345-359) argues that, “one of the key ways to protect indigenous cultural expressions, is to ensure that creators and tradition holders are knowledgeable about how legal systems operate and are provided with support to engage with them on equal footing”.

The role of age-grades in communal festivals and fund raising:

Age-grades have long been an integral part of African culture, serving as a means of social organization and community mobilization. In many African communities, age-grades play significant roles in organizing communal activities, including festivals and fund-raising events. This age-based group brings individuals together which is essential for wellbeing and development of the community. A study by Okome (2017:1-15), found that “age grades in Igbo communities have been successful in mobilizing funds and resources for community development projects”. In Owere Communities for example, age grades also known as ‘ebiri’ have been instrumental in raising funds for development projects such as:

- i) Building community health centers, lock-up shops, and market shades
- ii) Giving moral and financial support to sick members
- iii) Giving the down-trodden a helping hand so as to have some measure of economic and social upliftment

Challenges and Ethical Considerations:

The process of transforming ritual or festival music into commercially viable products must be approached with utmost sensitivity and cultural responsibility. It is important to recognize that not all forms of indigenous or traditional music are meant for public consumption or commercial exploitation. In particular, musical expressions that serve sacred, spiritual, or esoteric functions often carry deep cosmological meanings and are intertwined with the identity, belief systems, and spiritual health of the communities that practice them (Nketia, 1974&Agawu, 2003). Commercializing such music without the community's informed consent not only risks misrepresentation, but may also result in the dilution or desecration of its spiritual significance. Therefore, it becomes essential to draw clear ethical boundaries between what can be shared with the wider public and what should remain within the confines of ritual practice.

Accordingly, UNESCO Convention (2003) postulates that, “communities must retain the right to determine which aspects of their cultural heritage are appropriate for adaptation into marketable formats and which must be preserved in their original contexts for future generations”. Furthermore, any attempt to monetize traditional or festival music must not prioritize profit over communal ownership, authenticity, and cultural integrity. The commercialization process should be guided by ethical models that emphasize inclusive participation, especially by the original custodians of the music. This includes fair compensation, proper representation, and mechanisms for the reinvestment of profits into the community's socio-cultural development (Brown,2005:40-61).UNESCO's 2003 Convention for the Safeguarding of the Intangible ‘Cultural Heritage’ stresses the importance of safeguarding traditional cultural expressions not merely as artifacts for economic exploitation, but as living practices that support cultural diversity and identity.

Thus, ethical frameworks must be established to ensure that commercialization efforts enhance rather than erode the values, dignity, and autonomy of the source communities.

Conclusion:

The Oru-Owere Festival demonstrates that indigenous music traditions are far more than ceremonial artifacts; they are living cultural assets capable of driving economic growth when thoughtfully integrated into contemporary music business paradigms. This study shows that with deliberate strategies such as documentation and digitization, festival branding, cultural tourism development, and community centered intellectual property frameworks, the music of Oru-Owere can transcend its strictly ritual functions to become a sustainable source of revenue. Crucially, the process must be guided by ethical principles that respect the spiritual and cultural integrity of the music while fostering economic participation for the communities that sustain it. By drawing on the insights of African scholars and cultural policy advocates, this work underscores that tradition and innovation need not be opposing forces. Instead, when communities, policymakers, and industry players collaborate in ways that center indigenous values, Oru-Owere music can flourish in global markets while remaining a proud expression of Igbo identity. In this sense, transforming ritual into revenue is not only possible but also a pathway to cultural empowerment, heritage preservation, and inclusive economic development.

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**CHRISTIANITY AND ENVIRONMENTAL ETHICS:
TRANSMISSION OF SACRED KNOWLEDGE AND
ECOLOGICAL CONSCIOUSNESS**

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Abstract

The contemporary ecological crisis has provoked renewed theological reflection on humanity's relationship with the natural environment. Christianity, as a faith tradition grounded in sacred revelation, offers a rich ethical framework for environmental responsibility through its doctrines of creation, stewardship, incarnation, and eschatological hope. This paper examines Christianity's contribution to environmental ethics by analyzing how sacred knowledge is transmitted and how ecological consciousness is cultivated within Christian theology, scripture, tradition, and praxis. Drawing from biblical texts,

patristic thought, ecclesial teachings, and modern ecological theology, the study argues that Christian environmental ethics is not a peripheral concern but an integral expression of faith and discipleship. The paper further explores the pedagogical and communal mechanisms through which ecological values are communicated, emphasizing the church's role in shaping moral consciousness for sustainable living.

Keywords: Christianity, environmental ethics, sacred knowledge, ecological consciousness, stewardship, creation theology

Introduction

Environmental degradation, climate change, biodiversity loss, and ecological injustice have emerged as defining moral challenges of the twenty-first century. These crises are not merely scientific or economic issues but deeply ethical and spiritual concerns that question humanity's understanding of its place within the natural order. Religious traditions, particularly Christianity, have increasingly been called upon to articulate moral frameworks capable of inspiring ecological responsibility and sustainable practices (Berry, 2009). Christianity as a monotheistic religion centered on faith in Jesus Christ as Lord and Savior, grounded in the biblical revelation of God as Creator, Sustainer, and Redeemer of the universe. The Christian worldview affirms the goodness of creation and humanity's unique role within it (Genesis 1–2).

Historically, Christianity has been accused of fostering anthropocentrism and ecological exploitation, especially

through interpretations of the biblical mandate to “subdue” the earth (Genesis 1:28). Genesis 1 repeatedly declares creation as “good,” culminating in God’s assessment of creation as “very good” (Gen. 1:31, New Revised Standard Version). Humanity, created in the *imago Dei*, is entrusted with dominion (Gen. 1:26–28), a concept that has often been misinterpreted as exploitative control. Genesis 2:15 further clarifies humanity’s ecological vocation, stating that God placed humans in the garden “to till it and keep it.” The Hebrew terms ‘*abad* (to serve) and *shamar* (to preserve) suggest a relationship of service and protection rather than domination. The Psalms and prophetic literature also reflect ecological consciousness by portraying nature as participating in the praise of God (Ps. 104; Ps. 148) and condemning environmental destruction as a consequence of human sin (Hos. 4:1–3). In the New Testament, ecological concern is implicit in Christology and eschatology. The incarnation affirms the material world, as God enters creation in bodily form (John 1:14). Pauline theology presents Christ as the cosmic reconciler through whom “all things” are restored (Col. 1:15–20), indicating that salvation encompasses both humanity and the wider creation (Moltmann, 1993).

However, a theological reading situates dominion within responsible stewardship, care, and accountability to God (Wright, 2004). The contemporary Christian theology has re-examined these interpretations, recovering a more holistic and relational understanding of creation. This paper, however, investigates how Christianity transmits sacred knowledge that informs environmental ethics and

nurtures ecological consciousness among believers. The contemporary ecological crisis—manifested in climate change, biodiversity loss, pollution, and environmental degradation—poses a profound moral challenge to humanity. Within this context, Christianity has increasingly engaged environmental issues through ethical reflection and practical action. Christian environmental ethics is grounded in biblical theology, shaped by doctrinal traditions, and expressed through concrete environmental praxis. This paper examines the relationship between Christianity, ethics, and environmental praxis, arguing that Christian faith provides a robust moral framework for ecological responsibility rooted in stewardship, justice, and love of neighbor.

Conceptual Clarifications

The basic concepts of this study which include; environmental ethics, sacred knowledge in Christianity, and ecological consciousness, is clarified here for proper understanding of the researchers' convictions of the subject. Environmental ethics here refers to the moral principles governing human interactions with the natural environment. It addresses questions of responsibility, value, justice, and sustainability in relation to ecosystems and non-human life (DesJardins, 2013). Ethics generally refers to the systematic reflection on moral values, principles, and norms guiding human conduct. Christian ethics derives its moral vision from Scripture, tradition, reason, and lived experience, emphasizing obedience to God's will and responsibility toward others, including future generations (Gula, 2010). Within religious contexts, environmental

ethics often emerges from theological reflections on creation, divine sovereignty, and moral obligation.

Sacred knowledge in Christianity encompasses divinely revealed truths transmitted through scripture, tradition, reason, and lived faith. This knowledge shapes moral norms and worldviews, guiding believers' understanding of reality and ethical responsibility (McGrath, 2017). When applied to environmental concerns, sacred knowledge provides theological meaning to ecological care. Ecological consciousness on the other hand denotes an awareness of the interconnectedness of all life forms and a moral sensitivity toward environmental integrity. In Christian thought, ecological consciousness is rooted in the recognition of creation as God's handiwork and humanity's vocation as caretakers rather than exploiters (Conradie, 2011).

Biblical Foundations of Christian Environmental Ethics

The Bible provides a rich and coherent foundation for Christian environmental ethics. Through the doctrines of creation, stewardship, covenant, sin, redemption, and eschatological hope, Scripture affirms the intrinsic value of the environment and humanity's moral responsibility toward it. Christian environmental ethics, grounded biblically, calls believers to faithful stewardship, ecological justice, and participation in God's redemptive care for the whole creation. Christian environmental ethics is rooted in the biblical vision of creation as God's purposeful and valuable work, entrusted to humanity for responsible care rather than exploitative domination. The Bible provides a

coherent theological framework that grounds environmental responsibility in doctrines of creation, stewardship, covenant, sin, redemption, and eschatological hope. From Genesis to Revelation, Scripture affirms that the natural world belongs to God and that human beings are accountable moral agents within creation.

The scriptural texts which is basically contained in Genesis narratives provides the primary foundation for Christian environmental ethics. Genesis 1–2 presents the world as created intentionally by God and declared “very good” (Gen. 1:31, New Revised Standard Version [NRSV]). Creation is not accidental or morally neutral; it reflects divine wisdom and purpose. The repeated affirmation of goodness underscores the intrinsic value of the non-human world apart from its utility to humanity (Horrell et al., 2010).

Nature is not a product of chance but a sacred reality imbued with divine purpose. This theological vision confers intrinsic value upon the non-human world, independent of its utility to humanity (Horrell et al., 2010). Biblical stewardship emphasizes responsible care rather than domination. The Hebrew concept of *radah* (dominion) is best understood as governance modeled after God’s benevolent rule—protective, sustaining, and just. Humanity’s role as steward (*oikonomos*) implies accountability to God for the use of creation. Psalm 24:1 reinforces this theology by affirming divine ownership: “The earth is the Lord’s and all that is in it.” This confession establishes a moral limit to human exploitation of nature, as the environment is ultimately God’s

possession, not humanity's property. Genesis 1:26–28 has often been misinterpreted to justify ecological domination. However, the biblical mandate to “have dominion” (radah) must be interpreted within the broader canonical and cultural context. In Genesis 2:15, humanity is placed in the garden “to till it and keep it,” terms that connote care, service, and preservation rather than destruction (Wright, 2004).

Scripture also presents a covenantal vision that includes the natural world. God's covenant with Noah explicitly encompasses “every living creature” (Genesis 9:9–10), underscoring creation's participation in divine purposes. This inclusive covenant challenges narrow anthropocentric ethics and supports ecological responsibility. The Bible remains the primary medium through which ecological ethics are transmitted. Liturgical readings, sermons, catechesis, and theological education serve as channels for interpreting scriptural teachings on creation care. When ecological themes are emphasized, scripture becomes a powerful catalyst for moral transformation.

Christian tradition, including patristic and medieval theology, offers valuable ecological insights. Church Fathers such as Basil the Great and Francis of Assisi articulated a sacramental view of nature, perceiving creation as a reflection of God's glory. These traditions continue to inform contemporary eco-theological discourse (Santmire, 2000). Modern ecclesial documents have reinforced Christian environmental ethics. Encyclicals and synodal statements emphasize environmental stewardship as a moral and spiritual obligation. Such authoritative

teachings function as formal mechanisms for transmitting sacred ecological knowledge to the faithful.

The stewardship model emphasizes responsibility, accountability, and restraint. Humans are vice-regents who manage creation on God's behalf, reflecting divine care and justice. This ethical vision challenges anthropocentric and utilitarian approaches to the environment. Biblical covenants extend beyond humanity to include the whole created order. In Genesis 9:8–17, God establishes a covenant not only with Noah and his descendants but also “with every living creature.” This inclusive covenant affirms God's enduring concern for animals and ecosystems, thereby grounding ecological responsibility in divine promise (Bauckham, 2010).

The Mosaic Law further expresses this concern through environmental regulations such as Sabbath rest for the land (Lev. 25:1–7) and protections for animals (Deut. 25:4). These laws demonstrate that environmental care is integral to covenant faithfulness. The biblical narrative associates environmental degradation with human sin. Genesis 3 depicts how disobedience fractures relationships between God, humanity, and the earth, resulting in toil, suffering, and alienation. The prophets often link ecological devastation to moral failure and injustice (e.g., Hos. 4:1–3; Jer. 12:4).

This theological connection suggests that environmental crises are not merely technical or economic problems but also spiritual and ethical ones. Christian environmental ethics therefore calls for repentance, moral reform, and

renewed obedience to God. The New Testament expands environmental ethics through the doctrine of redemption. Romans 8:19–22 portrays creation as groaning in anticipation of liberation, bound to humanity’s redemption in Christ. Salvation is thus cosmic in scope, encompassing both humanity and the natural world (Moltmann, 1985). Christ’s reconciling work is described as restoring “all things” to God (Col. 1:15–20), indicating that ecological renewal is part of God’s redemptive plan. Christian environmental ethics is therefore eschatological, grounded in hope for the renewal rather than the annihilation of creation. Biblical eschatology does not legitimize environmental neglect. Revelation 11:18 warns of divine judgment against those who “destroy the earth,” affirming accountability for ecological harm. The vision of a new heaven and new earth (Rev. 21–22) portrays continuity and transformation rather than total replacement, reinforcing the ethical obligation to care for creation in the present.

Ecological Consciousness in Christian Theology

Ecological consciousness refers to an awareness of the intrinsic value of the natural environment and humanity’s ethical responsibility toward its preservation and flourishing. In Christian theology, ecological consciousness is rooted in biblical revelation, doctrinal reflection, and moral theology. Contemporary ecological crises—such as climate change, biodiversity loss, and environmental degradation—have compelled Christian theologians to revisit traditional teachings on creation, stewardship, and human responsibility. Far from being a modern imposition, ecological concern is deeply embedded within the Christian

theological worldview, which understands creation as God's good gift and humanity as a responsible participant in its care (Conradie, 2015).

Ecological consciousness in Christian theology is not a peripheral concern but a central implication of biblical faith, doctrinal reflection, and ethical responsibility. By affirming the goodness of creation, recognizing humanity's role as steward, and envisioning cosmic redemption, Christian theology provides a robust framework for addressing contemporary ecological challenges. In a world facing unprecedented environmental crises, Christian ecological consciousness calls believers to faithful action grounded in reverence for God, love for neighbor, and care for creation.

Christian ecological consciousness finds practical expression in environmental ethics. Stewardship remains a central ethical principle, calling believers to manage natural resources responsibly for present and future generations. Love of neighbor, a core Christian ethic, extends to future generations who will bear the consequences of environmental neglect (Deane-Drummond, 2008). Ecological degradation disproportionately affects the poor and vulnerable, particularly in the Global South. Christian theology therefore links ecological concern with social justice, emphasizing that care for creation is inseparable from care for humanity (Pope Francis, 2015). This perspective resonates strongly within African Christian contexts, where environmental harm directly threatens livelihoods, culture, and communal well-being.

Modern Christian theology has increasingly engaged ecological issues through movements such as eco-theology and creation spirituality. Theologians have called for ecological conversion—a transformation of attitudes, values, and lifestyles in response to environmental crises (Francis, 2015). Churches and Christian institutions are now integrating ecological awareness into worship, education, and social action, reflecting a growing recognition that ecological responsibility is an essential dimension of Christian discipleship.

In African theology, ecological consciousness is often reinforced by indigenous cosmologies that emphasize harmony between humanity and nature. When integrated with Christian theology, these perspectives enrich ecological ethics and promote sustainable practices rooted in both faith and culture (Conradie, 2015).

The doctrine of the Incarnation affirms the material world as a legitimate locus of divine presence. By taking on flesh, Christ sanctifies material reality, challenging dualistic tendencies that devalue nature. This incarnational theology fosters ecological reverence and ethical responsibility (Edwards, 2006). Christian theology recognizes ecological degradation as a manifestation of human sin—greed, exploitation, and alienation from God and creation. Redemption, therefore, encompasses not only human salvation but the healing of the entire cosmos (Romans 8:19–22). Christian doctrines significantly shape ecological consciousness. The doctrine of creation emphasizes that the

world belongs to God, not humanity (Ps. 24:1). This theological conviction challenges anthropocentric attitudes that treat nature as mere property or resource. Creation theology thus grounds an ethic of reverence, humility, and responsibility toward the environment (Santmire, 2000). The doctrine of sin explains ecological degradation as a manifestation of disordered human relationships—with God, neighbor, and nature. Environmental destruction is therefore not merely a technical or economic problem but a moral and spiritual crisis (Horrell et al., 2010). Conversely, the doctrine of redemption offers hope for ecological restoration. Christian eschatology envisions not the annihilation of the earth but its renewal, as expressed in the promise of a “new heaven and a new earth” (Rev. 21:1). Trinitarian theology also contributes to ecological consciousness by emphasizing relationality. The interconnectedness within the Trinity provides a model for understanding the interdependence of all creation. This relational ontology encourages Christians to view the ecological community as a network of mutual dependence sustained by God’s sustaining presence (Edwards, 2006). Above all, Christian eschatology envisions the renewal rather than the annihilation of creation. The promise of a “new heaven and new earth” (Revelation 21:1) encourages active participation in ecological restoration rather than passive indifference.

Christianity, Ethics, and Environmental Praxis

Environmental praxis denotes the practical application of ethical and theological insights to environmental action. It involves lifestyle changes, advocacy, policy engagement,

and communal efforts aimed at ecological sustainability and justice (Deane-Drummond, 2017). Christian worship shapes ecological consciousness through prayers, hymns, and sacramental practices that affirm gratitude for creation. Liturgical seasons, such as harvest thanksgiving, reinforce environmental awareness and moral responsibility. Christian environmental praxis translates ethical principles into action. Churches and faith-based organizations engage in tree planting, waste management campaigns, climate advocacy, and environmental education. In African contexts, including Nigeria, Christian communities increasingly address issues such as deforestation, erosion, oil pollution, and climate-induced poverty through ecumenical and grassroots initiatives. Liturgical practices, such as harvest thanksgiving and creation-focused worship, also reinforce ecological consciousness. Theological education and sermons play a vital role in shaping environmental awareness among clergy and laity alike, fostering an ethics of care for the earth.

The church functions as a moral community where ecological values are nurtured through collective action, advocacy, and lifestyle transformation. Faith-based environmental initiatives demonstrate how sacred knowledge translates into ethical praxis. The Bible provides the foundational framework for Christian environmental ethics. The creation narratives portray the world as God's good creation (Genesis 1:31), entrusted to human care. The mandate to "till and keep" the garden (Genesis 2:15) implies responsible stewardship rather than exploitative domination. The Psalms celebrate creation as a testimony to God's glory (Psalm 24:1), while the prophets

condemn environmental destruction linked to injustice and moral decay (Hosea 4:1–3). In the New Testament, Jesus’ teachings emphasize love, humility, and care for the vulnerable—principles that extend to ecological concern. Pauline theology further affirms the cosmic scope of redemption, envisioning the reconciliation of all creation in Christ (Romans 8:19–22).

Stewardship is central to Christian environmental ethics. Humans are caretakers of God’s creation, accountable for how they use natural resources. This principle challenges unsustainable exploitation and calls for conservation and responsible management of the environment (Wright, 2006). Environmental justice is integral to Christian ethics, as ecological degradation disproportionately affects the poor and marginalized. Christian ethics insists that environmental policies and practices must promote fairness, equity, and the protection of vulnerable communities (Conradie, 2015). The commandment to love one’s neighbor (Mark 12:31) extends beyond present human relationships to include future generations. Environmental harm today threatens the wellbeing of those yet unborn, making ecological responsibility a moral obligation (Horrell, Hunt, & Southgate, 2008). Formal theological education and religious instruction play a critical role in embedding environmental ethics within Christian moral formation. Integrating ecological themes into curricula ensures the continuity of sacred ecological consciousness across generations.

Challenges in Transmitting Ecological Ethics

Despite its rich resources, Christianity faces challenges in effectively transmitting ecological ethics. These include theological literalism, economic pressures, and the persistence of anthropocentric worldviews. However, the growing field of eco-theology and interfaith environmental collaboration presents opportunities for renewed engagement and relevance. In African Christian contexts, including Nigeria, integrating indigenous ecological wisdom with Christian theology can deepen environmental ethics and promote sustainable living. This contextual approach enhances the transmission of sacred knowledge in culturally meaningful ways.

The transmission of ecological ethics—the moral principles guiding human interaction with the natural environment—has become a pressing concern in the face of climate change, biodiversity loss, and environmental degradation. While religious traditions, particularly Christianity, possess rich ethical resources for environmental stewardship, the effective transmission of these ecological values faces significant challenges. These challenges arise from cultural, theological, educational, socio-economic, and institutional factors that hinder the internalization and practical application of ecological ethics. This section examines the major obstacles confronting the transmission of ecological ethics in contemporary society. One of the foremost challenges in transmitting ecological ethics is the lack of conceptual clarity surrounding environmental responsibility. In Christian contexts, divergent interpretations of biblical texts—especially Genesis 1:26—

28—have often promoted an anthropocentric worldview that legitimizes domination rather than stewardship of nature (White, 1967). Although, contemporary eco-theologians advocate reinterpretations, emphasizing care, responsibility, and covenantal relationships with creation, these perspectives have not been uniformly integrated into popular religious consciousness (Horrell, Hunt, & Southgate, 2008). The persistence of exploitative readings continues to undermine ecological ethics at the grassroots level.

The transmission of ecological ethics also encounters resistance from theological frameworks that prioritize spiritual salvation over material and ecological concerns. In some Christian traditions, environmental issues are perceived as secondary or even irrelevant to the core mission of evangelism and eschatological hope. This dualistic separation between the sacred and the material world weakens ecological moral teaching and discourages sustained environmental engagement (Conradie, 2011). Moreover, apocalyptic interpretations that anticipate the imminent end of the world may reduce motivation for long-term ecological responsibility. Another critical challenge lies in inadequate environmental education, particularly within religious institutions. Many theological curricula, catechetical programs, and sermons fail to integrate ecological ethics systematically. Where environmental themes are addressed, they are often treated as optional or peripheral rather than as integral to moral formation and discipleship (Orr, 2004). The absence of interdisciplinary approaches that link theology, ethics, science, and local

ecological realities further limits the effectiveness of ecological ethics transmission.

Socio-economic realities significantly affect the reception and practice of ecological ethics. In many developing contexts, including parts of Africa, poverty, unemployment, and resource insecurity compel communities to prioritize immediate survival over long-term environmental sustainability. Practices such as deforestation, bush burning, and unregulated resource extraction may persist despite ethical awareness because economic alternatives are lacking (Gathogo, 2017). Under such conditions, ecological ethics may be perceived as elitist or impractical, weakening their moral appeal. Ecological ethics transmission also faces challenges arising from cultural dissonance. Ethical frameworks developed within Western environmental discourse may fail to resonate with indigenous worldviews unless carefully contextualized. While African Traditional Religions often embody strong ecological sensibilities, colonial and missionary legacies sometimes displaced these values without adequately replacing them with constructive Christian ecological ethics (Daneel, 2001). The failure to integrate indigenous ecological wisdom into contemporary ethical teaching hampers effective moral communication.

Institutional inertia and weak policy implementation further obstruct the transmission of ecological ethics. Religious institutions may issue environmental statements or declarations, but these often lack enforcement mechanisms or practical follow-through. Additionally, limited collaboration between religious bodies, governments, and

civil society organizations reduces the societal impact of ecological ethical teachings (Francis, 2015). Without institutional modeling and advocacy, ethical principles remain abstract and disconnected from lived realities.

Conclusion

The transmission of ecological ethics is confronted by multifaceted challenges that span theological interpretation, education, socio-economic realities, cultural contexts, and institutional commitment. Addressing these challenges requires a holistic approach that integrates sound theological reflection, contextual education, economic justice, and institutional accountability. For ecological ethics to be effectively transmitted and embodied, they must be presented not as optional moral add-ons but as central to human identity, faith, and responsibility within the community of creation. Christianity offers a robust and holistic framework for environmental ethics grounded in sacred knowledge and ecological consciousness. Through scripture, tradition, theology, and communal praxis, the Christian faith transmits values that affirm the intrinsic worth of creation and humanity's moral responsibility toward it. Far from being an optional concern, environmental ethics is central to Christian discipleship and witness in a world facing ecological crisis. Renewed theological reflection and intentional ethical formation are essential for translating Christian belief into transformative ecological action. Christianity, ethics, and environmental praxis are inseparably connected. Grounded in biblical revelation and ethical reflection, Christian environmental ethics calls believers to responsible stewardship, justice,

and love expressed through concrete ecological action. In responding to the global environmental crisis, Christianity offers not only moral critique but also transformative praxis capable of contributing to sustainable and just human–earth relationships.

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