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IKENGA, after which this journal of the Institute of African Studies, University of Nigeria, Nsukka, has been named, is a cult object of the Igbo-speaking peoples to which traditionally is attributed success or good fortune in the professions or in life generally. It is also closely associated with the right arm with which a man hacks his way through life. *IKENGA* could, therefore, be briefly described as the Igbo god of achievement. The journal is dedicated to the critical study of the fortunes of the black man down the centuries, and of his contemporary problems and dilemmas. Its interest covers the entire spectrum of African Studies.

IKENGA is not committed to preaching any particular gospel but will accommodate all views based on the objective study and analysis of issues, whether historical or contemporary, which are of special relevance to the fortunes of the black man. Opinions expressed in the articles which *IKENGA* carries are entirely those of the authors.

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**REBRANDING NIGERIA IN A GLOBALISED ECONOMY:
POLITICAL AND KNOWLEDGE ECONOMY AS THE NEW
MARKET INITIATIVES**

S.M. Onuigbo

Director,

Institute of African Studies,

University of Nigeria, Nsukka

Introduction

Unto us a nation was born and the year was 1914. Her brand name was Nigeria and because it was not a misfire, the name remains Nigeria with such attributes as Great Nation, and Giant of Africa. When Austin (1962) was projecting the idea of how to do things with words, Lord Lugard had already started applying the performative principles of pragmatic theory almost fifty years before Austin. Lord Lugard was not a priest but he performed a fundamental action whose imprint remains with us up until today and may perhaps remain so for a long time.

There was a bible story of a certain child who was born and the priest named him Jabez (1Chronicus 4:9-10), a name with miserable attributes. This child, at maturity could no more accommodate the painful brand name. He, therefore, asked for a critical change that carried with it some spiritual, psychological and social rebranding. This was perhaps the first idea of re-branding.

The year 1960 was a historical landmark because it marked a political change that is forever remembered as a year of jubilee when the slave nation gained her independence. Ordinarily, we know that the seventh day is the Sabbath and the seventh year is the sabbatical year. No wonder the academic calendar of universities permits the sabbatical leave (rest) on the seventh year of active professional service.

There is yet another crucial socio-religious and now political landmark that had its first mention and observance in religious records. The golden jubilee is celebrated after seventy times seven years.

“And you shall count seven sabbaths of years for yourself, seven times seven years; and the time of the seven sabbaths of years shall be to you forty-nine years. Then you shall cause the trumpet of the Jubilee to sound on the

tenth day of the seventh month; on the Day of Atonement you shall make the trumpet to sound throughout all your land. 'And you shall consecrate the fiftieth year, and proclaim liberty throughout all the land to all its inhabitants. It shall be a Jubilee for you; and each of you shall return to his possession, and each of you shall return to his family" (Lev. 25:8 – 10).

The bible record shows that the jubilee is a celebration of freedom from every miserable and negative attributes. The slave men and women gain their freedom with their entire family but if anyone should opt to continue in servitude, one should thereafter shut the mouth in permanent slavery. But for those who exploit the provisions of the jubilee, there is always a psychological, social and political re-branding of identity marks following their freedom.

On October 1, 2010, this great oil nation and the Giant of Africa will mark her 50th year as an independent and sovereign nation but men and women of the oil-rich country are everywhere in chains. In their homes, they are “behind bars”, as a protective measure against intruders. At the international scene, they are under strict surveillance as advance fee fraudsters and terrorists. And any nation with such nuisance value needs re-branding as a matter of fundamental necessity. The need for re-branding of Nigeria becomes more obvious with her records of wonderful craftsmanship in kidnapping, and political violence. We may not change the name Nigeria as Jabez did in his case but we should reject the recent miserable attributes that were not part of our original national identity.

Re-branding has become a national imperative if Nigeria must re-define and re-shape her humanness and well-being in line with the demands of present day world. While it is important to think globally, it is more important to function according to the requirements of national and local fellowship. The conditions that threaten peace and security, for instance, are developing new phases and new strategies. In the same way, the need to appreciate these conditions and develop theories and counter-strategies to stem their tide must be developed. Whatever rebranding we shall do should be to re-align Nigeria along the lines of international peace and diplomacy. And language and literature remain strong vehicles for rethinking and readjusting. It is against this background that this paper tries to stir up the capacity of the Nigerian minds to respond to the

challenges of peace and security through adequate language education. The neglect of language and literary studies means a serious black-out of the resources and institutions of management and resolution of peace and development in Nigeria. As long as we continue to depend on reluctant and unreliable foreign intervention and resources to cope with Nigerian challenges, the whole cry for rebranding will remain a forlorn hope.

This paper is organized into three sections. The first section takes a look at conceptual issues in the principles of rebranding. The exactness of these issues is not yet established given the diversity of different national positions.

The second section looks at English language in a globalised economy and the effect of the expanding frontiers of English in the process of re-branding since this work may only serve as part of the modest beginning in the re-branding process. For this reason, it could not have covered the whole world of linguistic re-branding but may have set a precedent on which other works may be built.

In spite of the efforts of the National Universities Commission (NUC) to build a minimum standard in English Studies, many of our students still lack what Francis (2006:16) calls “depth of relevant knowledge” in the field while many of our new generation teachers are yet to acquire the “critical mass of expertise” for effective language teaching. It is true that every language is a human phenomenon with no copy right in its use but there is always the need to comply with common core requirements and regularities.

The Concept of Re-branding

The word corruption has become a household word with little or no meaning in Nigeria. Why should any body worry about this word since every country of the world has a measure of corrupt practice attached to her identity. Many Nigerians were however called to a strategic attention in 2004 when Nigeria jumped to a third place position just below Haiti and Bangladesh in the World Corruption Rank Scale of Transparency International. As if that was not enough, the growth of national nuisance value appreciated greatly with the increasing dexterity in kidnap strategies. A nation with these negative attributes has enough trouble to worry about and when marks of terrorist scandals are added to all these, we all need to join the re-branding campaign.

Branding is an age-long marketing strategy usually associated with products and services. The Mercedes Star, for instance is a brand symbol which distinguishes this unique automobile product from other competitors. The brand symbol is simply the product value identity for the attention of market admirers. In same way, the dome-shaped logo of the “Tailor Made Tours” of Israel represents an impressive tourist symbol for one of the leading tourist firms which provide services and comfort for money spent by holiday makers and pilgrims. These brand symbols form part of the distinctive feature matrix of the competing products and companies. Unlike product branding, country branding is a recent development which is fast becoming the trend. The move toward re-aligning Nigeria according to the demands of competitive market place drive came to a notable head with the launch of the Heart of Africa Project in 2004. Although the project did not achieve the desired goal, Nworah (2006) agrees that a state like Nigeria requires branding to rise above the cluttered political landscape. According to him many countries of the world are beginning to employ different marketing strategies including branding to sell their countries to the rest of the World in order to increase their international profile and therefore, attract foreign investors that will make the place an ideal destination for tourism and trade. That is possibly the reason for the definition of branding as a marketing and management process that gives a product or place a unique identity that makes it distinct from others.

Many countries use branding as an important marketing tactics to sell their ideas. Britain for instance has continued to use the British Council and the DFID to sell her ideas world wide. As many countries compete for trade and tourism especially with the current trend of Foreign Direct Investment, both the developed and developing countries see the need for country branding as a welcome strategy to promote their interest and therefore, project the image of a healthy and favourable destination for tourism and international trade. Britain has in this way, continued to increase her market value as the primary destination for Nigerian students wishing to study abroad. Infact, statistical evidence provided by Nworah indicates that United Kingdom (UK) received about twenty thousand applications from Nigerian students wishing to study abroad. The growing trend in application follows what he emotionally described as Nigeria’s “near comatose educational system and its perennial unpredictability”. In a globalised world of knowledge

economy, Britain and United States engage in international activities to market their education brand through their websites. The ability of these countries to market their education brand globally does not only serve as important source of income and export earning in their economy but also places them in the world map of favourite destinations for foreign students.

Nigeria has had enough of the image-eroders resulting from the local and foreign media projected records of wonderful craftsmanship in international fraud. The yahoo boys and girls have shown new dimensions in international crime with the new wave of internet crime. Their uncommon ability to manipulate information technology to send e-mails to unguarded targets has enabled them to engage in spurious financial deals to the disadvantage of these unguarded targets.

Although majority of Nigerians are law-abiding and God-fearing people, there is always a tiny minority who are the advocates of the evil genius. The activities of this minority is fast over-shadowing the brilliance of the teeming majority. With one recorded incident of terrorism, Nigerians now run the risk of humiliation in international relationships. With the projected records of insecurity climaxed in the kidnap of four journalists, Nigeria has lost the patronage of international tourist and holiday makers. With the uncertainty of power generation and supply, Nigeria has lost the confidence of local and international investors. But these image-killers are not peculiar to Nigeria. Some other big democracies today went through similar unpleasant experiences. Germany at the end of the second world war was reputed for her massive destruction of the world and world peace but the process of re-branding restored her image as a peaceful and liberal democracy. South African had what appeared at the time as an irredeemable record of apartheid and racial discrimination but a process of re-branding, though tedious, has restored the image of peace and mutual co-existence. Ghana at a time had a pitiable record of relegated economy and poverty but a genuine process of self-appraisal has re-positioned Ghana as a strong economy with evidence of bursting foreign investments.

If all these nations mentioned above were able to recapture their lost glory, Nigeria can certainly re-invent her image and revamp the nation's ebbing international reputation. And there are forces of positive image re-branding. The Nigerian population makes her the largest market in Africa and many investors and partners are ready to return with little

visible signs of positive change. Nigeria remains a booming international market for purchase of reputable footballers and record-setting sports men and women. The advance fee fraud is apparently dead because many communities are no more prepared to accord the fraudsters any recognition. Infact, the then reported arrest and conviction of one Lawal Nurudeem, who defrauded an Australian of \$47,000 was a sure evidence of Government fight against 419. The fact that petrol is readily available at every filling station at a stable price of N65.00 per litre shows that many of the problems and image-eroders Nigerians are facing today are not as intractable as we think. If the Niger Delta Region can be controlled and apparently settled, kidnapping and assassinations will someday be part of history.

The Heart of Africa Project of 2004 did not push the Nigerian image as intended and many reasons were responsible for that. The re-branding campaign promises to adopt some crucial procedural adjustments. In her recent launch of the Re-branding Nigeria Campaign, the Minister of Information and Culture, Professor Dora Akunyili confirmed that the re-branding initiative is a new move to address “a fundamental issue of how Nigeria is perceived as a country and how Nigerians are perceived as a people”. According to her, the Heart of Africa Project was externally driven but the re-branding initiative is home-grown and will be home-driven by Nigerians. The use of local consultants and drawing from Nigerians themselves will certainly make the project cost effective. The rebranding efforts can conventionally tap into the national stream of conscience through the radio, television and other forms of ICT designed for quick delivery of information. This is a year of jubilee but there can be no jubilee celebration without the process of rebranding.

Knowledge Economy and Re-Branding Initiative

Knowledge they say, is power and that is why people suffer because of lack of knowledge. In an inter-connected world, what one knows about other nations may create an in-road for one into the economy of those nations.

The rebranding exercise is not only aimed at restoring the lost glory of this nation and her people. It has a remote objective of making Nigeria one of the 20 leading economies of the world by 2020. To achieve these objectives, the rebranding projects must connect to the

main stream of global economy and, in the words of Bukola Saraki, position Nigeria to confront the challenges as well as take advantage of emerging opportunities. A full exploitation of our knowledge economy will certainly enhance our competitive advantage and help us develop world-class human infrastructure and serve as a national portfolio of assets to attract private investments (Saraki 2009).

In the past, America controlled the tide of world economy but today, new actors are emerging with aggressive push to control the world economic terrain. Sensible economies of the 21st century are not only built on a stable political economy but also on a strong knowledge economy. It is a proper linkage between the political and knowledge economy that addressed what Ikpeze (2008) referred to as “economomic problematic”. The solution to economomic problematic does not only consider the economic processes of a nation but handles, in a special way, the peoples spirit, manners, habits and their constitutional rights and liberties. According to Ikpeze, it is the disregard of these vital aspects of human life that is responsible for the economomic problematic. It needs to be said therefore, that sensible economies “requires a well articulated political economy and a highly developed human infrastructure”. It takes sensible economists to reposition Nigeria in the emerging world economic map and it takes this kind of repositioning to achieve the objectives of a meaningful rebranding project. A proper examination of the current revolution in the telecommunication industry and the monumental gains of this revolution will certainly appreciate the relevance of the linkage between a stable political economy and a highly developed knowledge economy. It takes great minds to produce the ICT that inter-connects the world and makes the universe an accessible global village but it also takes a stable and unscuttled political economy to key into the global commodity chain. Nigeria is today enjoying the gains of the revolutionalized telecommunication industry because of the strong political will that connects with the emerging universal sensible economists. It is the connect with the rest of the world that has brought light and hope into the homes and street of Nigeria. Nigerians can conveniently monitor the developments and events in any part of the world while parents can connect with their dear ones in any part of the world at any time.

The Central Bank of Nigeria (CBN) revelation of the decay of the Nigerian banking industry in 2009 may have shaken the confidence of

the Nigerian people but the 2008 World Bank ranking of economies which placed Nigeria in the 40th position still sustains the foundation of Nigerian economy. The UNDP of the human development index (NDI) may have placed Nigeria at the low rungs of the ladder of literacy, education and general life expectancy index but we know that where we are today is a general improvement of where we were in the yesteryears. The hope of Nigeria is that the oil fields of Kuwait, the precious stones of eastern mediterianian and the gold mines of Ghana are natural endowments that cannot be acquired except through well defined exchange policies. But the technologies of the world are available and can be acquired by anyone with proper apprenticeship. That is why one may agree with Friedman (2006) metaphorical exposition that the world is flat with opportunities for countries everywhere, including Nigeria, to move up the ladder of economic growth and prosperity.

For Nigeria to successfully run the race of economic growth in Friedman's flat world, we must procure the relevant technologies and adapt them to serve our local needs and conditions. In spite of the knowledge divide between America and the rest of the world, the quality of human infrastructure in China, Taiwan and India is rising to a point that is giving the United States, Europe and Japan great concern. The world's largest factories are in China and not US, the world's tallest building is in Dubai and not US, the world's biggest shopping mall is in Beijing (China) and not US. America and Europe may be at the center of the world economy but Asia and the Middle East are shaking the alignment of the world economy. The changing trends in the world economic history follow from these countries' rebranding policies.

The Nigerian education policy has taken a turn for the better. The projected Education for All by the year 2000 could not square up with the realities of the time but the Universal Basic Education Policy now controls the waves of Nigerian knowledge economy. With the growing polish in the minds of Nigerians, some of the known ills of the society may experience a natural death and the death of the ills will foster the positive movement of the rebranding campaign in Nigeria.

Language Education And Re-branding Campaign

It is not easy to capture the trends in the development of English in the emerging world knowledge economy. As hinted in Onuigbo and Eyisi (2009), it is becoming more difficult to situate the varieties of

English properly within the emerging economic and technological continuum especially with the expanding frontiers of the language. In spite of the diversity in the worlds political and knowledge economy, English language remains one universal projector of the worlds political and knowledge economy. English is the language of the worlds cyber-journalism and any meaningful exploitation of the facilities of the internet requires the knowledge of the skills of English language acquisition. The result of the analysis of the developmental and functional trends of the language show that English is that powerful centripetal force that cuts through the global village to pull the divergent chords towards a central point. There are many national varieties of English, some with remarkable features that are quite unique. Awareness of the commonalities among the various national varieties is as important as the knowledge of the uniqueness of each variety. What is important to this discussion is that English in Nigeria has a great functional load as both official language and a second language. It is that compromise language that enforces our unity in diversity. It is also the language of mass communication and mass mobilization. If the purpose of rebranding must be achieved, English should be the medium. As our rebranding efforts tap into our streams of influence”,for mass mobilization, the English language remains the only national option for necessary information storage and conveyance. There is no national language in Nigeria but there is the English language which occupies a central position in our national language policy. Even though English is not indigenous to us as Igbo, Hausa or Yoruba, the resources of the language can be adopted to carry peculiar Nigerian interests.

Literature speaks a common language and English continues to function as this language through which the image of society is mirrored and exposed to a common gaze. **Things Fall Apart** for instance presents Igbo experience which has been translated into more than a hundred foreign languages for the message to be shared by other cultures that are different from the Igbo experience. The nobel prize in literature is a powerful rebranding force that announces the country of the receiver more than any radio or television. When Soyinka was bestowed with this honour, it was also a home-grown marketing initiative that announced Nigeria to an international audience. The appearance of Chimamanda Adichie into the literary scene was another boost to the Nigerian image. The gains of such free publicity for our international audience through an

essentially Nigerian institution speak louder than any local or international jingle.

Rebranding is a national imperative that can only prosper with a healthy political and knowledge economy. And the English language is a viable vehicle for the internal drive

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IRON PRODUCTION AND CHANGE IN IGBOLAND, NIGERIA

Pamela I. Eze-Uzomaka Ph.D
Department of Archaeology,
University of Nigeria, Nsukka. Nigeria

The Iron Age persisted for a long period in many parts of Igboland. Although iron is no longer produced by smelting in many places, the notion of iron is still of great importance among the Igbo of Nigeria. Many parts of Igboland are littered with iron smelting debris; from furnaces, iron slag and other iron implements. C14 dates from some areas range from the first millennium BC till as late as 200 AD. Although archaeological investigations revealed a lot on early iron smelting in Igboland, smelting debris which was left behind did not yield much information on the end products of iron smelting in Igboland. Archaeological remains belonging to divergent contexts will be examined in this paper, but to be able to reconstruct the ancient metallurgical processes that took place in ancient times, ethnographic models had to be taken into consideration and data which was collected yielded more evidence on smithing and iron working in recent times. Oral tradition also revealed many aspects of the lifestyle of black smiths in the past including politics and power; iron working taboos, religious laws and other social restrictions associated with iron. Materials collected through ethnographic means include iron tools produced in blacksmiths workshops from musical instruments, weapons, agricultural implements and even jewelry.

Introduction

Igboland is a collective word for the towns that speak the Igbo language which is one of the major languages in Nigeria. They generally occupy the South Eastern part of Nigeria. The land surface lies between latitudes 4° 15' and 7° 05' North and longitude 6° 00' and 8° 30' East. It covers a total surface area of about 41,000 square kilometers (Ofomata 2002: 1). Prehistoric iron smelting sites are ubiquitous in Igboland. One of the most widely publicized discoveries of iron and bronze artifacts in Igboland was made by Thurstan Shaw in Igboukwu in the early 1950's and the site was dated to the 9th Century A.D. (Shaw, 1970). However,

many more discoveries of iron smelting/smithing sites have been made by other archaeologists in Igboland (see map) some of who have tried to re-enact the smelting process in a bid to understand how iron was produced in prehistory (Anozie, 1979).

Iron Age in Igboland



Fig 1: Map of Nigeria showing Igboland Area

Iron Age and iron working sites in Igboland include sites at Igbo Ukwu, Lejja, Opi, Orba, Owerre Elu, Aku, Nkwerre, Awka, Obimo, Umundu, Eha Alumona, Idoha, Ugwuele-Okigwe, Nwofe-Abakaliki, Awgu, Abiriba, Ogbodu Aba/Imilike Agu burial chambers, Nwankwo site in Bende and the Enugu-Ukwu sites, Ugwu Kabia sites, Enyigba Iron/copper/galena/salt producing site, and Ezira iron/bronze sites among many other sites. Iron smelting debris can be found in many areas of Igboland. Archaeologists have investigated many of these Iron Age sites although many more are yet to be excavated. Furthermore, ethnographic

materials attest to the intensive smelting activities of iron smelters in the recent past although the iron smelters are no more.

Recent archaeological research does not support the diffusionist hypothesis proposed by some early writers like Mauny (1952); Huard (1960) and even Tylecote (1975). The idea of a consistent flow of exchange between Carthaginian North Africa through the Sahara into West Africa has not been proven by any hard core archaeological evidence. Since there is no real substantive verification of this fact, it leaves the objective scientist with the reality of the possibility of local autochthonous development of iron smelting in Igboland.

The proliferation of furnaces, slag and iron objects in Igboland attest to the local production of iron and the dates recovered from iron smelting sites point to the early smelting of iron in Igboland. This must have positively affected their development because the profuse evidence available for the Early Iron Age in Igboland confirms the viewpoint that "...metallurgy was important to the development of African cultures" (Holl 2000: 5).

Iron Age scholars have shown that the reduction method was employed for the smelting of iron ore in the prehistory Igboland (Andah 1979; Anozie 1979; Okafor 1993). Increasingly it has become clearer to scientists in Igboland, that most of the production of iron in prehistory was conducted through smelting by the direct process whereby ore was reduced and bloom was obtained from smelting. A survey of some of the early ethnographic accounts revealed that at that time, iron was obtained by a direct process. The furnaces, metal and waste products which litter many places in Igboland were all clearly produced by the direct process. The reduction was carried out in a controlled medium of a conically shaped smelting furnace with six to seven tuyère ports located towards the base of the furnace as found in Lejja in the Nsukka area.

At Opi, Aku, Lejja, Umundu and in other parts of Igboland, blocks of iron slag are found strewn on the ground in many places (see Fig 2). Opi has been dated to the first half millennium BC (see Table 1 below). Three charcoal samples collected from within the slag blocks, and thus in primary association with the production process gave dates for the site (Okafor 1993). The cylindrical blocks of slag which are found at Opi are very similar to those in Lejja indicating a similarity in smelting process. Slag pits discovered in Opi had almost the same measurements as those in Lejja and iron ore in its natural state occurs in

abundance in many areas of the town. Major finds include tuyère pieces, charcoal and pieces of furnaces (Okafor 1993). There are outlines of furnace walls still visible on the ground in several places in the town (Eze-Uzomaka 2000).

The site at Umundu contains a heap of iron slag which after excavation, yielded many artifacts including furnace remains, tuyères, potsherds, broken clay bowls and pieces of unused iron ore (Anozie 1979). Many local informants at this site recounted the process of iron smelting in detail, and this led to a reconstruction of the smelting process at the University of Nigeria in 1976. The reconstruction process involved some Umundu smiths and members of the Department of Archaeology at the University of Nigeria, Nsukka. The reconstructed furnace was 1.5 m in height and was filled with alternate layers of charcoal and iron ore. Smelting lasted for 36 hours (Anozie 1983: 184-5) and at the end of the smelt, a wooden implement with a hook fixed to one end was used to bring out both the slag and the bloom. The slag was disposed of and the bloom was sold to blacksmiths “who transformed them into useful objects” (Anozie 1979: 130).

Umundu site and another site at Orba are significant for Iron Age archaeology in Igboland because they represent the last iron smelting sites in Igboland. The people smelted iron ore till late in the 20th century. Umundu was one of the sites which, unlike other iron smelting sites, did not discontinue iron-smelting with the importation of iron goods from other countries. Furthermore, the archaeologists made a lasting impact on the members of the Umundu public, by the joint project which led to a reconstruction of the smelting process in 1976.

At Nwofe iron smelting site (Fig. 2), there are large slag mounds and iron working debris spread over an area of 2 to 3 square kilometers. Near Awgu, a similar occurrence of large mounds of iron slag exist in a place known as Ugwu-Ogu (hill of hoe or iron) suggesting not just an iron smelting site, but a defunct iron working industry.

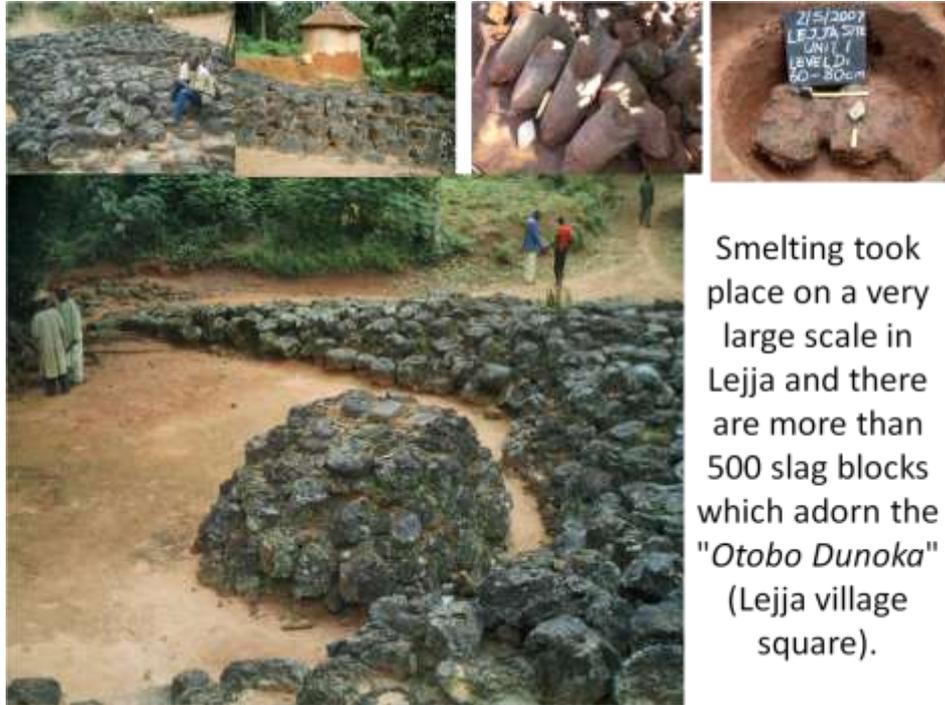


Fig 2: The Lejja Village Square Otobo Ugwu Dunoka

Smelting took place on a very large scale in Lejja (see Fig. 3) and there are more than 500 slag blocks which adorn the "Otobo Dunoka" (Lejja village square). The most prominent remains of a once flourishing iron making industry are cylindrical slag blocks with an average weight of between 34 kg and 57 kg (Okafor 1993:439). Each slag block measures about 0.3 m³ and the diameters range between 28 and 50 centimeters while the height of the blocks ranges between 25 and 40 centimeters. The vast number of slag blocks reveals the extent of iron working in the past in this area of Igboland. In addition to the blocks which are still *in situ*. The slag blocks at the village square are still intact because they are very durable and because of the traditional taboos associated with tampering with, or removing them from the village square. Recent excavations at Lejja (Eze-Uzomaka 2009: 41-51; Eze-Uzomaka 2010: 181) revealed the existence of shaft furnaces superimposed over slag pits as opposed to the pit furnaces supposed by conclusions from earlier excavations by others (Davies 1967; Tylecote 1975; Anozie 1979: 121).

Although it was highly labour intensive, the process of iron smelting in Igboland was universal and straight forward. It involved four major categories:

- ‡ Procurement of raw materials
- ‡ Reduction of iron ore (hematite, limonite etc.)
- ‡ Forging
- ‡ Marketing and the distribution of iron products

The conceptualization of iron technology in Igboland consists of the interaction of various dynamic factors like technical knowledge, social organizations, and environment including natural resources, climate and vegetation. Usually, the first two categories were undertaken by the smelters and the second two were handled by the blacksmiths. Each set of iron workers depended on and respected the others. Women were not excluded for example, wives of smelters were said to be potters and “both the iron worker and the potter shared the common knowledge not only about clays but also about the use of pyro-technology to transform ore to bloom, bloom to iron tools, and clay to pots” (de Barros 2000: 178). The lifestyle of iron workers greatly affected their households in many ways. Male children often stayed with their fathers for smelting or blacksmithing, while the young girls helped their mothers in making and selling pots. They grew up to continue the family trade either full time or in addition to trading and farming. They were often in the wealthy class and during social outings and cultural festivals, iron and brass jewelry were also worn by the females to indicate the wealth and positions of their husbands and fathers.

“The acceptance of a new technology is a matter of opportunity, costs *vis-à-vis* earlier situations, e.g. previous use of stone or other materials; such acceptance is determined by a combination of social, economic, technological and ecological circumstances” (Holl 1993: 332). The model of iron working system with archaeological correlates which he developed (see Fig 4), adequately summarizes the sequence of production of iron objects in Igboland and employs a systemic analysis to elucidate the role of inter-relating factors in creating equilibrium in prehistoric iron smelting societies.

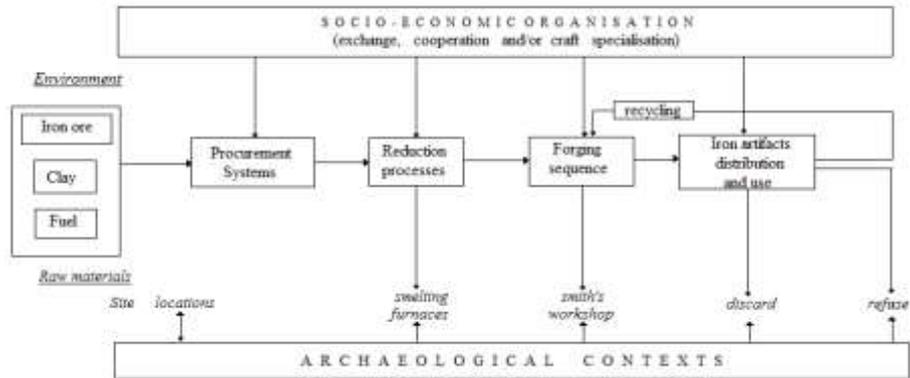


Fig: 3 Model of iron-working system with archaeological correlates (after Holl, 1993:333)

Chronology and Radiometric Dates for EIA in Igboland

Radiometric dates obtained from the Early Iron Age shows a steady continuity in Iron smelting in Igboland. The C-14 dates recovered indicate that smelting started as early as 2000 years BC and continued till a few decades ago.

Iron Age Site	Dates BP	Lab. No.	Reference
Lejja	4005 ± 40	Ua-34415	Eze-Uzomaka2009: 48
	3445 ± 40	Ua-37422	Eze-Uzomaka 2010: 186
	2370 ± 40	Ua-34417	ibid
	2050 ± 30	Ua-37421	ibid
	1715 ± 35	Ua-34416	ibid
Opi – Nsukka	2305 ± 90	OxA-3201	Okafor 1993: 437
	2170 ± 80	OxA2691	ibid
	2080 ± 90	OxA3200	ibid
Owerre Elu	1060 ± 60	OxA2738	ibid
	570 ± 60	OxA2739	ibid
Orba	300 ± 90	OxA2693	ibid
	215 ± 100	OxA2694	ibid
	295 ± 85	OxA2695	ibid

Umundu	200 ± 80	OxA2688	ibid
	205 ± 80	OxA2689	ibid
	130 ± 80	OxA2690	ibid
	250 ± 75	UNN 0031	Anozie 1979: 131
	190 ± 75	UNN 0300	ibid
	100 ± 75	UNN 0029	ibid
Igboukwu	1133 + 120	1 – 2008	Shaw 1975: 503 - 517
	1107 + 130	HV – 1514	ibid
	1143 + 110	HV – 1515	ibid
	520 + 70	HV – 1516	ibid
	1143 + 145	1 – 1784	ibid

Table 1: C14 Dates for EIA in Igboland

Blacksmithing in Igboland

Iron smithing may have started about the same time with Iron Smelting in Igboland since the products of smelting needed further processing before use. It is apparent that as soon as the bloom produced from smelting was ready, the smelters must have sold/transferred them to smiths to forge tools and other iron implements which were relevant to their social and economic needs. At other times, the smelters were also the smiths, in which case they forged the iron into tools.

It was interesting to observe blacksmiths in their workshops during this research. Their workshops were simple and measured an average area of 8 x 6 feet for a large one and an average of 5 x 3 feet for a small workshop. The workshop was usually roofed with thatch or zinc and was either surrounded by a dwarf wall or left completely un-walled. One of the most prominent features in the house is the blacksmith's forge which is usually placed at the centre of the workshop. This consists of a fireplace, with two bellows supplying air to the fireplace through a set of tuyères made of clay. The bellows are made of some form of rubberized material and had sticks attached to the top for pumping air into the fireplace. This is different from the materials used for bellows some time ago. Earlier on, the blacksmiths used hollowed wood covered with animal skin for bellows. Two sticks were attached to the animal skin and were used to convey air from the bellows through the tuyères into the

forge. In the past, tuyères were made of clay and some blacksmiths still use clay tuyères. At present iron pipes are connected to the bellows and these continue downward to the forge. In some cases, a large stone is used to weigh down the pipes but this was not the case in all the workshops.



Fig: 4 and 5 Showing bellows and the forge with connecting pipes

Most of the blacksmiths had one anvil but in some larger workshops there were two or more in one workshop making it possible for more than one blacksmith to hammer hot metal at the same time. In Igboland the anvil is usually an iron anvil fixed unto a wooden base. In some other parts of Nigeria it was reported that stone anvils were used together with iron anvils depending on the sort of iron implements which were to be produced (Ebite 1985). Blacksmithing tools in Igboland include two types of hammers. The larger one is often used for hammering the red hot iron coming straight from the fire while the smaller one was used as a smoothening tool.

Generally, blacksmiths use charcoal as fuel for smithing. Hardwood is normally used for making charcoal for example: - The Oil Bean Tree: *Pentaclethra macropbylla*, the Locust Bean tree: *Parke clappertoniana* and *Ahaba* trees: *Acioa barteri*. Other trees which make good charcoal are *Acacia nilotica* and *Tamarindus indicus*. When the trees are felled, they are cut into logs and left for some months to dry naturally. Thereafter, they are burnt and turned into charcoal. Once they turn into charcoal, they are doused with water to prevent them from turning into ash. They are then sold to blacksmiths in sacks and baskets. Anozie (1983) was informed that some communities produced charcoal in specially built tunnels. They must have discovered that wood burnt in tunnels used less oxygen and produced more charcoal and less ash. In Orba, Nigeria, most of the black-smiths disclosed that they use at least eight big basketfuls of charcoal every week. A basketful of charcoal weighed seventeen kilograms. It was then estimated that 136 kg of charcoal was used in a week and if this is so then 1,460 kg of hardwood was harvested a week (Okafor, 1984:32-33).

Modern day blacksmiths usually start their work by procuring the relevant kind of metal for their work and cutting out the implements to be worked on. As soon as the smith is ready, a helper starts the fire and the bellows. Iron to be forged is inserted into the charcoal and the bellows are pumped rhythmically while the charcoal and metal grow red hot. At this point the metal is handled with one or two pairs of tongs, placed on the anvil and hammered. Finally their diverse products are marketed.

The following are some iron implements made by blacksmiths in Igboland

Local Iron Implements made in Igboland		
Knives - <i>Uma ogbuanu</i>	Tapping knife - <i>Uma nkwu oha</i>	Herbalist's pin - <i>Aba otu ukwu</i>
Sickle - <i>Nkongo</i>	Weeding knife - <i>Uma oho afifia</i>	Needle - <i>Agiga</i>
Hoe - <i>Ogu</i>	Iron digger - <i>Ngu</i>	Herbalist's arrow - <i>Uta igwe</i>
Axe - <i>Anyu</i>	Tilling hoe - <i>Nwankwo dike</i>	Herbalist's bullet - <i>Mgbo</i>
Hoe blade - <i>Ukwu ogu</i>	Metal hoe - <i>Ogu</i>	Small sized pin - <i>Aba ukwu ebo</i>
Canon - <i>Mkpo nana</i>	Splitter - <i>Nkpo</i>	Shrine Iron rod - <i>Echi igwe</i>
Axe blade - <i>Anyu</i>	Trap - <i>Mkpakara</i>	Good luck pins - <i>Agba</i>
Trap - <i>Onya</i>	Musical gong - <i>Ogene olu abo</i>	Magnetic field staff- <i>Oji</i>
Hoe handle - <i>Egu Ogu</i>	Bullets - <i>Mkpuru mbgo</i>	Musical Gong - <i>Ivom</i>
Complete axe - <i>Anyu</i>	Spirit's gong - <i>Ikpe</i>	Hoe Strengthener - <i>Eju ogu</i>
Digger - <i>Ngu</i>	Herbalist's pin- <i>Aba ukwu ebo</i>	Iron/brass jewelry - <i>Nja</i>

Table 2: Local iron implements

Iron Working Taboos and Social Restrictions

Iron workers were important and powerful in Igboland. They were said to have spiritual and political powers and they used this to their benefit. In Lejja, the king who is called *Eze Lejja* stillsits on a large slag block behind another slag block known as the "king of stones" (*Eze Mkpume*). The people of Lejja explained that this slag block (*Eze Mkpume*) cannot be touched by any human being because it represents the ancestral father of Lejja and the ancestor is worshipped by the people. This particular

slag block is supposed to be the protector of other slag blocks. It was explained that the slag block plays the role of a father in the family whose duty it is to protect other members of his family unit.

Many social restrictions were associated with iron working in Igboland. The smiths believed that their success or failure in business lay with the observance of these rules and regulations. A number of these taboos have been overtaken by the demise of iron smelting, although the blacksmiths can still recount some of them. Since many of the smelters produced iron for agricultural purposes, they were able to recount taboos associated with agriculture as well. Most of the blacksmiths said that in the past, a menstruating woman could not enter the workshop of a blacksmith. She would ruin whatever the smith was fashioning. It was an offence to fan the smithing fires by blowing with the mouth because this would ruin the smith. The fires must be sustained only by the bellows. It was taboo to swear falsely on the anvil upon which iron tools are fashioned. The anvil was said to be a supernatural tool which could bring death or bad luck for the person who swore on it.

Stealing was generally frowned upon by the Igbo people but it was an abomination for a blacksmith to steal. According to oral tradition, stealing on many occasions carried the death penalty as punishment. Death was either by being buried alive or by hanging upside down till the criminal died of exhaustion. The back of their ankles were pierced, iron rings were pulled through it and the thieves were hung upside down. One of the respondents recounted a proverb which arose out of one of such occasions in the distant past:- “A well known criminal in Nkwerre town (in the past), called *Ogbu Odewere* was arrested for stealing and was hung upside down on the tree at *Nkwo* (the public market) awaiting death by exhaustion. Some children were passing by and he asked them to hurry past in case he fell from his upside down position and falling on them, killed them. As a result of this, if someone wanted to do a favour for another and the favour was not thought to be appropriate, the favour would be referred to as *Ogbu Odewere's* favour. This is still said to be a popular proverb in Nkwerre town today” (Eze-Uzomaka 2000)

Change and Continuity in Iron Working in Igboland

One of the problems of continuity of Iron smelting in Igboland is that iron smelting is an inherited skill. It was not like smithing which

although it was inherited in most cases, it could also be studied and imbibed through skill acquisition. Smelting in Igboland was controlled by clans. It was not a general trade. Only the members of those smelting clans had the right to smelt iron, as well as rule the community as political leaders. A chief or king of the village of iron smelters had to be an iron smelter and a descendant of a lineage of smelters. Iron smelters often had to move from village to village with the priests who performed rituals and maintained the sacredness of the smelt. Smelting often stopped suddenly in the village as soon as the smelters left for another place. Iron smiths on the other hand inherited smithing from their forebears but other people were able to learn smithing as apprentices.

When imported iron products flooded the markets in Nigeria, it became clear that the smelting industry could no longer continue for long. Imported iron served as good substitutes for locally smelted iron. Rods were imported for various purposes and the blacksmiths had access to them. The nature of the imported iron made the work of the local smiths easier. Imported iron was already in flat pans or sheets which were ready to use and so much easier to work with. Production of bloom was extremely tedious and very expensive as a result. The use of imported iron meant cheaper tools were produced, more sales made, more repairs of the broken tools and of course more reasons for abandoning the local bloom. Poor farmers preferred purchasing cheap tools that might be replaced after a year or two after a good harvest, than buying more expensive ones that would last longer. Deforestation was and still is a major problem in many parts of Nigeria

In pre-colonial times the people of Awka were famous for metal working and their blacksmiths were prized throughout the region for making farming implements, guns and tools. The Awka area in earlier times was the site of the famous Nri Civilization that produced the earliest documented bronze works in Sub-Saharan Africa around 800 AD. For a town with a reputation based on anvils and blacksmith's hammers, there are only a few Awka natives still carrying on the tradition of their forebears. For now, there are only 180 blacksmiths in all of Awka. The younger generation is no longer interested in taking up the trade. They prefer white collar jobs and consequently blacksmithing is gradually dying away. In Nkwerre also, I was privileged to interview the last gun maker in 1998 after which he passed away. Since then, gun

making has ceased in Nkwerre. Only a few blacksmiths can still be found in the town (Eze-Uzomaka 2004).

Conclusion

From the above, it is apparent that although smelting has ceased and blacksmithing is on the decline in Igboland, the questions surrounding iron working in prehistoric times could still be largely addressed by ethnographic recollections, since iron working pervaded every strata of human existence in the past. From the foregoing, it is apparent that the Igbo of Nigeria had a knowledge system or a knowledge base which did not diffuse from the near East as earlier speculated. The question remains: why did they start smelting and how did they do the first smelting. Iron smelting in Igboland was a foundation for knowledge which colonialism broke. Rather than build on our own technology, it was declared inferior and cheap metal is now imported from abroad. Suppose they continued with iron smelting, where would they be today?

There is therefore a need to conduct targeted archaeological investigations, to recover as much evidence as possible on iron working before ethnographic recollections die out completely. Site specific investigations are therefore imperative to a holistic reconstruction and documentation of iron working in Igboland.

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**SOLID STATE PHYSICS OF AFRICAN (IGBO-UKWU)
BRONZE ARTIFACTS: *The Evolutionary Roots of Quantum
Culture in Acholonu's Adam Trilogy***

Alexander O.E. Animalu

Dept. of Physics & Astronomy, University of Nigeria, Nsukka &
International Centre for Basic Research, Abuja, Nigeria

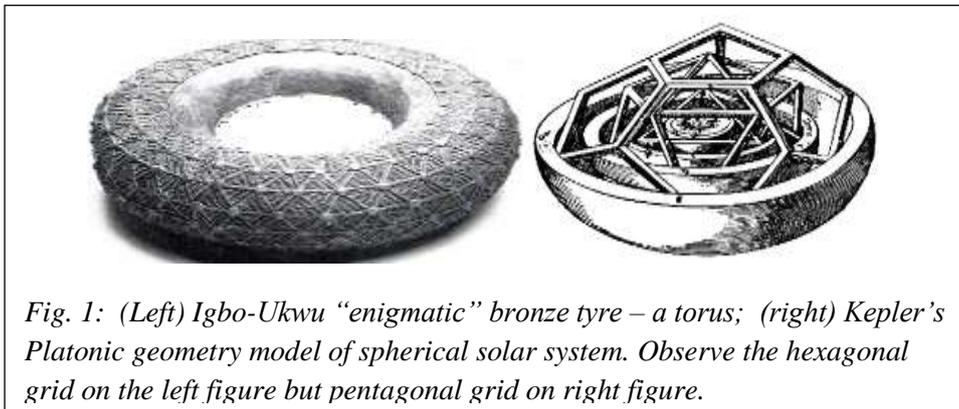
Abstract

We evaluate the material science of the African (Igbo-Ukwu) archaeological bronze artefacts at the foundation of Professor Catherine Acholonu's Adam trilogy – The Gram code of African Adam (GCAA,2005), They Lived Before Adam(TLBA, 2009), and The Lost Testament of the Ancestors of Adam(LTAA,2010) – from the perspectives of linguistics and modern solid state physics in order to anchor the evolution of languages and quantum culture on a common African(Igbo-Ukwu) root. The implications for the current quest for contributions from African Indigenous Knowledge (AIK) to the possibility of scientific African Renaissance in the 21st C, are discussed.

Introduction

In a 1988 lecture to the Nigerian Academy of Science at the Nigerian Institute of International Affairs, entitled[1] *Science, Religion and African Culture*, I have stressed the need to explore the possibility of finding a proper scientific/geometrical paradigm for intermeshing African Indigenous Knowledge (AIK) with modern science. I pointed out that the Judeo-Christian cubic world view depicted the world as moving along an imaginary straight line from a genuine beginning to some definite goal and hence engendered the paradigm of classical (Newtonian) mechanics in which the Newtonian time is *linear and reversible* and is measured by a mechanical clock that has rationality impressed upon it *from the outside* by its maker, like the Copernican heliocentric model of the universe. In contrast, African curvilinear world view depicts the world as an immortal regenerative cycle of birth, death

and re-birth of all things in nature in which time – the “African time” – is *cyclic and irreversible* and is measured by a biological clock impressed upon it *from within* by what Chinua Achebe[2] called “the baggage of irreducible inheritance of genes” and Wole Soyinka[3] symbolized by a “creation snake spawn tail in mouth”. Following the publication by Catherine Acholonu of the Adam Trilogy in three volumes under separate titles – *The Gram code of African Adam*(GCAA,2005[4]), *They Lived Before Adam*(TLBA, 2009[5]), and *The Lost Testament of the Ancestors of Adam*(LTAA,2010[6]) – I wish, in this paper, to replace the “creation snake” by the “enigmatic” bronze tyre or hyperball, i.e. a torus (p. 447 of TLBA[5] & p. 18 of LTAA[6] shown in Fig. 1) which was built by ancient Africans of Igbo-Ukwu in Anambra State of Nigeria well before the pyramids of Egypt but was unearthed by British archaeologist, Thurston Shaw[7] in the 1950’s. The reason for such a replacement is that the use of the torus as an “archetype” of AIK provides an indisputable empirical data for extending the geometric system of thought employed by Kepler[8] in his 1600 *Mysterium Cosmographicum* along with his empirical data to validate the Copernican world view of Renaissance Europe.



We shall begin in Sec. 2 by showing how the statement on p.128 of ref.[5] of the Adam Trilogy that “Eve or Shi in geometry meant the side

of a square or triangle” and the triangulation of the contemporary representation of African world(Igbo) view due to O. Kalu[9] lead to a replication of the distinctive hexagonal grid architecture on the Igbo-Ukwu torus and enable us to develop a new *semiology i.e., physics and logic* of AIK to match as well as extend Kepler’s use of Platonic geometry (also shown in Fig. 1) in his *Mysterium Cosmographicum*[8]. The new semiology will be applied to linguistics in Sec. 3 and to the materials science of the Igbo-Ukwu bronze artefact in Sec.4. Conclusions will be drawn in Sec.5.

Triangulation Of The African World View

According to Professor Adiele Afigbo, former Director of the Institute of African Studies at the University of Nigeria, Nsukka, in order to meet the challenge of restructuring of world views to bring them in line with a world of finite resources “*an African cannot be African without his/her language, culture and civilization*”. In line with this statement, I have argued in ref.[1] that “throughout history, human societies have developed world views and cosmological frames of reference for organizing their activities. These world views explain the how and why of daily existence and therefore constitute the essential cultural ingredient of every society. Usually the views are products of experiences so pregnant with drama that they give rise to symbols or totems of some sort; the symbols or totems give rise to thought; and thoughts give rise to customs and codes of the society. The world view of a society is successful to the extent that it is so internalized, from childhood onwards, that it goes unquestioned, manifesting itself in various forms of geometric symbols as written language and other artistic expressions”. Consequently, as the foremost African scientific historiographer, Professor K.O. Dike[10] put it in a paper for UNESCO in 1960: “*Africa in particular has confronted scholars with communal societies where science cannot be separated from religion, or religion from law and politics, where history is nothing but the history of the whole culture, a seamless garment of such fine-woven texture, that any attempts to separate single strands merely distort the whole.*” And according to Anya’s[11]: “*Most African Societies. including the Nigerian*

society, operate on a cosmological framework in which time is conceived as cyclical and space is organized in three compartments - the heavens above, the earth below it and the underworld beneath the earth - all conceived as contiguous and continuous, once more in a cyclical continuum, as summarized succinctly in Fig.1a[below], derived from Kalu[9].

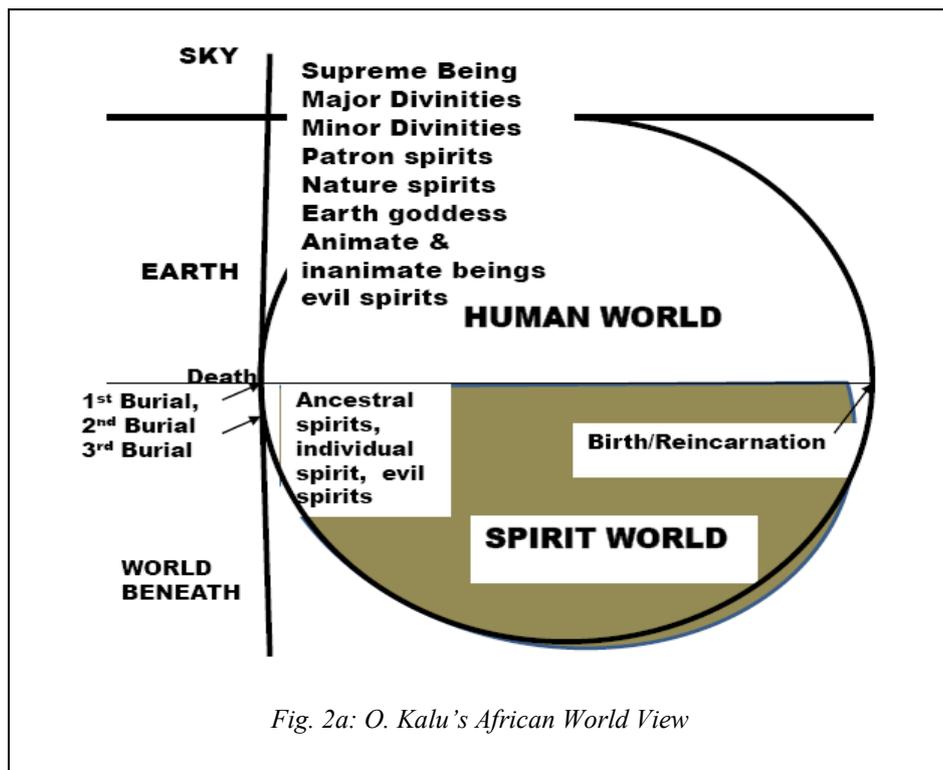


Fig. 2a: O. Kalu's African World View

However, in order to bring Kalu's representation of African cosmic space-time continuum in Fig. 2a within the purview of the principle of evolution derived from the Adam Trilogy from geometric/linguistic analysis to which we shall return in Sec. 3, I have used interconnected equilateral triangles to reconstruct Kalu's African cosmic space and cyclic time continuum so as to reproduce the distinctive *hexagon grid* on the African (Igbo-Ukwu) bronze torus as indicated in Fig. 2b. A

comparison with Kepler's use of Platonic solids as "archetypes" in his reconstruction of cosmic *pentagon grid* around a spherical model of Sun-centred (Copernican) planetary system is also indicated in Fig. 2b. The selection of the triangles in Fig. 2a is worth noting: I have based the selection partly on the principle of duality of Kalu's representation of the traditional African world view and partly on the design of Tycho Brahe's 1585 instrument inherited by Kepler (reproduced on p. 51 at www.physicstoday of Sept. 2011) which was used for distinguishing between the traditional Ptolemaic cosmology and the heliocentric Copernican model through a measurement of the closest approach of Mars to the Earth which is one astronomical unit in the Ptolemaic system but half of one astronomic unit in the Copernican system.

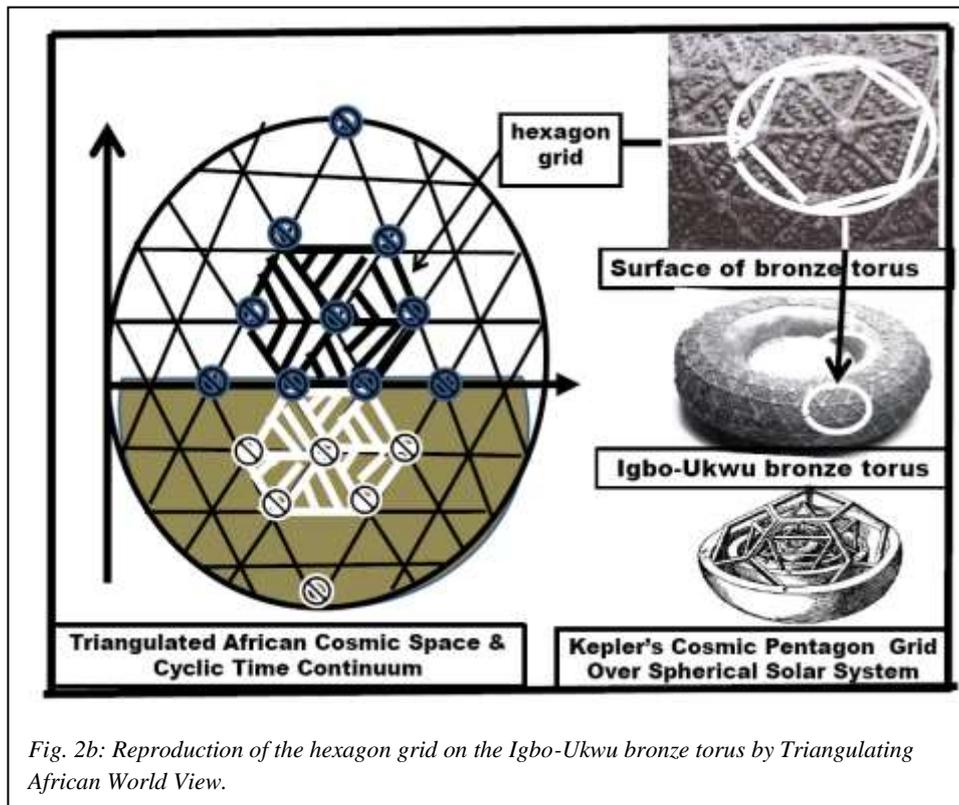
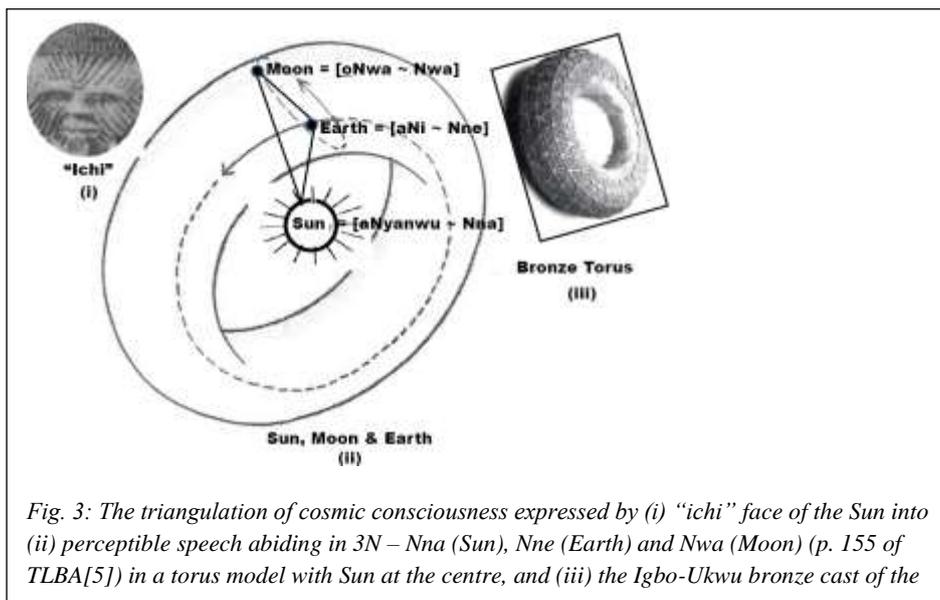


Fig. 2b: Reproduction of the hexagon grid on the Igbo-Ukwu bronze torus by Triangulating African World View.

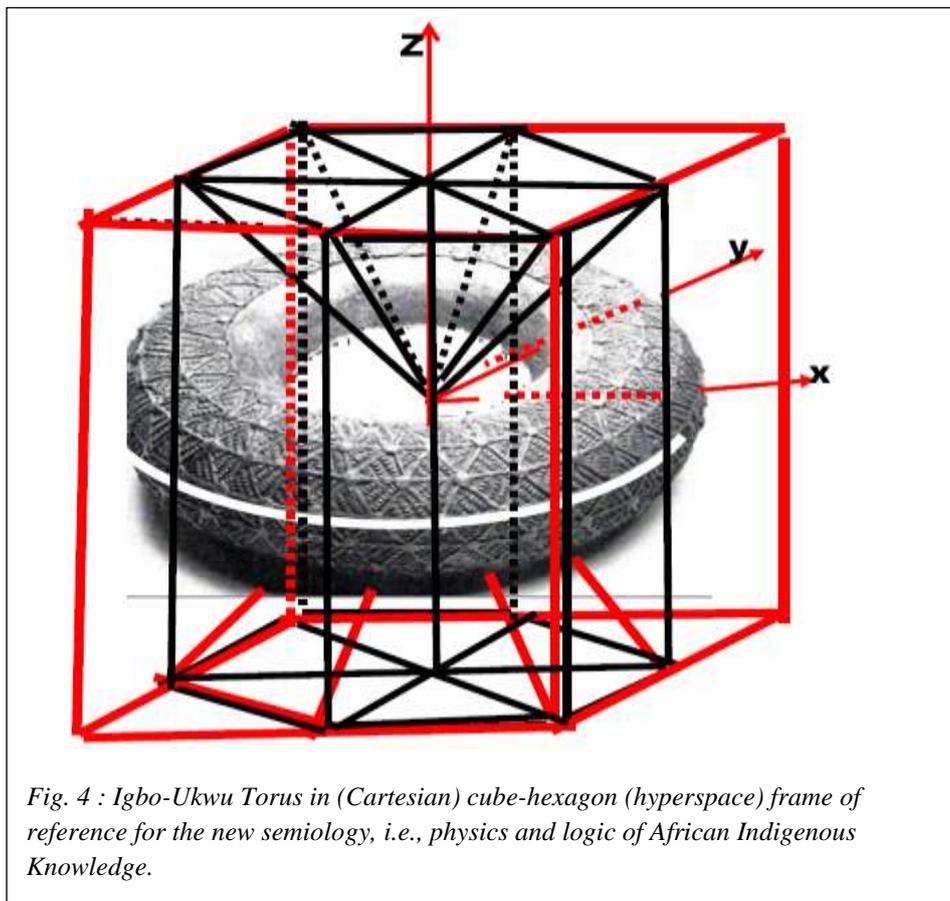
Once in possession of the above triangulation of African world view, a geometric/linguistic approach to a new *semiology*, i.e. *physics and logic* of AIK, can be based on the following statement in Adam Trilogy (p.155 of TLBA[5]) :

The Nag Hammadi says that “the entities, Father [Nna], Mother[Nne] and Child [Nwa] exist as perceptible speech” having within it “three aspects, three powers and three names abiding in three NNN ... secretly in ineffable silence” of the cosmos (Sun, Earth and Moon) (see, Fig. 3).

The identification of Nna with aNyanwu (Father), Nne with aNi (Mother-Earth) and Nwa with oNwa (Moon) in Fig. 3 as well as the casting of the “Face of the Sun” as “ichi” (facial scarification) all tally mathematically with the geometry of the “enigmatic tyre”, i.e. the torus. It should be recalled that Professor Donatus Nwoga in his 1984 Ahiajoku Lecture[12] introduced what he called the abstract dimension of the “triangle of being” to extend the 1590 concept of man ascribed to “Egypt who gave shape, in her religion and hieroglyphics, to Man’s awareness of the material and spiritual; natural and cultural duality of the world”[13].



Consequently, the key to the AIK of the cosmos lies in the representation of the triangular relationship between the motions of the Sun, Earth and Moon by the geometry of the torus, as a three-body problem! The reduction of the three-body problem to a two-body problem is achieved by choosing the Earth as fixed (centre) in the Egyptian Ptolemy's model and the sun as fixed (centre) in the European Copernican model. Accordingly, mathematical analysis of motion in AIK can be carried out by introducing the cube-hexagon (hyperspace) frames of reference as shown in Fig. 4, the cube being suitable for the conventional Cartesian analysis while the hexagon is suitable for the linguistic analysis to which we turn next.

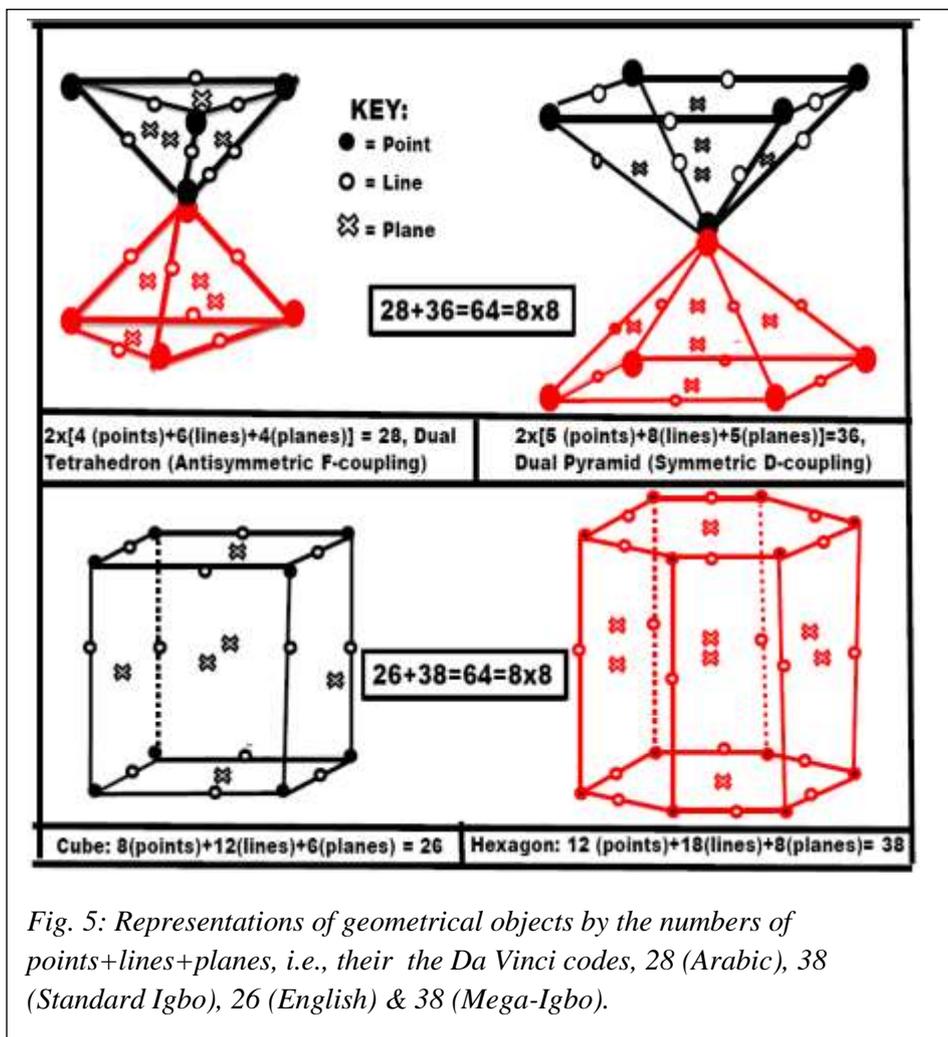


Linguistic Geometry

It is in the semiology of written languages that began with discovery and re-interpretation of the Ikom monoliths as a library of the linear writing code introduced and preserved by Shi or “Eve” and followed by various epochs of world’s history including what Dr. Chinweizu[15] has aptly described as “centuries of devastation” of Africa that the rediscovery of the basic principles at the root of the African and other languages in the Adam Trilogy has made deep impact which will be characterized in geometric terms in this section.

Let us begin with Acholonu’s declaration in the first book of the Adam Trilogy, (p.110 of GCAA[4]), quoting from Jung’s *Archetypes* that “the subconscious mind of man is affected by means of repetitive suggestions and mental associations of images, which in themselves are shaped, by their internal proportions or inner geometry. This inner geometry may be expressed on this earth plane, in one or other of the primordial geometric forms known to man, namely: the triangle, the circle, the quadrangle, etc., or by means of numbers, colours or sounds”. Accordingly, in the second book of the Trilogy, she anchored the linguistics/geometrical interpretation of the column or linear writing code on the statement (p.128 of LTAA[5]) that “Eve or Shi in [two-dimensional] geometry meant the side of a square or triangle”. In three-dimensional geometry, the triangle is replaced by a tetrahedron as the simplest of the 5 Platonic Solids and the ratios of the primitive geometric elements (points[*vertices*]: lines[*edges*]: planes[*faces*]) define an “ichi” (facial scarification) ratio (4:6:4) of symbolic Eve. We refer to the ratio 4:6:4 as well as the sum, $4+6+4 = 14$ as the Da Vinci Code of the tetrahedron after Dan Brown’s [16] novel *The Da Vinci Code* in which the ratio 5:6:5, with $5+6+5=16$ was introduced for a pyramid on a square base, i.e. an Egyptian pyramid. Thus, we show in Fig. 5 the self-dual tetrahedron (representing Shi or the symbolic “Eve”) and the dual pyramid, the cube and the hexagon whose Da Vinci code numbers, 28, 36, 26 and 38 may be identified as in ref.[17] with the numbers of alphabets in the Arabic(28), Standard Igbo(36), English(26) and Mega-Igbo(38) language systems and obey the “Afa” and Chinese I-Ching

matrix relations, $8 \times 8 = 64 = 28 + 36 = 26 + 38$. We shall return to the physical significance of the relation $36 + 38 = 74$ in the next section.



With regards to the cultural implication of the above “linguistic” geometry, especially the link between the (36) Standard Igbo alphabets and the pair of pyramids, Acholonu wrote (e-mail communication): “When two Nri Priest king-/Pyramid-style ichi (ichi Umudioka Ukpo style) meet at the base, they form the ratios 5:8:5. Each base has 4 points, plus the tip equals 5. This is the Great Ratio spoken of by Dan Brown in *Da Vinci Code*. which implies that the Igbo were that divine race spoken of in the *Da Vinci Code*, and THAT THEY NOT ONLY DESIGNED THE PYRAMIDS BUT WERE THEMSELVES THE LIVING EMBODIMENTS OF THE PYRAMID: THE SPIRITUAL LIGHT VORTICES FOR CHANNELING THE SACRED FIRE AROUND THE EARTH!” Moreover, as stated subsequently on p. 273 LTAA[6] there is a new branch of Geometry – called Sacred Geometry [a non-metrical Projective Geometry] – that attempts to marry ancient and new knowledge into a new science called “Zero-Point Technology” described by Drunvalo Melchizedek in Vol. 1 of his 1998-published book: *The Ancient Secret of the Flower of Life* [18]. This new science is forming around the *Da Vinci Code* given in Table 1 for the five regular platonic solids of Greek geometry[19] based on the idea that there is a 64-node (64=8x8) square grid around the human body which is the basis of all measurements in the universe.

Table 1: Da Vinci Codes (Points:Lines:Planes) of the Five Platonic Solids					
Solid	Points (Vertices)	Lines (edges)	Planes (faces)	Number of elements	Symmetry Group
Tetrahedron	4	6	4	14	T=A ₄
Cube	8	12	6	26	T=S ₄
Octahedron	6	12	8	26	O=S ₄
Duodecahedron	20	30	12	62	I=A ₅
Icosahedron	12	30	20	62	I=S ₅

Key: T=tetrahedral group, A₄=Alternating group, (even permutation of 4 things), O is the octahedral group, S₄= symmetric group (of permutation of 4 things), I is the icosahedral group, A₅ is the alternating group (of even permutation of 5 things). Source: Saul-Paul Sirag, *Group Theoretical Aspects of the Meru Project (Meru Foundation Rev. 1.0 ,December 1989)*.

The merging of the geometrical objects of languages leads to the cube-hexagon hyperspace(s) shown in Fig. 6 which apparently actualizes what Professor T.U. Nwala[20] of the Department of Philosiophy, University of Nigeria, Nsukka, has called “*radical interpenetration*” of the ethnic[Igbo] and national[colonial] identities. This has found expression in the current spoken Engligbo language that is threatening the survival of standard Igbo language; but, properly handled through inclusion of X and Q in the Mega-Igbo and Multilanguage project, it could become a source of healthy growth in the 21st C.

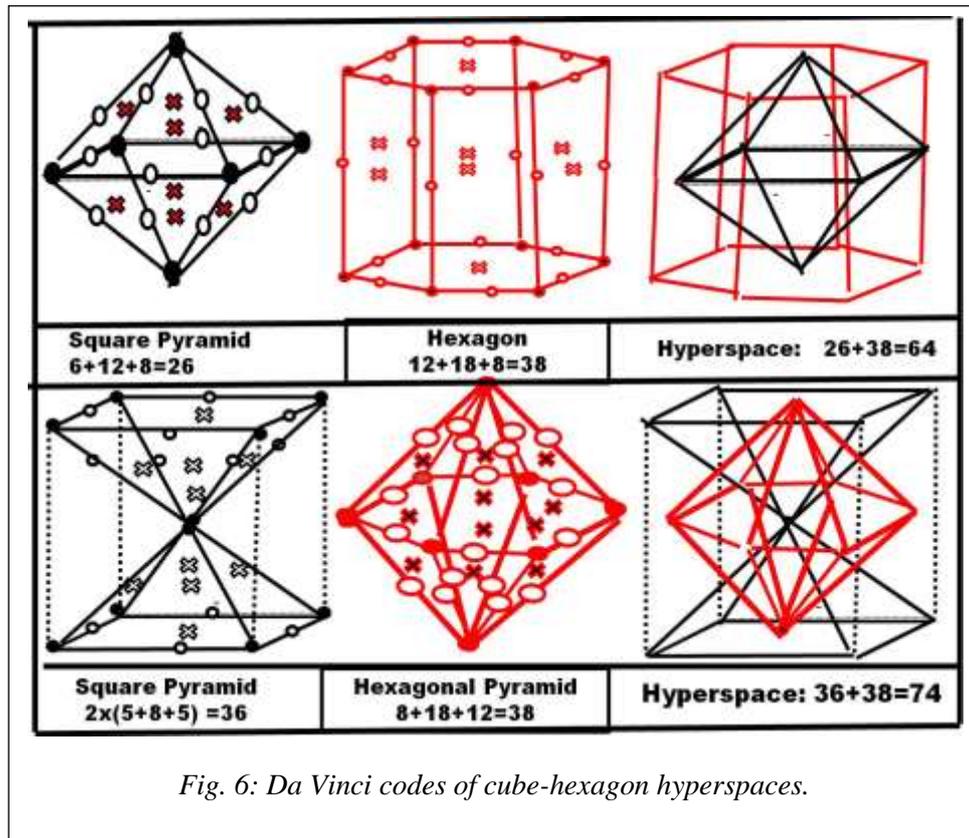


Fig. 6: Da Vinci codes of cube-hexagon hyperspaces.

In addition, the complimentary duality of the (cube-hexagon) hyperspace/torus can be used to resolve the theme of antagonistic struggle between the European cubical box totem used by early European Christian missionaries for administrating the Eucharist to Africa converts and the “creation snake” totem of traditional African society that got trapped in the box from which it is struggling to escape to avoid being suffocating to death as narrated in Chinua Achebe’s novel, *Arrow of God*[21].

Evolution of Quantum Culture

Finally, let us turn to the relation between the cube-hexagon hyperspace/geometry derived from the foregoing linguistic geometry of the Adam Trilogy and the representations of SU(3) symmetry of elementary particle physics and crystal symmetry in solid state physics. The distinguished Jewish physicists, M. Gell-Mann and Y. Ne’eman [22] have shown that the 8x8 representation of the SU(3) symmetry of particle physics consists of two parts, namely $8 \times 8 = 64 = 28$ (antisymmetric F-coupling) + 36 (symmetric D-coupling) parts which we have associated respectively with the number of points, lines and planes of the dual tetrahedron and the dual pyramid in Fig.5 above. Similarly, the alternative representation, $8 \times 8 = 64 = 26+38$ consists of two parts associated with the number of points, lines and planes of the cube(26) and hexagon(38) and we observe that because a hexagonal close-packed structure has the same packing fraction ($f = 0.74$) as the face-centred cubic arrangement of hard spheres, we have the intriguing relation, $74 = 36+38$, which is the Da Vinci Code of what in solid state physics is called the first Brillouin zone[23] of the face-centred cubic lattice (as elaborated in Fig. 7).

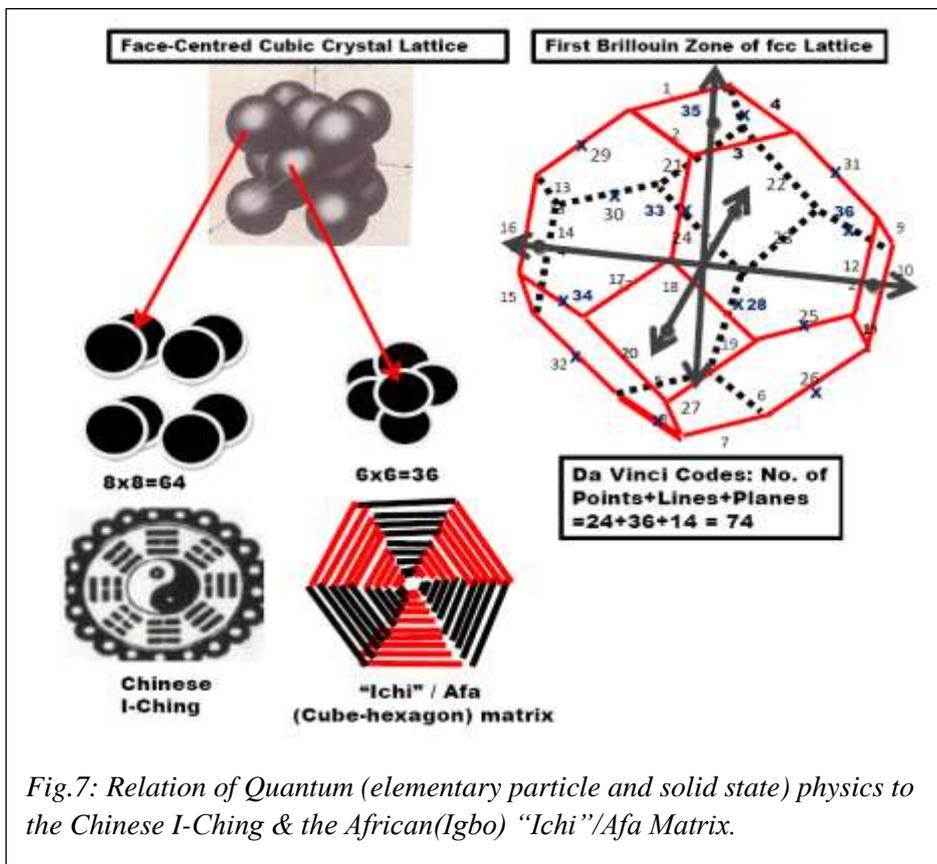


Fig.7: Relation of Quantum (elementary particle and solid state) physics to the Chinese I-Ching & the African(Igbo) "Ichi"/Afa Matrix.

Taken together with the representation of the conventional method of quantization of plane wave in a cubic lattice by topological folding of a large but finite number of cells into a torus as shown in Fig. 8, one arrives at the conclusion that just as the Chinese I-Ching is at the root of the 8x8 representation of the SU(3) symmetry of strongly interacting particles so also is the African "Ichi"/Afa (cube-hexagram) matrix at the root of quantization in the theory of solids.

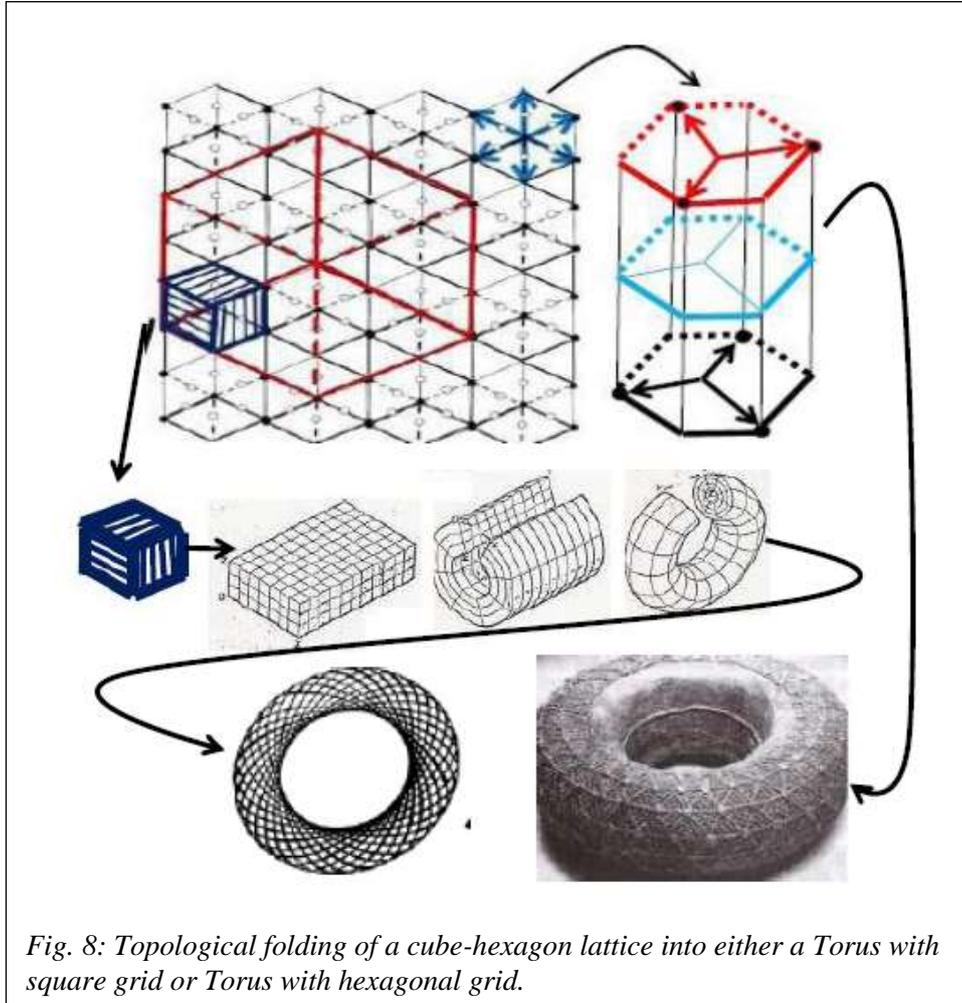


Fig. 8: Topological folding of a cube-hexagon lattice into either a Torus with square grid or Torus with hexagonal grid.

Discussion and Conclusion

In this paper, I have taken great pains through various illustrations to show how Acholonu's Adam trilogy has permitted the anchoring of African Indigenous Knowledge (AIK) in a world view by means of a triangulation process that has led to a self-consistent synthesis of the geometry of alphabet systems of various languages and the symmetry principles of particle physics and solid state physics. In this process, the African (Igbo-Ukwu) bronze torus has emerged as an "archetype" representing an axiom of immortal regenerative cycle of birth, death and re-birth through the intuitive dialogue of ancient Africans

with nature that reconnects AIK with the subsequent European Renaissance concepts of space, time and motion that have been built into modern physics and biological sciences with the emphasis on relativity, conservation and renewal. Acholonu has stressed this message on p. 20 of LTAA[6] by emphasizing the adoption of the cube-hexagon grid on the Igbo-Ukwu bronze torus in recent years on the map of planet Earth by the *National Geographic*. The renowned theoretical physicists, Stephen Hawking[24] and M. Kaku[25] have respectively introduced the torus as a mode of the universe (in which quantum fluctuations are used to eliminate the black hole singularities of Einstein's theory of gravitation) and under the name *hyper-doughnut* in the hyperspace theory of everything (embracing the four basic electromagnetic, weak, strong and forces in nature). These developments have prompted N.C. Animalu and A.O.E. Animalu[26] to advocate the use of the cube-hexagon (hyperspace) frame of reference in Fig. 4 of this paper for re-formulation of Lorentz-invariant and conformal-invariant principle of relativity with a number of interesting physical consequences described in ref.[26].

The process of transposition of the new paradigm into the social sciences and the humanities is, to put it simply, to generalize Dr. Nnamdi Azikiwe's[27] 5W of investigative journalism (Who, What, Where, When and Why?) to 6W by including "Word" i.e. language., as indicated in Fig. 9. This will enable us, according to Ayi Kwei Armah[28] to "put in clear perspective the burning issues of the day, including monotheism, unipolarity, imperialism, globalization, and terrorism ... by going directly to the language(s) in which the concepts and images [in the intellectual history of Africa] were developed".

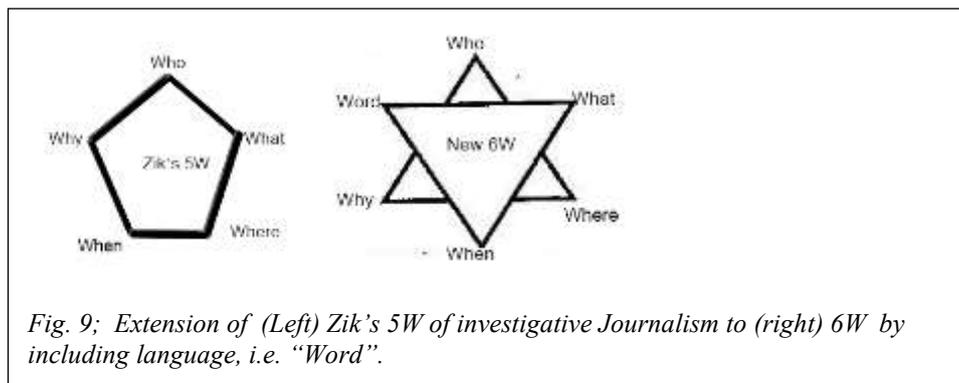


Fig. 9; Extension of (Left) Zik's 5W of investigative Journalism to (right) 6W by including language, i.e. "Word".

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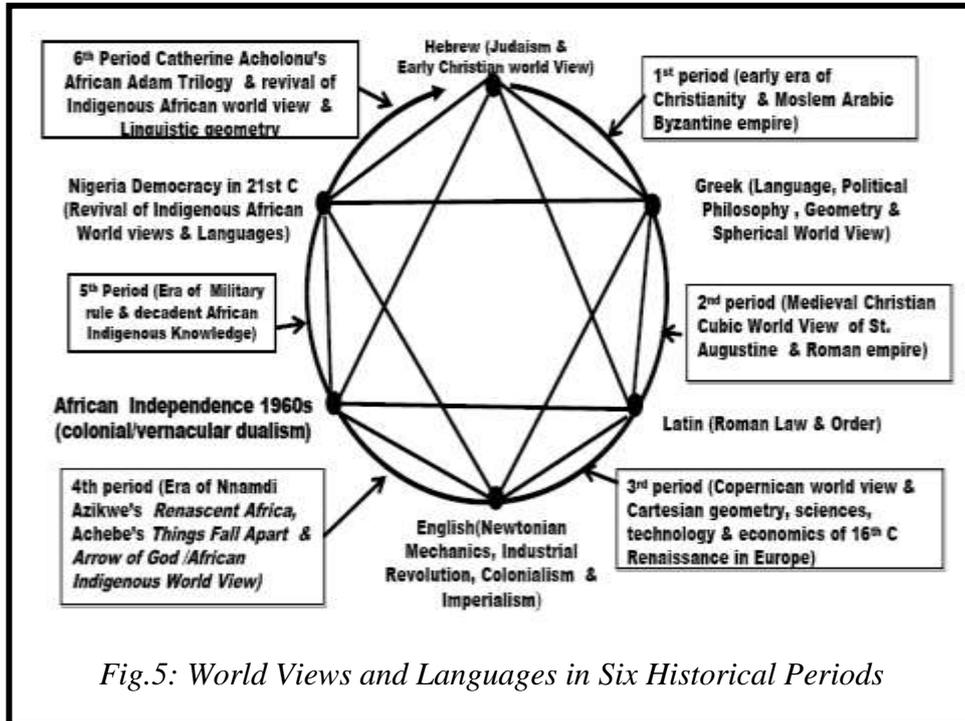


Fig.5: World Views and Languages in Six Historical Periods

**THE IMMINENCE OF A REVELATION: DIASPORIC AFRICAN
INDIGENOUS KNOWLEDGE AND THE DYNAMICS OF
AFRICAN AMERICAN POETRY**

Stella Okoye-Ugwu
Department of English
University of Nigeria, Nsukka

Abstract

The diasporic black communities are in a nagging quest to discover their real native African roots. There is the need to reconnect to their long lost rich black cultural heritage. To this end, many literary writers have deployed the medium of poetry to navigate the turbulent cross-cultural currents to arrive at their despoilt and ravished identities; to reveal the real meaning of life and existence. Toni Morrison says; 'I feel passionately sorrowful about black-white relations a lot of time because black people have always been used as a buffer in this Country [USA], between powers to prevent class war, to prevent other kinds of real conflagrations... It wasn't negative to them, it was unifying. When they got off the boat, the second word they learned was "nigger".' (Taylor-Guthrie: 1994). African American poetry will be analyzed to unburden the yoke of black slavery and its effect on the average African-American. Their collections of poetry espouse the African-American's inquiry into indigenous African culture and knowledge with the attendant discovery. An attempt has been made in this essay, to portray the continuity and wholeness of the black poetic tradition in the early cultural history of the United States. That tradition exists on two main levels, the written and the oral which sometimes converge. This black poetry deserves much more serious attention than it now receives, especially from black academics and others who profess a concern for cultural clarity, historical accuracy and social justice. The formal or written aspect of the poetic tradition that we are dealing with here, reaches back to the eighteenth century. However, if one approaches poetry as formal, written composition, one soon becomes aware of the other side of the tradition – the unwritten songs, the rhymes and the speech of black slaves which have also attracted special attention for a long time. However, for my purpose, the clearest and most intriguing statement is to be found in Richard Wright's essay "The Literature of the Negro in the United

States”, in which he describes the kind of writing derived from the inner life of the folk as “The Forms of Things Unknown”. This evocative, almost prophetic phrase suggests an interior dynamism which underlies much of the best of contemporary African American poetry.

Introduction

African – American Literature is the body of Literature produced in the United States by writers of African descent. The genre traces its origins to the works of such late 18th century writers as Phillis Wheatley and Olaudah Equiano, reaching high points with slave narratives and the Harlem Renaissance, and continuing today with authors like Toni Morrison, Alice Walker, Maya Angelou and Walter Mosley. These writers are ranked among the top writers in the United States. Among the themes and issues explored in African American Literature are the role of African Americans within the larger American society, African-American culture, racism, slavery, and equality. African American writing has also tended to incorporate within itself, oral forms such as spirituals, sermons, gospel music, blues and rap.

As African Americans’ place in American society has changed over the centuries, so too, has the focus of African American literature. Prior to the American Civil War, African American literature primarily focused on the issue of slavery, as indicated by the sub genre of slave narratives. At the turn of the 20th century, books by authors such as W.E.B. Du Bois and Booker T. Washington debated whether to confront or appease racist attitudes in the United States. During the American Civil Rights movements, authors such as Richard Wright and Gwendolyn Brooks wrote about issues of racial segregation and black nationalism. Today, African-American literature has become accepted as an integral part of American literature, with books such as *Roots: The saga of an American Family*, by Alex Haley, *The Color Purple* by Alice Walker and *Beloved* by Toni Morrison achieving both best-selling and award – winning status.

African American literature has generally focused on themes of particular interest to Blacks in the United States such as the role of African Americans within the larger American society and what it means to be an American. As Princeton University Professor, Albert J. Raboteau has said, all African-American studies, including African-American literature, “speaks to the deeper meaning of the African-

American presence in this nation. This presence has always been a test case of the nation's claims to freedom, democracy, equality, the inclusiveness of all" (2005). As such, it can be said that African-American literature explores the very issues of freedom and equality which were long denied to Blacks in the United States, along with further themes such as African-American culture, racism, religion, slavery, and a sense of home.

African-American literature constitutes a vital branch of the literature of the African diaspora, with the former being influenced by the great African diasporic heritage and in turn influencing African diasporic writings in many countries. (Dickson Carr: 2005). In addition, African-American literature exists within the larger realm of post colonial literature, even though scholars draw a distinctive line between the two, by stating that "African-American Literature differs from most post-colonial literature in that it is written by members of a minority who reside within a nation of vast wealth and economic power". (Mohanram and Rajan: 1996).

African-American oral tradition is rich in poetry, including spirituals, African-American gospel music, 'blues' and 'rap'. This oral poetry also appears in the African-American tradition of Christian sermons, which make use of deliberate repetition, cadence and alliteration. This literature; especially written poetry, also prose – has a strong tradition of incorporating all of these forms of oral poetry.

The canonization of African-American literature is not a very easy task, since there is resistance to using Western literary theory in analyzing it. As Henry Louis Gates, Jr., one of the most important African American Literary Scholars, once said, "[m]y desire has been to allow the black tradition to speak for itself about its nature and various functions, rather than to read it, or analyze it, in terms of literary theories borrowed whole from other traditions, appropriated from without (1988).

The Dislocated African-American and Indigenous African Knowledge

The earliest African American literary artists were those sold into slavery from Africa. Lucy Terry is the author of the oldest known piece of African-American literature: "Bars Fight". Although written in 1746, the poem was not published until 1855, when it was included in Josiah Holland's "History of Western Massachusetts". There is also the poet, Phillis Wheatley who published her book, *Poems on Various Subjects*, in

1773, three years before American independence. She was born in Senegal, West Africa, but was captured and sold into slavery at the age of seven, was then brought to America and was owned by a Boston Merchant. Even though she initially spoke no English, by the time she was sixteen, she had mastered the language. Her poetry was praised by many of the leading figures of the American Revolution, including George Washington, who personally thanked her for a poem she wrote in his honour. Despite this, many white people found it hard to believe that a Black woman could be so intelligent as to write poetry. As a result, Wheatley had to defend herself in court by proving she wrote her own poetry. Some critics cite Wheatley's successful defense as the first recognition of African American literature (Cashmore: 1997).

Another early African-American author was Jupiter Hammon. In 1778, he wrote an Ode to Phillis Wheatley, in which he discussed their shared humanity and common bonds. In 1786, Hammon gave his well-known Address to the Negroes of the State of New York. He wrote the speech at age seventy-six, after a lifetime of slavery, and it contains his famous quote, "If we should ever get to heaven, we shall find nobody to reproach us for being black, or for being slaves". Hammon's speech also promoted the idea of a gradual emancipation as a way of ending slavery. It is thought that Hammon stated this plan because he knew that slavery was so entrenched in American society that an immediate emancipation of all slaves would be difficult to achieve. He apparently remained a slave until his death. His speech was later reprinted by several groups opposed to slavery. Historical surveys such as Brawley's *Early Negro American Writers*, Brown, Davis, and Lee's *The Negro Caravan*, and Robinson's *Early Black Poets* suggest that there are indeed thematic clusters in Black poetry around what could be called the idea of liberation. Then, moving to the present, we must consider certainly the critical statements by the poets themselves in which they express their intent that, as a rule, follows the historical consciousness of the people. This is to say, that as Black people in the United States refine and clarify their conceptions of themselves, the poetry reflects the process.

The early formal Black poetry reflected the concerns of those who were trained to read and to write. Thus, to follow Sterling Brown's account, there were – those poets whose main object was to demonstrate their ability to write as well as the whites, as in the case of Albery Whitman and the "mockingbird school of Poets". Other poets like James

Bell and Frances Ellen Harper, used their talents in the abolitionist cause. Another group wrote in dialect and took for their subject matter, the lives of the common folk which they sometimes caricatured in the manner of white writers like Thomas Nelson page. Others, like Paul Laurence Dunbar and James Edwin Campbell, while still influenced by white stereotypes and the expectations of white audiences, presented wholesome, if not altogether realistic, portraits of Black folk life. The period preceding the Harlem Renaissance not only produced the dialect poets, but found many Black poets studiously avoiding overt racial considerations in a manner reminiscent of the late forties and the fifties. Although there were attempts at realistic depiction of Black life before these poets came into the scene, the writers of the Harlem Renaissance were the first to do this in a systematic manner.

The Harlem Renaissance from 1920 to 1940 brought new attention to African-American literature, while the Harlem Renaissance, based in the African-American community in Harlem, New York City, existed as a larger flowering of social thought and culture. There were numerous Black artists, musicians, and others, producing classic works in fields ranging from jazz to theater. However, the renaissance is perhaps best known for the literature that came out of it.

While African-American literature is well accepted in the United States, there are numerous views on its significance, traditions, and theories. This literature arose out of the experience of Blacks in the United States, especially with regards to historic racism and discrimination, and is an attempt to refute the dominant culture's literature and power. In addition, African-American literature is equally seen as existing both within and outside American literature, and as helping to revitalize the country's writing. Throughout American history, African-Americans have been discriminated against, and subject to racist attitudes. This experience inspired some Black writers, at least during the early years of African-American literature, to prove they were the equals of European American authors. As Henry Louis Gates, Jr, has said, "it is fair to describe the subtext of the history of black letters as this urge to refute the claim that because blacks had no written traditions, they were bearers of an inferior culture". (Stryz: 2000). Scholars expressing this view assert that writing has traditionally been seen as something defined by the dominant culture as a white male activity. This means that, in American society, literary acceptance has traditionally been intimately

tied in with the very power dynamics which perpetrated such evils as racial discrimination. By borrowing from and incorporating the non-written oral traditions and folk life of the African diaspora, African-American literature thereby broke “the mystique of connection between literary authority and patriarchal power. This view of African-American literature as a tool in the struggle for Black political and cultural liberation has been stated for decades, perhaps most succinctly by W.E.B. Du Bois.

African-American literature is seen by some scholars and critics as existing both inside and outside American literature. This view of the literature is grounded in the experience of Black people in the United States. Even though, African-Americans have long claimed an American identity, during most of United States history, they were not accepted as full citizens and were actively discriminated against. As a result, they were part of America while also outside it. The same can be said for African-American literature; while it exists fully within the framework of a larger American literature, it also exists as its own entity. As a result, new styles of story telling and unique voices are created in isolation. The benefit of this is that these new styles and voices can leave their isolation and help revitalize the larger literary world. (McKay: 2004).

Disenchantment with the goals and strategies of the Civil Rights movement led to the Black Power Movement and the subsequent widespread revival of nationalist and internationalist feeling and thought among African-Americans. This is the extent that African-Americans today have influenced their community to view itself in the larger political and spiritual context of Blackness, they have moved beyond the Harlem Renaissance, though obviously influenced by it. The old theme of liberation took on a new meaning, though emerging before the Black Power Movement, is in some respects the cultural dimension of that phenomenon. Numerous eloquent spokesmen have risen to the defense of the movement, among them are Imamu Amiri Baraka, (formerly LeRoi Jones), Larry Neal, Ron Karenga, and Don L. Lee.

In their statements, one can see the process of self-definition made clearer and sharper as self-reliance, and racial consciousness of an earlier period are revived and raised to the level of revolutionary thought. This movement is different from the Harlem Renaissance because of its attempt to speak directly to Black people about themselves in order to move them toward self-knowledge and collective freedom. The

difference in depth, in scope, and political maturity, is this evident when one considers the Harlem Renaissance. However, many of these developments were possible because of the changing world in which African-Americans of the Post-World War II generation found themselves; a world in which articulate men and women rediscovered Africa and Pan-Africanism, rediscovered Du Bois and Garvey, rediscovered the Harlem Renaissance itself and built upon its strengths while seeking to avoid its errors. Some black intellectuals have tried over the years to contribute to a growing general awareness by black writers that there are more important things to do than to amuse supercilious whites or to respond to their misunderstanding of Black creative efforts.

Black Speech as Poetic Model

Black poetry in the United States has been widely misunderstood, misinterpreted, and undervalued especially by white critics for a variety of reasons: aesthetic, cultural, and political. This poetry has also been misrepresented in a number of anthologies, not only the so-called integrated ones, but also in some which are exclusively Black. (Henderson: 1972). In spite of false starts, meandering, backsliding, and illusory goals, the great movement of consciousness for African American people must be called in contemporary terms, the idea of liberation. This liberation is, from slavery, from segregation and degradation, from wishful “integration” into the “main-stream”, to the passionate denial of white middle-class values and an attendant embrace of Africa as an alternative route of development. The cultural dimension of this lies in the fact that African-American writing – not only the works of Malcolm X and Fanon, but the poetry of Etheridge Knight, Don L. Lee and Claude McKay – had helped to shape the African-Americans’ new values, had increased their self-esteem and sharpened their political awareness.

Henderson meant well when he said that by black speech,

I mean the speech of the majority of Black people in this country, [United States] and I do not exclude the speech of so-called educated people. By black speech, I also imply a sensitivity to and an understanding of the entire range of Black spoken language in America. This includes the techniques and timbre of the sermon and other forms of

oratory, the dozens, the rap, the signifying, and the oral folktale. By Black music I mean essentially the vast fluid body of Black song-spirituals, shouts, jubilees, gospel songs, field cries, blues, pop songs by Blacks, and, in addition, jazz... and non-jazz music by Black composers who consciously or unconsciously draw upon the Black musical tradition (1973).

There are two simple ways of documenting African – American (black) speech and its appearances. There are: in references to the speech and songs of the Black slave in Journals, kept by whites, and in the texts of the songs themselves collected since the middle of the nineteenth century. Other sources, of course, are folktales, either recorded by scholars or surviving in the present rural African-American communities and the so-called slave narratives. However, the most important source is the living speech of the Black community, both urban and rural, which forms, as it were, a kind of continuum of Blackness – at one end instantly identifiable in all its rich tonal and rhythmic variety, at the other, indistinguishable from that of the whites. There is usually also, the presence of certain residual linguistic habits that have possibly been carried over from the tonal elements of indigenous African languages. The Africans that were sold into slavery, arrived America with a repertoire of their indigenous knowledge – tradition, customs, belief systems, culture and language.

Conclusion

I have tried to postulate a thesis, flexible enough to facilitate discussion of the entire range of African-American poetry produced in the early history of United States, whether it is folk poetry, or escapist poetry, or Black revolutionary poetry. Poetry does not exist in a vacuum. It reflects and shapes the lives of those who produce it. Poetry is able to do these things because of the special heightening and refining of experience. It is also the verbal organization of experience into beautiful forms, but what is meant by “beautiful” is bound up with the truth of a people’s history. Since poetry is the most concentrated and the most allusive of the verbal arts, if there is such a thing as “blackness” in literature, and there really is, it should somehow be found in concentrated or in residual form in the poetry.

As Ted Joans laments in his poem, “S.C. Threw S.C. Into the Railroad Yard”:

He is no longer under the spell
of a false god/A white man’s
medal-god worn also by the
three astronauts who died in
Florida’s famous event.
The medal no longer hangs from
his black neck.
He has a gri-gri of his own
made of spiritual materials
living elements

Gri-gri from Africa black magic
to do great harm to his oppressors
gri-gri to give him strength
and wisdom... below his handsome black head
His Bambara face

A black gri-gri

across the Sahara across the
Atlantic and Mediterranean
from black Africa by me.

Here, we find the African-American poet deploying imageries and symbols from Africa. The protagonist denounces the western/christian religion, symbolized by the medal, in favour of the indigenous African traditional religion, symbolized by the totem – gri-gri. There is this feeling of nostalgia by the African American-poet for their long lost African heritage. Indeed, the writer feels that his true identity and indigenous native African root have been despoiled, ravished and ravaged by the white imperialists – Americans. He then employs,
a brown black leather breathing amulet gri-gri
brought from the black sorcerer
to help him fight his white oppressors.

The great theme of indigenous African-American poetry, and indeed, of African-American life in the United States is liberation. There are also important complementary patterns, some of which take us outside the dimension of indigenous cultural history of African-Americans, into the universal realm of the mythical. In the oral tradition, the dogged determination of the work songs, the tough-minded power of the blues, the inventive energy of jazz, and the transcendent vision of God in the spirituals and the sermons, all energize the idea of liberation. Liberation itself is liberated from the temporal, the societal and the political.

What is revealed is that the indigenous knowledge of the African-American is the knowledge of the mortal sin of slavery, it is the knowledge of pain and oppression as well as joy-the joy in their hearts, when they remember that they came from the ever fertile, rich cultural domain of Africa. It is a knowledge rooted in history and the real world, in all of its incompleteness and fragmentation, it is a knowledge rooted in the spirit.

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THE LANGUAGE OF BEAUTY IN INDIGENOUS IGBO KNOWLEDGE SYSTEM

Dr. C.L. Ngonebu

Use of English Unit
School of General Studies
University of Nigeria, Nsukka

Abstract

Beauty is in the eye of the beholder. This popular adage is used to say that different people have different opinions about what is beautiful. But this term has been a cause of wars and rumors of wars. It has brought down kingdoms and raised up kingdoms on its path. It has brought great men down and raised women of even no substance up the social ladder. It has filled the pockets of many while rendering many as well penniless. Beauty is a universal concept that applies to every race, community, or nation. And everyone loves that which is beautiful. How does the Igbo Indigenous Knowledge System conceptualize beauty and how is the term described in Igbo indigenous life? What does it mean to say that a woman or man is beautiful in Igbo indigenous culture, and what are the linguistic descriptions associated with this term? These are some of the issues we will deal with in this paper. This study is relevant because with modernization and westernization, the Igbo race is losing sight of traditional concepts of beauty and in the process losing their distinctive cultural identity and mind-set.

Introduction

I have chosen the conceptualization of beauty in Igbo traditional context because its definition and attributes are fast disappearing under the sledge hammer of westernization and globalization. With the imperialist indoctrination of Africans to believe that everything white is beautiful and good and everything black is ugly; with the alluring influence of satellite, internet, and foreign magazines portraying half-nude ladies in different postures; and, with the influence of the international (and local) beauty pageants broadcast live and publicized far and wide, the traditional conception of beauty has faded throughout Africa, but especially among the Igbos, who, among all ethnic groups in Nigeria, are quick to jettison their belief systems and values for foreign

and alien ones. According to Opata (2009), it is bewildering to note the rate at which the Igbo people seem to have taken uncritically to many thought ways that seem to estrange them from their fundamental ontological connections with their world.

It is a known fact now that many Igbo families do not speak Igbo in their homes or encourage their children to do so. It is also a clear fact that among all ethnic groups in Nigeria, it is only the Igbos who will converse with their fellow Igbos in English (or better still Pidgin English), even when in public or private. It is also pathetic that the Igbos are “a people who are not taking seriously the translation of seminal works in other languages into the Igbo language, and they are a people who are not even translating the famous works produced by their own people into the Igbo language” (Opata, 2009).

This investigation, therefore, will enable us to examine an aspect of Igbo tradition and culture that has basically been forgotten, or at best, taken for granted. This concern is justified because, as Opata says again, a close examination of the manner in which many Igbo communities have abandoned their revered ways of being and acting in the world calls for a consistent and sustained study (2009). It is on this premise that this study wishes to examine the linguistic portrayal of beauty in traditional Igbo societies.

Igbo Indigenous Knowledge and Worldview

Every human being is born into a society with a worldview and identity. It is this worldview and identity that differentiates the person from someone from another social context or worldview. This world view is the way an individual conceives of the universe and of events and actions around him or her. As time passes, a people accumulate information, technology, skills, practices and belief systems to guide them in dealing with their surrounding. This body of information, skills or knowledge is referred to as Indigenous Knowledge or simply (IK). Indigenous knowledge, therefore, can be broadly defined as the knowledge that an indigenous (local) community accumulates through generations of living in a particular environment (unep.org/Ik). This definition encompasses all forms of knowledge: technologies, know-how skills, practices and beliefs that enable the community to achieve stable livelihoods in their environment (unep.org/Ik). Other terms used interchangeably to refer to the concept of Indigenous knowledge include

Traditional knowledge (TK) Indigenous Technical Knowledge (ITK), Local Knowledge (LK) and Indigenous Knowledge System (IKS).

Igbo Indigenous Knowledge, therefore, is based on the Igbo worldview – a worldview that is in tune with the environment, the belief systems, religious practices, value system, culture and entertainment methods as is reflected in their folktales, folklores, songs, moonlight games and other forms of social life. Thus, the worldview upon which the linguistic terms and expressions which we identified here emanate from include:

1. a pastoral community bound by a strong value system
2. a reverence for life – both human and animal - as well as for the dead
3. value for work, for rectitude, for self actualization, and for propriety
4. appreciation of nature, including the sun, moon, plants, *ala*, animals
5. love for festivals and their paraphernalia, like masks, masquerades, songs, dances, as well as entertainment featuring folktales, folksongs, wrestling.
6. a cosmology inhabited by spirits, gods and priests in the service of one God, *Chukwu*.

Conceptual framework and the way a people perceive reality is thus conditioned by the worldview of the people. This worldview defines “the way a people characteristically look outward upon the universe” (Redfield, in Dundes, 1980); the “picture of the way things, in sheer actuality are, their concept of nature, of self and of society” (Dundes, 1980).

What in effect this implies is that the way the Igbo traditional society conceives the concept of beauty is conditioned by the traditional Igbo perception of reality, of their social life and attributes that constitute their likes and dislikes.

The concept, beauty, in itself is a very significant field of investigation. It provides avenue for the examination of the important cultural details that are part of the rhythm of life of the Igbos. It gives further insight into the way of life, the thought processes and the values that model a peoples’ entire living experience. The search further reveals

those cultural characteristics in a man or woman that elicit social response, social approval, and social recognition.

Beauty in Traditional Igbo Society

The term beauty is an abstraction that refers to a combination of qualities and attributes that delight the senses. Beauty is mostly associated with human beings, appearances and emotions. *The Longman Dictionary of Contemporary English* (2007) defines beauty as a quality that people, place or things have that makes them very attractive to look at. It is a particularly good quality that makes something especially suitable or useful. *The Free Online Dictionary* describes beautiful as an adjective, having qualities that delight the senses, especially the sense of sight, aesthetically pleasing, having qualities that give great pleasure or satisfaction to see, hear, think about etc.

The popular aphorism, beauty is in the eye of the beholder, is used to imply that different people have different opinions about what is beautiful. This in effect is because as Nwoga (1988) asserts:

With each civilization there is a world-view. There are differences in metaphysical principles. There are differences in values – in the estimation of good and evil, the beautiful and the ugly, in the nature and function assigned to the imagination.

The term *mma* refers to beauty in Igbo language. *Mma* is attributed to men, women, children and objects that possess exceptional attributes that are pleasing to the eye. However, the word has other interpretations which one needs to be aware of in order to fully appreciate its diverse implications.

Extensions of *Mma* in Igbo Knowledge System

We need to examine the extensions of *mma* in order to fully examine the linguistic conceptualization of the term in relation to beauty. This differentiation is necessary because our analysis of the terms identified for this study indicates that some of the terms exhibit deep and associative meanings and sometimes show an interrelationship between beauty and functionality/moral virtue. Our purpose, however, is not to go into a detailed linguistic or pragmatic analysis of the extensions of the meaning of the term. Rather, our attempt is simply to highlight the

different shades of meaning. Nwoga (1985) identifies three extensions of *mma* in Igbo traditional construct. According to him, the word *mma* is applied to physical beauty, moral excellence, and existential fulfillment. Adopting this categorization, we can isolate the following in the use of the word:

- i. Mma
- ii. Ọ di mma
- iii. Mma ya zuru ọke

i. Mma as Physical Beauty

Mma is the literal translation of beauty in Igbo. From it, we get the following variants:

- Ọ mara mma – He/she is beautiful
- I mara mma – You are beautiful
- Akwa gi mara mma – Your cloth/attire is beautiful.

What these imply is that the person or the object is aesthetically pleasing and desirable.

The Igbos have a way of bringing all facets of life and the environment to bear upon the description and conceptualization of *mma* as physical beauty. In addition to this, idioms and concrete images from the local environment reinforce the traditional Igbo mindset of this concept. This is because, *mma* as physical reality encompasses what is seen or perceived by the senses. That is why the Igbos say “*Ihe di mma n’anya n’aga*”, the eyes dwell or linger on what is beautiful. In other words, beauty lies in the eye of the beholder.

As physical reality, *mma* is realized in the language in various ways. In other words, the Igbos achieve and express physical beauty through many ways, among which are:

- a. *Mma* as coincidental reality
- b. *Mma* as complementarity of elements
- c. Negative/ironic expression of *mma*

a. Mma as Coincidental Reality

In as much as the Igbos agree that something can be beautiful in itself, they also believe that beauty can arise out of the placement, arrangement or combination of things that existed before or that

individually would not be regarded as beautiful. Thus, a nondescript village square, or homestead, or artistic performance can be arranged or designed or presented in such a way that it becomes pleasurable to behold. In such instance, the Igbos would say *Iheaamagbueonwe ya*, this thing is immensely beautiful.

b. *Mma* as Complementality of Elements

Things do not actually exist in isolation in Igbo tradition. Elements combine in other to form a complete whole. Beauty also can arise in this way. When the Igbos say *Mma mma egbue ofe okwuru*, which means that different ingredients make up a tasty okro soup, they refer to how a thing contributes extra features, or taste, or colour to something else in order to improve its appearance or quality. In other words, something can be beautiful due to the combination of the constituents that make it up.

c. Negative/Ironic Expression of *Mma*

Mma in Igbo is also expressed by the juxtaposition of two opposing concepts – presenting positivism of beauty by negative expressions. For instance, the Igbos can say with all correctness: *Omara mma n'ese okwu* or *O mara ajo mma* both of which mean astonishing beauty. The two sayings are expressing the highest degree of beauty by associating beauty with negative concepts - *ajo* and *ese okwu*; the aim being to foreground the intensity of the beauty being described.

ii. *Mma* As Explication of Moral Excellence

The second application of the word *mma* in Igbo language is to embody moral uprightness, virtue, good behaviour, adequate and rightful attitude. Thus, the expressions – *o di mma* - means something or somebody is good or acceptable; *Omume ya di mma* - means his/her behaviour is good. When, therefore, the Igbos' say *Agwa bu mma nwanyi*, meaning ,a woman's beauty lies in her manners, they express the Igbo value for commendable personality disposition, propriety and rectitude. The expression amounts to the Igbo belief that the possession of good personality trait, high moral standing and amiable temperament actualized in a woman is her beauty. It is in this expression that the interplay between physical beauty and utility in Igbo indigenous conception expostulated by Nwoga (1985) is manifested.

iii. *Mma* as Existential Fulfillment

When a man or woman fulfils the traditional expectations of his/her age grade or gender he/she has achieved fulfillment, *Mma ya zuru oke*, that is, he/she is actualized. The Igbos believe that a man or woman ought to actualize his/her potentials and societal expectations. When this is done, the person is considered to have attained existential fulfillment in this life.

Beauty Terms in Igbo Indigenous Knowledge System

The elucidation of *Mma* in indigenous Igbo society is embodied in the linguistic explication of the term as well as the appreciation of the associative interpretations given to it.

My field assistants have collected the terms in this article from Enugu and Imo states – basically due to proximity and limitation of conference paper writing. On the whole, we have forty two terms and expressions of the notion of beauty as used in indigenous Igbo societies. We have also attempted to indicate the locality of those terms and expressions that are peculiar to a particular environment or locality while leaving unmarked those terms that cut across all regions and are in general use. The implication of this research is that we have succeeded in identifying, recording and interpreting what may be described as the core expressions associated with beauty in indigenous Igbo knowledge system. This is relevant because, as the critic Samoff (Klees, 2009) says, “...words matter. The language we use structures how we think about things...” How the traditional Igbo society conceptualizes beauty shows how they think about reality and about life in general. The linguistic analysis of the notion of beauty reveals that the Igbos value goodness, uprightness, decency, propriety, and rectitude even in their quest for and admiration of beauty. In addition to this, the language of beauty in traditional Igbo value system reveals the ecology, topography, flora and fauna of the period. This is because the terminologies and expressions of beauty show affinity between beauty and birds, animals, masquerades, and objects in the Igbo landscape.

We will now present an alphabetical list of terminologies associated with beauty concepts. Some of them lend themselves to translations while others can only be appreciated by presenting the literal implicative of the word or expression. I need also to comment that most of our respondents were of the opinion that an Igbo man is not

categorized as “ugly” in the real sense of the word. Nevertheless, my respondents agreed that a man can be regarded as “beautiful” or “handsome” in Igbo indigenous society – in other words, such a man possesses those physical qualities that are more pleasing and attractive than the ordinary. In such cases, some of the terms here can be applied to them.

Indigenous Igbo Terms and Expressions on Beauty		Translation/ Meaning
1	Áchalugo nwanyi	Dazzler/splendid woman
2	Áchara ugo nwa	Elegant, fascinating child (combination of the delicate height of the plant ‘achara’ and the magnificence of the eagle)
3	Áchawa-nwa (Obodoukwu, Imo State)	Raving beauty
4	Agbo mma	Beautiful maiden
5.	Agwa bụ mma nwanyi	The possession of many gifts actualized in a woman is her beauty
6	Akaraugo	Beautiful marks of the eagle
7	Ákwá nwa	Delicate beauty/delicate one
8	Amasangori (Obodoukwu, Imo State)	Ravishing/glamorous one
9.	Anyanwu ụtụtụ	Splendour of beauty – literally, morning star
10	Apunanwụ	Delicate beauty
11	Ása	Master piece of beauty

12	Ásampete (nwanyi oma)	A pearl/magnificent beautiful woman
13	Ása nwa	Peerless beautiful one
14	Atumma	Outstanding beauty; an outstanding sample- <i>ima atu</i>
15	Ékemma	Beauty of the python's skin
16	Elelebe ejeghi oru	Enchanting – to the point of being a distraction
17	Elewe ukwu egbue ewu (Imo State)	Buxom
18	Emere me (Nsukka)	Pulchritude
19	Ihuoma	Dazzling beauty
20	Ihu ya bu ihu ekpe (Edem)	Exquisite beauty (like the Ekpe masquerade)/finely cut and graceful face.
21	Ijere nwanyi	Tall, elegant and graceful like the Ijere masquerade
22	Iru ugo nwanyi	Good – looking woman (like the face of the eagle)
23	Mma chi choro	God given beauty, rare, singular beauty.
24	Nkpuru mma	Treasure (of beauty)
25	Nwanyi oma	Beautiful woman
26	Nwa ngwa mma (Imo)	Pretty child
27	O bu akwa ugo	Inestimable value/beauty, like the eagle's egg
28	Ogbenye alu	A pearl (Not to be married by the poor)

29	Ọdi ka ụgo (Nsukka)	Precious as an eagle
30	Okwa mma (Nnachi, Udi)	Bounty of Beauty
31	Ọla mma	Jewel (of beauty)
32	Omara mma ka uísisa (Udi)	As beautiful as Uísisa
33	Ọmaricha (nwa)	Splendid (child)
34	(Onwere) ihụoma	Exquisite beauty
35	Oriri mma n'ọnu	Astonishing beauty
36	Ọ tiriati (Nsukka)	Remarkably tall and charming
37	Oyoyo nwa	Unparalleled beauty
38	Ugegbe	Resplendent
39	Ugegbe eji eje mba	Paragon of beauty
40	Ụgo chara acha	Exceptionally dazzling like a mature eagle
41	Ụgomma	Quintessential beauty of the eagle
42	Uri mma (Nnachi, Udi)	Charming beauty.

From the above list, we can isolate the following patterns in the description of beauty in Igbo indigenous knowledge system:

1) **Symbolic/Associative Description of Beauty**

In describing beauty and external appearance of the individual, the indigenous Igbo use symbolism with the following to capture the essence of the word:

a) **Animals and Birds**

- Uísisa - a very elegant and beautifully coloured insect.

- Ugo - the eagle is a glorious bird due to its majestic elegance and splendour. In flight or in ascent, the eagle is splendid. Besides, the eagle is priceless and precious in Igbo tradition. It is the quintessence of majesty and beauty. These unique characteristics have given rise to extensions of application of the word resulting in its association with beauty; in its use in the Igbo naming system, as we have in such names as *Ugochukwu*, *Ugorji*, *Ugomma*; and in its attribution to the proverbial assertion of the readiness to kill, to conquer or to do marvelous things as in the saying *Ugo eberela na ngbagbu*.
- Éké -the python, which has beautifully designed skin.
- Akwa ụgo -The eagle's egg, a delicate item.
- Ása -a highly prized, beautiful and tasty fish.

b) Masquerades

- Ijere -the biggest and most gorgeously decorated masquerade in Igbo land.
- Ekpe -a feminine mask which is well decorated, beautiful and attractive.

c) Plants

- Áchara – very tall bamboo plant, slender and smooth.

d) Objects

- Ugegbe-mirror
- Ola -bangle or ring
- Uri -indigo
- Okwa -container or bowl
- Nkpuru -seed

The association of these items, animals and birds with Igbo traditional conceptualization of beauty is a way the Igbos try to encapsulate their perception of such abstract phenomenon. All the associative words extracted above are distinctively splendiferous and the quintessence of beauty.

2) Idiomatic Exposition of Beauty

Some of these terms and expressions are idiomatic in form. This is because of the need for the people to create as precisely and accurately

the exact picture of the word and to concretize the word using familiar images that will be easy to understand and conceptualize. Some of the idiomatic expressions include:

- Ápunawụ
- Anyanwu ụtutu
- Asa
- Ogbeye alụ
- Elewe ụkwụ egbue ewụ
- Ụgegbe eji eje mba

The similes include:

- Ihu ya di ka ihu ekpe

The metaphors are:

- Ọ bụ ákwà ugo
- Ụgegbe
- Ụri mma

3) **Contextualized Meanings**

Words in Igbo sometimes have meanings that differ according to the context in which the word is used. Some of our listed terms have deep meanings but are now associative of beauty. Let us examine the word *Ihuoma*. The deep meaning explication in Igbo means someone who brings good luck, good fortunes or good tidings. The person who bears such attribute is said to have or to bear good luck – *Ọ nwere ihuoma*. But by association, the meaning is extended to he/she has a beautiful face - *Ọ nwere ihuoma* -as we have used in our list. This associative attribution arises from the decoding of the individual constituents *ihu* and *oma*. *Ihu* means face while *oma* means lovely, beautiful, good, which is the interpretation implied here.

Other terms listed in our collation of beauty terms that lend themselves to contextual meanings include *Ijere* which at deep meaning

implies influential, or powerful, and *ugo*, symbolic of traditional excellence and majesty.

4) **Transposition to Naming System**

Sometimes, some of these terms are used as names of people, especially of girls. In such cases, the girl in question is exceptionally beautiful. The name, therefore, becomes a reflection of the bearer. Instances of such terminologies of beauty transposed to the naming system include

- a) Ugo mma
- b) Agbo mma
- c) Éké mma
- d) Ihuoma
- e) Atumma

Traditional Igbo Folktale and Folk Songs on Beauty

Like all other important concepts in life, beauty has also been configured in Igbo literature and poetic renditions. Traditional Igbo folktales and songs go a long way to show that “*Beauty* was recognized and encouraged” (Nwoga, 1985) in the homogenous village contexts in which our cultural activities had their source and meaning (Nwoga, 1985). What these folktales and folksongs did for traditional communities was to present in beautiful, realistic and aesthetically pleasing language those attributes that place them in the order of things in the universe; those attributes that define their sense of living, their morality and their world view. Above all, also, folk literature enabled the traditional societies preserve significant ideas and features, for generations to come.

We shall discuss two folktales and two folksongs dealing on the theme of beauty. My purpose for this is to examine the folk presentation of beauty with the aim of further elaborating the language and conceptualization of the notion in indigenous Igbo societies.

One popular Igbo folktale dealing on the subject of vain gloriousness of beauty is *Onwuero*. It is the story of a lady so blinded and obsessed by her beauty that she refuses many men who sought her hand in marriage. Whenever a suitor comes, *Onwuero* would find one fault or the other in the physique, complexion, gait, or tone of the person. Thinking no man was deserving of her beauty, *Onwuero* gave one excuse

or the other, hoping to get her knight in shining armour. In the end, Onwuero marries a spirit who lures her away to the land of the spirits.

Another popular folktale *Nkpuru mma*, is that of a child thrown away by the parents into the evil forest because she was ugly and hideous at birth. As luck would have it, the baby was picked up by a hunter from another village who showered her with love and affection and she grew to be very beautiful and adorable. Many years later, pestilence began in *Nkpuru mma*'s home village. All attempts to quell it failed, until one day a great dibia revealed that the village had committed an abomination by unjustly sending away one of their own. Further consultations with the great dibia traced the cause to the little child thrown away in the evil forest for being ugly. A search was declared for her and she was eventually found. After many sacrifices and restitutions, *Nkpuru mma* finally returned to her ancestral home. Being so beautiful, she won the heart of the prince who eventually married her and made her the queen.

These tales while being entertaining are philosophical statements against vaingloriousness, pride or arrogance. They also regulate social order and model behaviour. They show that in as much as the Igbo recognized and valued physical beauty, they at the same time believed in the sanctity of life. Such stories go a long way to caution against inordinate obsession with beauty and loss of a sense of value in expressing beauty. No wonder Bob Leshoi Umma (Okoro,2009) avers that the role of indigenous African theatre was firstly, to educate the audience in matters of life – politics, religion, marriage, birth, death etc. and secondly to provide them with entertainment.

Poetry, according to Nwoga (1985), is an enjoyable medium through which deep thoughts and feelings have been expressed through which significant experiences and perceptions have been conveyed, in language modified for beauty. The popular Igbo choral group, Nwokolobia Agu's choral group, exploits this feature of poetry and turns their poetic expertise on an excellent rendition of beauty. Their song "Elelewe ejeghi oru" rhythmically, symbolically and poetically gives expression to the constituents of Igbo beauty.

Here is an extract of the song about the beauty of the female character Chinweude.

However, the fact that this folk song extols beauty does not imply that the traditional Igbo society is blinded by beauty to the detriment of virtues and strong value system. As I have said earlier, indigenous Igbo society conceived of beauty as an integral part of the value system. This is why this song in Obodoukwu, Imo State keeps an open eye on traditional values even while extolling beauty. The song is used to welcome a beautiful woman to her husband's house but warns her that if she is well behaved, her dowry will be high. On the other hand, the song goes, if the woman is not well behaved her dowry will be slashed down and she could leave for all they cared after all "Ana-eri mma eri" - do we eat beauty?

Nwanyi ọma

Imara eme aluọ gi ohụ

Nwanyi ọma

Imaghi eme bere ise n' ohụ

Igbanyeghi senjem

Bere ise

Ana – eri mma eri

Here, we have a serious theme presented in straight forward and simple manner but with repetitions (*Nwanyi ọma, bere ise*), repetitions with variation (*Imara eme, Imaghi eme*) and alternate rhyme, which turns it into a musical piece and lyrical favourite for the 'Umuada' directing a village belle on behavioural pattern.

The point I wish to draw from both the folktales and the folksongs is first and foremost the value placed on beauty by the Igbos. Second, these literary creations show that beauty alone is not all that mattered, as the people also brought to bear moral rectitude and existential fulfillment in their interpretation of the term. After all, the Igbos say, "*ana-eri mma eri*", do we eat beauty, an expression that complements the description of beauty "*Agwa bu mma nwanyi*" which most of our respondents proffered on first being asked the question:

“What are the indigenous terms for describing female beauty in your town?”

We, therefore, “can begin to appreciate how much traditional Africa made its functional points with as much poetic art as possible” (Nwoga, 1985). The fact remains that the traditional Igbo concept of beauty “has been given added impact and memorability by the imagistic and linguistic devices of poetic expression” (Nwoga, 1985). It goes without saying therefore that “Nigerian song texts, in the context of African music making, are historical commentaries or culture indicators” (Okoro, 2009).

Conclusion

Beauty, the saying goes, is an intoxicant that intoxicates the beholder and the beholden. But what it is that intoxicates varies from one society to the other; from one age to the other; from one race to the other, and of course, from one person to the other. In this article, I have tried to identify and analyse linguistic descriptions of beauty in indigenous Igbo society. The study yields a total of forty two terms associated with the concept. From these we notice a great deal of symbolisms, associative meanings, contextualization and idiomatic usages in the conceptualization of the term. The type of interpretation attached to beauty is manifested in traditional folk tales and songs leading us to the conclusion that every culture or way of life subsists in a language and is represented in the literature of the people. These conceptions of beauty cumulate in the world view or way of life of the people and are the guiding principles that kept the society going; that directed their thought patterns and behavioural inclination.

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**THE EFFECT OF GLOBALIZATION ON IGBO CULTURAL
HERITAGE FOR TOURISM DEVELOPMENT:
A CASE STUDY OF MGBA (WRESTLING)**

Ikegwu, Jacinta U.
Humanities Unit,
School of General Studies,
University of Nigeria, Nsukka.

Abstract

Mgba predates the colonial period in the Igbo nation. The skill, stamina, joy, honour and fame that mgba confers on an individual in those pre-colonial days is sought after by every male child born in that community. Every male child desires to be Di Mgba (a wrestler and a warrior) using his age-grade, as it confers recognition by the community. Communities are feared for the number of ndi mgba (wrestlers) they parade. Though it is not uncommon for one to challenge his fellow man to wrestling, it is usually done during festivities such as the celebration of new yam festivals (iri ji ohuu). Today, only few communities in the remote villages still observe the cultural fiesta. Globalization has masked wrestling competition in Igboland. The death of some Igbo cultural values such as Mgba, that could have resulted in a rich cultural tourism stems from the appeal for western cultures and acculturation. The young and the old in Igboland, especially in urban centres, glue their eyes on the television screen to watch white-man's footballing and wrestling competitions to our detriment. The nonchalant attitude which our people show to our cultural heritage has led to the lack of development of mgba by the Nigerian government (government neglect to its development). This could have been a source of income earning, for both the local communities and the government, if developed as a tourists resort centre.

Keywords: *Mgba/wrestling, Globalization, Tourism, Cultural heritage.*

Introduction

“Of all the peoples of Nigeria, the Igbo perhaps had embraced other peoples’ culture particularly the Western European and America type, much more than other Nigerian peoples to the detriment of their own culture (Egboh, 1983).

The above citation asserts that an average Igbo is more western than the west. Afigbo (n.d) observed that Igbo, more than most Nigerian peoples, tended rather recklessly towards abandoning their indigenous culture for European culture. Most of Igbo indigenous knowledge such as *mgba* (wrestling) has been affected a great deal by the cankerworm called globalization. *Mgba* (wrestling), because of its global impact and as a source of amusement and relaxation as is viewed in the western world, would have been one of the means to achieve sustainable development in any developing country like ours, especially tourism sustainability, and preservation of cultural heritage.

Mgba (wrestling) was a popular recreational activity in Africa, notably among West and East African countries in the dim past. It is called *mgba* in Igbo culture area of Nigeria, “*Neobering*” among the Mandingo people of Gambia, specifically with the Bentang tribe (Parks, 1969). Among the Baganda tribe in Uganda, *Mgba* (wrestling) is called “*Kubariga*” (Roscoe, 1965). *Mgba* despite its nomenclature is regarded as a national game, indulged in by men and boys alike. In Baganda tribe in Uganda their king at times took part in displaying the game. Roscoe (1965) reported total elimination or banishment to be the capital punishment that awaits any combatant who throws the king on the flour. *Mgba* in Igboland is a game peculiar to men and boys. Although in Afikpo area, women indulge in the game, called “*Mgba Umunwanyi*”.

Mgba was one of the Igbo cultural identities before the advent of colonialism. It demands skills, stamina, and joy and character formation. *Mgba*, during the colonial era suffered a serious setback. The neglect, and disdain to our cultural heritage by the colonial masters contributed immensely to the demise of *mgba* in Igboland, which would have been cultural resource for tourism development in Nigeria, and on the global communities. Factors such as Education, search for white collar job, urbanization, migration to urban centres, soccer, hip-hop music etc. are

all products of globalization that saw to the dwindling (nature) of *Mgba* tradition in Igbo cultural zone.

What is Globalization?

Globalization, imperialism and colonization stand as a tripod picturesque of the westerners subduing African countries; culturally, economically and politically. Globalization which is now a household catchy word was rekindled in the late 20th century. Unlike colonization and imperialism of the late 19th and early 20th century, the phenomenon called Globalization is now a popular jingle world over. It is called Globalization among all English speaking countries including their francophone countries in Africa; “Qui Hua” referring to Chinese language; “globalizzazione” peculiar to Italian and “Jaty anthareckaranaya” earmarks to Sinhalese (Anowai, 2010). The concept of globalization has various meanings and definitions. Ogoko, (2006) defines it as a conceptual metaphor of the ideas of “globing” as in global village. Oni, (2011) also defines Globalization as the convergence of ideas, values, cultures, practices and belief systems across the different societies and people of the world. This compressor according to Oni generated the idea of the world as a huge village (Ojiakor, 2007), new world-wider, regional and international co-operation, world Peace, progress and development. Uwal, (2003); Njoku, (2006); and Odor, (2002) summarizes Globalization as simply the world dominance of political, economic, cultural and social, of the domestic economies with their world counter part. Globalization has both positive and negative ideology. The positive ideology generates increased international co-operation and integration in all spheres of life-trade, communication, investment etc., while the negative ideology characterizes the westerners to be more advanced than the Africans. Instead of global villages with equal benefits, Africans are subdued and brain drained, which underscores the persistent under-development that still pervades in Africa today. In-line with the negative ideology, Albert (2011) sees Globalization as “Westernization”. He clarifies his view by saying that Africans feel that they are not respected until they look like westerners in every ramification (feeding, dressing etc). Now that Africans are victims of globalization, we therefore spurn on our cultures with disdain and ignorance. For instance, Igbo *Mgba* cannot be exported to America and Europe and gain huge patronage; though the western wrestling, being

patronized heavily by Africans today, could be traced to our own cultural resource. Rather, the game would be mocked, disdained and tagged by the westerners as unrefined sports. Thus our culture especially *mgba* as a cultural resource was overtaken by events”, all in the name of Globalization. Ezeanya (2009) sees globalization as a driven force desiring to take advantage of resources anywhere it may be found in the world. He further notes this force as also an aid in the reduction of cultural differences and heritage protectionism. The question now is, is *Mgba*, an aspect of Igbo cultural heritage, part of the global protectionism? (Ezeanya, 2009). The answer to the above ideological question could be deciphered by looking at the descriptive role of *Mgba* in Igbo culture area.

The Question of Tourism and Cultural Heritage

Culture, simply put, is the total way of life of a given race/community. Cultural heritage, on the other hand, is a pre-requisite towards having an authentic and sustainable tourism development, and is defined as a group of resources inherited from the past dwellers, which were able to be identified by the present occupants as their rightful belongings. These resources reflect and express their values, beliefs, knowledge and traditions about the environment they found themselves. Archway (2004) sees cultural heritage as the legacy of physical artifacts and intangible attributes of a group or society that are inherited from generations, maintained in the present and bestowed for the benefits of future generations. Both meanings express and testify the value attached to what hold peoples together. Such values are held at high esteem by the descendants of such generations and should not be allowed to die by any means, especially by of globalization. Little wonder in 1Kings 21: 2-3. Naboth refused to surrender the land he inherited from his father to King Ahab. Naboth choose to die than giving away what hold the family together. Achebe (1958) said that the white men came to Igboland and destroyed what held the people together. *Mgba*, the cultural heritage of the Igbo has been destroyed by globalization. *Mgba* is our cultural heritage a source of remembrance, identity, cohesion, creativity, and communication among the people and most of all, could be used to promote tourism.

Tourism is defined as travelling temporarily to a place of interest. Tourism can be eco-tourism, cultural/ indigenous tourism, business and

religious tourism. For the purpose of this write-up, cultural/indigenous tourism development exemplified by *Mgba* is the main focus. Hinch and Butter (1996^a) defined “indigenous or cultural tourism as an activity in which local people are directly involved either through control and or by having culture that serves as the essence of the attraction”. Put differently indigenous/cultural tourism identifies a community who are involved by making use of their resources and values. Blundell (1995) tags indigenous tourism as “Cultural Tourism”. Pitchford (2006) calls it “ethnic tourism” and Sinclair (2003) nick named it “alternative tourism and ecotourism”. Cultural/ Indigenous Tourism) stands as cohesion in uplifting tourism industry to global communities.

***Mgba* (wrestling): It’s descriptive and Aesthetic Role**

Mgba is a wholesome game in the traditional Igbo society. Its cultural attire, music, joys and honour characterized the noble and the cherished game as wholesome. Nzewi *et al.* (2009) defined *Mgba* as the sporting event, wrestling. *Mgba* is believed to be indigenous, being part and parcel of the Igboland. Buttressing the game as indigenous, Obi (2008) portrays *Mgba* as a potentially lethal activity. He backed this up with the fable of “Man’s furrow behind”. Hear him

“Once upon a time, human being and Spirit were neighbours and had many things in common. One of the bonds holding them together was the annual wrestling Mgba contest held in the land of the Spirits. This particular annual event was much anticipated by all concerned because each community... Its best wrestled. The human society sent six stout men... with Akpi as their leader. The special feature of this contest was that any contestant whose back touched the ground died instantly. Akpi was the one to open the competition, his opponent was a three-headed but one – legged Spirit. The wrestles appeared to be evenly matched..... Akpi killed the leader of the Spirit and defeated the rest of them, but all his companions were killed Akpi stole a magic horn from the Spirits, restored his men to life and they fled. Akpi was on the verge of crossing the boundary between the lands of the Spirit and human beings when the Spirit caught up with him and scratched his back with his claws. These accounts for the man’s furrow – behind or the hollow at his back”

Based on this fable, *Mgba*, consequently, a major cultural indigenous knowledge, dominated the life of men prior to the coming of the white men in Igboland. Widely cherished by people as leisure, *mgba* commences right from tutelage (childhood), precisely when children were able to come together on their own. Basden (1966) stressed that *Mgba*, (wrestling) though amateur, is a very popular and widespread pastime among Igbo young men.

Traditionally, *Mgba* feasting starts and stages during the new yam festival (*Iri ji ohuru*) around August to November and, in some parts of Igboland, around December to January. It is an annual festival. The period of *Mgba* is used to thank God/god for the plenteous harvest and for successful farming season. *Mgba* contest is at the nearest village square. A ring is formed either in a circular or square pattern, based on the nature of the village square. It is separated in many places with the young palm frond or by drawing *nzu* (local chalk) on the ground. This distinguishes the tussle arena from that of the spectators. Before the actual entertainment, demonstrations of the contestants are seen. The demonstrations are manifested with their supporters' music, *egwu mgba*, and the wrestling musicians, *ndi egwu mgba*.

Egwu Mgba – music structure for wrestling, accompanies the *Dimgba* – wrestler to the village square and into the gazzetted zone for the tussle. Music, (*egwu mgba*), which are Igbo songs like *Ebubu Agu n'eché Agu (Lion's aura or fear protects her)*, gives aura and inspiration. It also aids their *ndi-mgba* (wrestlers) psychophysical mode (Nzewi *et al.*, 2009). *Ndi Egwu mgba* (with their music) sponge the environment into ecstasy. As soon as the *egwu mgba* demonstrations are done, action commences. The final anticipation is for somebody to out-manuever the other and win. Winning, according to the respondents at Oraeri town, Anambra State, is by pressing one's opponent on the ground. One observes tactics and tricks to be involved in the game. The art of tactics and tricks are employed to avoid the taboos of fighting which are biting (teeth) and scratching (nail). These taboos disqualify any combatant who uses them. Again, in Oraeri, the respondents also identified healthy usage of charm to be allowed during *mgba*. Traditional charms can be classified into two: internally and externally.

Internally, a *D'mgba* (wrestler) could swallow species of drugs to stimulate his powers for wrestling while **externally** a wrestler could either conceal the charm inside his 'Ogodo' – the loin cloth tied round his

waist, in between his legs or he could apply some mixture of charm all over his body. These two methods (internal and external) usage help to handicap his opponent by weakening him on body contact. These Oraeri methods reconciled with the recorded Igbo wrestling according to Basden (1966). He recorded two major methodology allowed in different parts in Igboland, namely: (a) The facilities of eye to eye, determining readiness (b) fleeting and dodging that ensues with vigorous slapping of faces and bodies. Both methods as reported by Basden (1966) are allowed in order to stimulate their combatants into temper and encouraging their eagerness for the fray. Slapping arouses activeness and agility, hence the great expectation and dexterity of *mgba* displaying. Little wonder Jesus is against retaliation when one slaps you, instead He (Jesus) advises that one turn the other cheek. Jesus himself knows the consequences of slap on the face – which arouses fray, hence discouraged the action.

Mgba, in the traditional level, is organized by age-grades in the Igbo locality especially in Oraeri – the major focus. The age groups can be grouped in five or more intervals, according to the age groups known, starting from Amateurs (fifteen – twenty years to the active or super force). Achebe (1958) calls the super force the *Omalinze the cat* referring to Obi Okonkwo the great *Di'mgba (wrestler) in "Things Fall Apart"*. Each age grade, after practice and rehearsal, choose the best nick-name like *D'mgba, Azuelu-ani, Ojemba, MgbajilikiOzomgba* etc to represent in the village square. The events from the village square leads to the entire town selection. The superstar selected, now represent the town during the inter-towns *mgba* contest.

Mgba: Its Touristic Feature

Mgba in the Igbo traditional setup knows no violence, aggression and confusion. An Igbo adage says, "*Igba mgba bu ndu, i nuba ogu bu onwu*". This literally means wrestling is life and to fighting is death. This further means that *mgba* simply implies only leisure and entertainment. It stands as a peaceful co-existence among the Igbo society. The respondents in Oraeri commented that the western ideology of *mgba* was brutal; another respondent says it is ill-human and injustice. Seeing *mgba* of the western terminology by our (Igbo) elderly men and women are horrific. These Igbo societies consisting mainly of the elders, who has seen and known what *mgba* stands for frowns at *mgba* whenever they glue their eyes in the television watching *mgba* of the westerners, which

is completely fighting. My respondent says that the western idea is against the traditional living *mgba* setup.

Traditional *mgba* which is organized in the village square is interchangeable. This enables them to select the strongest *ndi mgba* that would represent the town during inter-town *mgba* (wrestling). The set-up encourages participation by all and sundry. It aid in the movement of citizens from one village to another, and from one town to another. This movement is a touristic feature because it depicts an aspect of tourism known as local/national tourism. Local tourism is defined as movement of people from one locality to another, for leisure, religion etc.

Mgba contest encourages socialization and acculturation. This is because during the contest, youths came out en masse to appreciate their sporting heroes. During the period, it gives ample opportunity to mix up, encouraging interactions and acquisition development among youths and elderly alike.

Both *Egwu Mgba* (music) and their colourful regalia stand also as a touristic feature. The two characteristics actually motivate the *ndi mgba* into ecstasy, aura and ability to win. The art gives tourism a chance in the traditional Igbo society. Tourists always look for what to photograph and take home. They also visit a place that gives joy and would keep them up to four days or more. *Mgba*, very unique, last for months, since it is featured during the *iri ji ohuru* (newyam festival) when farming is reduced and during the dry seasons. *Mgba*, if not dwindled by globalization would have been a *sine qua non* for tourism development in Igboland.

Negative Effect of Globalization on *Mgba*

Mgba an indigenous knowledge in Igbo society is been trampled on in many areas. This is as a result of Globalization and changing village patterns, overseas migrations and disdain for cultural heritage. Factors such as: western education, white collar jobs, urbanization, soccer and Hip hop music are cases at hand.

Western Education

The advent of globalization which is sweeping across the globe is turning the whole world into a huge/global village (Ojiakor 2007 and Oluwatobi 2006). This has affected our *mgba* (wresling), a cultural indigenous knowledge, into the state of unpredictable phenomenon. Western education, one of the multidimensional facets of globalization

has affected *mgba* game in Igboland. Oluwatobi, (2006) revealed that globalization is not a new era, rather was a period which was rekindled by colonialism in Africa. He further dated its boom between 1800 to the late part of 20th century. This was following the absolution of slave trade. The products of education have influence on the advances in the following: communication, information, technology and transportation. These global advances through western education became the catalyst that dealt with *mgba* in Igbo society. Caporaso (1988) observes the development of Jet planes; large speedy containerships and other means of fast travel have meant that people and goods can be continuously transported across the world. The worldwide system of satellite communication has made it possible for people to be in touch with one another instantaneously (Oluwatobi, 2006). Apparently, these three advances of western education became the major factor that molested our *mgba* especially *mgba Umunwanyi* in Ehugbo, Afikpo. Women wrestling (*mgba Umunwanyi*) flourished before Nigeria civil war (Agwo, 2009). Both *mgba Akpukpa*, *mgba Uzoiyi*, *mgba suba* and *mgba ocho* were used to rejoice about the recent nuptials flight to demonstrate their fitness as new brides, as punishment for refusing to socialize, immoral behaviour, and disobedience to ones parents, colleagues or age mates respectively.

Youths, instead of participating in the village *mgba* prefers prying their eyes to the white man's wrestling. *Mgba* therefore was left only for some remote villages where it is still flourishing. Example, at Ngwa, *mgba* musical arts only features during the celebration of 'league' – contributory associations that hold meetings around July and August to review their activities for the year; during the burial of adult men who deserve to 'go' by *mgba* but have not achieved the social status or age of "going" by the *ese* mystical journey; during receptions and send-off activities for those travelling abroad; during the funeral of a renowned wrestler (Onyemgba) etc. (Nzewi *etal.*, 2009). Again, Oraeri *mgba* is only demonstrated during the quarterly indigenous general return. The demonstration reminds the indigenes about their unique cultural game that predates the arrival of the Whiteman (Oforkansi, 1988). In Afikpo, although *mgba umunwayi* has been denounced, men's *mgba* still persist during the "Onwo" that is hungry season around June and July annually. *Mgba* does not contribute much financially to the indigenes in the places where it is still flourishing due to globalization. There are no documentation as regards to filming of *mgba in Igboland*; people never

like to visit the places of *mgba* probably, due to lack of awareness or for security reasons. Hence, its tourism potential has been overlooked. Compared to western *mgba*, every street in Nigeria has a film store and among their collection is Whiteman's *mgba*. Yet Igboman's *mgba* would have been better since it does not know violence and conflict, rather it is only for peaceful co-existence.

The search for **white collar jobs and urbanization** are two aspects of globalization that have affected *mgba* in the Igbo society. The search for white collar job involves the movement of youth from the various Igbo villages to the Nigeria urban cities and abroad for official or government jobs. It is simply searching for greener pastures by the youths. This is as a result of progress in the industrial sector that was accelerating faster than the progress in agriculture. Igbo youths are no longer interested in the continuous manual process of agriculture; thus, office work which is less tedious serves as an alternative. Again, industrialization also connotes urbanization. As more industries are erected in the urban centres, means of transportation (railways and roads) are also erected. These processes need urgent workers, hence youths drifts to the cities. The progressive drifting of youths out from the villages in Igboland dealt a blow on *mgba* cultural practices.

Furthermore, **Hip-hop and soccer** are another effect of globalization on *mgba* in Igboland. Hip-top – the music of the contemporary youths - is the music that dominates around the globe. *Egwu mgba* belongs to the forefathers and compressed within the locality featuring *mgba*. The Igbo hip-hop is the local use of Igbo words combined with pidgin language. Musa and Ikeme (2011) defined hip-hop music as a fast-packed tempo (that makes or has danceable track); the percussion, brooms and clashes (which gives it energy) and the lyrics; a mixture of native lingo and lingua franca, diluted with pidgin and often arranged in blank verses. Youths adheres to this type of music more than *Egwu mgba* of the past because, hip-hop is cool, hip and chic. No apprentice is needed before being a hip-hop musician. Once one can mime and have the ability to concord jargons – mixture of native words – pidgin with togdy demonstration produces music. Thus, hip-hop is a prevailing trend of the century. It is also very noisy, vulgar, senseless, gross and vain, yet it is danceable. It is an imitation of ideology and arts from the west, that is, a rebellious music from America (Musa and Ikeme, 2011). *Egwu mgba* which raved and clinched in the past is

authentic. Its authenticity is seen gearing the *ndi mgba* into action. It warns the environment and makes the spectators full of awe and anticipation. It is not vainful music but its meaningfulness is grabbed through its lyrics.

Idonye, (2011) lamented on the deteriorating nature of African music due to hip-hop. He further commented on the huge role of media (radio and television) in promoting foreign music against African music. This global effect demoted *mgba* and its *Egwu* (music) to the backyard/background, to the extent that youths never craves for nor listen to *mgba* music that would have attracted media coverage and filming of the *mgba* events for tourism development.

Nevertheless, soccer, the highly cherished game of all and sundries in the world has also affected *Egwu mgba* and *mgba* itself. Igbo *mgba* cannot be quantified with football. This is as a result of globalization and contempt for cultural heritage. Soccer/football came to Nigeria in the Nineteenth Century, precisely, in 1902. It was brought by Reverend Licke of Hope waddell Training Institute in Calabar. Cricket followed immediately in 1930s by F.A. foster – head of secondary school section of Hope Waddell Institute. Both games were referred to as Calabar game (Aye, 2011). Soccer and cricket in Nigeria started from Calabar and migrated to other parts of the country. Most soccer fans are also hip-hop fans. Soccer became a welcome glamour game by the youth. It has the ability to generate huge sums of money because of its mixture of western migration. This causes *mgba to be seen* as ogre and kitschy variety.

Recommendation

Igbo people need to galvanize support into putting up Igbo cultural policy as part of Nigerian cultural policy, where *mgba* (wrestling) will be promoted. This should be done via policy makers. Grants should be awarded to research into cultural development as part of reinventing ourselves from the effect of colonial rule and globalization. Fund meant for cultural research should not been seen as a waste. Cultural research should be quantified to money invested into pure sciences. Both field aid in national development. India and China should be emulated in promoting their culture. In the area of medicine, both are superb. In the area of dressing, Indians frown over importation of foreign textile and encourage their people to be more Indians in their dressing.

Where do the Igbos stand in these face-offs? The value for cultural identity as seen in *mgba* has been overshadowed by the western wrestling. Let us rise and defend our indigenous cultural knowledge/heritage. Added values to this *Mgba* heritage are cultural awareness, tourist attraction and source of revenue generation.

Conclusion

Tourism is an integral part of culture. *Mgba* (wrestling) which is subsumed into cultural tourism would have led the Igbo in particular and Nigeria as a whole to the threshold of development if not affected by globalization and colonial rule. The drastic effect is reconciled with Achebe's prologue in "Things fall apart". Hear him:

....."The new foreign culture has won our brother, and our clan can no longer act like one. They (foreigners) have put a hands/knife on the things that held us together and we have fallen apart" (Achebe 1958).

The culture of *mgba* and its value's have suffered severe decline. Yet *mgba* songs are meaningful, satiric, a cultural icon and bona fide cultural products (Musa and Ikpeme, 2011). Despite these characteristics our youths still alternate everything about *mgba* to hip-hop, soccer, and other products of education. The bottom-line became the problem of in betweenity – neither completely on the side of western culture nor on the side of Igbo culture. Things actually have scattered and fallen apart.

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CLIMATE CHANGE AND DEMOCRATIC GOVERNANCE IN NIGERIA

Chuku Umezurike PhD

Department of Political Science
University of Nigeria, Nsukka.

Abstract.

The ongoing global warming is another evidence of the low democratic impetus of contemporary global governance underscoring in particular the manner in which industrial development in the advanced countries is threatening (via the environment) human survival in the underdeveloped countries such as Nigeria. This is even all the more boosted by the ongoing neoliberal regimes across the globe. Even though natural causes of the current global warming abound, the social causes or the anthropogenic aspects exist and have even been shown to be dominant. These latter aspects which have expanded since the industrial revolution have involved the combustion of fossil fuels for industrial or domestic usages. They have also included biomass burning and the production of Green House Gases and aerosols which have affected the composition of the atmosphere. The failures of contemporary global governance in dealing with the causes, course and solutions to the ongoing global warming lie effectively with inadequate commitment of the advanced countries in climate change mitigation especially as it borders on the developing countries. Scholarship has not only captured gargantuan failures in overall governance on the part of the developing countries but also similar inadequacies in the democratic governance of the environment in these climatic vulnerable countries especially under the aegis of neoliberal political economy regimes. These inadequacies which are numerous have generally incapacitated the prospects of mobilizing the peoples of underdeveloped countries for climate change mitigation. In the light of all these, the thesis of the present study is that low global democratic governance of the ongoing climate change has led to high vulnerability of Nigeria to this climate change manifesting in such specific aspects as weak poverty alleviation; low electoral democracy and the party system; and growing authoritarianism in the public policy process.

Introduction.

The thrust of this study is to explain that even though the anthropogenic causes of the ongoing global warming easily underscore a high degree to which the globalized character of contemporary production system has infused environmental disasters especially for the underdeveloped countries, the low democratic impetus of contemporary global governance has continued to undermine the recovery of such poor countries as Nigeria from the crisis. As the study notes, climate change mitigation in Nigeria is strongly undermined first by the low democratic impetus of contemporary global governance and second by the equally related domestic inhibitions orchestrated by the same global forces operating mainly through the scuttling of the struggles of the domestic social forces in Nigeria.

Invariably therefore this study advances the literature on the interactions of the environment and the socio-political to the specific aspect of the vicious circle between environmental degradation and failures in democratic governance. The study focuses on the interactions between the ongoing global climate change and the various challenges to democratic governance in Nigeria including growing poverty and the vulnerable; declines in electoral democracy and the party system; and the increasing asphyxiation of the democratic content of the public policy process. Enlivening these aspects of democratic governance is critical primarily because they have the capacity for engendering adequate mobilization of Nigerian people for climate change mitigation. For sure, high propensities of socioeconomic and political mobilization are central to any meaningful climate change mitigation.

To be clear, Nigeria, like so many other countries has been a recipient of the problems of the ongoing climate change in the world. Indeed, the IPCC, 1996 has noted that “Africa is the most vulnerable region to climate change, due to the extreme poverty of many Africans, frequent natural disasters such as droughts and floods, and agricultural systems heavily dependent on rainfall” (Nnaji, 2010: 206). It is in due regard to these realities that Okafor and Unachukwu (2010: 20) documents as follows:

Nigeria is one of the countries expected to be most affected by the impacts of climate change through the sea level rising along its 800 km long coast line (The Guardian, Nigeria,

2001:80). The UNCCC in Nairobi has sounded a warning about the menace suggesting that one day the city of Lagos (about 7-14 inhabitants) might sink completely into the sea (Nigerian Environmental Study Team, 2004). Also, in Egor and Ogida communities in Edo State, several houses are reported to have been abandoned by their owners due to floods (Uyigue and Agbo, 2007 in Okafor and Unachukwu, 2010: 20).

In the same study, Okafor and Unachukwu (2010) provide in some details the impacts on the environment and human health in Nigeria of the ongoing climate change to include the following: coastal erosion and floods; change in rainfall pattern; heat waves; drought and desertification; pests and infectious diseases. For the avoidance of doubt, the two ecosystems in Nigeria namely the mangroves and rainforests on the Atlantic coast in the South of the country; and the savannah which borders the Sahara in the Northern part have been significantly impacted upon by the current global warming. Even though there has been a consistent trend of declining rainfall in the Sahel since the 1960s, the recent flooding in some parts of this Northern region has not escaped due recognition in scholarship. This is evident in a study entitled: Climate Change and Flooding in Northern Nigeria: An Examination of Rainfall Trends over the Region by Nwagbara, Ijioma and Chima (2010). Through a scientific analysis, it has been thus shown that climate change in Northern Nigeria has also manifested in “increasing rainfall totals ...generating floods as rivers, basins and dams and other water control structures (which) fail to contain increased water occasioned by increased rainfall” (Nwagbara, Ijioma and Chima, 2010: 535). Evidently therefore, and in agreement with Meyer (1996), “the manifestations of climate change are never the same globally since different regions are differently affected” (Nwagbara, Ijioma and Chima, 2010:527).

In the light of the above, the problem that this study addresses is that even though scholarship has adequately addressed the significant forms in which environmental crisis including the ongoing climate change or global warming has been orchestrated by human social engagements; and the reverse forms in which these apparent natural crisis has exacerbated socio-political crisis as well, a consistent focus on the specific implications for democratic governance is lacking. And yet,

issues of democratic governance are critical for the management of the crisis. In exploring the vicious circles that characterize the challenges of the ongoing global warming on democratic governance in Nigeria, the study thus focuses on the: Environmental challenges to Poverty Alleviation in Nigeria; On the negative implications of the Crisis for Elections and the Party System; and finally on the reverberations in the Public Policy Process in Nigeria.

The thrust of emphasizing the implications of environmental crisis for social and in particular crisis of democratic governance which have been made in this study is significant primarily because it directs attention to the mode of solving the crisis. For in actual fact, it is at the realm of democratic governance that solutions to the problem are found. It is political rule that mobilizes both human and material resources of society adequate enough for solving such manner of crisis as are found in the environment. The propensities of solutions are found at both the preventive and curative levels. At these two levels, adequate democratic governance is imperative.

Conceptual Clarification.

The two principal concepts in use in this study need to be explained. These include: climate change or global warming and democratic governance.

Climate Change or Global Warming: Climate change has been used synonymously with global warming or the greenhouse effect especially because this global warming has been responsible for large scale climatic changes accompanied particularly by the rising of sea level through melting the polar icecaps. Climate change has been defined as:

A phenomenon...whereby solar radiation that has reflected back off the surface of the earth remains trapped at atmospheric levels, due to the build-up of carbon dioxide and other greenhouse gasses rather than being emitted back into space. The effect of this is the warming of the global atmosphere...(it) is a long-standing phenomenon, as the mix of the various gases that make up the earth's atmosphere has changed over long periods of time, so average global temperatures have fluctuated...Global warming has received increasing political attention over the past thirty years, having

constituted one of the key themes in the rise of green politics over the same period. The increasing political salience resulted in an intergovernmental meeting in Kyoto in 1997, at which 38 industrialized countries signed up to the Kyoto Protocol...(which) finally came into force in 2005 (McLean and McMillan, 2009: 85-6).

From the angle of the political, it is important to note that the industrialized nations that signed-up to the Kyoto Protocol were required to reduce their atmospheric emissions of carbon dioxide by an average of 5.2 per cent from 1990 levels by 2012. As McLean and McMillan (2009) has further observed, “this is well below the 60 per cent target that scientists working on climate change claimed to be necessary to prevent further global warming” (McLean and McMillan, 2009: 85). So far, the United Nations Framework Convention for Climate Change (UNCCC) has provided the framework under which more recent international meetings on climate change have been held.

Democratic Governance: Governance simply depicts the act of governing or the manner in which it is carried out. But more fundamentally the practice of governance provokes the extent of representation of the interest of the governed in the processes of political rule. It does portray that governments are not unilaterally defined in terms of the institutions they purvey but more broadly in terms of the degrees of significance of the powers of the people over whom governmental authorities are exercised.

There are many forms of governance even though democratic governance has remained the key; especially in view of its efficacy to political rule. In other words, political rule that fails to create significant impetus for democratic governance most often encounter problems. Four types of governance have being enumerated. These include: “commandist governance, one-party (movement) governance, multi-party oligarchic governance, and popular participatory governance” (Nnoli, 2003: 201-2). Even though there are some relevant aspects of some of these, popular participatory governance is the fulcrum of democratic governance. For in actual fact, democracy suggests popular power. All the factors that impinge negatively on popular power including agonizing poverty and income inequalities; limitations on elections and the party system; human right abuses; and authoritarian trends in the public policy

process have been duly considered here as the anathema of democratic governance in Nigeria. The implications of environmental crisis on a number of these have been analysed in this study.

During the Thatcherite era of state divestiture in the United Kingdom in the 1990s, the study of governance “was seen to encompass the regulatory framework, delegated authority, and non-governmental provision of services-covering areas which the traditional focus on Westminster politics ignored” (McLean and McMillan, 2009: 226). Invariably, this era of politics in the UK compelled attention of governance to “reflect on non-governmental networks which influence the delivery of public goods, both positively and negatively. This approach engages with aspects of civil society, community action, social capital, charity, and corruption” (McLean and McMillan, 2009: 226). The explanation lies in the fact that Thatcherite deregulations enormously challenged liberal democratic practices of the UK at the time.

Literature Review.

Two aspects of the vast literature on the current climatic change or global warming in particular and the overall crisis of the environment in general have been examined in this study. The first are those studies that portray the crisis especially as it impinges on the Nigerian society in terms of its historical emergence as crisis of the Nigerian environment to which scholarship has paid some attention. The second strand of the literature are those studies that have concerned themselves with the human aspects of the crisis in Nigeria especially in relation to the causes, course and solutions. Invariably, the present study locates its bearing from these two strands of the literature noted above. In the first place, it re-enacts the manner in which these historically conflagrating aspects of environmental challenges are increasingly transforming into political crisis in such countries as Nigeria (see for instance, Umar, 2010; Efe, 2010; Phil-Eze and Ubachukwu, 2010; Nnaji, 2010; Omotoso and Jegede, 2010; and Mozie, 2010 amongst others).

Also, a reasonable volume of studies in the same collection has focussed on the manner in which this environmental crisis has been advancing negative implications to certain aspects of socioeconomic and political conditions in the country (see for instance, Emeribe and Ikejiofor, 2010; Jeiyol, 2010; Igwebuikwe, Odo, Ezeugwu, Oparaku and Oparaku, 2010 amongst others). The aspect of solution popularly

discussed in the literature as climate change mitigation has received due attention in Onuoha and Ozor, (2010); and Okafor and Unachukwu (2010). But the specific role of political rule in the angle of democratic governance in this climate change mitigation has not been satisfactorily discussed. Thus this part of the literature will be enhanced here through an allusion to the practices of socio-political mobilization founded in democratic governance with significant implications for solving problems of the environment including the ongoing climate change. In doing this, the review will draw some attention from Umezurike (2010) amongst others.

A general comment that can be made of much of these studies above is that they are quite handy; being chapters of a Conference Proceeding prepared by the Department of Geography of the University of Nigeria and edited by R. N. C. Anyadike, I. A. Madu and C. K. Ajaero. Not only are these studies current but they have specifically focussed on Nigeria and spread through a wide coverage of the country's environmental and other socioeconomic experiences. In addition to this, the Conference from which this Proceeding emerged had been multidisciplinary in orientation. Even though no specific chapter had been contributed from a political scientist, the equally important social science diversity of the chapters helped to remedy the dominance of studies with the background of the discipline of Geography. Largely adjoining these studies has been Nzeadibe, Chukwuone, Egbule, and Agu (2011), with the title: Climate Change Awareness and Adaptation in the Niger Delta Region of Nigeria.

The historical factor of climate change often point out that:

Climate change is a function of the effects of increased Carbon dioxide and other greenhouse gases (GHGs) such as methane, water vapour, nitrous oxide and chlorofluorocarbons into the atmosphere especially from human activities such as increased combustion of fossil fuels, gas flaring, urbanization, industrialization, deforestation etc. These GHGs concentrate in the atmosphere where they trap infrared radiation that would otherwise be radiated back onto the upper atmosphere and reradiate it earthward, thus promoting atmospheric warming (Ajaero, Akukwe and Asuoha, 2010:3).

The historical facets of climate change have been shown to have involved environmental occurrences such as continental drift, suggesting that the continents as we know them today began to gradually drift apart sometime in the past; and volcanic eruptions considered a natural occurrence in which large volumes of sulphur dioxide, water vapour, dust, and ash are discharged into the atmosphere. These occurrences have also included the changes in the tilting of the earth which have affected the severity of the seasons including winter and summer becoming colder and warmer respectively. Included also in these historically natural aspects have been ocean currents which move vast amounts of heat across the planet. As will be shown later in this review, these historical natural aspects of climate change have been set apart from the anthropogenic forms.

As Efe (2010) notes:

Global change in climate from early climatic history of the world shows that during the last 55 million years, the earth has been cooling, and that the last million years have been alternating of glacial and interglacial as result of climate change. This is as a result of increased temperature (Efe, 2010: 106).

Analysts have duly associated the latter events of climate change to anthropogenic forces which as have been shown have predominated. For sure, industrialization in addition to other aspects of human impartation on nature have culminated in exacerbating the social causes and course of the contemporaneous global warming. This has been depicted thus:

Since industrial revolution, emissions of Green House Gases (GHGs) and in particular carbon dioxide have significantly increased and continue to increase. This is primarily due to increased burning of fossil fuels from both industries, transportation activities etc. As a result, heat is being trapped in the atmosphere and the earth's global mean surface temperature has been on increase and rise in sea level...In Africa, study has shown that at least an annual mean warming of approximately 0.05 degrees centigrade per decade is believed to have occurred since 1990, equivalent to

approximately 0.5 degrees centigrade over the period (Emeribe and Ikejiofor, 2010: 292).

The analysis of the impact of climate change on the socioeconomic development of Nigeria is instructive enough. To begin with, it has been acknowledged that the growth in the size of industrial locations in Nigeria as in many other African countries has the implications of increasing the degree of contributions to the current climate change. The location of industries in Nigeria became most fashionable since the inauguration of Import Substitution Industries in the post Second World War era of contemporary global development. Incidentally the concomitant inauguration of neoliberal reforms since the mid-1980s has led to a large scale closure of these industries as foreign importation of industrial manufactures including even foods now hold sway. Accordingly, the industrial emissions of the advanced countries have continued to pose the greatest threats of environmental crisis.

But the negative implications of the ongoing climate change to national development in Nigeria have not escaped analysis. Indeed,

As a developing nation, Nigeria is sensitive to the effects of climate change because of its dependence on climate sensitive resources. It is obvious that climate change will have a significant effect on all aspects of Nigerian society, affecting each and every socioeconomic sector. Its effects which are already visible in Nigeria will threaten each and every development achievement accrued by the country over the past four and half decades. It is becoming clear that realization of the Millennium Development Goals (MDGs), in Nigeria can seriously be undermined by climate change. There will be more extreme events such as droughts and floods, and the seasonal patterns will shift. Food supplies, Public health and People's livelihood are all being damaged and undermined (Nnaji, 2010: 206).

To be clear, the negative impact of the environment to the Nigerian society has been analysed in such areas as human health; human settlement; coastal zone, tourism and recreational resources; water resources; agricultural and land resources; energy, industrial and commercial activities.

Discourses on mitigation are legion. Okafor and Unachukwu (2010) for instance dwelt on management practices which include staff training, energy audits and benchmarking, energy efficiency measures using high energy efficient equipment and operating procedures and maintenance measures to mitigate GHG emissions.

As has been noted earlier in the review, the area of intervention of the present study is properly situated in the gap in the literature in finding solutions to climate change or what has been referred to as climate change mitigation. In the main, there is a concern with the projection of analysis on the interface between environmental crisis including the ongoing global warming and the crisis of democratic governance in Nigeria. Adequate democratic governance for coordinating and mobilizing resources for solving the ongoing threat of the environment is required. For as has been noted in this study, this environmental challenge has been exacerbating the problems in the areas of poverty alleviation, elections and the party system and also in the aspect of growing authoritarianism in the public policy process.

In an earlier study by the present author, it has been shown that there has generally been a decline in democratic governance in Nigeria due to the failures in the constitution of a popular national state. These failures and the concomitant declines in popular power in Nigeria (see Umezurike, 2010) has been manifesting in the declines in human rights and shrinking of the democratic space; failures in the ongoing poverty alleviation programme especially the activities of the current National Poverty Eradication Programme to properly coordinate and intervene in poverty alleviation; declines in the prospectuses of the Nigerian state for resolving conflicts and violence including ethno-religious conflicts and violence in the North and the conflicts and violence over the environment in the Niger Delta region. Also neoliberal reforms since the mid-1980s have been stressing electoral democracy and the party system so much so that there has been a contradiction between the partial liberalization of the political environment and the ongoing thrust towards one-party rule. In the same vein, the public policy process in Nigeria has been facing the threat of authoritarianism. Because solving the inadequacy of democracy has historically required the persistent pursuit of it, there is an urgent need to strengthen democratic governance in Nigeria especially in the light of the ongoing challenges posed by the environment.

Methodology.

Two hypotheses have been formulated for this study. They include:

- The limited democratic character of contemporary global governance which has been reinforced by low quality of democracy in Nigeria orchestrated by the forces of globalization, has conjunctively resulted in low climate change mitigation in the country.
- The high vulnerability of Nigeria to the ongoing global warming has equally manifested in the failures in democratic governance in Nigeria especially in those requisite areas as poverty alleviation, electoral democracy and the party system as well as the public policy process in the country.

The low democratic character of contemporary global governance has been established by underscoring the limited roles of advanced countries including especially the high income OECD countries and the international organizations which they foster in climate change mitigation. The infusion of low orthochtonous values of democracy on Nigeria by the same forces of globalization has however been established by underscoring the confrontational and antagonistic relationships between the forces of globalization including the roles of the IMF/IBRD, foreign aid amongst others on the one hand and the domestic forces of democratization in Nigeria including the working class, the peasantry and the petty bourgeoisie in Nigeria on the other hand. This has been more elaborately discussed in previous studies (including Umezurike, 2010). It has also been explained that low orthochtonous values of democratic governance in Nigeria has been further compounded by neoliberal economic reforms which began to be implemented in the country since the mid-1980s.

The second part of the study however explored the manner in which vulnerability has been high in Nigeria in a number of aspects of democratic governance including poverty alleviation, elections and the party and in the public policy process.

Limited availability of data greatly constrained the test of these hypotheses. However, logical deductions have been mainly used. The study utilized secondary data which have been put into a figure and some tabular presentations. In some cases, references have been drawn from earlier studies to substantiate the scientific quality of analysis.

Conjuncture of Global Inhibitions to Climate Change Mitigation in Nigeria.

Contemporary globalization has continued to shortchange Africa in two major respects: first in the manner in which it has continued to undermine the orthochtonous value of democracy in the African countries; and second in the manner in which global governance itself is undermined especially by the roles of the advanced countries. The resultant effect of this global conjuncture is that African peoples have been facing about the greatest democratic denials both by the state in Africa as well as the rest of the global community. Accordingly, this section elucidates on the nature of implications that have been produced on climate change mitigation in Nigeria by these intertwined global constraints.

Figure 1 below shows a matrix of the association between a global conjuncture which depicts a low orthochtonous value of democracy and limitations in the democratic content of global governance on the one hand and failures in climate change mitigation in Nigeria on the other hand.

Figure 1: A Matrix Showing the Associations of a Global Conjuncture and Climate Change Mitigation in Nigeria.

Global Conjuncture	Dimensions of Climate Change Mitigation in Nigeria						
	Industrial Sector Mitigation*			Political Remedies			
	Improving Management Tools eg staff training, energy audit etc	Energy Efficiency Measures eg equipment replacement, automatic combustion control etc	Improving Operational Procedures and Maintenance.	Organizing for Climate Change Awareness	Mobilizing Against Drought	Mobilizing Against Flooding	Mobilizing Against Desertification
Infusion by globalization of low orthochtonous value of democracy in Nigeria as in the other African countries	Improvement of management tools is undermined here by the limited domestication of the bureaucracy for managing industrial mitigation in Nigeria	This efficiency is incapacitated by the low domestication of foreign technology which has undergirded industrial development in Nigeria	Operational procedures and maintenance have continued to lag due to the alien nature of the industrial sector in Nigeria	This is an enduring measure but requires a vibrant political environment in the country. Prospective partisanship politics in which environmental issues are factored in would create higher prospectus	Requires the encouragement of traditional and other extant measures against drought in the various parts of Nigeria that are affected	Requires the encouragement of traditional and extant practices of control within the population. The onus actually lies on political rule to mobilize the local population to these various remedies	Governments in Nigeria require to sensitize local population on the extant measures of dealing with the trend including adaptation

Limitations on the democratic content of global governance	The limited democratic content of global governance of climate change mitigation has meant that there is inadequate support for management development from advanced countries.	Low democratic content has led to the perpetuation of technological dumping, exportation of obsolete technology and industrial waste from the advanced countries to Nigeria	Here, advanced countries have hardly encouraged these improvements despite the fact that they are often patented	Leads to a higher sensitization of the Nigerian society about the net benefit losses of Nigeria to the advanced countries in global warming	Sensitizes the local population about the low commitment of the advanced countries to this political remedy especially because such remedial projects as dams and irrigations are capital intensive	The Nigerian state requires to solicit support from foreign countries, international organizations and foreign countries on adequate remedial measures including afforestation, construction of relief channels and reservoirs, water meadow areas amongst others.	The capital intensiveness of remedial measures require extensive reach of the international community over the matter especially as the Sahel region already show evidence of this hazard
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*The various aspects of industrial sector mitigation measures were got from Okafor, I.F. and G. O. Unachukwu (2010), “Need for Climate Change Mitigation in Nigeria Through Energy Efficiency Practices in Industrial Sector” in Anyadike, R. N. C., Madu, I. A. and Ajaero, C.K. (eds), *Climate Change and the Nigerian Environment*, Conference Proceedings, Department of Geography, University of Nigeria, Nsukka.

Source: Figure drawn by the author with data from various sources including Mayhew, S. (2009), *Oxford Dictionary of Geography*, Oxford, University of Oxford Press.

In Umezurike (2010a&b), extensive discussions of how the forces of globalization have antagonized the democratic struggles of the domestic social forces in Nigeria including the Nigerian peasantry, the working class, and the Nigerian petty bourgeoisie. This antagonism has been limiting the constitution of a popular national state in Nigeria. Democratic practices in Nigeria have merely subsisted in the foisting of institutions which have remained for the greater part alien to the population. For half a century of political independence, Nigerian democracy has least afforded proper conduct of the rule of law, accountability, participation, competition, equality, responsiveness and those basic freedoms which underscore the rudiments of liberal democracy that is assumed to be in practice. Neoliberal reforms especially via the deregulations of the Nigerian political economy have even worsened the situation as genuine democratization of the Nigerian society has been on the decline with these reforms. This is however to be handled in the later part of this paper.

As has been clearly shown in Figure 1 above, the failures of Nigeria's democracy to advance popular power have expectedly provided negative implications for industrial sector climate change mitigation and for providing other relevant political remedies for the ongoing global warming in Nigeria. The core of the matter here is that adequate democratic environment is required for the mobilization of human and material resources adequate enough for combating the ongoing global warming.

On the second aspect of the global conjuncture shown in Figure 1 above, it is important to point out in the immediate that enough attention has not been shown especially by the advanced countries and international organizations and agencies; all of which show the limited democratization of global governance of climate change generally. It was in 2005 that the Kyoto Protocol on climate change finally came into force; after it had been signed up by 38 industrialized countries in 1997 on the agreement that these nations will reduce their atmospheric emissions of carbon dioxide by an average of 5.2 per cent from 1990 levels by 2012. But "this is well below the 60 per cent target that scientists working on climate change claimed to be necessary to prevent further global warming..." (McLean and McMillan, 2009: 85). Even before the ratification in 2005, "in the period from 1997 to 2004 global carbon dioxide emissions increased by around 16 per cent" (McLean and McMillan, 2009: 86).

Aspects of Nigeria's Vulnerability to Climate Change.

Vulnerability has simply been defined by the Intergovernmental Panel on Climate Change (IPCC) in its second assessment report as "the extent to which climate change may damage or harm a system". But vulnerability has also been more elaborately defined as:

The extent to which a natural or social system is susceptible to sustaining damage from climate change and is a function of the magnitude of climate change, the sensitivity of the system to changes in climate and the ability to adapt the system to changes in climate. Hence, a highly vulnerable system is one that is highly sensitive to modest changes in climate and one for which the ability to adapt is severely constrained (IPCC: 2000 in Ajaero, Akukwe and Asuoha, 2010:12).

The aspects of vulnerabilities to climate change in Nigeria being considered here are socio-political. These include: Poverty alleviation; Elections and the Party system; and the Public Policy Process. All of these are at the core of democratic governance in Nigeria. But they have been selected primarily because they are about the most stressed areas in Nigeria's neoliberal political economy reforms.

Intractability of Poverty Alleviation in Nigeria as a Challenge of the Ongoing Global Warming.

Poverty alleviation in Nigeria is highly vulnerable to the ongoing climate change. This association is particularly because Nigeria is highly threatened by the current global warming and yet its population largely depends on peasant agriculture which is mostly affected by weather variability. Emeribe and Ikejiofor (2010) have explored the interactions between certain aspects of climate change and failures in poverty eradication in Nigeria. For instance it is noted that increased temperature and changes in precipitation reduces agricultural activities and natural resources with negative implications for the GDP. This trend leads to reduction in trade, economic growth and stresses the efforts at poverty eradication. The authors also explained that changes in precipitation, flood and variability lead to greater water stress which reduces industrial output and trade with the ultimate implication in reduced productivity and growth in poverty incidence. Equally, the authors explained that increased incidence of water related disaster leads to damage of infrastructure with implications for declining productivity public expenditures; all of which reduces the efficacy of poverty eradication. Also for Emeribe and Ikejiofor (2010), temperature, water and vegetation changes lead to the rise in diseases thus enhancing poverty and income inequality and other related vulnerabilities.

But as has been noted in previous works, poverty alleviation is both domestic and extra-territorial. The first indicates the thrust through which political rule in Nigeria has sought to reduce absolute and relative poverty incidences amongst the domestic population through various public policy measures. The extra-territorial dimension on the other hand has involved the roles of foreign countries, (such as those of the OECD), international organizations and agencies (including the UN for instance) in confronting poverty and vulnerability in such countries as Nigeria (Umezurike, 2010). Interestingly, the extra-territorial dimension of

poverty alleviation has been rife because it has been proficient for stabilizing the global environment of contemporary capitalist production system. The inequalities in this global system have already consigned some countries of the world such as Nigeria to poverty. For instance, while the Human Development Index (for 2010) of high income OECD countries stand at 0.950, that of sub-Saharan Africa is a meagre 0.495. Nigeria is classified under the low sub-Saharan Africa group with a HDI of 0.499.

Prior to the inauguration of the National Poverty Eradication Programme, NAPEP, in Nigeria's Fourth Republic, the extant measures for poverty alleviation in Nigeria have included the following:

- Rural Development and Agricultural Productivity.
- Infrastructural Provisions and Welfare Services.
- Local Governance including Extra-Ministerial Agencies and Institutions.
- Private Sector including Banking and Related Credit Systems.

While these measures have still continued, the NAPEP was established in 2001 to coordinate as well as intervene in Poverty Alleviation in Nigeria's neoliberal era.

As Umezurike (2010) observed,

Even though the economy witnessed a modest average growth rate of 5.7% between 1999 and 2006, the high inflationary rate (which grew from 0.2 in 1999 to 23.8 in 2003 and 11.6 in 2005) coupled with minimal increases in industrial utilization capacities meant that in real terms, economic conditions still remained harsh to much of the Nigerian population. Moreover, while the economy still depended on agriculture and petroleum earnings, the former is yet to be revolutionalized as to coagulate effectively with industrial development. Too, petroleum earnings have depended largely on foreign technology for explorations, exploitation and even marketing. Thus the contributions of 43.45% and 42.14% by the Agricultural Sector in 1999 and

2002 respectively; and 24.45% and 24.33% in 1999 and 2005 respectively of the Petroleum sector still have been clear proofs of the issues raised (Umezurike, 2010: 66).

NAPEP had been inaugurated by the Obasanjo presidency against the backdrop of astronomically rising poverty levels under the deregulations of the Nigerian political economy which has been the core of the ongoing neoliberal reforms. Table 1 below shows the poverty trend over the period and some comments on the levels of vulnerability to poverty alleviation in Nigeria.

Table 1: Spread and Trend in Poverty Levels in Nigeria for Selected Years in Percentages.

Levels	1980	1985	1992	1996	2004	Level of vulnerability to Poverty
National	27.2	46.3	42.7	65.6	54.4	High vulnerability
Urban	17.2	37.8	37.5	58.2	43.2	Lower vulnerability
Rural	28.3	51.4	46.0	69.3	63.3	Higher vulnerability
Zone						
South South	13.2	45.7	40.6	58.2	35.1	Higher vulnerability due to environmental degradation
South East	12.9	45.7	40.8	58.2	35.1	Lower vulnerability
South West	13.4	38.6	43.1	60.9	43.0	Lower vulnerability
North Central	32.2	50.8	46.0	64.7	67.0	Higher vulnerability

North East	35.6	54.9	54.0	70.1	72.2	Higher vulnerability
North West	37.7	52.1	36.5	77.2	71.2	Higher vulnerability
Size of Household						
0-1	0.2	9.7	2.9	13.1	12.6	Lower vulnerability
2-4	8.8	19.3	19.5	51.5	39.3	Lower vulnerability
5-9	30.0	50.6	45.4	74.8	57.9	Moderately vulnerable
10-20	51.0	71.3	66.1	88.5	73.3	Higher vulnerable
20+	80.9	74.9	93.3	93.6	90.7	Highly vulnerable
Educational Level of Household Head						
No Education	30.2	51.3	46.4	72.6	68.7	Higher vulnerability
Primary	21.3	40.6	43.3	54.4	48.7	Higher vulnerability
Secondary	7.6	27.2	30.3	52.0	44.3	Lower vulnerability
Higher than Secondary	24.3	24.2	25.8	49.2	26.3	Lower vulnerability

Source: National Bureau of Statistics, Nigeria

Despite all the measures geared towards alleviating poverty in Nigeria as have been shown above, poverty levels in the country are yet to be abated. Table 1 above shows that national poverty levels had risen from 27.2 per cent in 1980 to 65.6 per cent in 1996 and only fell slightly to 54.4 per cent in 2004. This table also shows that similar trend had been maintained for both the urban and rural populations of Nigeria. But poverty has been more rural than urban in the country. And on regional basis, the zones in the Northern part of Nigeria have been shown in the table to have experienced higher poverty levels than those of the Southern parts of the country. Families of large sizes such as 20+ and of lower educational levels such as no education at all and those with primary educational levels have also been shown in table 1 above to be poorer.

Table 2 below shows the revenue allocation to the ecological fund which even though not as robust as should be expected, has continued to be a drain to the nation.

Table 2: Revenue Allocation to the Ecological Fund in Nigeria, 1998-2006.

Year	Amount (N billion)	Percentages
1998	4.858	5.97
1999	9.125	11.22
2000	21.021	25.85
2001	25.491	31.35
2002	2.711	3.33
2003	0.000	0.00
2004	18.100	22.28
2005	19.234	20.05
2006	18.428	21.22
Total	81.306	100.00

Source: CBN, Statistical Bulletin, 2003; CBN, Annual Report and Statement of Account for 2003-2006 in Raheem Usman Adebimpe, (2011), "Climate Change Related Disasters and Vulnerability: An Appraisal of the Nigerian Policy on Environment", Environmental Research Journal, 5(3): 1-12.

The ecological fund is certain proportion of oil revenue set aside to tackle environmental problems and emergencies in Nigeria. From table 2 above, it is clear enough that expenditures on environmental disasters that have accompanied the climate change mitigation in Nigeria have been heavy.

For sure, the nature of the association between poverty and vulnerability to the ongoing global warming has been clearly implicated in table 1 above. Climate change vulnerability is certainly higher with rural than urban people in Nigeria; it has equally been so with Nigerians who inhabit the Sahel region where drought and desertification have been massive than with Southern dwellers who have been relatively more advantaged in terms of engagements in the predominantly small-scale agricultural practices. Vulnerability to climate change is also expectedly higher with large-size families than with smaller ones; in the same manner as there has been higher vulnerability with Nigerians of lower educational attainments. The social character of climate change vulnerability all too well show that climate change mitigations can also be profusely social and in practical terms political.

Short-changing of Elections and the Party System as a Challenge of Global Warming in Nigeria

The ongoing global warming has challenged democratic governance especially in the directions of failures in elections and the party system in an interesting manner. In the main, electoral democracy and the party system both of which nourish partisanship politics in Nigeria are at the core of the most meaningful thrust of organizing the Nigerian society. And for the avoidance of doubt, proper organization of the production lives of the Nigerian society by the Nigerian state including in particular the aspect of mobilizing them in confrontation of climate change has been noted to be critical to climate change mitigation and solving all manner of vulnerability. In this sub-section, the study advances to demonstrate how the failures in electoral democracy and the party system in Nigeria have been significantly accountable for high vulnerability of Nigeria to the ongoing global warming. The end will leave no one in doubt that high proficiency in these aspects of democratic governance will certainly create higher impetus for solving all manner of climate change vulnerability including even industrial sector mitigation of climate change.

To begin with the first and as Umezurike (2010) observed:

The infusion of electoral democracy in Nigeria took a substantial but inchoate origins in the colonial constitutional practices especially from the Clifford Constitution of 1922 in which only three Nigerians were elected into the then Legislative Council in the ratio of two from Lagos and one from Calabar. Modest increases in representation were only witnessed with the Richard Constitution of 1946, But the electoral principle became much more ramified at political independence (Umezurike, 2010: 161).

Critical issues confronting the Nigerian society at the time including issues of climate change certainly did not attract much attention as the colonial masters had been more interested in subjugating and exploiting the local population. Indeed, representative government was not even strongly encouraged at the time. In any case, the emergent electoral democracy in Nigeria came under stress a few years after political independence in 1960.

The coincidence of this post-independent crisis with the reforms of Nigerianization is not fortuitous nonetheless. For in actual fact, these economic reforms had conformed to the character of ethnic dominated struggles of the Nigerian petty bourgeoisie. While the two regions of the South supported Nigerianization in particular, Northern elites had united around a regional project namely Northernization (Umezurike, 2010: 164).

Invariably, the dissipation of petty bourgeois politics in Nigeria on ethno-religious crisis orchestrated the *raison d'être* for military intervention in politics; and indeed for what has characteristically become a political history of institutional instability and high personnel turn-over in Nigeria. A condition in which the political process addressed very minute aspects of social life. As the global conjuncture made neoliberal economic reforms imperative to national development in Nigeria, institutional bend to military governance in the country became a *fait accompli*. At the earliest stages of these neoliberal reforms there had been series of

military coups d'état and military transfer of power through some of these coups d'état. As has been explained:

The structural diversity of SAP and the agonies it wrought on all social forces also attracted gargantuan social resistance in the country. The military regime that husbanded it led by a populist general, Ibrahim Babangida became even more disparaged and after series of popular uprising including the 1989 anti-SAP riot was forced out of office. The failure of the transition to elected government under Babangida created a vacuum which was filled by an appointed interim regime led by Chief Ernest Shonekan in 1993. General Sani Abacha led another military coup d'état which overthrew Chief Shonekan. Popular resistance against the Nigerian military became all the more heightened under General Abacha (Umezurike, 2010: 165).

When General Abacha died in office in 1998, he had been succeeded by General Abdulsalam Abubakar who held the first election of Nigeria's fourth republic in 1999. Since then, a total of four general elections have been held in this republic including 1999, 2003, 2007 and 2011; all of which have been accompanied by successful transfer of political offices from one elected government to another. Notwithstanding these, Nigeria's fourth republic has been shown to be incapacitated in matters of democracy. This era has been characterized by elite consensus; limitations on human rights and shrinking of the democratic space; incapacitation of the Nigerian state from resolving social conflicts and violence; and growing authoritarian trends in governance. Neither the military nor these governments of the Fourth Republic have addressed issues of the environment quite profusely.

In the same manner as elections, the party system in Nigeria has been flawed. The concern with the party system is that political parties all over the world have provided the highest impetus for mobilizing the people. The inadequacies of political parties in Nigeria for carrying out these functions have invariable underscored the high vulnerability to climate change. Political Parties in Nigeria have been mostly concerned with ethno-religious mobilization rather than effective and more efficient confrontation of environmental disasters. The lesser challenges which have been raised against the Peoples Democratic Party in Nigeria's

Fourth Republic underscores the lesser prospectuses for raising climate change disasters in Nigeria to the attention of the Nigerian governments.

The shortchanging of electoral democracy and the party system as have been shown above underscore the perpetuation of high climate change vulnerability. Table 3 below highlights environmental disasters which have accompanied the ongoing global warming in Nigeria.

Table 3: Highlights and Spatial Distribution of Major Environmental Disasters in Nigeria, 2001-2008.

State	Types of Major Disasters	Remarks
Abia	Rainstorm, soil erosion	Soil erosion is prevalent
Adamawa	Flood and soil erosion	Soil erosion is a prevailing disaster
Akwa Ibom	Flood, Rainstorm	Soil erosion is prevailing disaster
Anambra	Rainstorm and soil erosion	Soil erosion is prevailing factor
Bauchi	Windstorm	Windstorm is frequent
Bayelsa	Flood and coastal erosion	Erosion is the commonest problem
Benue	Flooding	Flooding is frequent
Borno	Desertification and flood	Desertification is the major problem
Cross River	Oil pollution	Oil pollution is the major problem
Delta	Flood, Rainstorm and oil pollution	Oil pollution is the major problem

Ebonyi	Soil erosion	Soil erosion and bush fire are the commonest problems
Edo	Flood, Rainstorm and erosion	Erosion is the prevailing problem
Enugu	Soil erosion, rainstorm and flood	Rainstorm and soil erosion are common
Ekiti	Rainstorm, flood	Rainstorm and soil erosion are common
Gombe	Desertification	Desertification and rainstorm are common
Imo	Rain and windstorm, soil erosion	Soil erosion is the major problem in the area
Jigawa	Flood, windstorm	Desertification is the major problem
Kaduna	Rainstorm, windstorm and flood	Rainstorm is common
Kano	Flood, fire and windstorm	Flooding is frequent
Katsina	Windstorm and flood	Desertification is the major problem
Kebbi	Windstorm and flood	Desertification is the major problem
Kogi	Flood and rainstorm	Rainstorm and bush fire are the major problem
Kwara	Flood and rainstorm	Rainstorm and bush fire are the major problems

Lagos	Erosion and flooding	Flooding are annual events
Nasarawa	Bush fire	Bush fire is the major problem in the area
Niger	Rainstorm, flooding	Flooding is common in the area
Ogun	Flooding	Flooding is common in the area
Ondo	Rainstorm and erosion	Flooding is common in the area
Osun	Rainstorm	Rainstorm is too frequent
Oyo	Flooding, rainstorm and erosion	Rainstorm and flooding
Plateau	Erosion	Rainstorm
Rivers	Erosion, oil pollution and flooding	Erosion is a major problem
Sokoto	Flood, quella birds and windstorm	Windstorm, drought
Taraba	Desertification	Desertification is a major problem
Yobe	Drought, bush fire and flood	Drought is common
Zamfara	Flooding and windstorm	Occasional flooding is not uncommon
FCT	Windstorm and flooding	Windstorms are frequent

Source: Raheem Usman Adebimpe, "Climate Change Related Dissasters and Vulnerability: An Appraisal of the Nigerian Policy Environment", Environmental Research Journal, 5(3):5

As table 3 above shows, there is a widespread character of environmental disasters in Nigeria. The low extent to which these environmental disasters have been incorporated into the political process in Nigeria is low despite its magnitude and country-wide spread.

Authoritarian Character of the Public Policy Process in and Vulnerability to Climate Change in Nigeria

Vulnerability to the contemporary climate change is critically related to the proven authoritarian character of the public policy process in Nigeria in two related dimensions. The first is that on all accounts, the manner in which the Federal Government of Nigeria through its control of petroleum revenues dominates in the thrust of solving the current global warming is an indicator of the top-heaviness of revenue sources to the advantage of the central government instead of the lower-tier governments including the State and Local Governments. Second and related to the first above is that the overall authoritarianism of the public policy process has undermined significant commitment of the Nigerian state in solving climate change problem. For indeed, democratization of the public process provides the opportunity of reducing vulnerability.

For any country that lays a modicum of claims to democracy, the dynamism of public policy is defined by the nexus of popular participation. This is properly stated in the manner in which participatory governance is designed to bring social actors into the activities of the state at all levels so that citizens can be involved in shaping and determining public policy... The essence of deliberative democracy is to improve the quality of deliberations by bringing citizens together to discuss policy matters and making them a dominant part of democratic life (Umezurike, 2010: 176; Ibeanu and Egwu, 2007:13).

The role of the Federal Government of Nigeria in reducing vulnerability has included the following:

- Setting up of the National Emergency Management Agency (NEMA) with the mandate to coordinate, liaise, monitor environmental matters in Nigeria. It was indeed in response to the upsurge of disasters that NEMA was set up through Decree No. 12 of 1999. As Adebimpe (2011: 10) observed, “this legal instrument was fashioned after the United States Emergency Management Agency (UNNEMA) law”.
- Signing up to the United Nations Framework Convention for Climate Change (UNFCCC) in which Nigeria is also widely recognized as vulnerable to climate change. Nigeria became a party to the UNFCCC in 1992 and thereafter the Kyoto Protocol.
- The development of such documents by the Federal Government of Nigeria to tackle climate change as the National Climate Change Policy; the National Appropriate Mitigation Action (NAMA) and the National Adaptation Strategy and Plan of Action (NASPA).
- Building of a governance structure to manage climate change in Nigeria including the creation of a national focal point namely the Special Climate Change Unit, SCCU within the Federal Ministry of Environment. Also included is the Inter-ministerial Coordinating Committee on Climate Change.
- In 2010, the National Assembly passed a bill to create a national Climate Change Commission, which, once established, will facilitate coordination and support for the multi-level and cross-sectoral adaptation responses (Ajayi, 2011: 1).
- National Assembly proposal for the creation of National Climate Change Trust Fund which is meant to ensure the availability of Fund for prosecuting projects of environmental mitigation.
- Request by the Federal Government for global operators of the oil and gas industry to re-strategize on sustainable policies for the sector and the promise by the Federal Minister of Petroleum Resources to devise a holistic approach to policy formulation on climate change.

- The role of the Federal Government in leveraging the Clean Development Mechanism (CDM) to access funds for major projects.
- Drawing the attention of the global community to the protracted issue of gas flaring and environmental degradation in the Niger Delta by a number of international oil companies operating in Nigeria.

Even though these accomplishments are acknowledgeable, there is the need to diversify these roles to also include the State and Local Government tiers especially as the most feasible thrust of solving the ongoing climate change will require satisfactory mobilization of the Nigerian people. Climate change adaptability for instance is best handled by governments at the grassroots who certainly relate more significantly with the local lives of the people. As Adebimpe (2011) rightly observed:

Much still needs to be done to develop local awareness, knowledge and expertise. Whereas NEMA is structurally incapacitated, the situation is worse at the state and local government levels. Although the 1999 NEMA Decree directs each state to have fully equipped emergency management agency, this has not been realized. Furthermore, a National Disaster Response Plan was prepared about three years ago, it has not been put in use. It is however quite heartening that the Nigeriasat-1 (satellite) is now gathering data on environmental conditions and resources; what is of utmost concern is the application of such data for participatory and sustainable environmental emergency management (Adebimpe, 2001:11).

Conclusion

This study has noted that the ongoing global warming and the numerous related disasters that it has been creating in Nigeria have two clear aspects of the inadequacies of global governance in the country. The first is that even though industrial activities in the developed countries have constituted a significant aspect of the anthropogenic causes of global warming, the limited democratic impetus of contemporary global governance has been limiting the propensities to

which the advanced countries and the international organizations superintended by them have been contributing to combating as well as mitigating the menace. The second issue raised is that globalization has equally been negating democratization in Nigeria thus making it difficult for the Nigerian state to effectively embattle climate change. In this respect, it has been noted in the study that the forces of globalization have been in confrontation with the domestic forces of democratization in Nigeria including the Nigerian peasantry, the petty bourgeois and the working class. It is clearly articulated that the weak democratic impetus of political rule in Nigeria has been undermining the prospectuses of organizing the Nigerian people and effectively mobilizing them for climate change adaptability and mitigation. The negative roles of globalization in the democratic development of Nigeria especially in the aspect of raising the orthochtonous value of democracy have even expanded in the current neoliberal political economy regimes which the country embraced since the mid-1980s.

The study thus examined these failures in climate change mitigation in the context of failures in poverty alleviation in the country; failures in electoral democracy and the party system and also growing thrust of authoritarian rule in the public policy process. Implicit in the study therefore is that the reduction of vulnerability and the realization of the various aspects of climate change mitigation in Nigeria would continue to require the engendering of appropriate democratic governance in the country. Political rule that is properly anchored on democratic governance would no doubt provide higher impetus for climate change mitigation and reduction of vulnerability. The absence of democracy requires the continuous pursuit of it; and as it concerns Nigeria, in the persistent displacement of liberal with populist democracy.

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REFLEXIVE CINEMA: REPRESENTING INDIGENOUS KNOWLEDGE IN NOLLYWOOD FILM MUSIC

Emaeyak Peter Sylvanus

Centre for Music Studies, City University, London,
EC1V 0HB, United Kingdom.

Abstract

The activities in one of Nigeria's creative and cultural industries (Nollywood) provide a crucible for an academic exploration of reflexivity. In this regard, film and soundtrack producers unwittingly engage themselves in ethnomusicological processes. The outcome of their endeavour is often presented to a vast audience as a logical and integrated image and soundscape of the Nigerian society as it exists or is perceived. To what degree is indigenous knowledge system a part of this transnational culture? Does the creative and cultural intercourse of musical styles, musicians, and songs in Nollywood contribute to the construction of our reflexive tradition? How does global agents and processes aid or challenge such efforts? This paper applies a range of views on and around reflexivity and indigenous knowledge. Following inferences from the critical orientation and practice (COP) theoretical model¹, the article reveals the extent to which Nollywood film soundtracks are more reflexively Anglo-American than Nigerian.

Introduction

Generally, any essay on film music would necessarily foreground and overview the history of cinema itself. The association of music with film can be traced to the Greek melodramas in which the spoken word was accompanied by music (see Thomas 1991). This practice was also commonplace in pre-colonial Nigeria through indigenous (epic) art forms as danced dramas, praise-singing/minstrelsy, folklore, and folk theatre. But by the late nineteenth century, America began to witness a high degree of cinematic attraction initiated by a virile mass culture (see Slobin 2008). The earliest American films bore no soundtracks; as such, live music by live players and/or singers was employed to function as mood and narrative markers. By the 1920s, available technology made it possible to advance the craft of combining music with the moving image,

not only to provide the background atmosphere to visual entertainment, but also to become an integral part of the new culture and commerce.

Successive years gave rise to a widespread cinema practice in Europe and North America with attendant and fabulous economic remunerations. This boom in the industry engendered new opportunities in artistic and technological prowess, commercialisation, as well as scholarship. By the late twentieth century, the academia had been inundated with publications on Euro-American film music practice – including, but not limited to such issues as the generic and avant-garde techniques, history and biographies, socio-economic context, trends and developments, motifs/typologies, soundtracks and genres, representation, theoretical constructs/approaches, and structural analyses of film scores (see for example, Kalinak 1992; Prendergast 1992; Buhler, Flinn, and Neumeyer 2000; Huntley, and Manvell 1957; Kassabian 2003; Abel, Richard, and Rick Altman 2001; Cooper, Fox, and Sapiro 2008; Tagg and Clarida 2005; and Adorno and Eisler 1994).

As all these happened, developing countries like Nigeria were largely target markets for most foreign movies – particularly Hollywood films; and the contents of those films had rippling effects on the people, their media culture, their indigenous art and knowledge systems, as well as their collective worldview. These effects are still evident even after the emergence and undertakings of Nigeria's own movie industry (Nollywood) in 1991.

Specifically, there has been an attendant media bombardment that has paved way for the continuous broadcast of foreign media cultures, most of which bear perverting influences on Nigeria's public culture. This continuous *public-popular* culture conflict exists because of the interplay of such cultural specificities as rules of social discourse, morality, belief systems, appropriate fashion, language, and music. For two decades (since 1991), Nollywood has continuously produced films that resonate with cultural elements of rural and urban Nigeria, as well as Euro-American stereotypes. The worldwide success of Nollywood has aroused a lot of interests. I have, in two years, analyzed more than 50 Nollywood feature films as part of the process of revealing the ways in which music has contributed to create what may be termed 'Nigerian' in global soundtracks. This article, among others that I am currently writing, is critical because there are no publications on any aspect of film music practice in Nollywood yet. Indeed, the available body of literature on

African cinema – to which Nollywood belongs, consists largely of anthropological, philosophical, and sociological perspectives (see, for instance, Masilela 1986; Ukadike 1994; Sana 1996; Harrow 1999; Adesanya 2000; Larkin 2000, 2004; and Haynes 2006).

Nollywood in brief

Nollywood is the informal name for Nigeria's creative film industry, and is widely peddled as the world's third largest producer of feature films. Within two decades since 1991, Nollywood has grown significantly into a 300 million US dollar-a-year industry, and it is responsible for the employment of thousands of people. The Nollywood phenomenon rests on three main factors: Nigerian entrepreneurship, consumer culture, and digital technology (see Haynes and Okome 2000; Owens-Ibie 1998; Larkin 1997; and Servant 2001). It is commonly believed in Nigeria that Nollywood came about as an accident: a local businessman from the south-east in early 1991 was undecided on how best to discard thousands of blank VHS tapes that were in excess of the number he had imported for use – presumably to pirate foreign movies. Accordingly, he was introduced to the producer of the premier Nollywood movie of 1992 titled *Living in Bondage*. This movie's poignant narrative resonates with occultist sensibilities, the pervasion for wealth, and general insecurity of lives and property, which many Nigerians at the time could identify with – and the economic turnover was simply fabulous. Typically, the bandwagon manifestations saw the emergence of many would-be producers and the proliferation of new local films fondly called *home videos*. The industry currently boasts of a sundry of home-grown actors and soundtrack producers, three (3) main distribution outlets (Lagos, Onitsha, and Kano), and no fewer than three hundred (300) professional and amateur producers who are actively involved in this guerrilla filmmaking franchise. Statistics reveal a dramatic rise from 250 films a year in the mid 1990s to about 3,000 per annum in the last five years (see Barrot 2005; Adesanya 2000; and the National Film and Video Censors Board (NFVCB) 2009).

Technologically, it is now fashionable to find Nollywood film producers working with digital video equipment. Weighty videotape cameras have long given way to their celluloid descendants, which are now being replaced by high speed and quality HD cameras. Editing, montage, music, and other post-production work were and still are done

with simple computer-based systems and software, and the films are then delivered in VCD and occasional DVD disk formats. Linguistically, the plots make use of the English language, the Nigerian Pidgin English², as well as other Nigerian native dialects for greater marketing potentials and effective audience interaction. The storylines echo the realities of a people who are daily confronted by issues as love and betrayal, religious and cultural ethos, poverty, sectarian violence and conflicts, corruption and political gerrymandering, voodoo and ritualism, prostitution, disease, child abuse/trafficking, HIV/AIDS, insecurity, and general despair. Interestingly, the industry has evolved its own formula for marketing and distributing its movies – a somewhat parallel network (perhaps fuelled by the application of indigenous knowledge) that is yet to be subverted by the existing Euro-American merchandizing machinery. There are available literatures that dwell exclusively on issues of copyright and the commodification of Nollywood films, piracy, regional relevance, transnational practice, processes, as well as content and appeal (see, for example, Adejunmobi 2007; Larkin 2000, and 2004; Haynes and Okome 2000; Ukadike 1994; and Ukah 2003).

Musically, Nollywood soundtracks represent a complex system of symbolism, as well as a radical, and in some cases, abrupt departure in approach to production and processes. For example, between 1992 and 1997 Nollywood films ‘relied significantly on preexisting music of foreign genres in its soundtracks’ (Sylvanus 2011: p. 28). However, between 1998 and 2009, Nollywood feature film soundtracks had been transformed into song-text renditions of synopses, which mainly employed urban Nigerian Pop music genres. From a theoretical perspective, there is what is known as *prefiguring* in film music studies, which essentially entails the use of music to foreshadow scenes. At this juncture, the use of music to predict scenes in Nollywood had been fortuitously born (ibid.). What significance has this approach with indigenous knowledge? How is indigenous knowledge itself constructed and perceived within this context?

Thematizing Indigenous Knowledge

The engagement in research of the concept of indigenous knowledge by academic and non-academic institutions is very palpable. Yet all efforts to give indigenous knowledge a unanimously acceptable definition have remained contentious, owing largely to disparate perceptions of what it

consists. Very many of such definitions are not in themselves conflicting given that they express dimensions that intersect; rather it is the conclusions of most authors that raise controversies and implications for public debate. Consider for example, Warren (1991) who submits that

Indigenous knowledge (IK) is the local knowledge that is unique to a given culture or society. IK contrasts with the international knowledge system generated by universities, research institutions and private firms. It is the basis for local-level decision making in agriculture, health care, food preparation, education, natural-resource management, and a host of other activities in rural communities (Warren 1991: p. 9).

Elsewhere, Flavier (1995) make aspects and processes of communication (symbolism and signification) the substratum of their assertion, wherein

Indigenous Knowledge is [...] the information base for a society, which facilitates communication and decision-making. Indigenous information systems are dynamic, and are continually influenced by internal creativity and experimentation as well as by contact with external systems (Flavier 1995: p. 479).

To date, much ink has been dissipated on indigenous knowledge by many scholars whose theories and postulations focus on agriculture, economy, social order, and globalisation/globality (see, for instance, Bell (1979); Grenier (1998); Hobsbawn and Ranger (1983); Hunn (1993); Larson (1998); Mathias (1995); Mundy and Compton (1991); and Titilola (1990). However, the work of Ellen and Harris (1996) remains arguably the most comprehensive in its outline of the characteristics of indigenous knowledge. The importance of indigenous knowledge cannot be overstated, for throughout mankind's history, significant contributions have originated from the bank of such practices. Indigenous knowledge as a process has been developed and made continuously adaptable to the constantly changing demands of every society. Methodically, it is closely knit with people's cultural tenets and handed on orally or in writing from generation to generation. Indigenous knowledge is thus, the 'collective

wealth or asset' of a people: the principal element that propels them to seek solutions to the quest for food, shelter, social control, survival, and advancement in a world apparently devoid of common good. The World Bank (1997) corroborates thus

In the emerging global knowledge economy a country's ability to build and mobilize knowledge capital, is equally essential for sustainable development as the availability of physical and financial capital. The basic component of any country's knowledge system is its indigenous knowledge. It encompasses the skills, experiences and insights of people, applied to maintain or improve their livelihood (World Bank, 1997: 203).

Generally speaking, indigenous knowledge is that which holds and drives the theoretical constructs for discerning and describing the means of acquiring, processing, and transfer of information for application within a locality of people of shared values, problems, and prospects. Such a system is usually the patent of endorsed approaches for engaging with the people's issues, which range from medicine, commerce, beliefs, language, warfare, rites, arts, and entertainment. The tragedy of the impending disappearance of indigenous knowledge is of genuine concern given the attendant and unprecedented effects of the agents of globalisation on such cultures. The following, therefore, explores the reflexive characteristics of Nollywood feature films soundtracks by reflecting upon the dramatic changes induced by global media infrastructure, technology, processes, and entertainment content on a non-technological indigenous knowledge system.

Towards a Nigerian Reflexive Cinema

Many scholars have defined the term 'reflexive' but I shall draw on the definition by Myerhoff and Ruby who, building upon Barbara Babcock's seminal work on reflexivity (1980), submit that the term reflexive is used to describe 'the capacity of any system of signification to turn back upon itself, to make itself its own object by referring to itself'. The process and products of reflexivity, which includes films about other forms of signification, demonstrate 'the human capacity to generate second-order symbols or metalevels-significations about

signification' (Myerhoff and Ruby 1982: pp. 1-2). To date, a good number of Nollywood feature films with its complex system of symbolism are overly reflexive, instructive and basking in their own processes, producers, and products (see for example *Corporate Maid* (2008), *Karishika* (1998), *Bonjour, Osuofia Speaks French* (2004), *Àbení* (2006), *End Time* (1999)).

In a 2005 interview about the repetitive and ubiquitous topoi of Nollywood feature films, one of its foremost directors Bond Emeruwa asserted: 'We are telling our own stories in our own way, [and] that is the appeal both for the filmmakers and for the audience'. Emeruwa's statement is herein crucial in the discussion of reflexivity because it underscores the desire to be both unique and different from say, Hollywood and Bollywood. Could this, therefore, be indicative of why most Nollywood soundtracks are structurally the way they are? Is Nollywood soundtrack a function of localised immediacy: marked by the musical taste of the rural and/or urban Nigerian? How does each soundtrack reinforce every narrative to 'tell our own stories in our own way'? For to 'tell our own stories in our own way' necessarily implies recourse to indigenous knowledge and culture.

Similarly, how much indigenous knowledge does Nollywood film music production involve? Given the average literacy level in the industry, to what degree is the authentic and unadulterated Nigerian folk music and musical practice reflected in Nollywood movie soundtracks? Does the creative and cultural intercourse of musical styles, musicians, and songs in Nollywood contribute to the construction of our reflexive tradition? Also, how does global agents and processes aid or challenge such efforts?

Let me begin by establishing here that the art of storytelling in rural Nigeria encompasses considerable diversity in languages, songs, mimes, dances, and dramas. It is nearly always a total theatre in which music serves a narratological function. Specifically, most folk tales and epics are rendered with their appropriate folksongs that serve either thematic/background functions or as narrative markers. Further examination reveals that the texts of such folk tunes may or may not wholly 'foretell' the tale but they are never considered irrelevant. Even in the case of unspoken tales, which may be expressed as mimes or danced dramas, the instrumental music functions intertextually to 'voice' the 'unvoiced' as it were. This thus takes the form of a position statement in

line with Carolyn Abbate who, while studying the musical narrative of nineteenth century European opera affirmed that ‘certain gestures experienced in music constitute a narrating *voice*’ (Abbate 1991: p. 19). According to Abbate, what distinguishes narrative from music is not a succession of events, rather it is a story told by a storyteller, which she calls a ‘voice’. This *voice*³ does not musically assume the role of miming the events, instead it is imitative of the narrator: a case of a somewhat disconnection between the narrator and narrative, and subtle rhetoric. This negotiating ability of music is very potent and Nollywood producers seem quite aware of it in their choice of approach, which is arguably drawn from indigenous knowledge.

Following the application of the Critical Orientation and Practice (COP) theoretical model, it has become clear that most of the soundtracks (especially those produced after 1997) are structured to reflect an approach that is inherently borne of indigenous knowledge. The art of prefiguring narratives and scenes, as well as its use as a stylistic tool in Nollywood films may be abstract or otherwise but the viewer is never left in doubt of what is to follow. Most Nollywood movies portray a great deal of prefiguring wherein often times, what constitutes the soundtrack is without doubt a song-text rendition of the synopsis of the film.⁴ By employing a technique called *spotting* the producer decides where to place the track in the movie: this could be in the opening credits (as noticed in 65% of the films analysed so far), within the scenes (25%), or in the closing credits (10%) or in any combination of spotting.

Consider the film *The Master* (2004), which features Nkem Owoh as protagonist in a narrative that depicts him as an apprentice-turned-master advanced fee fraudster. The storyline is a parody of a time in the Nigerian society during which many citizens had come to embrace the power of a globalised media. And so in the quest to be liberated from poverty they turned to the Internet as a tool to swindle unsuspecting citizens and foreigners in particular. The following is a tabular summary of the content of the soundtrack and how it is employed.

Movie (discs 1 & 2) cues	Inference from Critical Practice	Inference from Critical Orientation
Opening credit, within the film, and at the end credit.	<i>Original vocal-instrumental music soundtrack. A song-text rendition of the synopsis (in Nigerian Pidgin English) set to a Popular Highlife genre, and used to prefigure scenes. In disc 2 and within the film, the soundtrack is heard in its instrumental version following a fuller announcement at the opening credit.</i>	<i>This material is located within the immediate culture area of the plot (urban Nigeria). It seeks and finds its audience.</i>

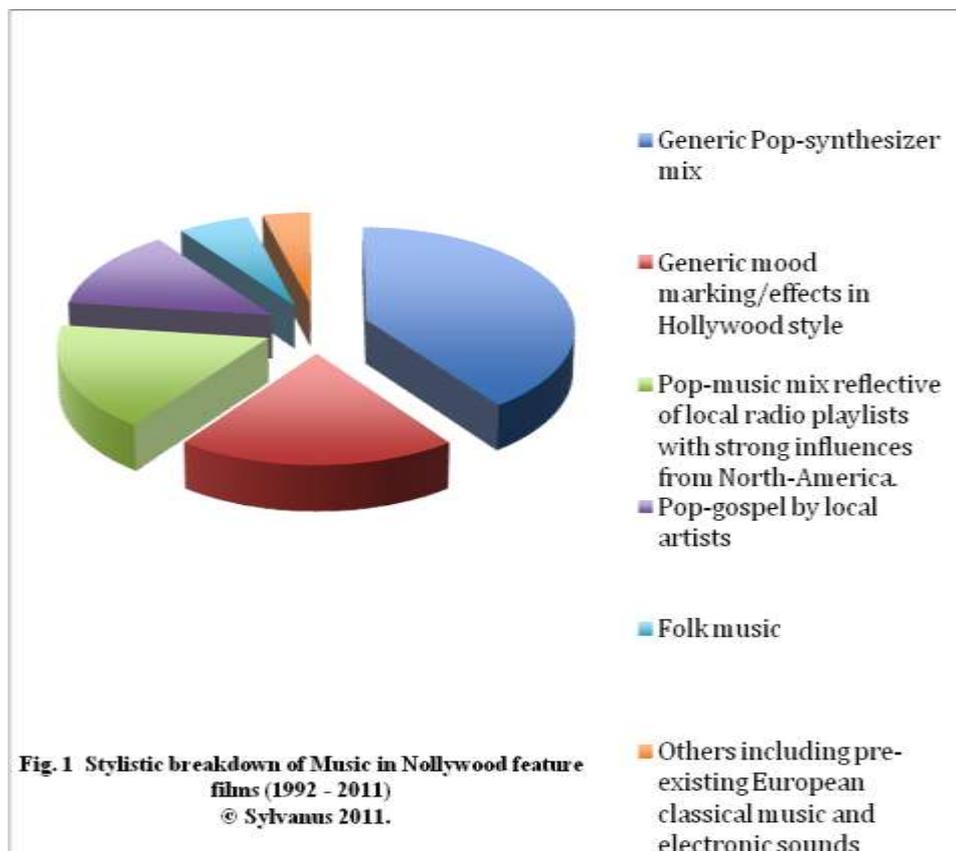
The above shows that the film makes use of its soundtrack for the most part: at the opening credit, within the movie, and at the end. As intervening materials, there are infrequent electronic mood-marking effects (including simulations of local drums and drones), and a three-minute diegetic performance in the Highlife style. The foretelling function of the soundtrack in this film is of significance as the material *seeks* and *finds* its audience. Basically, the lyrics are engaging, memorable, and set to a Highlife style with much persuasive danceable instrumentation. It is this subtle interplay of a well-worded text and rich instrumentation that combine to arrest and prepare the viewer's mind for the film. The soundtrack, which is titled *I Go Chop Your Dollar* has all, but not limited to, the following words in Nigerian Pidgin English.

I don suffer, no be small; upon say I get sense. Poverty no good at all o, na im make I join dis bizness. [...] National airport na me get am, National stadium na me build am [...] Onyibo man, I go chop your dollar! I go take your money disappear. 419 is just a game – you are de loser, I am de Master...etc.

According to Stanley Okorie (the composer of *I Go Chop Your Dollar*), the decision to use the Nigerian Pidgin English as lyrics was because the soundtrack was ‘commercially and specifically targeted at the lower and middle class Nigerians who show the greatest interest in our films’ (Okorie 2010). The combination of voice, instrumentation, and particularly, song-text, in the choice of genre is the principal reason this soundtrack recorded a huge success following its release in 2005. With regards to the sound of the music itself, one can hear a frequency of syncopated rhythms in combination with simple harmonic progressions (in this case, a succession of primary chords in root positions and possible first inversions, plus the occasional dominant-seventh chord). The music makes use of guitars, synthesizer, local percussion and brass instruments in the compound quadruple meter (12/8 time) that most Highlife songs are written in. These dimensions and others, such as ostinato bass and repeated musical phrases provide the robust foundation for the more fluid melodic lines. All these attributes together make-up the persuasive trademark of the soundtrack.

However, this kind of practice has generated different reactions from the Nigerian public at home and in the diaspora. The argument for or against is centred in the notion that it denies the viewer the pleasure of engaging with the ‘twists and turns’ (suspense) of the plot. But from a scholarly perspective, what began teleologically as an accident has metamorphosed into a conscious act and style that is rooted in how stories are told in indigenous Nigeria. Compared to Hollywood and/or Bollywood, the use of soundtrack to structurally prefigure scenes in Nollywood films is uniquely Nigerian and deserves to be praised. Nonetheless, it may come as a surprise to know that the industry’s efforts towards a reflexive musical tradition are considerably low. Stylistically, the COP theory also reveals that the bulk of music used in Nollywood films is more representational of Euro-American traditions, which leaves very little to desire from our indigenous musical arts and practices (*see fig.1*). This trend raises real concerns because it clearly underscores how producers devote so little time and resources to researching our indigenous music philosophy for cinematic consumption. Comparatively, Bollywood film music is synonymous with their Hindu musical traditions, which is now a rallying point for all filmmakers in India.

Without doubt, the Euro-American mass culture has forced many changes upon Nollywood from processes through to the final product as can be inferred from the chart above, wherein: 40% of the soundtracks reflect a dominance of generic Pop-synthesizer mix with strong bias towards the Highlife genre; 20% is a generic mood/narrative marking employing mainly the synthesizer but imitating the approach in Hollywood blockbusters and TV soap operas; another 17% is a mix of Popular music culled from local radio playlists biased toward foreign styles like R & B, Reggae, and Hip-hop.



A further 13% reflects contemporary gospel music following North-American influences; a paltry 6% is of Nigeria's folk music stock, which is often in diegetic instances; and a final 4% is reflective of

electronic and European classical music, which leaves one wondering why Nigerian Art music (the supposed European equivalent) is not the preferred.

The case in Nollywood appears to be driven by ‘foreign’ knowledge/technology, that is, the adoption of indigenous practices that have been developed and applied under similar circumstances in Europe and North America; as well as the need to ‘align’ with what most Nigerians insinuate as the ‘global’ standards in video film soundtracks. Again, that acceptable standard is predicated on what the local viewers perceive in Hollywood films as well as what the overseas trained producer(s) dictate.

Today, it remains to be seen how and whether the forces of globalisation for example, will affect the nature and approach to soundtrack content and production in Nollywood. Culturally, Nigeria’s indigenous knowledge systems are at risk of becoming extinct because of the agents of globalisation. Practices are disappearing either because they have suddenly become ‘inappropriate’ for current challenges or that the rate of adaptation is at snail speed. Is Nollywood likely to engage in soundtrack processes that will encourage greater collaboration with Nigerian art music composers/songwriters and performers, and live orchestras, which will eventually pave way for the study of the resultant film music scores? Or will ethnic musical peculiarities prevail over other customs that are currently favoured in Nollywood soundtrack materials and processes? The acceptance of Nollywood creative and cultural products as part of global mass culture depends, in part, upon producing films and in particular, soundtracks that bear Nigeria’s unique cultural realities, which lie untapped in her indigenous knowledge system.

Conclusion

All in all, Nollywood soundtrack processes need to become less mimetic of Hollywood and more expressive of its milieu via a reflexivity of Nigeria’s indigenous knowledge system. The representation of indigenous knowledge in Nollywood film music is at its lowest ebb. Save the element of prefiguring, everything else points to a mass culture dominated by the reflexive tradition of Europe and North America. Our understanding of music in Nollywood symbology is only foundational because articles of this kind are extremely scant. I admit that the Hollywood phenomenon does have its merits, but from the point of view

of this article, I find their music (to borrow the words of Meki Nzewi) lacking those ‘spiritual, healing, and humanizing roles’, which are the hallmarks of our refined traditions. My approach to the study is both diachronic and synchronic, and it has yielded substantial evidence to support my assertions in this and related articles where the focus has been on two decades of Nollywood film music practices. I should like to observe also that it would be wrong to misjudge the shortcomings of Nollywood film music and, thus, dismiss its study in a hurry, for if nothing else, it presents a constantly evolving trajectory that is as fascinating as its need for critical exploration.

Notes

1. The Critical Orientation and Practice (COP) theory is the outcome of the absence of an appropriate analytical model to study Nollywood videofilm soundtracks. The reason is because most of the existing models are best suited for Euro-American film music studies. For instance, we cannot herein propose an examination of the tonal and formal organizations that exist at both the foreground and background levels in Nollywood film scores because such scores do not exist for its soundtracks. Specifically, by Critical Orientation the model considers where the soundtracks’ *material* is ‘located’, as well as the audience it ‘seeks’ and/or ‘finds’. By Critical Practice, the theory considers the predominant ‘genres/styles’ and what informs such creative choices and application. (For further readings, see Sylvanus 2011).

2. Over 75 million Nigerians speak and understand what is commonly called the Nigerian Pidgin English or ‘Brokin’. This brand of lingua franca is an amalgamation of words derived from the English language, Creole, and slangs from the various vernaculars. The linguistic flavours thus differ from one geo-political part of the country to another. However, it is widely regarded as the common man’s means of eloquent oration. (For further readings, see, Akhimien, E. Pius (2004) ‘The Use of “How are you?” in Nigerian Society).

3. Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton, N.J.: Princeton University Press, 1991), 19; italics in original.

4. I have spoken in details about the art of prefiguring and its effects in Nigerian video film soundtracks in a paper titled: 'Prefiguring in Nollywood Video Film Soundtracks: Introduction' at the 2011 conference on *Film Music Scholarship*, University of Leeds, United Kingdom.

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**INDIGENOUS SKILLS ACQUIRED BY PERSONS WITH
SPECIAL NEEDS THROUGH COMMUNITY BASED
REHABILITATION.**

Dr. Onuigbo Liziana

Department of Education Foundations
University of Nigeria, Nsukka
&

Fr. Adani Anthony

Department of Education Foundations
University of Nigeria, Nsukka

Abstract

This study was designed to investigate the various indigenous skills acquired by persons with disabilities through Community Based Rehabilitation (CBR), the factors that hinder the acquisition of such skills and strategies to ensure effective provision of indigenous skills so that persons with disabilities will become economically independent. The study adopted a descriptive survey design with three research questions guiding the study. The sample consisted of twenty four (24) staff of the CBR project in NKST rehabilitation hospital as well as fifty six (56) persons with disabilities who have received rehabilitation services through the CBR project for at least one year. A questionnaire developed by the researchers was used in answering the research questions. Percentages, Mean and standard deviation were used for data analysis. The findings indicate that many indigenous skills are available for persons with special needs though there are some relevant skills which they are not exposed to. The major obstacle is that adequate funds are not available for the provision of needed facilities and necessary support from the community is minimal. Based on the findings, the study recommends that there is need for partnership of the government, non-governmental and community organizations for effective implementation of CBR.

Introduction

Persons with disabilities, physical or mental impairment, which is long and recurring and which substantially limits their prospects of entry into advancement in employment are usually disadvantaged. (Wikipedia, 2010). These persons include those with intellectual disabilities, hearing

impairment, visual impairment, physical and health impairment, speech and communication disorder, learning disabilities as well as behaviour and emotional disorder (Okeke. 2001). World Health Organization (2004) report shows that in Nigeria, about 20% of the entire population have some disabilities and many of them live in the rural areas. These persons with disabilities are poor, marginalized, discriminated against and in most cases denied their rights (DFID, 2005; Baron & Amerena, 2006). Okeke, (2000) in agreement, noted that many of the persons with disabilities are neglected because of societal attitudes, beliefs and misconceptions. Some of them roam the streets as beggars and some who attend schools leave the school without marketable skills (Koscuilek, 2004). This could adversely affect their rehabilitation, socio-economic status as well as their self image in their community.

In an attempt to provide support and assistance to people with disabilities in the community, community based rehabilitation (CBR) was established so that their physical and mental abilities can be maximized for them to become active contributors in society. The World Health Organization Report (2004), refers to Community Based Rehabilitation as a multi- sectoral approach or strategy within community development for the rehabilitation, equalization of opportunities and social integration of all peoples with disabilities. CBR is usually implemented through the combined efforts of people with disabilities themselves, their families and communities and the appropriate government and non-government sectors.

The overall aim of Community Based Rehabilitation is to achieve community based inclusive development, where people with disabilities and their family members are part of the overall development initiatives. They also aim to ensure that conventional benefits reach the people with disabilities, especially those who are poor and live in difficult situation or in rural areas. According to Vanneste (2001), they do this by:

1. Supporting people with disabilities to maximize their physical and mental abilities, to access regular services and opportunities and to become active contributors to the community and society at large.
2. Activating communities to promote and protect the human rights of people with disabilities and their families.
3. Facilitating capacity building, empowerment and community mobilization of people with disabilities and their families.

Community Based Rehabilitation (CBR), therefore, involves itself basically in the areas of Health, Education, Empowerment, Livelihood and Social integration (HEELS). Its strength is based on the fact that they can be made available in rural areas with limited infrastructure, and leadership is not restricted to professionals alone in health care, education, vocational or social services, but (rather) involves people with disabilities themselves, their families and communities. (Wikipedia, 2010)

The United Nations Agencies place much emphasis on Community Based Rehabilitation (CBR). That is probably why Ajobiwe (1996) sees CBR as a welcome development which caters for the interest of majority of persons with disability who live in the rural areas and suffer from poverty, unemployment and underemployment. According to Gbegbin & Solake (1996), it is that part of continuous and co-coordinated process of rehabilitation which involves the provision of vocational services such as vocational guidance, vocational training and selective job placement for the integration and re-integration of persons with disabilities into society. There are some community based rehabilitation centres in Nigeria. One of their major aims is to provide vocational rehabilitation and skills training to persons with disabilities so that they can secure employment afterwards.

Indigenous skills refer to those proficiencies, facilities, dexterity, talents or aptitudes which are acquired, developed or originated, and/or are consistently used in our own traditional communities through training, experience, interest or inclination, often requiring the use of hands and body, for the development of the individuals and for the sustenance of the community/society (Allen, 1999). There are some indigenous skills which are highly priced both nationally and internationally and which have the potentials of liberating persons with disabilities from poverty, unemployment and underemployment. Such indigenous skills include basket making, weaving, wood carving, hair braiding, tailoring, barbing, bead making, shoe and bag making, farming, fishing, hunting, carpentry, sculpting, painting, building, decorating, (black) smithing, catering, boat-making, mat-making, dyeing, leather works, tie and dye, wood works, calabash decorations, among others. According to Ibe (2010), some of these indigenous skills are highly valued even abroad. They range from woven cloth, embroiled clothes, beads and beaded hand bags, belts and shoes, braided hair among others. Some people who learn these skills use them in Europe, America and other places abroad to generate income to

sustain themselves and their families. Some of the products are placed in museums both locally and abroad and the acquisition of these skills could serve as a source of income to persons with special needs

In spite of the importance of these indigenous skills in liberating persons with disabilities from poverty there is a dearth of affordable and appropriate services that are available to persons with disabilities, especially at state and local levels (DFID, 2008). In fact, Olaogun, Nyante & Ajedira (2009) noted that governments in developing countries have achieved little success in solving the problems and challenges facing persons with disabilities especially in the area of rehabilitation. This situation they attributed to non-involvement of families that have persons with disabilities as well as their communities in the planning and execution of rehabilitation programmes. Consequently the needs, interest, aspirations and dreams of persons with disabilities are not fulfilled. Onu (2008), noted that some persons with disabilities see their condition as a crime and frequently blame God for allowing them to experience it. They are sometimes shocked, aggrieved and disappointed over their circumstances that some even feel like committing suicide. They continue to have self pity instead of bracing up and facing the challenges. These could affect their participation in CBR. Ozoji (2005) further enumerated the barriers to CBR as lack of volunteers, poor funding, unavailability of needed services and lack of incentives to the volunteers.

Some suggestions have been made on how to improve the community based rehabilitation so as to ensure effective provision of skills that would enable persons with disabilities to become economically independent. Ndukaji (2007), opined that there should be an existing sound budgetary and implementation process to ensure that resources are obtained and effectively utilized in the management of schools and government programmes. In the opinion of Olibie (2007), members of the group could use the vast array of media and technological facilities, film shows, documentaries and internet facilities now in vogue to create more awareness of the existence of CBR programmes so as to make it possible for greater number of persons to participate.

Notwithstanding the high profile given to the acquisition of indigenous skills both nationally and internationally, there is still scant information on the indigenous skills to which special needs persons are exposed to, the problems they have in the acquisition of the skill as well as

the most appropriate strategies for improving the provision of indigenous skills to persons with disabilities through CBR. Consequently, this study aims to ascertain which indigenous skills are still available, especially for people with disabilities, the hindrances to their acquisition of these skills and the strategies to be put in place to improve the provision of indigenous skills to persons with disabilities through community based rehabilitation programme. Three research questions were, therefore, posed for this study

Research Questions

1. What are the indigenous skills people with disabilities were trained in?
2. What are the hindrances to the acquisition of indigenous skills by persons with disabilities?
3. What are the strategies to ensure effective provision of indigenous skills to persons with disabilities through CBR?

Method

The design adopted for the study is a descriptive survey. A descriptive survey design according to Ali (1996) is concerned with describing events as they are without manipulation of what is being observed. The survey will be used to ascertain the opinions of the administrators of the CBR projects as well as the trainees in the CBR on the indigenous skills that are available for persons with disabilities, the hindrances to the acquisition of these skills as well as the strategies to ensure effective provision of indigenous skills to persons with disabilities through CBR. The study was carried out in NKST Rehabilitation hospital Mkar Mkkmandev in Benue State which is a notable CBR project in Nigeria.

The sample is made up of twenty four (24) administrators of the CBR project in NKST rehabilitation hospital in Benue State as well as fifty six (56) persons with disabilities who have received rehabilitation services through the CBR project for at least one year. It is expected that after one year the clients must have been long enough to be able to know the indigenous skills that are available to persons with special needs as well as the hindrances to the acquisition of the indigenous skills. Simple random sampling techniques were used to draw the sample. The

instrument used for data collection was the researcher's constructed Questionnaire titled Persons with Special Needs Indigenous Skill Acquisition (PSNISA) administered to the administrators of the project as well as to the trainees of the project. The questionnaire was divided into three sections, section A sought information on the indigenous skills that are available to persons with disabilities, section B sought information on the barriers to the acquisition of indigenous skills while section C sought information on the strategies to ensure effective provision of skills so that persons with disabilities will become economically independent through CBR. The questionnaire was structured on a four point rating scale of strongly agree (4 points) agree (3 points) disagree (2 points) and Disagree (1 point). The instruments were face validated by an expert in Measurement and Evaluation and two experts in special education. The instrument was trial tested using the 5 administrators and 10 trainees in community based vocational rehabilitation in Ibadan. Data generated were analyzed using Cronbach alpha and an internal consistency reliability index of 0.76 was obtained. Data was collected with the help of two trained research assistants who administered the instrument to the respondents. Copies of the completed questionnaire were retrieved from the respondents by the research assistants immediately. Percentage, mean and standard deviation were used to answer the research questions. Any item with a mean score of 2.50 and above was regarded as the bench mark for the acceptance of the item but any item with a mean below 2.50 is regarded as not accepted. The choice of 2.50 is because it is the average of 4,3,2, and 1.

Result : Results of the findings are presented in the Tables below

Table I:

Mean scores of the respondents on the indigenous skills that have been acquired by persons with disabilities in the community.

	N	YES	%	NO	%
1. Basket making	80	80	100	-	0
2. Weaving	80	80	100	-	0
3. Wood carving	80	-	0	80	100
4. Hair braiding	80	-	0	80	100
5. Tailoring	80	80	100	-	0
6. Barbing	80	80	100	-	0
7. Bead making	80	80	100	-	0
8. Shoe and bag making	80	80	100	-	0
9. Farming	80	80	100	-	0
10. Fishing	80	-	0	80	100
11. Hunting	80	-	0	80	100
12. Carpentry	80	80	100	-	0
13. Sculpting	80	-	0	80	100
14. Painting	80	-	0	80	100
15. Embroidery	80	-	0	80	100
16. Decorating	80	80	100	-	0
17. Drawing	80	80	100	-	0

18. Black smiting	80	-	0	80	100
19. Dyeing	80	80	100	-	0
20. Catering	80	-	0	80	100
21. Boat making	80	-	0	80	100
22. Mat making	80	-	0	80	100
23. Knitting	80	-	0	80	100
24. Leather work	80	80	100	-	0

Data on Table I on the indigenous skills available for persons with disabilities to acquire in the communities show that all the respondents (100%) agreed that the following skills basket making, weaving, tailoring, barbing, bead making, shoe and bag making, farming, carpentry, decorating, drawing, dying and leather work were available for persons with disabilities to learn. On the other hand all the respondents (100%) agreed that the following indigenous skills were not available for the persons with disabilities to acquire. They include wood carving, hair braiding, fishing, hunting, sculpting, painting, embroidery, black-smithing, catering, boat making, mat making and knitting.

Table 2

Mean and standard deviation of the respondents on the hindrances to the acquisition of the indigenous skills by persons with disabilities in the community. N = 80

S/N	ITEM	X	SD	Dec
25.	The indigenous skills are no longer available	1.80	0.89	D
26.	The indigenous skills are difficult to learn	2.40	1.00	D
27.	Those who teach them are not available	2.36	0.93	D
28.	The facilities for learning them are not	2.70	0.75	A

	available			
29.	Those to organize the persons with disabilities for the acquisition are not available	1.90	0.92	D
30.	The skills are not good for their conditions of disabilities	1.63	0.76	D
31.	Those to organize them lack money for their transportation	2.73	0.04	A
32.	The organizers lack money for their maintenance	2.60	0.86	A
33.	The staff to train in the various needed skills are inadequate	2.60	0.86	A
34.	The trainees lack money to start up their own business after the training	2.73	0.91	A
35.	The teachers lack money to buy instructional materials	2.80	0.81	A
36.	The community leaders do not encourage the organizers	2.53	0.90	A
37.	The government does not support them financially.	3.00	1.08	A
38.	Church leaders do not encourage the organizers	2.16	0.95	D
39.	Some parents do not cooperate	2.76	0.57	A
40.	Some of the persons with disabilities are not psychological disposed to learn the skills.	2.93	0.64	A
41.	Many communities are not yet aware that persons with disabilities could be helped to acquire the skills.	3.10	0.48	A
Cluster mean		2.51	0.84	

Data presented on table 2 show that all the respondents agreed with items 28, 31, 32, 33, 34 35, 36, 37, 39, 40 and 41 as hindrances to the acquisition of indigenous skills. This is shown by their mean ratings which

are above the mean of 2.50 which was used as a benchmark for the acceptance of an item. On the other hand, items 25,26, 27, 29, 30 and 38 were not perceived by the respondents as hindrances to the acquisition of indigenous skills by persons with disabilities in the community, since they have mean ratings below the cut off point of 2.50. The standard deviations for all the items were small indicating that the responses clustered around the mean.

Table 3

Mean and standard deviation on strategies to ensure effective provision of indigenous skills to persons with disabilities through CBR?

N = 80

S/N	ITEM	X	SD	Dec
42.	CBR programmes should introduce as many indigenous skills as possible	2.96	0.76	A
43.	The community leaders should be mandated to supervise the programme.	3.20	0.40	A
44.	The CBR should be sponsored by the community/government and NGOs	2.43	0.73	A
45.	Provision of access to credit so that the persons with disabilities can start their own business.	3.36	0.74	A
46.	Seminars should be organized to create awareness on the benefits of indigenous skills	3.43	0.82	A
47.	Provision of modern equipment needed for the training in the indigenous skills.	3.26	0.45	A
48.	Getting more volunteers to teach the indigenous skills.	3.43	0.82	A
49.	Encouraging persons with disabilities to embrace vocational rehabilitation rather	3.23	1.10	SA

than begging.

50.	Exhibitions could be organised so that persons with disabilities can display their products.	3.16	0.38	SA
51.	Provision of vocational guidance to enable them identify their talents and areas of interest.	2.80	0.92	A
52.	Certificates of honour should be given to those who have completed training	2.76	0.43	A
53.	Workshops should be organized to enlighten people on their responsibilities.	2.63	0.50	A
54.	Parents of persons with disabilities should be encouraged to become members of CBVR.	2.76	0.90	A
55.	Master trainers in the community supporting CBR by providing on-the-job training to persons with disabilities.	3.08	0.37	A
Cluster mean		3.11	0.67	

Data on Table 3 indicate that all the respondents, staff and rehabilitees, agree with all the items 42- 55 as strategies to ensure effective provision of indigenous skills to persons with disabilities through CBR programme. The items have mean ratings above the decision mean value of 2.50. This suggests that all the items listed above are strategies for effective provision of indigenous skills to persons with disabilities through CBR programme. The standard deviation which ranges from 0.37 to 1.10 is small showing that the responses are all close to the mean

Discussion

The result on Table I shows that the following indigenous skills, basket making, weaving, tailoring, barbing, bead making, shoe and bag making, farming, carpentry, decorating, drawing, dying and leather work were available for persons with disabilities to learn. The following indigenous skills, wood carving, hair braiding, fishing, sculpting, painting, embroidery, black-smithing, catering, boat making, mat making and knitting however, were not available for the persons with disabilities to acquire. With the acquisition of the available skills, the special needs persons can become self employed and they can make a living from there to sustain themselves and contribute also to development of society. The findings further revealed that some of the indigenous skills which according to Ibe (2010) are highly valued locally and abroad such as embroidered clothes, painting and hair braiding were not available for persons with disabilities to learn in the community. This finding could be as a result of some of the problems mentioned by the respondents such as the lack of funds to purchase the appropriate facilities and equipment like an embroidery machine.

The findings on the hindrances to the acquisition of indigenous skills by persons with disabilities reveal that the greatest hindrances are lack of financial support from the government, and the consequent lack of funds for the transportation and maintenance of staff and organizers. This lack of fund equally affects the provision of facilities and the purchase of instructional materials. The implication is that when there is poor funding, the resources to purchase the materials required for the indigenous skills may be lacking. It may also make the staff not to be motivated to put in their best, This is in line with the opinion of Ozoji (2005) who sated the barriers to CBR are lack of volunteers, poor funding, unavailability of needed services and lack of incentives to the volunteers. .

The findings also reveal that a great deal of the problem has to do with the peoples' lack of awareness as regards their proper responsibilities to persons with disabilities, as well as ignorance of the existence of the community based rehabilitation programme in the communities where they exist. The findings also reveal that a great deal of the activities of the group is not yet wide spread. They have been formed in only very few communities in Nigeria, and even in those communities, their activities are not yet far reaching. In the opinion of Olibie (2007), members of the group can use the vast array of media and technological facilities, film

shows, documentaries and internet facilities now in vogue to create more awareness of their existence and make it possible for greater number of persons to share in their programmes.

It is also revealing from the results that some persons with disabilities do not think positively about their condition, and so, do not encourage people to form such groups to help them. Some of them feel highly perplexed and disenchanted with life and consequently, do not make any positive arrangement for their survival and sustenance. This is in line with the opinion of Onu (2008), who maintained that some persons with disabilities see it as a crime and frequently blame God for allowing them to experience it. They are also sometimes shocked, aggrieved, disappointed over their circumstances and even feel like committing suicide.

Results on Table 3 reveal that some of the strategies to ensure effective provision of indigenous skills to persons with disabilities through community based rehabilitation programme include organising seminars, and workshops to create awareness on the benefits of indigenous skills, getting more volunteers to teach indigenous skills. Others are having master trainers in the community to support CBR by providing on-the-job training to persons with disabilities and providing vocational guidance to enable them identify their talents and areas of interest as well as providing greater funding for CBR programme. This is in line with the opinion of Ndukaji (2007), that there should be sound budgetary and implementation processes to ensure that resources are obtained and effectively utilized in the management of schools by the government. This is because proper funding of schools positively affects the quality of education. In the same way, proper funding positively affects the output of community based rehabilitation programme. He further noted that parents and voluntary organizations should also aid in funding of schools since the government cannot carry the entire burden alone. It was also discovered from the result that families of the persons with disabilities should have much role to play in supporting them. This is in line with the opinion of Olaogun, Nyante & Ajedira (2009) who noted that families of persons with disabilities as well as their communities should be involved in the planning and execution of rehabilitation programmes.

Conclusion and Recommendations

Persons with disabilities are human beings and they have to be

well taken care of. The government, their families, and every well meaning individual should be involved in their rehabilitation by equipping them with vocational and indigenous skills, which will help in their survival, empowerment and integration into the society. This is the reason of the formation of the community based rehabilitation. However, in spite of the sensitivity and relevance of CBR the vocational aspect especially the acquisition of indigenous skills need to be improved on.

This study shows that the persons with disabilities are taught some indigenous skills though there are some relevant indigenous skills which they are not exposed to. The major hindrance they experience in the acquisition of indigenous skills is the provision of funds to purchase the necessary materials as well as lack of support by the members of the community. Based on the findings, recommendations were made as follows:

1. Government should sponsor awareness programmes on the radios, TVs and internet, to make greater number of the people aware of the benefits of indigenous skills to persons with disabilities.
2. The families of persons with disabilities, well meaning Nigerians, Corporate and religious bodies should be encouraged to support the formation and funding of the Community based rehabilitation programmes by offering them financial assistance.
4. Viable indigenous skills which are not currently being taught in CBR centres such as embroidery, weaving and fishing should be introduced.
5. Persons with disabilities should be encouraged to think positively about their lives, and to strive to learn indigenous skills as a way of harnessing their own God given talents in order to live meaningfully and become contributing members of the society.

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**GENDER ROLE IN AFRICAN INDIGENOUS KNOWLEDGE:
IMPLICATION FOR PRESERVATION OF AFRICAN
CULTURAL HERITAGE.**

Dr Okolo, A.N.

Department of Educational Foundations
University of Nigeria, Nsukka
and

Dr Ezegbe, B.N.

Department of Social Science Education
University of Nigeria, Nsukka

Abstract

Indigenous knowledge among African societies are transmitted by both older male and female adult members of the society to the young children from generation to generation. The purpose of transmitting indigenous knowledge to the young children is for the preservation of their cherished cultural heritage in respect to their cultural setting. This paper therefore highlights the concepts of gender and gender bias/discrimination, gender role, culture and cultural heritage and indigenous knowledge. This paper further discusses the implication for inability to preserve African cultural heritage. Based on the implications of the study conclusion were made.

Introduction

Africa is one of the continents in the world with rich indigenous knowledge (IK) that assisted her to survive till today. The transmission of IK was done by both older males and females to their young ones through socialisation process prevalent at that early period in the African history. Gender as a cultural construct relates to various beliefs and ideas about males and females held by members of a particular society. Put differently it refers to social positions attached to being male or female by the members of the society. The way and manner in which people behave, associate, interact, move and reason are reflection of gender. Gender therefore refers to or is the characteristic features of male and female members of the society and these invariably are very much apparent in the role they play in any given society.

Gender roles in Africa is a description of functions or responsibilities carried out by male and female members of any given society. African culture depicts male child as the embodiment of power and so is associated with duties or functions that have to do with exercise of power and authority. On the contrary, their female counterparts are

being evaluated as weak and were assigned to low status jobs or duties. Males inculcate skills for performing such roles like farming, hunting, carving, building houses etc to young boys. On the other hand, females are inculcated with skills required for cooking, home keeping, taking care of young children etc. (Fafunwa, 1991).

Specific functions carried out by the male and female members of a particular society are the embodiment of knowledge acquired over time. This may be referred to as indigenous knowledge (IK). Indigenous knowledge in the context of this work is defined as a kind of knowledge which the society acquired over time which the adult members of the society willingly transmit to the younger ones through socialization process. Transmission of indigenous knowledge is apparent in gender role differentiation which normally starts from the family and extended to other socializing agents like the school, the church, the Mass Media, the community among others.

The skills acquired are transmitted from one generation to another. This assisted in the preservation of cultural heritage in African societies before the advent of western civilization. The quickest means of inculcating accepted norms and values to the members of the African societies was through language imitation (Esu, 2009). Theoretically, culture relies on symbols to express meaning. Language is the symbolic system which people's culture is transmitted from one generation to another (Maconis, 2007).

Theoretically, culture relies on symbols to express meaning. Language is the symbolic system through which people's culture is transmitted from generation to another (Maconis, 2007). This view is in consonance with Esu, (2009) who maintains that the quickest means of inculcating accepted norms and values to the members of the African societies was through language imitation. Valuable materials and non-materials culture that are held at high esteem in African societies are transmitted from generation to generation for their perpetuation through this medium.

However, colonial rule in Africa in general, which started in the nineteenth century had profound impact on the transmission of African cultural heritage. The imposition of Western-based means of communication, values and attitudes had a detrimental effect on the transmission of Africa, indigenous knowledge. For instance, in Nigeria,

the language imitation which was the quickest means of inculcating acceptable norms and values to the members of the society was thrown overboard. This and some other western-oriented values brought to bear in the society have led to dwindling and fading away of our cultural heritage. Supporting this view is Rodney, (2009) who succinctly states that, since the advent of Western Civilization African cultural heritage began its struggle to survive from the antecedents of the western civilization. This paper therefore, sets out to define the concepts of gender, gender role, culture, cultural heritage, indigenous knowledge (IK) and implication for inability to preserve African cultural heritage and conclusion.

Concepts of Gender and Gender bias/Discrimination

Gender has been viewed by different people in different places at different times based on culture. Gender is a common word used to distinguish males from females. According to Keller (1991) gender is cultural construct that distinguishes the roles, behaviour, mental and emotional characteristics between females and males as developed by a society. According to Doob (1997) gender refers to the general behaviour standards that distinguish males and females in a given culture. In other words, gender is a status specifying men and women, their culturally supported right and obligations. Describing the cultural undertone of gender, Azikiwe (2001) defines gender as roles, attributes or behaviour assigned to males and females members of the society. Similarly Uchem (2005) defines gender as the socially constructed roles that men and women are expected to perform in a given society. According to Nwosu (2008) gender refers to socially and cultural constructed expectations and obligation expected by members of the society for being born either male or female. It is socio-cultural and historical construct which varies from culture to culture. Consequently, the society in most African countries believe that men are stronger than women and so should be given priority in all sphere of political, economic and social life. Women are however treated as second class citizens. This however is referred to as gender bias. Azikiwe (2001) sees gender bias as a result of the transmutation of biological sex differences into differences between male and female on socio-cultural life grounds. These expected roles which the society assigned to both men and women are just as a reason of their biological differences.

Gender bias can best be described as gender discrimination. Gender discrimination entails categorization of males and females on the basis of superiority complex. There is a belief that both sexes are not endowed with the same type of virtues. Hence, there is this believe that males are stronger than females and as such should not be seen as equal species. Onyeizugbo, (2001) citing Broverman, and Clarleson, (1970) asserts that it is a common belief that males are stronger than females and as such men are being looked at as “more representative of the human species. On this basis, African societies generally see women as good in terms of house work (Domestic work) and rearing of children. This according to Onyekwelu (2001) is closely linked tovarious discrimination against women in the non-domestic spheres. This view is also in line with Onyukwu (2001) who opines that, daughters are made to take care of the home while sons are made to feel that they are exempted from such domestic chores in respect to the accepted culture in African setting.

The cultural implications of this discrimination can have serious consequences for the way female gender perceive themselves in performing certain societal functions and or carrying out certain assignments or getting involved in tasks in areas where they have interest. Supporting this fact Ojieh (2007) states that many women are made to feel inferior to their male counterparts as a result of the patriarchal society in which they are bred. Females are made to see themselves as not having the same performance capabilities as males even in political sphere.

Political life of every human society reveals the apparent existence of gender bias or gender discrimination as well as gender inequality. Although, in pre-colonial Africa in general and Nigeria in particular, women were allowed certain political rights as we can see in the organization of ‘Umuada’ in Igbo land, their prerogatives were never equal to those of men (Ezeani, 1998). In the pre-colonial Nigeria ‘Umuada’ wield high political power. In fact, this political power can easily influence the decisions of men in certain social issues, but with the advent of colonial rule, the women political structure was ignored in favour of men’s political echelon on the premise that women’s role in the society is that of house hold keeping. The basic premise of the colonial gender ideology was therefore, the domestication of women rather than involving them in political decisions (Ezeani, 1998). From the above view point one can deduce that both colonial masters and African

societies have acknowledge role differences of male and female which is culturally ascribed to members of human society.

Concept of Gender Role

Gender role in every human society is determined by the type of socialization process of both sexes (male and female). For instance, female child is expected to learn the skills of long-life role of motherhood. The mother or any other senior female child trains her or inculcates in her the right skills of motherhood which she will gradually learn through observation and imitation throughout her life time. This view is in line with Hunt (1980) in Nkata (2001) who states that long before a woman has children and fully experiences the socially imposed responsibilities of motherhood and domesticity, she has embraced the characteristics of motherhood which are rooted in the domestic functions reserved for her sex. The above assertion implies that gender role is pre-determined by the sex of a person. This really indicates that gender roles are man-made.

On the other hand, her male counterpart in view of certain cultural stereotype and standards are being socialized into manhood status in readiness for his long-life role and male adult. In trying to explain the impact of traditional education on gender role, Nkata (2001) was of the opinion that education in the traditional society was designed in line with the role each gender should play.

What one can infer from the above is that traditional African society has in one way or the other tried in no small measure in inculcation of desirable attitude, skills, values and knowledge peculiar to both male and female gender of the society, which are imbued on the culture of the society. In this context gender role is that role played by opposite sex which are accorded to them as a result of their differences in sex by the society. Gender role is man-made in all ramifications.

Judging from above view point one may ask: what are these behaviours, mental and emotional characteristics between males and females? It is a common belief in most African countries that men are gifted with strength, intelligence and are endowed with political and economic opportunities. As a result of these innate qualities, men are therefore very strong to handle difficult tasks. This premise has in one way or the other made colonial master believe that handling political posts in Africa is meant for males only and that women's role is that of

household and helpmate. Ezeani (1998) has rightly describes this situation in Nigeria as the imposition of western-based gender role, attitudes and behaviour which had a detrimental effect on Nigeria women's political potential and ambition. In fact women were ignored and deprived of their political power and right.

The above senero is quite different from the political power wield by women in their traditional society before the advent of civilization by the white man. During that period women participated in the politics of their societies actively and prominently as group representatives and or as individuals (Clark, 2001). A good example of this was the institution of 'Umuada' in Igbo society. Clark stressed that through such institutions; women were able to express their views on the political situation and gave the rulers a chance to feel the pulse of the populace. Ezeani, (1998) asserts that pre-colonial Africa appears to have encouraged gender equality in politics than the succeeding colonial and post-colonial period. Ezeani further stresses that the powerful contributions of some women during pre-colonial era like Queen Amina of Zaria, Queen Kambassa of Ijo, Queen Owari of Ilesa, Princess Inikpi of Igalaland, Moremi of Ife and women organization such as Umuada in Igbo land cannot be over emphasized. These women played prominent and active roles in politics that left mark on the history of Africa before the advent of western civilization.

Apart from the above state of the art, this work focuses on gender role in propagation of African cultural heritage as well as indigenous knowledge. Deviation from the ideal state of gender role and sudden dwindling of socialization of youths into societal cultural values adversely affected African indigenous knowledge. By implication, the acquisition of western cultural values have adverse impact on women carrying out their gender roles on the young girls who will become future mothers and who will play the role of motherhood in generations to come. Economic depression and quest for materialism had made male and female adults neglect their role of inculcating skills, values and attitude, cherished by the African societies, into the younger ones who are future leaders. Male adults hardly train younger male child on the skill needed to equip him play long-life role. On the other hand, adult females hardly have time to socialize the young adult ones in such skills, attitudes and values that will help them meet up with the expectations of the larger society. These however have far reaching implications in our

culture and cultural heritage. At this juncture, one may apt to ask such questions as: What is culture? What is cultural heritage?

Concept of Culture and Cultural Heritage

Culture has been defined in various ways by different writers in different places and time. However, culture is not about ancient history but the story of how people adapt and change as events around them change for better. Culture has to do with the characteristics spirit of a human grouping that is manifested in the totality of people's way of life (Clark, 2001). For Okolo (2008) culture is what is socially learned, socially shared and socially transmitted from generation to generation. Culture is learned consciously or incuriously through various learning processes and methods from generation to generation within a social group (Ikwumelu, 1989). Ikwumelu stressed that culture is not inherited, and the methods and processes of learning it are many and vary from place to place and sometimes in generation to generation. Ikwumelu (1990) defines culture as a system of ideas, values, beliefs, knowledge and customs transmitted from generation to generation within a social group. Culture is dynamic and never static. This is simply because no human society is static hence culture is part and parcel of every society. Culture includes what we imagine, how we act it out and what belongs to us as a society or group. According to Macionis (2007:60) culture is the values, beliefs, behaviour, and material objects that together form a people's way of life. Marx and Engels in Haralambos and Holborn (2008) see culture of a society as what would eventually change. This means that culture changes as a result of certain forces which include invention, discovery and diffusion. These are what is known as cultural change which is the engine piloting the affairs of globalization. Globalization according to Giddens (1990) is the intensification of worldwide social relationships which link distant localities in such a way that local happenings are shaped by event occurring many miles away. Language is culture and it originated from indigenous knowledge which has contributed to a great extent in shaping Africa in particular and the world in general over the years to promote cultural heritage. Cultural heritage according to Anand, (2003) refers to indigenous knowledge communication to members of the society by the older ones that make them unique from another group. Cultural heritage are protected and preserved for children yet unborn.

Despite its importance in human society, there are aspects of culture that need transformation. Such culture that encourages discrimination of opposite sex should be discouraged. Okafor (2004) emphasizes the need to discourage such socio-cultural influences that make the female child from childhood look inferior or like a second citizen through socialization process. She further advises that there should be equal sharing of household chores between boys and girls so as to give both equal opportunity and time to imbibe the necessary traits that will make them to grow in all spheres of life. This view stems from the fact that sex-role stereotype limits individuals on the range of behaviour one is to exhibit (Onyeizugbo 2001). This means that through indigenous knowledge certain roles are given to the members of the society for their survival.

Concept of Indigenous Knowledge (IK)

Indigenous Knowledge (IK) has been defined in various ways by different writers. According to Grenier, (1998) Indigenous Knowledge (IK) is a local knowledge that is unique to a given culture or society. For Fafunwa, (1991) indigenous knowledge (IK) refers to knowledge acquired through imitation in the process of transmission of culture either to ensure social control or to guarantee rational direction of a society from generation to generation. This definition indicates that in the process of imbibing indigenous knowledge, children's socialization process starts from their home or family from where the infant is inducted in the society for appropriate preparation for adulthood as they learn through observation and imitation. According to Warren, (1991) indigenous knowledge (IK) is the basis for local-level decision-making in agriculture, health care, food preparation, education, natural resources management by members of the rural communities.

Warren, Sukkerveer and Brokensha (1995) defines indigenous knowledge as the information base for a society which facilitates communication as well a decision making. Through the process of socialization of peoples cultural heritage are promoted and preserved for children yet unborn. Nevertheless, this is achieved through observation and imitation by the learner to promote and preserve the cultural values of the society. The African child is attached to the family especially the mother for at least one year from birth. African mothers play key role in Child's upbringing as opposed to the father's role (Rosenberg, 2001;

Kore, 1995 and Brolby 1980). Kore stresses that mothers rear children by ensuring that the children's food, clothes and healthcare are maintained. These roles are performed in accordance with the gender roles assigned to them by the society. These roles are transmitted from generation to generation to promote African culture. The challenges following the advent of western education, such as preference to western culture in socializing African child is eroding the role of mother in African's cultural setting in the 21st century. Africa's cherished cultural heritage is almost reaching extinction since some regard indigenous knowledge as crude, primitive, undocumented common sense ideas and out of date for the 21st century. According to World Bank (1997) indigenous knowledge forms part of the global knowledge, hence, can be pressured, transferred or adapted and adopted elsewhere. Why should Africans abandon their indigenous knowledge? Indigenous knowledge provided Africans with the wisdom they adopted to take the challenges of socio-cultural change that is inevitable in any society in the world (Meredith, 2005 and Sen, 1999). African societies that use their indigenous language in the teaching and learning process are moving fast and making great impact in the global village (Mara, 2006). Indigenous knowledge should be the foundation from where other changes revolve.

Indigenous knowledge should be integrated in curriculum content and methodology in accordance with the principles and values of the society if Africa's cultural heritage should remain relevance to the entire world. This gesture will link African indigenous knowledge to the promotion of inter-cultural activities, moral and indigenous material resources in all spheres of human endeavour, locally and internationally and face the challenges of globalization.

Implication for inability to preserve African cultural heritage

Emphasis on the use of foreign language in impacting knowledge to African child leaves the child with loss of vital information and knowledge required. Using indigenous language at foundation level of education will go a long way to mental, physical and social development of the child using experiences gathered within the environment the child finds itself. A child brought up in a particular cultural environment cannot easily depart from it. Teaching western values at the detriment of Africa's cultural values has serious implication in the preservation of African cultural heritage. Any society without culture that serves the

needs of the society has no cultural identity. Such society sooner or later will go into extinction.

Abandonment of Africa's child rearing practices to western culture has negative effect on African cultural heritage. The implication is that African child who is acculturated with western values will have no respect to cultural norms, mores, beliefs, language and other capabilities due to transformative function or alien socialization process challenging African cultural heritage. Neglect of indigenous knowledge has implication for the preservation of cultural heritage. The child learns effectively through observation and imitation with full knowledge of local language. Integrating Africa's education systems in some relevant areas of globalization will help in preserving their cultural heritage. If this gesture is over looked, globalization will in no distant future eliminate Africa's cultural heritage. Information received from older members of the society that are illiterate serve as a past history from where the present state of the society is judged and therefore project the future course for societal survival and development.

Conclusion

This paper has attempted to x-ray gender role in African indigenous knowledge. Gender is seen as cultural construct especially in the assignment of roles to males and females in the society. Indigenous knowledge is a local knowledge that is unique to a given culture and so should adapt to the global changes. Diversity of cultural norms and values in Africa and other parts of the world is a major problem facing the preservation of African cultural heritage in the current wave of globalization. Gender role should be integrated in all spheres of life bearing in mind that indigenous knowledge is all about packaging what is valued within a particular cultural setting all over the world. Therefore, using indigenous knowledge to develop Africa is the best way for preserving Africa's cultural heritage or else globalization will leave African societies more backwards than forward.

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**FOLKLORES: AN INGENOUS EDUCATIONAL TOOL FOR
INCULCATING SOCIAL AND MORAL VALUES
IN IGBO SOCIETY**

Ohia, Nkiru Christiana
Institute of African Studies,
University of Nigeria, Nsukka

Abstract:

Before the coming of western education in Igboland, there existed traditional education which, one of the central features is the concern for the formation of character. This is so because the future of every society is determined by the quality of education of its citizens as education is the main instrument used by the society to preserve, maintain, and transmit its culture from one generation to another. An important aspect of the traditional education given is concerned with teaching oral traditions using folktales, riddles and proverbs which aim at moulding character and providing moral values like honesty, integrity, courage, and solidarity, among others, to children. This paper examines folklores as an indigenous educational tool for the inculcation of social and moral values in Igbo society.

Introduction:

A lot of concern have been shown by some concerned Igbo scholars like Duruaku (2004), Nwadike (2008), and Ejiofor (2011) on the erosion of the Igbo traditional social and moral values, and many reasons have also been put forward as causes of this negative state of affairs. Prominent among these supposed causes is the type of education given in schools. Education is a means of transmitting culture from one generation to another. Onwumere in Ohia and Ibenekwu (2010), opines that education is one of the most important institutions in the society because it is the springboard for socio-political, economic and cultural development. It is a process of bringing about a relatively permanent change in human behaviours (Adeyemi and Adeyinka 2002). As one of the oldest industries in human history, education is, therefore, the main instrument employed by the society to preserve, maintain and grapple with its social equilibrium; hence a society's future depends largely on the quality of its citizens' education. Nwala (1985:242) has the following to say about education;

Education, whether formal or informal, is the recognised method whereby a person acquires most of his ideas, beliefs and attitudes: in short, his knowledge, skill and manners necessary, not only to combat the hazard and problems of life (theoretically, and physically) and to secure the needs of life (biological, social, and economic) but also to fit into the company of his fellow human beings.

A functional educational system existed in Igbo land and in the entire Africa before the advent of western education. It is functional in the sense that the education given equipped one to function as a fisherman, a wine tapper, a hunter, a doctor, etc. In support of the above assertion, Mara (2006), opines that African traditional education aimed at inducting the members of the society into activities and mode of thought that are in line with the norms and values of the society and that African societies were noted for her cultural heritage which was preserved and transmitted from one generation to another. The process of education in African traditional society was intimately embedded in the social, cultural, artistic, religious and recreational life of the community.

Concept of African Traditional Education:

The traditional African education refers to the ways of teaching and learning in Africa based on the knowledge accumulated by the indigenous Africans for long periods of time in response to different physical, agricultural, ecological, political and socio-cultural problems. For instance in a riverine community, the people learn to make boats, make the mounds in a way to avoid their farms being swept away when the tide rises and the tricks involved in making tents for fishing. On the other hand, a community on the mainland teach their children the skills needed to survive in their own peculiar environment. Thus, the traditional system of education incorporated the ideas of skill acquisition, social and cultural values and norms into its purpose and method. Hence in African traditional society, the education of her progenies is a lifelong education since it starts from birth and continued to adulthood. This, therefore, made the African traditional system of education one that prepared one for one's responsibilities as an adult in

his family, village or the larger community. Okolo(2010) contends that although the traditional system lacked the modern classroom setting under the guidance of a teacher, though it is characterized by the absence of students or pupils with uniform, regimentation and permanent teachers, however, it served its purpose at the time. The main emphasis of education given was the inculcation of social values like honesty, respect for other people's property and rights, the dignity of labour, hard work and productivity, and self reliance. In their own contribution on what could be regarded as the curriculum of traditional education, Ntahobari and Ndayiziga(2005) wrote that children were taught the virtues of living together peacefully under one roof and that the principle of community living were centered around the themes of moderation, solidarity, respect for truth and willingness to work, and service for community advancement, respect for authority, sense of honesty, modesty, tolerance, sense of goodness and kindness, love of ones neighbour, and respect for the sanctity of life. The chief business of traditional education is to transmit to a next generation those skills, facts, and standards of moral and social conduct that adults deem to be necessary for the next generation's material and social success.

Folktales and Education:

Jean Piaget's social constructivism theory of learning is most relevant to the issues in this discourse. Social constructivists posit that knowledge is constructed when individuals engage socially in talk and activity about shared problems or tasks. To them, learning is seen as the process by which individuals are introduced to a culture by more skilled members. While writing on the merits of traditional education, Odetola and Ademola(1987), commented that folklores is the major educational tool used in traditional education. This includes music, proverbs, and oral history. This explains why folklores are said to be the oldest educational and therapeutic tool on earth. They are very effective in imparting knowledge because they engage our imaginations, our hearts and minds at the same time. Highlighting the importance of folklore in education, Pearman(nd)notes that:

There is something in a storytelling experience for every type of learner. Stories give us vicarious experience. This is as close to actual experience as you can get because

stories engage us on so many levels, and because of its logical flow, we easily retain it in memory for use as needed. It has all the stuff we care about; people, problems, solutions. A story is really just a bunch of information organised in the form of problems we want to know the answers to, and resolutions that give us hope. Stories are food for thought, they help us discern what is right from wrong, and who we wish to model ourselves after.

Acknowledging the importance of folktales in Igbo culture, Basden in Nwadike(2009), notes:

Proverbs, fables and stories enter very largely into the ordinary conversations of the Igbo people, and some acquaintance with them (proverbs) is absolutely necessary in order to take an intelligent interest in any subject of discussion.

Folktales are used by narrators to instruct the young and teach them to respect the dictates of their custom. As a result, a large body of moral instruction, of societal values and norms are preserved for posterity. According to Nwachukwu(2009), folktales are stories that teach moral lessons, often, with animals as characters. These stories are used to illustrate real life events and day-to-day experiences within African communities. The character and behavior of animals in these stories help children to understand basic moral principles such as respect for elders, responsibility for self and others, and other important relationships within the community. During storytelling process, the child is often encouraged to generate his/her own answers to various moral questions posed in the stories. The elders (grandparents, parents, uncles, aunts, teachers, and older siblings) generally tell these folktales to children.

Storytelling time in traditional African communities is a very important event in the life of a child. The child is expected to give his/her undivided attention to the storyteller. How attentive the child is during the storytelling determines how much the child will understand from the story. This also helps the storyteller determine how much attention the

child pays to his/her parents and teachers. Paying attention during storytelling times also determines a child's successes in other areas of life. Folktales are generally used to determine attention skills in children as attention skill is required in all areas of life. At the end of a story, everyone present will share the information, and the children will be asked to tell what they learnt from the story. This is important because a common knowledge has sprung from the story with which participants could identify problems and solutions by simply mentioning the story when a similar situation arises. This may explain why Pearmain(nd), contends that folktales offer a common language for looking at the challenges we all face. In her discussion of the importance of folklore in character education, Ezeude(2009), observes that when students are told a story rather than read it, they retain more information from the story and are better able to retell it to someone else.

Some Igbo Folklores That Teach Moral Lessons

Proverbs:

- a) Ijiji enweghi onye ndumodu na eso ozu ala n'ili (A fly that does not have an adviser is buried with a corpse)
Meaning: He who does not heed to advice dies before his time.

- b) Nku onye kpara na okochi ka ona anya na udu mmiri (the firewood one gathers in the dry season is that which one uses during the rainy season)
Meaning: When one works hard when one is young, one will not suffer when one gets old.

- c) Madu anaghi anyu nsi ebe ahia ka ya elu (A person does not pass excreta where the bushes are taller than him)
Meaning: One should not live above his means

An Example of a Story That Teaches Kindness:

Once upon a time there were two women married to one man. The elder was jealous of the younger. One day, the younger wife came back from the

market and there was no water with which to prepare food for her baby so she took some water from the elder wife's. When she told the elder wife that she took her water to prepare food for her child, she insisted that she gives her back her water in spite of her pleadings. Unfortunately, that was a day when no one goes to the stream because that was when ghosts went to the stream. Her co-wife knew that ghosts will kill her if she goes to the stream and insisted that she goes to get her water. The woman took her pot and left and on her way she was confronted by ghosts and she pleaded with them, told them her story and they let her pass. This happened many times until she got to the king of the ghosts who took pity on her, helped her get the water and also gave her a drum and asked her to choose one. She chose the smallest one and she was asked to break it when she gets home. When she got home and broke the drum, many good things came out. When her wicked mate saw these good things, she was envious and prepared to go to the stream to get her own goodies. When she was confronted by the ghosts, she abused them and pushed them away. When she finally got to the king of the spirits, she demanded that she should be given all he gave to the younger wife. She was then given drums to select from and she selected the biggest one and when she got home and broke it, every bad thing including sickness and reptiles attacked her.

The Implications Of Neglecting African Traditional Education In Igboland:

It is a known fact that most of the social and moral values which Igbos were known for are being eroded. This is as a result of the western culture imbibed by western education and the media. Today, most parents enroll their children in schools as early as when they are below one year and those things that should be taught to children by their parents will be missed out. Most schools these days, after the normal school hours spend extra hours for what is called lesson because it is a way of keeping children until their parents are free from work. It is now the culture that even during the holidays, parents send their children to holiday lessons because there is nobody to stay with them. This is because they leave the house early in the morning in quest of money and come home, sometimes, when the children must have gone to bed. The question now is, when does that child learn from the parents the ways of their people? when does that child learn to cook and do other chores that will help him

or her to perform as an adult? How many hours does the child spend with the parents to know the language and history of his people?

The education as is given today is not as wholistic and functional as traditional education. Today, even when parents manage to be at home and a child is disturbing, instead of using lullaby as was done in the olden days to pacify the child, the usual thing is that a movie will be put to engage the attention of the child, the result being that that child keeps imbibing the things he or she sees on the screen many of which, according to Ohia(2010), may have disastrous effects as childhood is a period of information and socialization at which children learn a lot from their elders and peer group, both in the immediate environment and the television, thus their overexposure to the internet and uncensored literature is not in their best interests. This is why values like truthfulness, honesty, respect for hard work, hospitality, dignity of labour are hard to come by these days. Shedding of blood which used to be the most dreaded crime in the past is seen everywhere around us today as people kill and maim each other at the slightest provocation. People that engage in armed robbery, fraud, and looting of public property are now seen as being smart.

While lamenting the collapsing of African traditional education, Mara(2006;15-24) revealed that the traditional African system of education with its curricular content was so effective that a total rejection of African heritage will leave African societies in a vacuum that can only be filled with confusion, loss of identity and a total break in integrational communication. This view of Mara is being experienced today in all spheres of life of the modern African; in dressing, in dance and music, and in language. This is so bad that according to African languages experts, some African languages like Igbo language may be extinct in the very near future if nothing is done urgently to remedy the situation.

In line with the above view, Okoro (2009) laments the disastrous consequences of neglecting or rather abandoning of the traditional African way of socialising the young ones in African societies as he observes the followings:

Unemployment: African(Igbo People) noted for enterprising spirit and personal industry have been reduced to mere job seekers, instead of job creators, which they were before the imperial period. This situation has created

the Igbo state social disequilibrium, which has resulted to restiveness and crisis at every sector of the socio-political and economic life of African societies.

The neglect of moral values: Due to the fact that the contemporary market economy does not support morality or value personal industry, Africans have joined the rest of the world, especially the west to adopt wholesomely the unethical means to sustaining their existence, since it is against logic to obey any law in a lawless society. This ethical position has resulted in large scale crimes in the form of prostitution, embezzlement, armed robbery, fraud including cyber fraud, kidnapping, youth restiveness, violent destruction of life and property of individual and the public at large. These constitute a major breach of peace in modern Africa.

These, no doubt are some of the reasons why Nigeria is ranked among the most corrupt nations of the world in spite of her huge human and national resources. What obtains now is the survival of the fittest as the values of social solidarity and brotherliness (Igwebuiké) have become ousted. Hence Uwalaka (2003:30), regretted that

The celebrated Igbo solidarity has drastically waned and continued to vanish... today this excessive individualism is now on the Igbo throne, geocentricism and selfishness have become a driving force, personal interest and subdued common interest, personal agenda over group, nothing is sacrificed in the higher interest of the group. Internal destruction, competition has taken over cooperation and collaboration.

Conclusion and Recommendation:

This paper highlighted the importance of folktales in traditional education in Igboland, xrayed the content and aim of traditional education and the consequences of the total neglect of folktales and

traditional education. In as much as the paper is not advocating a complete going back to the basics, its interest is combining traditional and western education so that those knowledge, values, skills and wisdom derivable from folklores, proverbs, and oral history will not be lost on the educated. It is therefore recommended that folktale narration should be made a compulsory activity in nursery, primary and secondary schools. This is because whatever the child learns during the formative years go a long way in shaping the character of that child in future. Secondly, it is recommended that folklore festivals be instituted in every community, especially during Christmas seasons when those living outside the villages visit home. Lastly, there should be a policy making it mandatory for media houses to introduce folklore programmes like Tales by Moonlight of NTA, Broadcasting Corporation of Abia State's Story Land and Nti Nara Rie. When these recommendations are carried out, there is no doubt that folklores will begin to act as a panacea to value and moral extinction in Igbo society.

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INDIGENOUS COMMUNICATION AND THE CAMPAIGN AGAINST BREAST CANCER IN WOMEN IN NIGERIA

Chinwe Okpoko

Department of Mass Communication,
University of Nigeria, Nsukka.

Abstract

Breast cancer is becoming one of the nagging health issues among women particularly those in pre menopausal age. It is the commonest cancer among women in Nigeria, with a prevalence rate of 116 per 100,000. According to World Health Organization, there are an estimated 100,000 new cancer cases in the country each year although observers believe that the figure could become as high as 500,000 new cases annually... This high prevalence rate occurs due essentially to lack of adequate knowledge and/or information on the causative factors, signs and symptoms and control of this killer ailment. Although modern communication campaigns have proved effective in the developed world, in the fight against the scourge of cancer and other major health problems, studies have shown that they have had minimal impact in some rural communities particularly in this part of the world. One of the major reasons is that such methods are not readily available and/or affordable and therefore the messages do not get to the target audience. Even where they are available, the mode of information dissemination and language used often alienate the local people. This explains the need to integrate indigenous and modern communication in the fight against breast cancer. This approach would ensure that the objects of such health campaigns are realized. This paper analyzes current approaches to indigenous knowledge, examines the interface between indigenous knowledge and indigenous communication, and explores ways in which indigenous communication and mass media can be integrated to promote participatory development. It is hoped that the findings of this research will be invaluable in the attempt to curb the menace of breast cancer among women especially in the rural communities.

Introduction

Communication is certainly crucial to man's effort to live a greater quality of life because it affects his productivity, personal expression, social needs and aspirations. It is therefore not an overstatement to say that communication is inevitable in the social existence of man (Okpoko, 2009:1). People need to be informed, exposed to new ideas, and broadened horizontally. In this regard, communication plays an important role in development especially in conveying information and persuasive messages. (Lerner in Nwosu, 1990). Mass media campaigns can raise awareness of an issue, enhance knowledge and beliefs, and reinforce existing attitudes (Nwosu, 1990). They can also change attitudes and behaviour, especially when the change is simple and of obvious benefit to the intended audience. The different methods of communication and media can facilitate development by encouraging dialogue and debate. They can also give a voice to rural dwellers, thus enabling them to articulate their own development agendas. Thus by fostering the exchange of knowledge and information, communication can stimulate people's awareness and motivation, allowing them to take informed decisions on the crucial issues affecting their lives (FAO, n.d).

Furthermore, communication can promote changes in attitudes and social behaviour and help communities to identify sustainable opportunities and development solutions that are within their reach. In addition to putting development planners in a position to respect people's traditional knowledge, communication processes can improve the management and effectiveness of new social organizations and institutions, ensuring that they provide services to people in a participatory and democratic manner. Thus when used effectively, communication acts as a mediation tool between planners and rural communities, helping to resolve conflicts, achieve consensus and find common ground for policies and actions to be taken (FAO, n.d).

It follows therefore that communication is concerned with strategies aimed at improving the well-being of the citizenry. Communication therefore, is central to national development and has a catalytic effect in the development of the other sectors of a nation's economy (Nwosu, 1990). Health is one of such sectors, which has a well defined policy in our country, Nigeria. Its development programmes and activities should, therefore, be communicated or given adequate publicity by the mass media. The importance of health to humans cannot be over-

emphasized. Health has been identified as central to national development and human productivity. It is essential for the satisfaction of human needs and to improve the quality of life. “Without good health, families, individuals, communities and nations cannot hope to achieve their social and economic goals” (Yamuah, 2005:11). It is from this perspective that national governments, NGOs and international agencies made it a point of duty to formulate ideas and policies and institute activities aimed at achieving good health for all. As Pinkerton (www.ncbi.nlm.nih.gov/pubmed/13428184) aptly puts it: “the wealth of a nation depends upon the health of its people”. This lends credence to the common adage that health is wealth. It is therefore necessary that every effort should be made to ensure the highest level of well being. This will hopefully be achieved by exploring and exploiting the comparative strength of various media of communication when implementing health intervention programmes.

It is against this background that this article seeks to combat the scourge of breast cancer among women in rural Igbo communities by exploring how indigenous knowledge and communication can be integrated into the mass media of communication. It argues that this approach would ensure that the objectives of the current campaigns about breast cancer are realized. This argument is anchored on the assumption that communication has been a formidable instrument of socialization, adaptation, development and governance and as such, it “is the key to raising awareness, sharing knowledge and supporting a broader debate on indigenous knowledge and biodiversity, all of which are conducive to more effective policies and action programmes”. Thus, well articulated media information campaigns are invaluable in government’s efforts to combat breast cancer in women.

Conceptual Issues

This paper revolves around three key concepts namely: indigenous knowledge, indigenous communication and mass media. These key words need to be operationalized. It is hoped that by attempting a thorough definition of the concepts, the issues being addressed in this paper will become more explicit.

Indigenous knowledge

This generally means the knowledge developed by local people and passed down over generations. Warren (1991 in World Bank document <http://www.worldbank.org/afr/ik/basic.htm>) defines Indigenous knowledge (IK) as local knowledge that is unique to a given culture or society. IK contrasts with the international knowledge system generated by universities, research institutions and private firms. It is the basis for local-level decision making in agriculture, health care, food preparation, education, natural-resource management, and a host of other activities in rural communities. The basic component of any country's knowledge system is its indigenous knowledge. It encompasses the skills, experiences and insights of people, applied to maintain or improve their livelihood. Indigenous Knowledge is therefore the information base for a society, and it facilitates communication and decision-making. "Most indigenous knowledge is not written down. It is held in people's heads, passed down from one generation to the next by word of mouth" (Mundy and Compton 1991:4). This corroborates Anand's view (2003) that "indigenous knowledge ... is often communicated through family members and older generation; hence, it disappears or gets lost due to cultural homogenization and decease of indigenous people. Once lost, oral based knowledge cannot be retrieved..." Mundy (1993:1) states that "From an outsider's perspective, indigenous knowledge may be inconsistent, based on superstition, or just plain wrong. But a member of the local culture sees it as logical, useful, and in consonant with other beliefs... Indigenous knowledge is central to participation because people make decisions based on their existing knowledge and experience. Development activities that try to impose an outside technology without considering what local people know and do, cannot be participative. Indigenous knowledge and the idea of sustainability are intertwined... and they define what local people know and do... they are part of the local resource. To ignore indigenous knowledge is to ignore local people themselves".

Indigenous communication

This according to Mundy and Compton (1991:2) "includes the transmission of entertainment, news, persuasion, announcements, and social exchanges of every type [by local communities] - it is an important aspect of culture and the means by which a culture is preserved, handed

down, and adapted. The channels for indigenous communication include “folk media such as puppet shows and folk drama, interpersonal communication, storytelling, village organizations, markets, discussions at the well, tea house...” (Mundy, 1993:3). He argued that they have high credibility, offer opportunities for participation by local people, pointing out that if indigenous communication is ignored, the results of development efforts may be inappropriate.

This form of communication is commonly referred to as traditional communication media- a form of communication that is “grounded in an indigenous culture produced and consumed by grassroots members of the society (Okpoko, 2008:328). In this study, therefore, the concept indigenous communication is believed to be synonymous with traditional communication and can be interchangeably used.

Mass media

Mass media include newspapers, magazines, radio, television, etc used in disseminating information and ideas to enormous number of people. According to Nwosu (1990) mass media refers to all technologically mediated, institutionally organized and spontaneously expressed forms of social communication in the rural and urban area and includes such forms as radio, television, newspapers, magazines as well as traditional communication modes like gongs, drums, festivals, rites and rituals. The foregoing definition shows that mass communication also involves interpersonal or face-to-face communication. It also points to the fact that there can be no communication at the mass level without the mass media. This description of the mass media is likened to that given by indigenous knowledge scholars to exogenous communication. These scholars see exogenous communication as the opposite of indigenous communication. Exogenous system of communication refers to technological transfer of information through radio, television, newspapers, magazines, etc, which are largely confined to urban areas in the Third World and therefore fail to reach many rural people (Anand, 2003; Mundy, 1993; Mundy and Compton, 1991). Thus, the word mass media, as seen in the study, is synonymous with exogenous communication.

An overview of breast cancer

Breast cancer is a malignant (cancerous) growth that begins in the tissues of the breast. Cancer is a disease in which abnormal cells grow in an uncontrolled way. Breast cancer is the most common cancer in women globally, but it can also appear in men. It constitutes a major public health issue globally with over 1 million new cases diagnosed annually, resulting in over 400,000 annual deaths and about 4.4 million women living with the disease. It also affects one in eight women during their lives. Breast Cancer is responsible for about 16% of all cancer related deaths in Nigeria. The late presentations of breast cancer cases in the country have been consistent for three decades (Oluwatosin and Oladepo, 2006). According to Okobia *et al* (2006), "late presentation of patients at ... stages when little or no benefit can be derived from any form of therapy is the hallmark of breast cancer in Nigerian women." This is indeed a worrisome trend and it appears to be the norm in Nigeria. According to Olopade (in Fasoranti, 2007), "The five-year survival rate for breast cancer patients in the United States exceeds 85 percent, in Nigeria it is a dismal 10 percent; Cancer awareness, even among physicians, and much more so among women at risk, needs an enormous boost in Nigeria."

The diagnosis of breast cancer is a topic that is not freely discussed, hence lack of knowledge prevails. It has also been documented that the rural population is usually neglected in health education issues. Like other cancers, treatment is dictated by the stage of the disease. In other words, how each breast cancer case is treated depends on how early it is discovered, it is also important to know how aggressively it is spreading and how it responds to anti-hormone treatments and other drugs.

Results of the study conducted by Oluwatosin and Oladepo (2006) in a rural area of Ibadan, Nigeria, show that respondents were not aware of early warning signs of breast cancer. The lack of knowledge of the disease, and its ultimate consequences, may explain the predominant feature of late presentation of breast cancer cases as reported earlier. This is probably due to the fact that there is no established national screening program for breast cancer. Awareness of early detection measures of breast cancer such as clinical breast examination (CBE) and breast self examination (BSE) is also low. One can therefore imply that lack of knowledge and accurate information about breast cancer exists in many

rural communities. There is therefore a need to emphasize during breast cancer awareness programmes, that a painless lump seen at any part of the breast is significant and thus should be subjected to further examination.

Reaching out to the women in the rural areas might be a challenge, however integrating Breast Health Education with already existing preventive programmes, including the numerous religious organizations and nonprofit groups that already have access to these areas will be a step in the right direction. There is an urgent need for awareness of breast cancer and its early detection measures, particularly in an environment where late presentation is predominant and where most breast cancers were detected accidentally by women themselves. Only PHC, which deals mainly with minor ailments and treats common maternal and childcare cases, is available in most communities. Thus, ignorance, lack of awareness/facilities, and poverty contribute to the spread and increased menace of diseases.

The growing need for indigenous media

Past efforts by modern communication to convey media campaign messages to Nigerian women, including rural dwellers, have generally failed to reach the target audience in spite of the huge amount of money and material resources used for this purpose. Part of the reason for this is the emphasis on exogenous channels of communication and the attendant concentration of efforts on urban/industrial societies, to the near disregard of traditional media. Besides, in a country like Nigeria, with a population of above 140 million people, over 70% of who reside in the rural areas, and do not have access to the mass media, effective health campaigns cannot achieve the desired results if majority of the populace is neglected, and if the mode of communication is not in tandem with local context. This is because, "...local audiences are often skeptical of externally controlled media". In other words, the non identification of mass media health campaign with the people's traditional way of communication may be responsible for the consistent failure of campaigns meant for rural dwellers.

Bhatia (2000: 15) suggests that "an effective campaign should be grounded in the rural people's cultures, speech (language) and philosophy". Scholars like Mundy and Compton (1993: 3) have strong

notion of indigenous channels of communication as important conduits of change in rural communities. They posit that:

Research has shown the importance of informal, interpersonal contacts in persuading people to adopt, or reject, innovations. Such contacts are often made through indigenous channels. Development programs can use indigenous communication to collect and to disseminate information. Outsiders can tap indigenous channels for information on the local situation and for feedback on project initiatives. Many projects rely on indigenous channels to diffuse innovations and development messages. Some have made explicit use of indigenous channels such as folk media and village organizations... Indigenous channels offer opportunities for participation by local people in development efforts. They allow local people to communicate among themselves and with development professionals and decision makers. If indigenous communication is ignored, the result might be inappropriate development efforts.

This is in consonance with FAO's position on rural development (FAO, n.d), which states that "interpersonal and face-to-face forms of communication are essential components in the [social] process, and they are critical for changing attitudes and behaviour...people-oriented and sustainable development can only realize its full potential if rural people are involved and motivated and if information and knowledge are shared..." A study on communication history in Africa (FAO, 1994) shows that "within their communities, women are active participants in social communication networks. They have lived creative lives, transmitting culture, knowledge, customs and history through traditional forms of communication such as poetry, proverbs, songs, stories, dances and plays. They use indigenous communication methods for information exchange, knowledge sharing and the dissemination of strategies for mutual assistance and survival".

The importance of traditional communication methods cannot be over-emphasized. They "can be important channels for facilitating learning, behavioural change, people's participation and dialogue for development purposes. Indigenous media have been successfully adopted

by change agents to promote rural development issues of relevance to women. They have been used, for instance, to influence attitudes towards family size, female genital mutilation, teenage pregnancies, unsettling lifestyles and HIV/AIDS. They have also been applied in health care, environmental protection and women's literacy programmes as well as in teaching mothers about child nutrition and in introducing new agricultural practices. Traditional forms of communication can also be integrated into other media such as radio, television, video and audiocassettes" (FAO, 1994).

Integrating modern and traditional media for effective breast cancer campaign

Given the foregoing, the need to integrate indigenous communication channels into mass media campaigns against breast cancer in women becomes imperative. The potency of indigenous communication cannot be overlooked, judging from its many success stories in these parts, which were achieved by its integration with mass media campaigns.

Much of the vast literature on innovation diffusion has been focusing on the spread of exogenous information through indigenous interpersonal networks. In developing societies, many of such studies have been used to identify their characteristic features namely, opinion leadership, the importance of homophiles, socioeconomic status, interpersonal networks, and so forth. Much effort has been put into identifying the features of key actors (innovators and opinion leaders) in order to target them in information campaigns (Rogers 1976). Organized channels and folk media are also frequently co-opted to spread exogenous information. For instance, extensionists use traditional organizations to spread family planning and agricultural messages" (Mundy 1993:5).

Some scholars while extolling the potency of the mass media especially in getting to a large number of people are of the belief that for communication to effect social change considerably, interpersonal communication channels must be used together with mass media of communication. In the words of Rogers and Shoemaker (1971:13) "...mass media channels are often more important at creating awareness - knowledge of a new idea - whereas interpersonal channels are more important in changing attitudes toward innovations. They further

discovered in their study that the effects of mass media channels, especially among peasants in less developed countries, are greater when these media are coupled with interpersonal communication channels. This corroborates Bogue's (1972:161) suggestion that while recognizing the power and importance of communication or interpersonal communication, there should be a linkage between the mass media and interpersonal communication in order to achieve the set goals.

Contributing to the debate, Nwosu (1986:68) notes that other communication channels have become important especially in the developing countries. He points out that in the mobilization of people and in the creation of awareness, the mass media are the first important step which could be followed by other important steps which allow information to go through the web of interpersonal relationships that will ultimately ensure the achievement of campaign goals. This is very important in Nigeria where more than 70% of the population live in the rural areas and do not have access to the mass media. The campaign planners therefore should make more use of social institutions like churches, town criers, village meetings, etc, which apart from helping to disseminate mass media information, also have independent influence.

In his study on development change in India, Dube (1976: 117) admits that multimedia and multichannel communication produce results much faster. Similarly, Rahim (1976:152) in his study titled 'Communication approaches in rural development', notes that the main channel of communication may be the mass media or interpersonal. While the mass media are centrally organized and are designed to reach a large number of people, the interpersonal channel is decentralized. The message flows as people talk to each other or exchange written statements. He proposes a systematic study of innovating systems of interpersonal communication and ways of linking the mass media with such channels.

Similar observations have been made in health communication parlance in the recent times. While explaining the interrelationships between interpersonal communication, cognition, and the mass media, Morgan (2009:2) explicitly recognizes the intertwining roles of both the mass media and interpersonal communication. She submits that both combine to create a much larger societal impact through the formation of social representations of a phenomenon, which ultimately will shape the behaviors of both individuals and the communities to which they belong.

Lending support to the above view, scholars like Freimuth, Linnan, and Potter (2000:341) emphasize the use of multiple channels to communicate messages more effectively. In their words, “mass media channels are most effective for increasing awareness and knowledge, but interpersonal channels work better in changing attitudes and behavior. A message delivered through the mass media can stimulate interpersonal discussions about a health issue... Effective communication often involves multiple strategies and channels”. An example was given of the 1993 Hantavirus outbreak in New Mexico which generated an integrated communication effort involving scientific information, health-care delivery, and public information to reduce panic, and promote dialogue between health workers and the affected Navajo community. Rapid response to the outbreak, collaboration with the affected community (including tribal medicine practitioners and elders), and sensitivity to cultural beliefs contributed to the success of the communication effort (page 345).

In their study of ‘The impact of a family planning multimedia campaign in Bamako, Mali’, Kane, Gueye, Speizer, Pacque-Margolis, Baron (1998) discovered that messages about family planning may have to be presented in particularly acceptable ways. The use of traditional media such as songs, music, plays, and proverbs using local languages in familiar settings are one strategy for reaching segments of some populations that are illiterate or closely tied to certain beliefs and practices. In yet another study, Wakefield, Loken, and Hornic (2010) averred that although “mass media campaigns are widely used to expose high proportions of large populations to messages through routine uses of existing media, such as television, radio, and newspapers; exposure to such messages is generally passive;[since] such campaigns are frequently competing with factors, such as pervasive product marketing, powerful social norms, and behaviours driven by addiction or habit”. They advocate the use of multimedia channels to discuss various health-related behaviours.

Other scholars who support the complementarity of indigenous and mass communication are Davis, Blitstein, Evans and Kamyab (2010; 7:17). They discovered from their study that “the Parents Speak Up National Campaign (PSUNC), a multimedia campaign... targeting parents of teens to encourage parent-child communication about waiting to have sex”, was efficacious. In the same vein, Babalola, Fatusi and

Anyanti (2009), note that the various tiers of government in Nigeria are working with local and international non-governmental organizations to develop and implement strategic communication programmes. This suggests that the admixture of other channels with media-based HIV programmes would constitute an effective strategy to combat HIV/AIDS-related stigma, and should therefore be intensified in Nigeria.

Also, (Mundy, 1993:5) suggests that “It is possible to meld indigenous and exogenous forms of knowledge, for instance by using modern research techniques to improve (rather than replace) local technologies. It is also possible to meld indigenous and exogenous forms of communication, as when extension services tap into local channels to exchange information, or when local people use video to communicate with their peers in other villages”.

The above studies and views lend support to FAO document (1994) which advises that “Communication programmes should make use of all media infrastructures and channels available in a country, both modern and traditional, in an orchestrated and mutually reinforcing fashion.” This approach can help to multiply the impact of communication campaigns, which are being used increasingly to support clearly defined development priorities. Some striking examples include a health campaign in the United Republic of Tanzania; nutrition programmes in Nicaragua, the Philippines and Tunisia; a breastfeeding campaign in Trinidad and Tobago; family planning programmes in China, Colombia, Egypt, Honduras, Pakistan and Thailand; and a campaign against female genital mutilation in Ethiopia” (FAO, 1994.). A combination of traditional and modern communication methods can help extension workers to improve the quality and outreach of their programmes with women. The use of mass media, such as rural radio, can reinforce and multiply the impact of extension messages and allow extensionists to reach rural people in isolated areas.

Furthermore, traditional communication methods can be important channels for facilitating learning, behavioural change, people's participation and dialogue for development purposes. Indigenous media have been successfully adopted by change agents to promote rural development issues of relevance to women. The participation of local folk artists, storytellers and performers in the production and use of traditional media ensures respect for traditional values, symbols and realities and, at the same time, ensures that such media productions

appeal to rural audience. Women's use of local media and communication channels also increases the credibility of media programmes and thus their effectiveness and impact on the knowledge, attitudes and behaviour of other women

(<http://science.jrank.org/pages/7574/communication-in-Africa-its-Influence.html>).

From the foregoing, it is observed that traditional channels of communication can and should be used to supplement the mass media in reinforcing and/or spreading health information, including the campaign against breast cancer in women. Traditional media of communication is so endearing to less developed or developing societies, especially Africa, and as put by Ugboaja (1987:3) “the most important thing about Africa’s traditional communication is that the audience has learnt to attach great importance to it. The traditional media have force and credibility and they put stability into Africa’s indigenous institutions.” He further observed that the traditional media are stronger than the media in Nigeria and maintained that the interpersonal authority of the village announcer can be used to advantage by health information agents.

The Example of Rural Igbo Communities

A great majority of rural Igbo communities have limited access to modern media of communication such as newspapers, television, radio, magazines, etc. Although radio is commonly available, its use is hampered primarily by lack of power supply and/or inadequacy of it. Even where some of the above media are sometimes available, the resources to procure and manage them are usually not there. Furthermore, the level of literacy, particularly among rural women is low and when combined with poor reading habit, hampers any attempt to promote intervention programmes via these means. Besides, there is a strong affinity between information providers and receivers in traditional communication process, unlike what obtains using only the modern media of communication. Thus, messages provided through the former are often more intelligible, highly valued and therefore more easily appropriated by rural audience. This explains the need for us to explore the readily available and most potent media of communication if the fight against the scourge of breast cancer is to achieve result.

Variable types of communication modes can be found in rural Igbo communities. These various forms fall under two major categories:

verbal and nonverbal communication. Verbal communication, according to Okpoko (2008:330), involves the use of language which takes the form of simple commands, proverbs, riddles, songs, requests, folk-tales or exclamations etc. Non-verbal communication on the other hand, involves the use of signs, symbols and instruments to express intending messages to the receiver (328).

These two categories were dutifully employed and are still being used by the rural society through various channels or social institutions namely: Churches, towncriers, village meetings, market squares, etc to disseminate messages of social importance or significance to the people. This approach has proved very useful in building strong ties and social cohesion while promoting development. Religious gatherings (mainly churches) and meetings have proved very vital in this regard. Examples abound in rural Igbo communities of women associations and religious organizations that served, and still serve, as potent means of information dissemination, including health information programmes. Worthy of note in this respect are the Christian Women Organizations (CWOs), the umbrella bodies incorporating all married Christian women. Although these bodies are called different names by different denominations, they nevertheless serve to bring women together to share common concern and solidarity. Apart from their normal religious activities, CWOs help to educate members on social programmes of all sorts, including health. This body operates both in rural and urban areas. Nevertheless, individual communities hold their annual meetings every August, popularly called August meeting or 'home and abroad.' The implication is that every member, irrespective of her area of domicile, is expected to attend this important gathering. During such meetings, seminars, workshops, talk shows, etc are used to enlighten members.

Given its large audience, CWOs and similar religious bodies could serve as viable starting points for enlightening women on breast cancer. This could be done in collaboration with health providers and communication practitioners. The aim is first, to sensitize women on the existence of the disease and its devastating nature when poorly handled; second to educate them on the ways of breast self examination (BSE); and third, the values of early consultation with specialists if any anomaly is detected. This is especially important since research results have shown that early detection of the ailment is the surest way to arrest it.

Another important channel that could be used to spread cancer awareness campaign is the town union meeting. Town union meetings are very important among the Igbo and they serve variable purposes including the initiation and execution of development intervention programmes. Thus, the catchwords “development, “progressive” and “patriotic” are often used to describe them, as their individual objectives may dictate. Each of these unions has women’s wing to cater for the well being of women. Membership is generally compulsory for all adult, their religious inclination notwithstanding. Thus town union meetings can be used to capture those that do not belong to the Christian organizations. During such meetings, the women seize the opportunity to share common concern, and educate themselves on topical issues of importance. Such opportunities have been used to spread social information, and therefore can be harnessed to combat breast cancer. Other avenues that can be used to disseminate information on cancer include the village gong man/town crier, market places, local health centres, NGOs, etc.

The above channels could be used in combination with modern media of communication. This will help to enhance the spread of messages across a wider audience. In this case the strength of the individual media should be harnessed to improve cancer awareness campaign. It is against this background that we propose: (a) an inventorisation of the specific media of communication in each community (indigenous and modern); (b) an examination of their individual strengths and weaknesses; and (c) a preference ranking and ordering of the identified types. It suffices to say here that there should be flexibility in the choice of media or channel of communication. Nevertheless, we advocate a combination of modern and indigenous approaches to enable us benefit from their comparative strengths. It is hoped that these recommendations would be invaluable to health providers, media practitioners, government, health seekers and other stakeholders in the campaign against breast cancer, while ultimately stemming its spread.

Conclusion

It is apparent that a combination of indigenous and mass communication media should be employed in the campaign against breast cancer among women in rural societies. The use of multifaceted communication media will definitely improve access of rural women to

cancer enlightenment programmes on breast cancer. This approach will enhance their understanding of the causative factors, as well as the preventive and curative measures. This will ultimately reduce the spread of this deadly ailment, while improving societal well being.

Effort should be made to encourage women to seek proper care and on time since a huge percentage of breast cancer is treatable if detected early - the disease is mostly controlled and not cured. This can only come through proper education on the ramifications of this ailment and available remedial actions. Interpersonal communication may prove most effective in this regard, given its very significance in day-to-day life of rural communities. Bearing in mind the characteristics of rural dwellers, their limited access to information, lack of basic amenities, high poverty rate, and low literacy level, the need to incorporate indigenous communication into mass media campaigns against breast cancer among rural women becomes imperative. Thus, "breast cancer awareness" messages should be drummed into rural areas. Nevertheless, adequate knowledge of the subject is needed and this can only be grasped if the messages take cognizance of the social milieu.

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**INDIGENOUS PEOPLES AND ACCESS TO LAND IN AFRICA:
THE SHONGA PEOPLE OF KWARA STATE, NIGERIA**

J. Tochukwu Omenma

Institute of African Studies
University of Nigeria, Nsukka
and

Ijeoma P. Ogbonne

Institute of African studies
University of Nigeria, Nsukka

Abstract

Perhaps we may begin by asking who the indigenous peoples are and what constitutes “indigenous rights”? How can the contemporary African leaders contribute to a prospect in which the indigenous peoples no longer suffer the consequences of dispossession of land rights? These questions are in response to the political and social concerns of the indigenous peoples’ quest for survival in Africa, upon historically entrenched injustice and social disadvantage. The study adopts John Lock’s theory of property of nature to understand the dynamic of rights and the denial of indigenous Peoples’ rights in Africa.

Introduction

The United Nations Permanent Forum on Indigenous Issues, called the United Nations-Indigenous Peoples’ Partnership (UNIPP), is a commitment to the UN Declaration on the Rights of Indigenous Peoples and calls for its **full realization through the mobilization of financial cooperation and technical assistance** (authors emphasis) (The Guardian Newspaper, Nigeria, May 24, 2011).

The above statement underscores the struggles of indigenous peoples, and the level of commitment by the United Nations which has launched the ‘first global UN inter-agency initiative’ to promote and protect the rights of indigenous peoples. The United Nations commitment to the problems of indigenous peoples is instructive in many ways, particularly in the developing nations of Africa.

The last decade in Africa has seen a dramatic rise of a new social justice movement in Africa: A movement of the indigenous or first peoples of Africa. Specific communities from all over the continent have associated themselves with the United Nations' efforts to create standards and mechanisms to protect the rights of *indigenous* peoples (Crawhall, 2006). The contemporary social movement is a direct response to the threats posed to their natural resources and ecosystems which have sustained them up until now. The main threat is the globalization of capitalism into rural Africa without recourse to people's livelihood and culture.

The globalization process brings along its dominant view of development, which places a high premium on labour intensive agriculture or capital-intensive natural resource extraction that requires large farming land. This capital driven approach is in contradiction with peasant based farming in rural Africa. Whatever economic solutions adopted by the African government should take into account existing cultural transmitted knowledge and skills that exist among the local people.

African Governments have not grappled with the enormous problems of the indigenous peoples in Africa. This is curious, especially when statistics show that there are more than 60 communities of indigenous peoples scattered in 27 countries in Africa (ACHPR; 2006:15-16). The debate, since 1999, has been on-going over who are the indigenous peoples in Africa, notwithstanding that the United Nations has recognized the struggles of indigenous peoples and provided indicators of who they are.

The Report of the African Commission's Working Group of Experts on Indigenous Populations/Communities provided a clear conceptualization of indigenous peoples in Africa. The Working Group of Experts states thus:

... on **self-definition** as indigenous and distinctly different from other groups within a state; on a **special attachment to and use of their traditional land** whereby their ancestral land and territory has fundamental importance for their collective physical and cultural survival as peoples; [and] on an experience of **subjugation, marginalization, dispossession, exclusion or discrimination** because these

peoples have different cultures, ways of life or modes of production than the national hegemonic and dominant model.” (emphasis in original) (Report of the African Commission’s Working Group of Experts on Indigenous Populations/Communities, 2003).

The analytical framework is placed on the people’s **attachment to and use of their traditional land**. Therefore, any developmental efforts premised on large-scale acquisition of rural land without viable alternative for sustaining the indigenous peoples live are threat to existence. Among other disadvantages they suffer are unequal accesses to social services, healthcare, education and employment, and they are under-represented in government and decision-making bodies.

Given the contestation over the status of indigenous peoples in Africa, some have asked whether it is not more useful to treat indigenous peoples in Africa as ‘marginalised minorities’ instead of ‘indigenous peoples’ (Kidd & Kenrick, 2009:5). This paper disagrees with this assertion using John Locke’s ‘native property rights’ as articulated in his *Second Treaties of Government, 1690* with respect to land and possession. It is the claim to ancestral land and territory that provides important distinction between the struggle of indigenous peoples and minority groups in Africa.

Statement of the Problem

Existing literature on Indigenous Peoples bring the plight of these groups of the world population to the attention of the international community. One common problem identified by most scholars is “the apparent fear of extinction” (Couillard & Gilbert, 2009; ACHPR, 2006), if we rely on the index of development around them. Related to this is the contestation of the concept of indigenous identity, particularly in sub-Saharan Africa (Barnard and Kenrick, 2001). Crawhall (2006) furthers the argument that the term ‘indigenous peoples’ may appear strange in the African context (Crawhall; 2006:3).

The dominant argument among African Governments is that all the peoples of Africa has indigenous identity (Lee, 2006), more especially when all the group or ethnic cleavages were colonized by European governments at different era. The claims being made about indigenous peoples’ status are coming primarily from farmers, hunter-gatherers and pastoralists whose modes of subsistence partly or fully

exist outside the state capitalist mode of production. The main claim is their right to land, which has been made scarce by the large-scale agricultural production or mining of natural resources. Therefore, the non-recognition of indigenous peoples by African Governments is a convenient state policy of marginalization.

The problem of indigenous peoples in Africa is traceable to European colonisers, even though African empires have risen and fallen with its internal colonization and domination. But the Europeans came and focussed their economic and political control on the surplus-producing capacity of those Africans who controlled the means of agricultural production. Europe needed to extract resources and wealth from Africa to feed its own growth and eventually its industrial revolution. Colonisers saw hunter-gatherers, whose economy of subsistence no longer existed in Europe, as exotic and frightening. Herders, nomadic traders and hunter-gatherers were pushed to the periphery of the political economy, where they remain today (Hyden 1980; Penn 1995).

The report of the working group further emphasises that one of the major problems that led to the loss of indigenous peoples' land in Africa is that customary collective tenure was neither recognised nor secured. Instead, land occupied by indigenous farmers was defined as *terra nullius*. Running alongside this problem is what the IWGIA, (2005) described as the collective land titles are not granted by most national laws, whereas: Collective tenure is fundamental to most indigenous pastoralist and hunter gatherer communities, and one of the major requests of indigenous communities is therefore the recognition and protection of collective forms of land tenure.

The land alienation and dispossession and dismissal of their customary rights to land and other natural resources has led to an undermining of the knowledge systems through which indigenous peoples have sustained life for centuries and it has led to a negation of their livelihood systems and deprivation of their means. This is seriously threatening the continued existence of indigenous peoples and is rapidly turning them into the most destitute and poverty stricken (IWGIA, 2005:21).

The African Commission, by endorsing the report of the working group, has acknowledged that the land rights of indigenous peoples have been critically violated.

Even at the dawn of independence the new African political class who inherited the existing administrative structures and bureaucracy did not discontinue the tradition of relegating the indigenous peoples to the periphery of the economy. In the contemporary Africa, political leaders have dominated and emasculated peoples of indigenous identity since independence, using various legal methods to question their rights to land. Instances abound in Africa: In the Southern Africa indigenous people are collectively known as the San and Khoekhoe people; in the Central Africa they are known as 'Pygmies'; in the East Africa and Horn of Africa they are called hunter-gatherers, fisher-folk and by transhumant pastoralists; while in the West and North Africa they are the transhumant pastoralists, oasis dwellers and mountain dwellers (Crawhall, 2006:7-9). What is fundamental among these groups of peoples is the wish to maintain their traditional economy and territories.

The paper examines the manner in which the territory of indigenous peoples was acquired under the law, and the consequences of this for indigenous peoples. Specific attention was paid to the Shonga Community of Edu Local Government of Kwara state, Nigeria. The Shonga peoples is typical example of people representing the indigenous struggles in Nigeria. Even though the *Ogoni* people of Rivers State and the Fulanis are in the African map of indigenous peoples, *Shonga* people of Kwara State is of recent experience 21st century. The Nigerian State inherited *Ogoni* peoples from the colonial forces, however, the dispossession of the *Shonga* peoples ancestral land has local content over their economic and social life.

Theoretical framework

In order to appreciate the global indigenous people's struggle, it is important to look at the theoretical positions as it affects the struggles for the rights of indigenous peoples. The theory will bring out the political issues arising from the political resurgence of indigenous people and the state claim over national development. John Locke's *Second Treatise* on property and possession on one hand, and justifications for state possession (sovereignty) on the other, provides a framework for analyses.

Locke's prognosis of 'native property rights', articulated in *Second Treaties of Government (1690)*, gives explanation to *man in a state of nature*. In the state of nature, Locke argues that nobody has exclusive right than the rest of mankind, but any additional effort to improve on the state of nature by man, that is "the labour of his body and the work of his hand" he has mixed his labour, and so such becomes his property. He states thus;

He that is nourished by the acorns he picked up under an oak, or the apples he gathered from the trees in the wood, has certainly appropriated them to himself.... That labour put a distinction between them and common: that added something to them more than nature, the common mother of all, had done; and so they became his private right (Locke, 1988:26-28).

Therefore, Locke lays the ground rule of rights to lands and possession, which is a function of first use and occupation which is transferred undiminished to successive generations.

The second Locke's argument guides against conquest, usurpation and tyranny over native rights to land. He asserts that;

The inhabitants of any country who are descended and derive a title to their estates from those who are subdued and had a government forced upon them against their free consent retain a right to the possession of their ancestors... for the first conquest never having had a title to the land of that country, the people who are the descendants of, or claim under, those who were forced to submit to the yoke of a government by constraint have always a right to shake off and free themselves from the usurpation or tyranny which the sword has brought in upon them.... Their persons are free by a native right, and their properties, be they more or less, are their own and at their own disposal, and not at his (Locke, 1988:192-4).

John Locke not only disparage conquest, usurpation and tyranny but underscores the indivisibility of rights to property by the natives. That the

exercise of power beyond right is negation of the principle of property rights, which should not be taken away from the original owners by any guise. Infringement on this principle, either by conquest or claim of sovereignty by national government portends the danger of losing “the native and original right it has to preserve itself” (Locke, 1988:220).

It is within this framework that Adam Smith theorized the development of mankind out of nature. Adam Smith argues that human activity progressed through four stages – starting with hunting and gathering, which Smith described as “the lowest and rudest state of society” (Smith, 1776). Economic activity was seen to grow through pastoralism and settled agriculture, culminating in manufacturing and commerce (Barnard, 2004).

Consequent upon Adam Smith position, it becomes apparent that ownership of property and its domestication incepted from “the lowest and rudest state of society”, which suggests stone gathering and hunting era. Therefore, the argument that “the failure to apply ones labour denies individuals or groups the ability to call a good or piece of land their own” (Kidd & Kenrick, 2009:8) which has been used to legitimized the appropriation of indigenous peoples land by the colonial forces and post-colonial African government cannot be justified. First, the indigenous peoples land and property were ceded away to the colonial forces through treaties or by conquest, therefore by the basis of these treaties or conquests. It shows that the indigenous peoples possess property rights *ab initio* over their land. Second, is the definition of ‘domestication’ within the framework of man subduing nature for his own ends, on this basis, indigenous peoples’ rights to self-determination and control of their territories remain indissoluble.

On the basis of the two fundamental positions, the issues that form the conquest of indigenous people and dislocation of their property right is located around resources and rights to those resources. Colonial and post-independence African governments have latched on the resource ideology to wield a very strong state sovereignty structure against the original owners.

The indigenous peoples in Africa: Who They Are and What They Do

A framework of definition of indigenous peoples has been provided by three international organizations – United Nations

Organizations (UNO), International Labour Organization (ILO), and African Human Rights System.

The foundation of the definition came from José Martínez Cobo, the United Nations Special Rapporteur of the Sub-Commission on the Problem of Discrimination against Indigenous Populations in 1987:

Indigenous communities, peoples and nations are those which, having a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of the societies now prevailing in those territories, or parts of them. They form at present non-dominant sectors of society and are determined to preserve, develop and transmit to future generations their ancestral territories, and their ethnic identity, as the basis of their continued existence as peoples, in accordance with their own cultural patterns, social institutions and legal systems (Cobo, 1987).

The International Labour Organisation's Convention, known as ILO Convention 169 concerning Indigenous and Tribal Peoples in Independent Countries, adopted in 1989 defines indigenous peoples as:

Peoples in independent countries who are regarded as indigenous on account of their descent from the populations which inhabited the country, or a geographical region to which the country belongs, at the time of conquest or colonisation or the establishment of present State boundaries and who, irrespective of their legal status, retain some or all of their own social, economic, cultural and political institutions.

The African Human Rights System adopted The Report of the African Commission's Working Group of Experts on Indigenous Populations/Communities as thus:

... on **self-definition** as indigenous and distinctly different from other groups within a state; on a **special attachment to and use of their traditional land**

whereby their ancestral land and territory has fundamental importance for their collective physical and cultural survival as peoples; [and] on an experience of **subjugation, marginalization, dispossession, exclusion or discrimination** because these peoples have different cultures, ways of life or modes of production than the national hegemonic and dominant model.” (emphasis in original) (Report of the African Commission’s Working Group of Experts on Indigenous Populations/Communities, 2003).

The three International organizations acknowledge three core criteria of indigenous peoples. They are;

- original or early occupation of a territory,
- colonization or state usurpation of land which created tension over indigenous resource access and issues of autonomy and sovereignty,
- the indigenous group continues to identify with its distinctive, non-dominant cultural identity which may also include a non-dominant economic mode.

Even though the economic characteristic (pastoral, hunting, and farming at small-scale) of the indigenous peoples may be found among minority groups, but the minority groups do not often suffer dispossession of rights to land due to economic activity. The claim of being *indigenous* is made relative not only to a perceived threat, but such threat is real, from a dominant society where there are historical antecedents to the tensions. The table below provides an overview of who the indigenous people are and what they do as a living in Africa. Though the list is not exhaustive, but the main feature is the peculiar economic production system which is based on their ancestral land.

Country	Group	Main economic activity
Algeria	Amazigh	Farmers
	Tuareg	Pastoralists
Angola	San	Hunter-gatherers
Botswana	San	Hunter-gatherers
Burkina Faso	Tuareg	Pastoralists
	Fulani	Pastoralists
Burundi	Batwa	Hunter-gatherers
Cameroon	Bakola/Bagyeli	Hunter-gatherers
	Baka	Hunter-gatherers
	Medzan	Hunter-gatherers
	Mbororo	Pastoralist
CAR	Baaka (Bayaka, Biaka)	Hunter-gatherers
	Mbororo	Pastoralists
Congo, Republic of	Yaka	Hunter-gatherers
DRC	Batwa, Bacwa,	Hunter-gatherers
	Bambuti	Hunter-gatherers
Egypt	Amazigh	Pastoralists
Ethiopia	Somalis	Pastoralists
	Afars	Pastoralists

	Borana	Pastoralists
	Kereyu (Oromo)	Pastoralists
	Nuer	Pastoralists
Gabon	Baka	Hunter-gatherers
Kenya	Ogiek	Hunter-gatherers
	Watta	Hunter-gatherers
	Sengwer	Hunter-gatherers
	Yaaku	Hunter-gatherers
	Maasai	Pastoralists
	Samburu	Pastoralists
	Elmolo	Pastoralists
	Turkana	Pastoralists
	Rendille	Pastoralists
	Borana	Pastoralists
	Somali	Pastoralists
	Gabra	Pastoralists
	Pokot	Pastoralists
	Endorois	Pastoralists
Libya	Tuareg	Pastoralists
	Amazigh	Pastoralists
Mali	Tuareg	Pastoralists
	Amazigh	Pastoralists

Morocco	Amazigh	Farmers/ Pastoralists
Namibia	San	Hunter-gatherers
	Himba	Pastoralist
Niger	Tuareg	Pastoralists
	Fulani	Pastoralists
	Toubou	Pastoralists
Nigeria	Ogoni	Small-scale farmers
Rwanda	Batwa	Hunter-gatherers
South Africa	San	Hunter-gatherers
Tunisia	Amazigh	Farmers
Uganda	Batwa	Hunter-gatherers
	Benet	Hunter-gatherers
	Karamojong	Pastoralists
Tanzania	Hadzabe	Semi-nomadic hunter-gatherers/small-scale agriculture
	Akie	Hunter-gatherers
	Maasai	Pastoralists
	Barabaig	Pastoralists
Zambia	San	Hunter-gatherers
Zimbabwe	San	Hunter-gatherers

Source: African Commission on Human and Peoples' Rights (ACHPR) (2006:15-16).

In Nigeria, there are many groups that fit into the criteria mentioned above, but three groups are easily mentioned in Nigeria;

namely, the Ogonis, the Ijaws and the Nomadic Fulanis (ILO/ACHPR, 2009). Other 'minority' groups may also meet these criteria. For instance, in the Niger Delta region, there are many other minority rights agitators that may fit the term 'indigenous'. These groups include - but are not limited to - the Isoko, Urhobo, Itsekiri, Efik and Ibibio. In the northern and central parts of Nigeria, there are many minority groups whose search for identity and self-determination may not be necessarily resource driven. For instance, most of those are subjected to cultural and religious domination that threaten their traditional ways of life and identity. They also tend to be excluded from political power. The impression that the Nomadic Fulani is the only indigenous group in northern Nigeria is not truth (ILO/ACHPR, 2009), as there are emerging groups that fall into the indigenous peoples in Nigeria. The emerging group of indigenous peoples in Nigeria is the Shonga farming community of Edu Local Government of Kwara State.

Shonga is capital of the *Shonga* Emirate district made up of about 57 localities, under the leadership of Alhaji (Dr) Haliru Ndanusa Yahaya. *Shonga* district has a common border with Tsaragi and Lafiagi districts, and the river Niger separated the Shonga people from Niger State of Nigeria. Culturally, they are of Nupe Kingdom, mainly the Batachi people, that is Mash-land farmers. The community has a vast arable land stretching from Tsaduko (*Shonga-Tsaragi* boundary) in the south to Kusogi (*Shonga-River Niger, Niger State* boundary) in the North and from Bidugi (*Shonga-Lafiagi* boundary) in the east to Shigo, near Bacita (*Shonga-Tsaragi* boundary) in the west. The Shonga massive land is fertile in nature and the people engages predominantly in agriculture – rice, sugarcane, fishing, cattle rearing etc. The Shonga people are 90 per cent rural farmers and they host the 15 white Zimbabwean farmers. The white farmers through the Kwara Commercial Agriculture Project (KWACAP) negotiated with the white farmers and handed over about 15,000 hectares of Shonga agricultural farm land to the white Zimbabwean farmers for the next 25 years.

Indigenous People and the 1978 Land Use Act (LUA) of Nigeria

Land tenure in Nigeria is basically customary; each ethnic grouping has a unique system. Two major land tenure systems existed in the country before the advent of the LUA. In the Southern Nigeria (comprising 16 of the present 36 states of Nigeria), land administration

was under customary law, while in Northern Nigeria (comprising 20 of the present 36 states) the land tenure law of 1962 prevailed.

The LUA is one among a series of legislations enacted in the country to give government compulsory powers over the acquisition of land. Among the reasons given for the enactment of the decree were: First, the Act was expected to curb speculation in land, which accounted for the astronomical rise in land values especially in urban areas. The assumption was that the vestment of land rights in government it would contribute to the stabilization of land values. Secondly, the difficulties, which Government experienced in acquiring land, would be solved through the promulgation of the Act. Thirdly, the Southern part of the country was marked by lack of co-ordinated and formalized tenurial arrangements leading to endless land litigations. Fourthly, tenurial arrangement also imposed impediments on agricultural modernization in many respects (Essang, 1982).

Its main provisions are as follows:

- * Section 1; Subject to the provisions of this Decree, all land comprised in the territory of each state in the Federation are hereby vested in the Military Governor of that state and such land shall be held in trust and administered for the use and common benefit of all Nigerians in accordance with the provision of the Decree.

- * Section 5 (1) (a) and (2) indicates the powers of the Military Governor in relation to land: (1) it shall be lawful for the Military Governor in respect of the land, whether or not in an urban areas:
 - (a) to grant statutory rights of occupancy to any person for all purposes. (2) Upon the grant of statutory right of occupancy under the provisions of sub-section (1) of this section all existing rights to use and occupation of the land which is the subject of the statutory right of occupancy shall be extinguished.

- * Section 6 (2) powers of local government in relation to land not in urban areas (2) No single customary right of occupancy shall be granted in respect of an area of land in excess of 500 hectares if granted for agricultural purposes, or 5,000 hectares if granted for grazing purposes, except with the consent of the Military Governor.

- * Section 7 (a) provided limitations on right of persons under age of 21, it shall be lawful for the Military Governor to grant a statutory right of occupancy or consent to the assignment or subletting of a statutory right of occupancy to a person; provide that (a) where a guardian or trustee for a person under age of 21 has been duly appointed for such purpose the Military Governor may grant or consent to the assignment or subletting of a statutory right of occupancy to such guardian or trustee on behalf of such person under age.
- * Section 9 (2) certificate of occupancy “such certificate shall be termed a certificate of occupancy and shall be paid therefore by the person in whose name it is issued, such fee (if any) as may be prescribed.
- * Section 21 (a) and (b), the legal status of the Nigerian land user become that of statutory occupancy, not one of ownership, it shall not be lawful for any part thereof to be alienated by assignment, mortgage, transfer of possession, sublease or otherwise howsoever –(a) without the consent of the Military Governor in cases where the property is to be sold by or under the provisions of the applicable sheriffs and civil process law; or (b) in other cases without the approval of the appropriate local Government.
- * Section 26 make “Any transaction or any instrument which purports to confer on or vest in any person any interest or right over land other than in accordance with the provisions of this Decree shall be null and void.
- * Section 28 (1) (2) (a) and (b), right to revoke certificate of occupancy (1) “It shall be lawful for the Military Governor to revoke a right of occupancy for overriding public interest (2) overriding public interest in the case of a statutory right of occupancy means – (a) the alienation by the occupier by assignment, mortgage, transfer of possession, sublease, or otherwise of any right of occupancy or part thereof contrary to the provisions of this Decree or of any regulations made there under; (b) the requirement of the land by the Government of the

state or by a local Government in the state, in either case for public purposes within the state, or the requirement of the land by the Government of the Federation for public purposes of the Federation.

- * Section 29 (1) provides compensation right; “if a right of occupancy is revoked for the cause set out in paragraph (b) of subsection (2) of section 28 or (c) of subsection (3) of the same section, the holder and the occupier shall be entitled to compensation for the value at date of revocation of their unexhausted improvements.

- * Section 47 (1) a, b, c (2) the supremacy of the Decree over the constitution, (1) this Decree shall have effect notwithstanding anything to the contrary in any law or rule of law including the constitution of the Federation or of a state and, without prejudice to the generality of the foregoing, no court shall have jurisdiction to inquire into: (a) any question concerning or pertaining to the vesting of all land in the military Governor in accordance with the provisions of this Decree, or (b) any question concerning or pertaining to the right of a local Government to grant a customary right of occupancy under this Decree (2) No court shall have jurisdiction to inquire into any question concerning or pertaining to the amount or adequacy of any compensation paid or to be paid under this Decree.

Land is an economic resource and an important factor in the formation of individual and collective identity, and in the day-to-day organization of social, cultural and religious life. It is also an enormous political resource that defines power relations between and among individuals, families and government. Therefore, any law that impinges on these rights has adverse implication on the existence of the people. In areas where land has a higher value, land ownership patterns can empower and enrich those who make decisions regarding its allocation.

Authority in land whether vested in the chiefs, or in the government officials and political leaders, can in turn, lead directly to private economic benefits for these actors, derived from land accumulation,

patronage and land transactions (Toulmin & Quan, 2000:2).

Political leaders can practice the politics of exclusion, excluding resources from groups with less political power, such as indigenous people and minority groups who are easily denied access to land communally held. Among the indigenous peoples in Africa, who are predominantly farmers, pastoralists and hunters-gatherers, land is their only important resources, conversely, through government policy or law their land rights are denied.

The Implication of the Land Use Act on Indigenous Peoples' Access to Land: The Shonga Peasant Farmers of Nigeria

A cornerstone of rural livelihood is security of access to natural resources. For indigenous peoples in Africa this is particularly important, because of the decreasing security to land due to state-driven land reforms. In Nigeria, instance of involuntary eviction or displacements of communities or peoples abound in Nigeria. These include the Ayamelum clan (8 autonomous communities) in Oyi Local Government of Anambra state (Ofuebe 1992); the entire Gwari community in the present Federal Capital Territory (FCT) Abuja; the Niger Delta (made up of 9 states) (Ihonvbere, 2000); the Tsonga communities in Edu local Government Area of Kwara state (*The Guardian* newspaper, (Nigeria) August 14, 2005) etc. Each of the 36 states of the Federation has its own specific cases of forced eviction.

Peasants have different rights in land such as the rights to use the land, the right to sell the land, the right to lease out or mortgage the land for credit or other inputs. The right to use the land is further divided into the right to use the land for food production and subsistence, the rights to cultivate the land for income and employment, and the right to use the land for shelter. These rights directly impinge on basic human rights and their denial easily lead to loss of capabilities, disempowerment and poverty.

African Commission on Human and Peoples' Rights (ACHPR) (2006) have identified land as a major and critical factor of the livelihood of pastoralists, hunter gatherers and peasant farmers. ACHPR states that several factors limit indigenous peoples' access to land, among them are

dominant development paradigms favouring settled agriculture over other modes of production such as pastoralism and subsistence hunting/gathering; the establishment of national parks and conservation areas, and large-scale commercial enterprises such as mining, logging, commercial plantations, oil exploration, dam construction etc (ACHPR, 2006:17).

It is behind this objective that the Land Use Act was instituted, and the Act has vested ownership right on the state governor and the right to acquire any land within the state for the government use. The Act has taken away the major value of land, which is the ownership the natural resources therein – gold and other precious stones, oil mineral, coal, forestry, tin etc.

Across Africa, indigenous people are not only rural-bound and subsist on land, but there are mounting pressures on land and its resources, either for farming, grazing or hunting. Africa is undergoing economic reforms, which encourage the private sectors to drive the economy while government concentrates on regulation. Therefore, the land policy in Nigeria that retains land ownership or control with the government sector, and not with the individual, community or private sector where it can earn appropriate rents and be channeled to the most productive uses, is inconsistent with the new economic policy thrust of government.

The evidence on the Shonga people and their Zimbabwean farmers revealed that the indigenous owners of the land were not aware of the Land Use Act which entrusted ownership and administration of all the land on the State governor. It was the coming of the Zimbabwean white farmers which made them to become aware of the policy, as it was applied to dispossess them of their lands. The compensation paid per farmer was very paltry ranging from ₦1, 000 (\$ 8), to N20, 000 (\$154), as neither the farmers nor their representatives were involved or consulted during the negotiations (Oji and Omenma 207:1).

The entire compensation translates to ₦5, 533 or US \$44 per hectare for 25 years lease; just below US \$ 2 per hectare per annum (Oji and Omenma 207:2). The illustration with *Shonga* community where the white Zimbabwean farmers who relocated from Sothern Africa region, was informed by four main reasons, namely:

- a. It is one of the most recent cases in which a large tract of farmland belonging to peasant farmers was taken over by the government of the day for “the overriding public interest” by invoking the Land Use Act.
- b. It introduces a new dimension of creation of problems associated with the indigenous people struggle, which has to do with marginalization, eviction, exclusion and dehumanization.
- c. It brings to the fore the glaring violation and neglect of community rights over their ancestral property. First, the mobile police force were used to subdue dissenting groups; second, compensation was poorly evaluated and paid; third, there was no direct involvement or consultation of farmers whom their land and source of livelihood was taken away for the next 25 years with paltry compensation.
- d. Fourthly, the entire process of negotiation between the white farmers and Government over the 15, 000 hectares of *Shonga* farmland, was carried out in Ilorin, the State’s capital, about 500 kilometers away from the *Shonga* farming community. The peasant farmers were not involved, neither were their representatives consulted. The consultation involved only the *Emir* (Spiritual Head of adherents of one of the religions) and *Edu* local council chairman, who themselves were not farmers. The lack of consultation of the peasant farmers before displacement from their land implies a violation of their right of information which is a core human rights issue. It also disempowered them from participation in decisions that affected them, thereby leading to their displacement, impoverishment, homelessness, landlessness and growing misery.

The immediate consequence of the revocation of the farming land of the *Shonga* peasant farmers is scarcity of land for the farming community. Like most traditional African societies, land is held based on family ownership, and lands are inherited from parents and grandparents. Every member of the community has its own land with a distinctive boundary. Every family in the community knows each neighbour’s farming land, and land crises were very minimal because land was enough for the farming community’s needs before the displacement.

Usually lands are not sold in the community and sharecropping system takes care of those who have limited access to land or non-indigenes who may need land for farming purposes. Before the coming of Zimbabwean farmers land was never scarce, and to acquire a piece of land for farming was easy. But the government action (of dispossession) has made land very scarce and difficult to obtain, as farmers are restricted to a limit land space. Consequently there is the likelihood of severe land conflict in the future due to increasing population pressure on land.

The process of crop valuation was not transparent, the opinion of the indigenes on how much was the value of their crops were not taken into consideration, they were merely asked to identify their land and crop, while government officials assigned values to the crop. And how they arrived at the values were not made know to the peasants. That is why the farmers and community members are dissatisfied with the entire exercise. The information before then was that they (government) would enumerate/ evaluate every economic tree and crops in each farm land and determine the compensation. The compensation paid were far below their crops and economic trees values, neither can it be adequate compensation for the 25 years of land lease. The fear is that most of the adult male members of the community may not be alive in 2029, when the lease period will be over. The questions agitating their mind are: How will people survive for the next 25 years? What is the fate of their children in a situation of landlessness? What is the prospect of conflict-free community when their children are confronted with landlessness?

The Guardian Newspaper (Nigeria) August 14, 2005, reported that farmers were given N83 million as compensation. However, research shows that compensation issue was technical and administrative. Compensation was not paid based on the land they acquired, but based on the crop found on the farm land and other economic tree on the land. The Land Use Act overshadowed every other local or communal laws governing land administration. The general opinion was that they were unfairly treated and cheated, and the Governor and his assistants or other political office holders had failed to interact with the farmers to know what was paid to them. Thus the farmers were thoroughly dissatisfied. Even if the N83 million compensation should be seen as truth, therefore it will likely translate to N5, 533 or US \$44 per hectare for 25 years lease; just below US \$ 2 per hectare per annum, that is, if 15,000 hectares land is divided by N83 million.

They do not know about the Land Use Act which was used to revoke their farm land, therefore based on that, the law is not acceptable to them, because it limits their rights to their source of livelihood. They are of the opinion that the Act should be repealed or modified to give greater land rights to farmers on their land. They are satisfied with the communal tenure system. Under the Act, they do not hold any specific right to their land because government can acquire the land with or without their consent and pay them any amount the government deems fit. Also, they cannot expand their agricultural production because of the limited access to their land especially since the coming of white farmers. Most of the farmers were Muslims who practice polygamy, with from 10 to 30 children: therefore land is presently limited for agricultural production.

Apart that land is one of the four major factors of production; it is also most valued in the context of peasant production. It is the focus of much wealth, employment, power, status and cultural identity. The experience of Tsonga community in Edu Local Government of Kwara state is illustrative. According to *TheGuardian* newspaper (Nigerian) of Sunday, August 14, 2005;

over 70 percent of rural farmers (Tsonga community) were displaced for (13 Zimbabwean) white farmers, some of the displaced farmers were given bicycle, while those whose new farm lands are far away from villages are entitled to motorcycle loans, some were supplied with improved maize and cowpea seeds. The expanse of land prepared for one farm is as large as a medium size village such that only bicycles and motorcycles are better means of moving from one part of it to the other. There are 15 of such portions”

This state of deprivation will last for 25 years of renewable lease right. Claude Ake described this type of situation “... as a battle against the “insidious” freedom of the peasants ... employed by the political elites to establish hegemony over and undermine the political powers (rights) of peasants” (Ake, 1999: 64).

Conclusion

This paper provided a run-down of who the indigenous peoples are in Africa, and on the process draw a line between indigenous peoples and minority groups in Africa. The distinguishing feature is the dispossession of the ancestral land of the indigenous peoples for the state-controlled cash economy. The emphasis on land alienation and dispossession is not only based on the fact that land is one of the criteria of identified by UNO, ILO and ACHPR in defining indigenous peoples, but it lays credence on the fact that indigenous peoples may not be a minority group. For instance, the Fulani or Fulbe of Nigeria is about 5.3 million in population, they constitute about 95 percent of the nomads, and their livestock contribution to the nation's Gross Domestic Product (GDP) is about 3.2 per cent (ILO/ACHPR, 2009:4). Above all, they have significant contribution in Nigerian politics and federal bureaucracy. The same to the Shonga people, they are not the minority in Kwara State. The Edu Local Government is located in Shonga land, Shonga is the capital of Shonga Emirate district made up of 57 localities, and the Emir is from Shonga. It is revocation of their 15,000 hectares of agricultural land for the next 25 years that has approximated them within the indigenous struggles and protests. The paper concludes that the state-driven land policies in Africa exist outside the autonomous modes of indigenous subsistence, while the state land policy has not helped to reduce poverty among the indigenous peoples.

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**BRAIN DRAIN AND NOLLYWOOD MOVIES: SINGING THE
NUNC DIMITIS TO THE TEACHING OF AFRICAN
LITERATURE IN NIGERIAN TERTIARY INSTITUTIONS**

Barr. Mrs. F.O Orabueze, Ph.D
Department of English and Literary Studies,
University of Nigeria, Nsukka

Introduction

The African novel flourished in quality and quantity in the second half of the twentieth century. Multinational publishers helped in no small way to nurture and nourish its emergence and development. Heinemann Publishers in the United Kingdom deserves the greatest credit. The recent withdrawal of patronage by most of the multinational publishing companies has dealt a very severe blow to current efforts to sustain the gains of the twentieth century. This withdrawal was essentially a response to market forces and economic realities and not because new novels from Africa have nothing of value to offer to Africa and the world (Emenyonu, 2010 xi-xii).

The researcher writes on the situation of African literature in the Nigerian higher institutions and wishes to say that the situation is very grave because the survival or otherwise of African literature in the higher institutions of the world's most populous black nation is at stake. Also at stake is the fact that a country which has produced the first black African creative writer, Prof. Chinua Achebe, the first black man to win the prestigious Nobel Prize for Literature, Prof. Wole Soyinka, one of the world's best critic of African literature, Prof. Ernest Emenyonu, one of the world's multi-talented feminist critic, Prof. (Mrs.) Helen Chukwuma, one of the world's best-seller in the twenty-first century, Chimamanda Ngozi Adichie, will be facing blizzard in the teaching of African literature in its higher institutions. One needs to say that the erudite and energetic Professor Ernest Emenyonu in his editorial comment entitled, "The African Novel in the 21st Century: Sustaining the Gains of the 20th Century" in the 27th edition of *African Literature Today* has pointed out some factors which threaten the continued existence of African literature, both on the continent and in the diaspora. It is now the responsibility of the paper to show how "market forces and economic realities" in the

guise of brain drain and Nollywood movies are tolling the demise to the teaching of African literature in Nigerian tertiary institutions.

At this point, we should recall that teaching African literature in Nigeria, as in other parts of the continent, and abroad has germinated, blossomed and survived such germane problems like the delimitation of African literature, the role of the African writer, the language question and a plethora of other problems. To put it strongly, it has gone beyond such mundane stage, where “academics and authors, critics and creators ask for a place to be given to the African writing in the study of literature in African universities” (Pieterse, 1987: viii). However, brain drain and Nollywood movies are singing the *nunc dimittis* to its survival within Nigeria, and if nothing is done urgently to halt the ravaging fire of the duo, the gains of African literature in the twentieth century will ultimately be lost in the twenty-first century as Emenyonu rightly observed.

One is aware that some stakeholders may not agree that brain drain and Nollywood movies are two giant forces that are pushing African literature to the brink of extinction. However, we all agree that there is so much apathy and disinterest among our students to the learning of the same. In several conferences and workshops, teachers of English literature in Nigerian higher institutions have expressed this worrisome trend, where their students do not read recommended literary textbooks, but they will eagerly reel out the names of the latest films in the market. Some teachers of English, particularly at the post-primary school level, help to sustain this apathy when they give their students the names of films to watch as part of their assignments. In her recent inaugural lecture, a professor of comparative literature at the University of Ibadan, Aduke Adebayo, attributes the decline to grinding poverty within the country. She avers, “... apart from the elitist ones, most indigent parents cannot afford the cost of prescribed texts, thus forcing their children to drop their interest in the subject to other courses that will involve note-taking” (Adebayo quoted in Tunde Sanni, 2010:45). Also Kole Omotosho maintains the same view when he says, “Simplicity of language and technique is one of the most important characteristics of any literature whose appeal must be to the masses. Other characteristics are that it must be cheap” (Omotosho quoted in Olanrewaju, 2008:122).

Brain Drain as a Factor in the Demise to the Teaching of African Literature in Nigerian Higher Institutions

It is disheartening that Nigeria has made headlines in the global media for the wrong reasons. On December 25, 2009, Nigeria's twenty-three-year Farouk Omar Abdulmutallab attempted to bomb an airline boarded by almost three hundred Americans. Apart from this, the country has been ridiculed for decades for drug trafficking, money laundering offences and other fraudulent activities. It cannot be overstressed if one says that the cyclic problems, including brain drain, which the nation is riddled with cannot be divorced from acts and omissions of poor leadership since independence in 1960. In a critical appraisal of the human and environmental rights violations in Tanure Ojaide's *Waiting for the Hatching of a Cockerel*, the researcher opined that the country is cursed with a list of "leaders who share the wealth of the nation across party-lines, and these are leaders who jettison constitutional provisions and blindly steal the nation's naira bills stuffed in Ghana-must-go bags" (Orabueze, 2008:165). These are cabals whom Ngugi wa Thiong'O in his explanation of the three stages of African writers calls repressive machines which outlaw or brought under the rule all democratic organizations. It also crushes democratic expressions in the area of culture, because it is a threat to such a regime's very peculiar brand of culture: the culture of silence and fear, run and directed from the police cells and torture chambers (Ngugi, 1986).

One may wonder at the connection between brain drain and the useless and impervious leadership, which runs the affairs of this country from time to time. Brain drain may be explained as the emigration of a country's best talented, best trained and best skilled professionals to other countries, where they are paid well and provided conducive environments for their research. In a lecture a Nigerian delivered in Atlanta on brain drain and the problems of development in Nigeria, he maintains:

The current rate of brain drain in Nigeria is mostly a function of the present economic depression in Nigeria – a depression caused by some ignorant, selfish, inconsiderate, mindless looters of Nigerian treasury. These sadists, often called leaders, have looted (and continue to loot) Nigerian coffer only to pile up its contents in their private foreign bank accounts. Consequently, greener pastures –

i.e., jobs – are created abroad while Nigeria has no pasture (Umez, 1998:1).

It should be recalled that in the early 1980s, the Nigerian university system had what it takes to compete with other universities worldwide. It could boast of the best academic staff, foreigners and Nigerians, including Nigerians trained abroad and/or in the prestigious first generation of Nigerian universities. However, with the collapse of the oil boom of the 1970s, the rising profile of the country's foreign debts, the crashing of the naira, and most importantly, the destructive Structural Adjustment Programme (SAP) of Ibrahim Badamasi Babangida's administration in 1986, the centre could no longer hold and Nigeria's professionals fled to Europe, America and some African countries without oil deposit. Some of the professionals who left the country in droves included medical doctors, university lecturers, engineers, pharmacists, nurses, chemists, lawyers, to mention but only these ones. It is estimated that between 11 and 17 million people who now live in diaspora are Nigerians. An estimated two million Nigerians live in the United States alone. Between ten and twenty thousand Nigerian-Americans are said to be medical doctors. In the United Kingdom, it is estimated that about 1.5 million Nigerians live there (Akwani, 2007:1). The brain drain has its obvious advantages as diasporic Nigerians rake in more than two hundred million dollars annually, which helps to buoy up the country's economy.

However, the toll the country pays for that is astonishing. Lamenting the effects of brain drain in the medical profession, Dr. Kayode Ogunloye of Ladoke Akintola University of Technology at the induction of a hundred and nine graduating students, berates the government thus, the brain drain "being experienced in the country today was due to negative attitude of government at all levels to provide up-to-date medical equipment and conducive environment" (2010:12). Interestingly, this mass exodus of the cream of Nigerian professionals and its pervasive effects are not confined only to the medical profession. The cancerous lacerations are there to be seen in every facet of the country's life. It grossly affects academic staff teaching African literature in various Departments of English Language and Literary Studies across the nation. It is very regrettable that such highly qualified treasures like Chinua Achebe, Ernest Emenyonu, Helen Chukwuma, Chimalum

Nwankwo, Obiora Udechukwu, Isidore Okpewho, Esiaba Irobi, Tanure Ojaide, to mention only these great minds from Nigeria, have left the country. Besides, the roll call of Nigerians who are present at this year's African Literature Association Conference will dispel any shadow of doubt one may entertain at the veracity of this claim.

Apart from the economic and financial crises occasioned by SAP which drove Nigerians in droves outside the country, there is also the problem of violent crimes within the polity, which are fallouts of the damned economic policy. The economic downturn of the 1980s and beyond has greatly increased the incidence of armed robbery and kidnapping by unemployed youths, the militancy in the Niger Delta region of Nigeria by the marginalized oil-producing areas, the use of religion cum sectarian violence as a weapon of protest by the wretched of Northern Nigeria, which has metamorphosed into the Boko Haram saga. It is a trite statement that life is generally unsafe in Nigeria: either one is mowed down by rioters or killed by armed robbers, hired assassins or the strayed bullets of kidnappers or bomb blasts from terrorists. Nigeria is a country where police men kill citizens for their refusal to give them bribes of less than a dollar. Life is that cheap, and ironically, the culprits are not brought to book. For instance, Nigeria is a country which has been stigmatized by religious and ethnic conflicts for almost five decades; yet, the culprits and their instigators are never tried. The crisis that engulfed Jos, a city in the northern part of Nigeria for almost a decade is making headlines throughout the world. A reporter with *Thisday Newspaper* reports the dastardly act whose perpetrators always escape justice:

While some lost all or some of their loved ones in one of the worst religious/sectarian crisis in recent time in Jos, Plateau state, others lost all they've worked for in their entire lives: homes, businesses, properties and the like. Some who are now in the hospitals lost one part of their bodies either in a bid to escape or to defend themselves from the rioters. It was a harrowing experience (Ogbonnaya, 2010:24).

As if the horror is not enough, Roland Ogbonnaya gives an eyewitness's account of a victim of the infernal violence. Ndubuisi Oko recounts the horror, "As I talk to you now, my father has been burnt beyond recognition in the house because he could not escape".

There is also a personal experience of a reverend father from Mbaino in Imo State whose identity would not be revealed for his safety, who informed me that he slept in the bush for two days, while his church and everything he owned, were burnt to ashes in Jos.

Nigeria is a country full of inconsistencies, contradictions and ironies. It is a nation where one should expect anything, everything and nothing. How can a talented professional waste his time, energy and probably his life in such a country with so many anomalies? From 1966 pogrom in Northern Nigeria, the country has experienced uncountable orgies of blood in the names of religious and/or ethnic cleansing. Ironically, the master-minds – particularly political and religious leaders – have never been made to face the full weight of the law. Not even a Kangaroo trial of any of the culprits has been done from 1966 up until today.

Besides, various governments have set innumerable panels but no white paper has been issued. Those critics and scholars who have had the temerity to question and condemn the pretentious posturing of various governments in Nigeria have either been imprisoned or felled by assassins' bullets. Wole Soyinka understands that literary writers and critics are endangered species when they operate under violent-prone countries run by inhuman governments. In his "Foreword" to Tahar Djaout's *The Last Summer of Reason*, Soyinka traces the history of censorship to be an old one. He argues that censorship is not limited to the written and even spoken words; it also operates in dietary choices, lifestyles and even thought. He further asserts:

We are faced with a category of permanent victims, victims of the murderous arrogance of their own kind, victims of a messianic zeal that parades itself as divine consciousness for the redress of history. At the forefront victims are the creative minds, the writers, artists and visionaries of society (2001).

It should be recalled that under the inhuman military oligarchies with their endless coups and countercoups in Nigeria, some creative writers, artists and human rights activists, including Wole Soyinka and Late Gani Fawehmi, have been guests at various times in various prisons. Some were killed, like Dele Giwa and Ken Saro-Wiwa, by the state terror machines. Many migrated to Europe and America as self-

exile, while some like Tanure Ojaide were forced into exile. However, their creative potentials were not blighted by the fact of exile. And Somali-born Nuruddin Farah believes that exile is not filled only with thorns and brambles as it also has its positive side. In his praise of exile, he argues that a literary writer and critic needs it, because while in exile he is the master of his own destiny and he tries to avoid the constraints and limitations of the past. More importantly, he argues that “Memory is active when you are away in exile, and it calls at the most awkward hour, like a baby waking its parents at the crack of dawn” (1990).

Whether it is as a result of economic strangulation caused by SAP or because of forced or self-exile, the brain drain which started in trickles in the mid 1980s became a deluge in the 1990s and the close of the twentieth century. In the Nigerian university system, the vacancies left by the highly skilled and best qualified academics were filled by new recruits, who were of lower standards without the necessary academic mentorship of the masters. Some of the universities, ironically, paid exorbitantly for the services of foreign academics who were not as good as the ones that left the country. In some departments, some academic staff was swapped to teach courses outside their areas of specialization.

Some departments were and are still under-staffed. Some lecturers teach about ten different courses each session to thousands of students in unbelievable inhuman environments. The lecturers are not also motivated; they are not sponsored to conferences to improve themselves, and their pay package is one of the lowest in the whole world. They operate libraries stocked with outdated books and monographs. Laboratory equipment is, of course, non-existent. Examining the Nigerian university system where the government has lopsided sense of priorities, a professor of Economics concludes:

The student-teacher ratios are worsening in virtually all disciplines. Laboratories are either non-existent or completely denuded of essential equipment and experimental consumables. Libraries cry out for updating with current books, periodicals and research findings. Teachers are grossly underpaid and many have had to resort to migration to other countries to seek how to keep body and soul together, and further their intellectual development. Many others have abandoned the academia to the greener pastures of the private industry, the banks and consultancies (Yesufu, 1996: 207).

The attitude of the stakeholders to the myriads of problems created by brain drain is not encouraging. The visionless cabals who run the affairs of the state prefer to send their children and wards to schools in Europe and America. Others send them to Ghana, South Africa and elsewhere in Africa. It is the children of the downtrodden who are left in the Nigerian universities, which have been reduced to shadows of their former selves. It is only Academic Staff Union of Universities (ASUU) that continues to wage relentless wars against the debasement of university education. In fact, ours is a government peopled by dishonourable men and women. They enter into negotiations with ASUU and unilaterally back out without cogent reasons. Because the union believes it is dealing with people without ears, it embarks on incessant strikes to hit home its point. In a school calendar year of eight months, for instance, the union goes on strike for months. The situation takes its toll on all departments and faculties in Nigerian higher institutions, including those that teach African literature. With the plethora of problems besieging Nigerian academics, which includes poor leadership, poverty, religious bigotry, western predatory politics and ... loss of identity in a world they are perpetual losers (Nwachukwu-Agbada, 2009:13), one wonders whether the optimism expressed by Tejumola Olaniyan and Ato Quayson that “African literature today enjoys a reputation far wider than its age and circumstances would ordinarily suggest and continue to be a major propelling force in the growth of more global studies such as post-colonial literary and cultural studies” (2009:1) holds water when its application is extended to Nigeria.

In all seriousness, African literature is thriving in the countries which are beneficiaries of the Africa’s twenty and twenty-first centuries’ migration out of the continent. This type of exodus which is voluntary cannot be confused with the three centuries of slavery which is not. However, the two have the same catastrophic impact for the continent. According to the World Bank report, the underutilization of existing capacity and the loss of same through brain drain have made Africa to remain underdeveloped. The countries of Africa constitute the poorest societies in the world as they show the lowest indicators of socio-economic development (1996).

Besides, Bankole Oni maintains that nations today depend increasingly on knowledge, ideas, skills which are produced in universities (p.4). In the case of the Nigerian university system, the

expertise and skills needed by the country to launch itself into the global knowledge-driven market of developed economies are lost because of brain drain. In short, the expertise, skills and talents are given to the developed world which can afford to pay for them. And Africa, including Nigeria, remains in perpetual poverty and quagmire in dark ages.

In view of this, therefore, it is trite to say that African writers and critics, including Nigerians, are publishing in their countries of migration. Yes, such notable Nigerians – Chimamanda Ngozi Adichie, Chika Unigwe, Helon Habila, Biyi Bandele, Ernest Emenyonu, Tanure Ojaide and a host of others – are making waves abroad. Unfortunately, only Ernest Emenyonu, Tanure Ojaide, Chimamanda Ngozi Adichie and Helen Chukwuma are household names within the country. The others are relatively unknown even among teachers and students of African literature. The question to be asked is why is it that most of these Nigerians are not known within the country? After all, they employ English language, which is the language of Nigeria's colonial master. They cannot be accused of addressing their messages to a relatively small audience, merely a fraction of the total literate population in their country (Lindfors, 1997) nor are they doomed as writers and critics for communicating with their ethnic idiom (Achebe, 1965).

Despite the fact that some of them have won awards and prizes elsewhere for their masterpieces; in Nigeria, they are either little known names or completely unknown, except in their family circles. The truth is that most of them do not deem it necessary to interact with their people at home or make their works available to Nigerian readers. The situation is an anomalous one, though in his appraisal of ambivalent inscriptions in Buchi Emecheta's later works, Omar Sougou extols the achievements of African writers and critics in diaspora. According to him, they articulate identities constructed far away from their homelands both in fiction and critical theory. And they have "generated a rich literature – creative as well as expository – that explores the implications of settlement in the mother country, and translate the formation of an imagined identity away from the land of origin or motherland" (2010:13).

Surprisingly, Africa in general and Nigeria in particular, have paid a heavy toll for these imagined achievements of their sons and daughters outside their shores. Chinweizu's salient and emotion-laden questions almost four decades ago ought to still reverberate in the conscience of every African whose talents, skills and expertise are being

given elsewhere. He patriotically queries, “Who do our writers work for? Who are their audience, their listeners, the responding part of their cultural community? The Europeans - and the Europeanised – or the Africans?” (Chinweizu, 1973).

It should be emphasized that apart from loss of their talents, skills and expertise to the continent, each of them runs the risk of a personal loss. David Jowitt has explained that it is true that Nigerians in exile are publishing abroad because the country is not conducive for them; however, he warns that for writers living in exile and writing successfully, “there is a long-term danger in being cut-off from what is usually one’s principal creative source” (2009:368).

Nollywood Movies as a Factor in the Demise to the Teaching of African Literature in Nigerian Tertiary Institutions

In the eighties and nineties, Nigerian students were interested in reading populist literature. And populist literature is essentially pro-masses (Dasylva, 1992:76). Farinde Rafiu Olanrewaju further explains that populist literature “identifies with the struggle, suffering, hope and aspirations of the highly marginalized masses, expressively conscientising them to a level capable of bringing a positive revolution that could better their lot” (2008:122). Within the period just stated above, such populist works like Tunde Fatunde’s *No More Oil Boom* and Festus Iyayi’s *Contract and Violence* were read by almost every undergraduate student, whether he was a student of literature or not. But prior to 1980s and 1990s, such crime fiction like those of James Hadley Chase and the Romance works of *Mills and Boom* were read by Nigerian students, even when they were not part of the universities’ curricula. The works by Hadley Chase and *Mills and Boom* were looked down upon by the literary institutions which delimit literary canons in Nigeria. But then Terry Eagleton rebuffs this snobbery when he asserts:

It is true that many of the works studied as literature in academic institutions were constructed to be read as literature, but it is also true that many of them were not. A piece of writing may start off life as history or philosophy and then come to be ranked as literature, or it may start off as literature and then come to be valued for its archeological significance. Some texts are born literary, some achieve literariness, and some have literariness thrust on them (2009:7).

It is, therefore, the works which the literary institutions included in the literary canons that achieve the status of literature, though John M. Ellis argues that literature operates rather like the word “weed”. He persuasively posits that weeds are not just particular kind of plant, which for some reason or another, a gardener does not want around (Ellis quoted in Eagleton, 2009:8).

Nollywood movies contribute seriously to the death-pangs to the teaching of African literature in Nigerian universities. They have taken over the fancy and desire of Nigerian students, who used to read creative works, whether popular or not. Nollywood is coined from American movie industry’s Hollywood, and it is the third largest producer of films on the face of the earth, after America’s Hollywood and India’s Bollywood. Its journey started with the high crime waves of 1980s and 1990s due to SAP. People could no longer venture out into the night to watch cinemas because of insecurity. But within that period, Western and Indian films were popular among the Nigerian youths. However, with digital camera and the business acumen of Kenneth Nnebue who was desirous to utilize the excess video cassettes he imported, the result was the birth of Nollywood movies. According to *Wikipedia*, the “release of the box-office movie *Living in Bondage* in 1992 by NEK Video Links owned by Mr. Kenneth Nnebue in the Eastern Nigeria city of Onitsha set the stage for Nollywood as it is known today”.

It is amazing the rate at which Nollywood churns out movies after its inception. In Franco Sacchi’s assessment, “currently some 300 producers churn out movies at an astonishing rate – somewhere between 500 and 1,000 a year”. It is believed that thirty new titles are delivered to Nigerian shops and market stalls every week, where an average film sells fifty thousand copies. The cost of production of each movie is about fifteen thousand dollars and each copy is sold at less than two dollars. The availability of these films to their consumers is further ensured by the presence of video rental shops where a copy is rented at less than fifty cents. And most of the movies are produced and marketed at Idumota, Alaba, Onitsha and Aba markets.

Though the films are censored by the appropriate government parastatals and agencies, most of them are adjudged to be inundated with unimpressive plots, familiar storylines, stereotyped dialogues, and lack of originality. The belief in some elitist quarters is that Nollywood is an industry for school dropouts. However, Nollywood movies have some

allure for Nigerian youths who patronize them in droves. Most of them who cannot buy recommended textbooks can buy or rent or borrow Nollywood films. To the youthful patrons, the argument that literary writers and critics have tried to cultivate sensibility in the minority while segments of the media are devastating it in the majority does not hold water. Though this claim has been effectively rebuffed by Terry Eagleton when he says, the “claim is plainly untrue: many films and works of philosophy are considerably more valuable than much that is included in the literary canon” (2009: 176).

Besides, Nollywood director, Bond Emeruwa has waved off the criticisms leveled against Nollywood movies with “We are telling our own stories in our own way” (Emeruwa quoted in Sacchi). In other words, Nollywood movies have an edge over foreign films and literary works produced by Nigerians and foreigners. Their plots depict situations understood by Nigerian and other African viewers. Besides, some of their themes like occultism, romance, comedy, religious hypocrisy and bigotry, corruption, fraud, and HIV/AIDS are already known to the people. In the same way, they are movies viewed beyond Nigeria. Nollywood movies are viewed in South Africa, Zambia and by Africans living in Europe, North America, Canada and the Caribbean. According to the president of Actors Guild of Nigeria, Segun Arinze, “Nollywood has one of the largest pools of actors in the entire continent” (2010). Nollywood, therefore, is studded with both Nigerian and foreign actors and actresses. Some of them are Osita Ihome, Richard Mofe Damijo, Liz Benson, Yemi Adeyemi, Pete Edochie, Patience Ozokwor, Stephanie Okereke, Baba Suwe, Zack Orji, Genevieve Nnaji, Kanayo O. Kanayo, Nkem Owoh, Van Vicker and a host of others innumerable to mention here. Some of them have won awards and starred in foreign films.

It necessarily follows, therefore, that with the huge attractions of Nollywood movies, Nigerian students in all levels of education prefer watching them to reading critical and creative works. The latter are seen as boring, and even recommended literary works – whether African or non-African – are either partly read or not read at all. The situation, it should be reemphasized, is really worrisome.

Measures for the Resuscitation of the Teaching of African Literature in Nigerian Tertiary Institutions

It is often said that desperate situations need desperate measures. An x-ray of the dire situation of the teaching of African literature in Nigeria by the researcher agrees with Professor Emenyonu's opinion quoted earlier that reputable publishing houses are pulling out of the country because of "market forces and economic realities". Heinemann and other multinational publishers are not charitable organizations. They are businesses which thrive on profit and as long as the money keeps rolling in they would stay, and if not, they relocate to greener pastures. The exodus of Nigerian literary writers and critics would have crippled Heinemann and others operating within the country as they face competition with other international publishers like Africa World Press, which most of those outside Nigeria, particularly those living in the United States, patronize.

Again within the country, the threat from Nollywood movies is ever present and real. With the quantity and quality of Nollywood films, their cheapness and availability, familiar themes and plots, Nigerian students find it more rewarding to watch them than go through the agonies of reading written works of any kind. Even when the publishers publish the good works, the low patronage becomes discouraging. The wise business decision, therefore, is to leave the continent. Though the situation may seem bleak, though it may seem insurmountable, there is still some hope.

Those who are already outside the country, for whatever reason, should not erroneously believe that if they are outside, they are completely insulated from the mess. This statement is borne out of the testimonies and experiences of those Nigerians living in Europe and America after the December debacle of Farouk Omar Abdulmutallab. Some have stayed outside for more than two decades; yet, in their country of migration, they are treated suspiciously as potential terrorists. Nigeria and Nigerians need the pool of our talents to develop. We need to commend Ernest Emenyonu, Chimalum Nwankwo, Tanure Ojaide, Helen Chukwuma and Chmamanda Ngozi Adichie – for their untiring contributions to the survival of African literature in Nigeria, especially as they have consistently organized conferences where academics, scholars and students of African literature and English language present papers for scholarly interactions. I have particularly attended International

Conference on African Literature and the English Language (ICALEL) at the University of Calabar, Cross River State. It is, indeed, a harvest of great minds as confirmed by Emeka Nwabueze, a professor of Theater Arts and Film Studies at the University of Nigeria, Nsukka in his keynote address. He praises it thus: “ICALEL is the most important gathering in this part of the world. Scholars who participated in it can bear testimony to the fact that it is a celebration of knowledge, wisdom, and intellectual enterprise” (2005:1). This conference which holds annually in Nigeria would not have been possible if not for the effort and vision of Professor Ernest Emenyonu. He was the founder of ICALEL when he was teaching at the University of Calabar. Though he resides in the United States, he still sustains it financially and by bringing into Nigeria known writers and critics in African literature all over the world assemble to exchange ideas. He enjoys doing it to ensure that the gains of African literature and the embers which Chinua Achebe, Wole Soyinka, Donatus Nwoga, Emmanuel Obiechina brought home are not extinguished.

On her own part, Chimamanda Ngozi Adichie has made it a policy to come back every year to the country. And when she is around, she organizes and sponsors creative writing workshops for Nigerian students. One should not forget the efforts of Professor (Mrs.) Helen Chukwuma, the amazon of African feminist literature, who trained many of us in the field. And we would never allow the light she gave us to go out.

And you may ask how do you accomplish this feat of ensuring the survival of African literature despite all odds? It is simple! African Literature Association has established grants of a thousand dollars each for three scholars from Africa coming to the United States to present papers at the conference. That is a huge contribution when one considers the economic meltdown, but then it is not enough. More efforts should be made in retraining and pointing to your colleagues on the continent the new direction in African literature by holding the conference in any part of Africa more than is being done at present. By doing this, the conference would cost less and the bulk of scholars, teachers and students in Africa would be able to attend without waiting for sponsorship.

Moreover, Nigerians abroad can donate books and computers to some universities in the country. They can even sponsor students to study African literature in Nigerian universities. They may go the extra mile to

institute awards and prizes to be competed for by young literary writers. That is what Wole Soyinka, Association of Nigerian Authors and Nigerian Liquefied Natural Gas are doing to rekindle interest in creative works.

Finally, in order to control the exodus of reputable foreign publishers operating in the country, Nigerian writers and critics in Diaspora should make some of their works available to them for publication. This is what Adichie has been doing, and in this way, her works are available to many Nigerians. Be it known that if one is making waves abroad, and one's people have not heard about it, the fame is resting on sand dunes.

Conclusion

The effects of brain drain have led to the massive exodus of Nigerian intellectuals, including literary writers and critics. Also the emergence of the block-buster film, *Living in Bondage*, in 1992 opened the floodgate of Nigerian home videos called Nollywood movies. The brain drain and Nollywood movies may have some obvious advantages, but they toll the death knell to the teaching of African literature in Nigerian tertiary institutions. And if nothing is done to check the trend, very soon it will come to a catastrophic end. If it ever manages to survive, it will only be in the memories of its aged, retired and tired teachers. Its objects of focus—African creative and critical writings—will be gathering dust in some national archives as brain drain and Nollywood movies continue to grow in influence.

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**INDIGENOUS AFRICAN SCRIPTS:
PROBLEMS AND PROSPECTS**

Eze Eucharia Anene

and

Okey-Agbo Jacinta Ndidi

Department of Linguistics, Igbo and Other Nigerian Languages.
University of Nigeria, Nsukka

Abstract.

Human Communication and interaction have been a crucial aspect of man's life from creation. This communication has been both oral and written in almost all cultures of the globe. Different cultures have used one kind of writing or the other beginning from the pre-historic ages to effect communication and interaction as well as to document facts. The art of writing gave rise to the concept of script defined as any systems of Characters used in writing. The origin of writing has been traced to the primitive age when people used one form of character or the other to represent their thoughts, beliefs, emotions etc in writing, using any available hand object or space. This gave birth to carvings in stones and rocks or marking on walls or on the ground. Such representations is said to have cut across the globe. This paper takes a critical look at the problems and prospects of indigenous African scripts. It adopts the evolutionary theory of literary criticism which believes that human beings all over the world are endowed with archetypes that enable them to dream dreams and see images that make them to think alike. From the discussions made, it is discovered that despite the problems inherent in the indigenous African scripts the knowledge of the script has made valid and functional numerous contributions to the study of literature all over the world including Africa. The contributions are evident in the fact that it made it possible to record mans thought, inspirations, aspirations and imaginations into writing all over the world at the same time. It paved way for the documentation and preservation of the traditions, beliefs and culture of a people which laid the base for written literature, among other contributions. In the light of these numerous contributions made of these scripts, it is recommended among other things that all efforts

should be made to preserve every indigenous African scripts still available. Scientists should do their best to find means of dating, interpreting and explaining these scripts. Remnants of these scripts should be taken to our museums, libraries and laboratories to serve as instructional materials to the youths.

Introduction

Human communication and interaction had been crucial aspects of man's life from creation. This communication has been both oral and written in almost all cultures of the globe. Different cultures have used one kind of writing or the other beginning from the prehistoric ages to effect communication and interaction as well as to document facts. The pivot position which writing occupies in man's life has continued to attract the attention of scholars and great men of the academic world. Of all the inventions ever made in man's long history, writing is one of the most extraordinary. It competes with such revolutionary break-through of money and the development of agriculture. Writing transformed the very nature of life. Without the writing system notes Clodd (1970:13), all knowledge of the strivings and speculations of men of old would have been unattainable; all observations and experiences through which science has advanced from guesses to certainties irretrievably lost; life could have been lived only from hand to mouth.

The art of writing gave rise to the concept of script defined by the Encarta Dictionary (2009), as "system of writing: any system of characters used in writing". The origin of writing has been traced to the primitive age when people used one form of character or the other to represent their thoughts, beliefs, emotions etc in writing, using any available hard object or space. This gave birth to carvings in stones and rocks or marking on walls or on the ground. Such representation is said to have cut across the globe. In this paper, efforts will be made to throw more light on the concept of script, trace the historical development of script, highlight the different indigenous African scripts, their problems, contributions and finally, proper made some recommendations that will enhance the proper preservation of the scripts.

The Concept of Script

The term script is derived from the Latin word 'scriptum' meaning thing written. Script is defined by the Merriam-Webster Dictionary as something written: an original or principal, the written text of a stage play, screenplay, or broadcast; a style of printed letters that resembles hand writing, written characters. The Encarta Dictionary (2009) defines script as hand writing: characters written by hand, especially in cursing form, system of writing: any system of character used in writing.

Script notes Sampson (1985) is the graphic instantiation of writing systems, such as the Roman alphabets, the Greek alphabet or the Russian alphabet, each of which may be used to write different several languages. Scripts, he continues, are more than simply the material forms of writing systems. Scripts are designed in the context of language for whose writing they were and are employed. Word, syllable writing and phoneme writing are thus, very general terms. Every script makes specific selection of the possibilities of a given system in accordance with the structural conditions of a given language. Every orthography according to de Rooji and Verhoene (1988) makes a specific selection of the possibilities of a script for writing a particular language in a uniform and standardized way. So, choosing a script and designing orthography for a language that never evolved is Ipso, fact, a form of encoding the language visually in such a manner that it can be utilized effectively in written communication.

By the mention of the word script, people's mind go straight to writing and paper, or writing system. Some others will think of orthography. Script is not any of these, but all of it. It is not tied to paper alone, it could be on walls, tree trunks, clay, floor of houses. In fact, it could be on any convenient object provided it can preserve the message ascribed on them. Some others take script to mean text written by hand. That is, writings that are done manually. But script must not be written by hand. Even though manuscripts have been with us for thousands of years, with the aid of increasing technology, machine can produce good scripts. So, script does not stop with manuscript only, computer do produce scripts. From the discussion so far, script has something to do with writing aimed at human communication and preservation of knowledge. In all, it has to do with writing and a writing system on a writing material capable of preserving and conveying messages.

Historical Development of Script:

The term history is defined by the Merriam Webster Dictionary as a chronological record of significant events (as affecting a nation or institution) often including an explanation of their causes: a branch of knowledge that records and explains past events. The Encarta Dictionary (2009) defines history as what has happened in the past, the past events of a period in time or in the life or development of a people, an institution or a place. The above definitions tell us that historical development is concerned with the development and recordings of historical events or facts in any aspect of human endeavour. That is, an account of how past events developed in the past in a particular nation, culture or institution. Historical study of events is vital to the contemporary society because the knowledge will help the present age to know the evolution of the phenomena, the problem inherent, how the problems were/could be tackled and how the present will improve on the past so as to get a better understanding and use of the phenomena, vis a vis the historical development of indigenous scripts.

At a very early stage of man's history, attempts were made to present in some visible way, the thought which spoken language conveyed to the ear. The history of script writing, therefore, follows the art of expressing words by letters or other marks to show the position of something or to draw attention on something so that someone will notice what one has written. In the history of how systems of representation of language through graphic means evolved in different human civilizations, one observes that more complete writing systems were preceded by proto writing. Proto according to Pearson (2001) means first in time or order before other things of the same kind are developed. Proto writing, therefore, means first form of script in Africa which cuts across the pre-colonial, colonial and the present periods.

In the olden days, Africa, like every other continent of the world has its own systems of writing which is called African scripts. The African system of writing or scripts refers to the historical or traditional practices of writing in Africa. Many African countries adopted English and other European languages as their official languages as a result of colonialism. This gave rise to the misconception that African language as a whole either have no written form or have been put to writing only recently be the influence of the Europeans (Mafundilewa 2004). Historically, Africans have made use of symbols and writings in various

forms and in the Nations parts of the continent long ago. This could be traced to the primitive age when people use objects like stones and rocks in carving something to represent their ideas, beliefs etc. Also markings on the ground and on the walls were used to pass information which are forms of scripts. Yule (1996) in confirmation to this observes that the ancient precursors of writing come from cave drawings, clay tokens and inscriptions on stones and tablets founded 20,000 years ago. Nwadike (2004) in assertion to the above claims says that the study of Nsibidi, one of the indigenous African scripts, was accidental when Rev. J.K. Macgregor, a Presbyterian missionary and a teacher of Hope Wadell Training Institute Calabar opened a new vista on the study of Nsibidi. It is therefore, evidenced that right from the time of the existence of African as a continent, there has been a from of writing through which information or ideas are disseminated and knowledge are impacted and preserved.

Theoretical Studies

The theory adopted in this work is the evolutionary theory. The concept of evolution could be approached from two different dimensions following the assertions of some prolific authors. Berklet (2011) explains that the central idea of biological evolution is that all life on earth shares a common ancestor, just as cousins share a common grandmother. Through a process of descent with modifications, he continues, the common ancestor of life on earth gave rise to the fantastic diversity that we see documented in the fossil record and around us today. Evolution, he says, means that we are all distant cousins: humans and oak trees, humaning birds and whales. Worldnetweb (2011) on the otherhand sees evolution as development: a process in which something passes by degrees to a different stage (especially a more advanced or mature stage). The Encarta Dictionary (2009) goes further to assert that it is the gradual development: the gradual development of something into a more complex or better form.

From the above discussions, there is every evidence to prove that African indigenous scripts are evolutionary. From the psychoanalytic theory of Sigmund Freud, all human beings are created with certain archetypes that gave them the ability to dream and see visions that look alike in their various localities all over the would. Mbah and Mbah (2007) buttressing the above opinion notes that with evolution of

identical brain network which projects similar pictures in dreams, the same brain network would also be imbued with the potential of creating the same image frames or character which can be found in similar contexts, similar times and similar situations. Based on this theory, it is believed that pictogram and logogram images and symbols started almost at the same time all over the world. Amazing facts (2008) strongly believes this when it asserts that the similarity of petroglyphs (and other atavistic or archetypal symbols) from different cultures and continents is a result of the genetically inherited structure of the human brain.

In the words of Thunder Bolts (2009), “Over the last several years, similar archetypal symbols have been identified on as many as five continents in the world”. Perry (2011) supports the above assertion by saying that they are found in all major continents in the world except Antarctica. Speaking on the evolutionary nature of petroglyphic scripts, the Wikipedia (2011) says that petroglyphs are found world wide, and are often (but not always) associated with prehistoric peoples, they are found in all parts of the globe except Antarctica with highest concentration in parts of Africa, Scandinavia, Siberia, southwestern north America and Australia.

On the other definition expressed by the Encarta Dictionary that it is the gradual development of something into a more complex or better form, it is possible that the art of script writing evolved gradually all over the world at the same time. This idea is shared by space Travellor (2009), when he says: “in my own opinion, the rock art similarity over countries and continents must have a global/universal explanation”. The above idea goes well with Cristalinks (2011) when he states that

Early written symbols were based on pictograms, pictures which resemble what they signify, and ideograms, pictures which represent idea; it is commonly believed that pictograms appeared before ideograms. They were used by various ancient cultures all over the world...

From the above discussion, it is obvious that script writing is evolutionary. It was developed almost at the same time all over the world and in various cultures. This may be connected with the natural endowment and traits that God through nature has endowed all men with on earth to do certain things as natural instincts inspired them within their locality. Also the quest to communicate, impact and preserve knowledge

might have also contributed to the evolutionary nature of script writing across the globe.

Types of Indigenous African Scripts:

Indigenous African script as its name implies, refers to the system or form of writing that originated from African by the Africans. Some of these indigenous scripts include:

Nwagu Aneke Script:

The script originated by Obuefi Nwagu Aneke of Umuleri in Oyi Local Government Area, Anambra State in Eastern Nigeria. The script came as a result of supernatural inspiration as the inventor was visited in his sleep by the spirits. Nwagu Aneke, a herbalist developed a syllabic writing system derived from symbols which he claims to have found on tree leaves in the forest.

Enevibeje Script:

Enevibeje script which has 288 symbols, is an evolving indigenous Igbo script to address the perceived inadequacies of the Roman script in representing or capturing some phonological features in Igbo dialects other than the standard variety, especially the Nsukka dialect clusters. According to Agbedo (2008:284), the Enevibeje script is deliberately intended to serve as an alternative to the Roman alphabetic scripts.

Enevibeje is based on the phonological system of the Nsukka dialect clusters of the Igbo language spoken in the southeastern Nigeria. The script has representation for consonants and vowels as well as all possible syllables and syllabic nasals in the Nsukka dialect clusters.

Egyptian Hieroglyphic Writing System

Egyptian writing system is an ancient pictographic writing now dated to be 3400 B.C. It consists of approximately 121 bi-laterals, 75 tri-laterals, and various determinants and phonetic complements. The bi-laterals were individual symbols which expressed three sounds. Phonetic complements are mono-literals found in front of or behind multi-consonantal signs in order to provide clarity and also to complete the meaning of the word. They normally repeat sounds already found in the word, but have no separate sound value.

Amharic Script

It is designed as meaningful and graphic representation of knowledge, Amharic script is a component of the African knowledge systems and one of the signal contributions made by Africans to the world history and cultures. It is created to holistically symbolize and locate the cultural and historical parameters of the Ethiopian people.

The system, in its classic state, has a total of 182 syllographs, which are arranged in seven columns, each column containing 26 syllographs.

Mende Script

This script was used by the Mende people of Sierra Leone .It is not only considered a writing system, it is. a work of art.

Nsibidi Script

The origin of Nsibidi is most commonly attributed to the Ejagham people of the northern Cross River region, mostly because colonial administrations found the largest and most diverse Nsibidi among them. It is an ancient ideographic writing system that is indigenous to what is now southeastern Nigeria. Early forms of Nsibidi appeared on excavated pottery from the Calabar region. Evidence pointing to Nsibidi's logographic use comes from the practice of the people of Arochukwu who wrote messages to be shared between villages on the bodies of their messengers. Although this is also possible with ideographic systems, there are Nsibidi characters that are used to represent specific words, such as the character for Nsibidi (70). Nsibidi's origins are unknown but according to J. K. Macgregor in 1909, it is traditionally said to have come from the Uguakima, Ebe or Uyanga tribes of the Igbo people, which legend says were taught the script by baboons,' although one writer believes Macgregor has been misled by his informants. There are thousands of Nsibidi characters with over 500 recorded. They were once taught in, a school to children. Many of the signs deal with love affairs, those that deal with warfare and the sacred are kept sacred, Nsibidi is used on wall designs, calabashes, metals (such as bronze), leaves, swords and tattoos. It is primarily used by the Ekpe leopard secret society which is found across Cross River among the Ekoi, Efik, Igbo people and related people.

Vai Syllabry

The Vai syllabry is a writing system used by the Vai people of West Africa since the 20th century. It is one of the many indigenous secret writing systems in Africa. The vais script was widely used for correspondence and record keeping, the actual origins of this script said to be invented by inspiration by Momolu, Duwalu Bukele at about 1819. Via is a Western Mandel language spoken by some 120,000 people in Liberia and another 20,000 in Sierra Leone. (see the Vai Syllabry in the appendix)

Meroitic Script

The meroitic script is very similar to the Egyptian writing system. It was used by the Meroe people of the Sudan. The system is written from right to left, unlike the Egyptian system which is written both right to left, left to right, and vertically.

Shumom Writing System

The shumom people are the people of Cameroon in West Africa. Cameroonians use the shumom writing systems, perhaps beginning with the hieroglyphics of the Ancient Egyptians writing.

Bassa Script

Bassa is the most commonly spoken languages in Liberia which has its own written script. Bassa script is phonemic rather syllabic. There are also other languages in Africa known to have their own written language. These scripts include the Kpelle, Gola, Lorma, Grebo and Kissi. Most of these scripts have diminished over time, as a result of abandonment.

Problems of Indigenous African Scripts

The problems of indigenous African scripts can be better understood if they are discussed under these sub-heads: the attitude of Africans to African matters, nature of the African scripts, political colonization and effect of technology.

Political Colonization

Man is political in nature. The issue of who will be the head started long ago. Most African countries were at one time or the other being controlled by the foreign countries which imposed their

Eurocentric ideas on them. In the time of colonization, the language and culture of these colonial masters were imposed on Africans. The official language in Nigeria is English because she was formally a colony of Britain. The colonists were not interested in anything African, so that they could perpetrate their Eurocentric ideas that nothing good comes from Africa.

Nsibidi, and other African scripts were already in use before the arrival of the colonists but they refuse to encourage these scripts and their own scripts were highlighted at the detriment of African scripts. Most of the scripts used in schools are written in English while in French territory, their languages are written in French because they were the colony of France.

The Nature of African Scripts

One of the major problems of the African scripts lies on the form of these scripts. Most of the scripts appeared in different forms and shapes or pictures unlike the English Alphabet where the letter 'A' is the same everywhere it is being used. The Egyptian hieroglyphic script in its nature is problematic. The script is complex in the sense that you write both the figurative and other things once in the same text. Champollion (1882) says that "the Egyptian hieroglyphic writing is a complex system, writing figurative, symbolic and phonetic all at once, in the same text the same phrase, I would almost say in the word". The pictures in this writing system makes it somehow cumbersome.

In a related observation Ogwueleka and Ndukwe (1989:1) point at the cumbersomeness of Nwagu Aneke's script in this way, it is also hardly conceivable that Aneke's script would be so persuasive as to induce and abandonment of the current alphabetic system for writing Igbo. Nor do we imagine a situation whereby our educational authorities would recommend that the script be taught alongside the Roman one". The alphabet system is simpler and easier than Aneke's script.

The problem with Nsibidi is its multifunction. It lacks systemization and this means that a symbol may mean several things while several objects or things mean a symbol. The Nsibidi scripts are more of drawings and for this reason, it was not used to produce literature. Nsibidi was also secretive. It was in use by members of a secret cult. Its members cannot put Nsibidi on paper, it was mainly on human bodies and walls of houses.

Technological Problems

The contributions of computer technology in the survival of human beings cannot be over emphasized. Unfortunately, most African scripts do not have enough technological backing to live up to their expectations. Most of the computers we have do not have fonts that will make the typing of these signs and symbols possible. Most typewriters were not fitted with keys for typing most African languages.

However, these scripts lacked modern technology such as ink and paper for its sustenance. It was recorded on perishable objects such as human bodies, walls, floors, stones, calabashes etc. and as a result could not stand the test of time. African scripts should be in the I.C.T. just as Chinese and Japanese are in the I.C.T.

Attitude of Africans to African Scripts

It is disheartening to note that after the independence of some African countries, some of them liked the imposition of the western hegemony upon Africans. Africans were made to speak the language of their colonial masters and see their own as inferior. This attitude affected the development of African scripts. Some notable authors who would have written their works in our indigenous languages preferred to write in English and French where many people can read their works. African languages were not encouraged either by our colonial masters or our leaders and one imagines how the scripts could be developed when Igbo speaking is prohibited in our public schools. Most enlightened parents do not speak indigenous languages to their children.

Prospects of Indigenous African Scripts

Indigenous African scripts have made valid and functional numerous contributions to the study of literature all over the world including Africa. The contributions are evident in the following ways:

- It made it possible to record man's thought, inspirations, aspirations and imaginations into writing all over the world at the same time.
- It paved the way for the documentation and preservation of the traditions, beliefs and culture of a people which laid the base for written literature.
- It opened people's consciousness and spirit of enquiry into how best to document information and knowledge.

- It made it possible to have reasonable idea of the literature of the past civilization as the pictures or carvings were interpreted, facts about the life of the of the ancestors were revealed.
- It laid the base on which other writing systems that are used to write literature is hinged.
- The beauty of the rock carvings gave aesthetic value to literature as it helped literary writers to have inputs that challenged their imaginations that gave birth to great reflections about nature and man, this is seen in most poems written about nature.

Recommendations

From the discussion so far made, one can see that indigenous African scripts, despite the problems associated with it, has made numerous contributions to man especially to the literary world. In the light of that, the following recommendations are proffered.

- All efforts should be made to preserve every indigenous script still available.
- Scientists should find means of dating, interpreting and explaining these scripts.
- Areas that are remarked with heavy petroglyphic scripts should be used as a tourist attraction.
- Remnants of indigenous scripts should be taken to our museums, libraries and laboratories to serve as instructional materials to the youths.
- Studies on indigenous scripts should be intensified to dig out the spiritual and social lessons that are hidden there.

Conclusion:

Attempts have been made in this paper to examine the problems and prospects of the indigenous African scripts. In doing these, efforts were made to examine the concept of scripts, the origin and types of indigenous African scripts and the evolutions of these indigenous scripts and it was seen that these indigenous scripts all evolved at the same time

all over the world due to the natural instinct God gave to all humanity. These scripts, as could also be seen are the hidden tales of the ancient people. From the study, one could conceive that there are lots of problems associated with these indigenous scripts. However, inspite of these problems, the prospects are outstanding. Among these prospects are the fact that it paved the way for the documentation and preservation of the traditions, beliefs and culture of a people which laid the base for written literature and opened people's consciousness and spirit of enquiry into how best to document information and knowledge. The study recommends, among other things, that studies on indigenous scripts all over the world should be intensified to dig out the spiritual and social lessons that are hidden there. African scripts should, therefore, be developed into the language of official communication within their areas by including it in I.C.T. so that it will give or make known the identity of the owners of the languages.

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**TEACHERS' PERCEPTION OF THE EFFECTIVENESS OF
TRADITIONAL VERSUS MODERN TECHNIQUES OF
BEHAVIOUR MODIFICATION IN REDUCING ADOLESCENTS'
BEHAVIOUR PROBLEMS IN NIGERIA**

DR. V.C Onu; Obiyo, Ngozi; Agbo O. E. and Udaya, J. C

Department of Educational Foundations
University of Nigeria Nsukka

Abstract

*This study is a descriptive survey research that studied teachers' opinion on the relative effectiveness of traditional versus modern techniques of behaviour modification used by teachers in managing adolescents' behaviour problems in Nigeria. A total of 300 respondents randomly selected among secondary school teachers in five urban and five rural schools constituted the sample size for the study. Two research questions were posed and one hypothesis was formulated to guide the study. Behaviour Modification Techniques Assessment Scale (BMTAS) was developed, validated and used for data collection; whereas, mean and One-Sample *t* statistics were used to analyze data for the research question and hypothesis respectively. The result of the study revealed that there is significant difference in the mean rating on effectiveness of traditional and modern techniques of behaviour modification. It is therefore recommended that an integrative approach involving both traditional and modern techniques be adopted in managing adolescents' behaviour problems in Nigeria.*

Introduction

Human behaviour is said to be the sum total of both overt and covert activities. While exhibited ones can be observed and sometimes measured, the covert ones may be hard and misleading when measured. Peschke (1991) however notes that human behaviour may be influenced by education and other factors in the environment.

The child is therefore said to be a product of both his nature and whatever nurture he/she is socially disposed to for growth and development. In agreement with the above, Chauhan(1991), Onu (2004) and Ujah (2006) submit that while biological and environmental factors

operate simultaneously in forming the child, a permanent change in behaviour may be brought to bear on the child by experience and deliberate training.

Furthermore, deviations from earlier behaviour will then depend on the individual's prior learning background, personal descriptions of later needs and the significance of environmental influence. However, the current emergence of youth culture in societies have caused a panic as there seems to be a deviation from the generally accepted norm of past environmental and cultural factors being major factors in determining the need and placement of the adolescents. Even the theory of fixing an individual in his social niche, merely knowing his place in the society and by describing his pattern of social interaction to determine his behaviour may no longer hold sway as a new wind of classroom behaviour were found to replace former behaviours earlier developed. In a research by Onu (2009), external factors were found to have existed outside the home which underwrote all the earlier trainings the family gave; thereby accounting for new and strange behaviour in adolescents. This singular act has further made the definition of acceptable or non-acceptable behaviour in conduct difficult.

Human behaviour, which rightly defines the way an individual conducts him or herself or acts in a given situation, may be acceptable or unacceptable depending on the cultural standards or the social context(s). Furthermore, with the current youth culture and context(s) placing a rule on what is accepted or not accepted now must be judged based on who the judges are. However, Onwusanya (2006) and Obiyo (2006) opined that although some behaviours may be regarded as appropriate in an ethnic, cultural or religious group; yet, may be abnormal or unacceptable in others. Yet, the truth is that behaviours, which constitute nuisance, create negative impact, make others vulnerable, and endangers the lives and existence of others has always been discountenanced both in the past and even is the present. These behaviours, which are characterized by serious deviations from the norm are usually excessive and significantly interfere with the individual and others' growth and development. Hence, in every society, a means of ensuring limits and deliberately attempting to modify deviations are planned.

Every society has its own system of modifying the behaviour of its youths or adolescents; though, the methods may differ. The adolescent stage, which is between ages 13-19, is said to be a period of stress and

storm for the individuals concerned. A turbulent period that is filled with mood changes and conflict, which manifest in their behaviour. Berger (2001) saw adolescent age as a weaning period from adult influence. It is a typical period of exploration. A stage of growth encumbered with conflicts, considerations and choices. The adolescents are given to cognitive stimulation thereby becoming vulnerable to self-doubt. The attraction to negative issues is equally strong at this stage (Ozioko, 2004). While certain behaviours are considered inappropriate, the adolescents view such as 'fun' thereby rejecting wisdom of the elders. In Africa, particularly in Nigeria, attempts were made to modify, deliberately train and build character with manual activity. Intellectual trainings were also planned so that they can acquire knowledge and be useful to themselves and to the society at large (Obiyo, 2006).

Furthermore, African adolescents in the olden days were made to be useful to the society hence they contributed immensely to the upkeep of the family. They used their strength in local trades/crafts, hunting, farming, among others. Those who exhibited undesirable behaviour were taunted, rebuked, disgraced and rejected. Notwithstanding, undesirable behaviours of adolescents, which include stealing, fighting cheating among others were found in schools then and are still present now. Students engage in truancy, are restless, bully others and are involved in gang activities such as street fighting among other deviant behaviours. For instance, Murray (2011) identified homosexuality and bisexuality among youths in ancient Africa, particularly in Zimbabwe, northern Nigeria. People were said to have the indiscretion to record their group and sexual exploits on rock paintings that date back to thousands of years. However, the increasing reported antisocial or deviant behaviour seems to have increased tremendously. Some writers had written extensively on how the inappropriate behaviours of the adolescents had been modified in African.

Fafunwa (1974) noted that to restrain the youths from exhibiting undesirable behaviours, outright threat or boozing may be used by the parents or elder siblings. Achebe (1994) and Camara (1953) identified various techniques such as punishments, rewards, withholding rewards, use of masquerades, approval, encouragement, use of age group associations among others to modify adolescent behaviour in the past in Africa. The methods were intricately interwoven. There were no separate compartments. The methods however differed from society to society,

prevailing factors like socio-economic, religious, political and geographical factors were suspected to be responsible.

With the coming of western education, the effect of the behaviour problems became more diversified. The effect may first be felt within the family group with early symptoms of lying, stealing, and disobedience, verbal or physical aggression towards other family members. The children who lend themselves to such behaviours are often abused, constantly beaten and always appear dirty. They end up as suspect for anything that went wrong in the family (Obiyo, 2006).

If not properly addressed, the effects of the behaviour problems continue in the school, the neighborhood and the society. The adolescents may play truancy from school. Sometimes, the family may inadvertently encourage it so that the youth may take care of the baby or does some household chores. They may stay out late, steal from shops or cars, run away from home and commit acts of vandalism. The adolescents might leave home and return there at the appropriate time without having attended school. The school staff may conclude that he was sick while the parents may think that he went to school. The problems may manifest when the adolescent becomes involved in the activities of an adolescent gang. They may become disobedient and rude to authority figures, exhibit conduct problems, involve in street fights; thereby disturbing the society at large.

During the last 35 years, public opinion polls, conducted by Gallup and reported by Phi Delta Kappan, show that in 1971, discipline ranked third in leading school concerns. In 1982, lack of discipline ranked first in public concerns. In 1992, it ranked third, behind school finance and drugs, and in 1994, lack of discipline in schools was joined by fighting/violence/ gangs as the number one concern of the public. For 2002 and 2003, adequate funding for schools ranked first and lack of discipline in schools ranked second in the poll (Rose & Gallup, 2003). The trend continues and there seems to be little hope that these concerns will change any time soon. An extensive review of the research on learning by Wang, Haertel, and Walberg (1993) found classroom management is the number one direct influence affecting student learning. This finding is evident to most veteran teachers, as a chaotic classroom hinders the quantity and quality of instruction. Time lost to behaviour problems is at the expense of teaching, learning, and achievement.

These problems disrupt relations with peers and adults and interfere with schooling. In the United States, school officials commonly identify students with these problems as having “serious emotional disturbance,” or behavior disorders. Estimates of the number of behavior disorders in the United States vary from 0.5 percent to over 20 percent of the population. Studies indicate that about 7 to 12 percent of U.S. students experience behavior disorders at some time during their school years. However, only about 1 percent of all students receive special education services for their problems. Others may receive services from community mental health agencies or they may receive private psychotherapy (Lloyd, 2009).

If the behaviours of these adolescents are not modified, the effects may be irreversible. They may end up as criminals and become social menace in the future, which will affect the whole nation or even the continent. These problems have led some to suicide. Paul and Epanchin cited in Obiyo, (2006) found out that 12 of every 100,000 deaths among adolescents are due to suicide. Moreover, when the behaviour is not successfully modified, they tend as adults to have a high incidence of psychiatric illness and exhibit antisocial behaviours. They often have difficulty in making stable marriages, thus putting the next generation at risk also (Hedeem, Ayres, Meyer and Waite, 1990).

Behaviour modification has been used successfully to treat/arrest behaviour problems of adolescents (Encyclopedia of Mental Disorder, 2011). Behaviour modification is changing somebody’s behaviour. In other words, it is a psychological treatment that attempts to change somebody’s behaviour by rewarding new and desirable responses and making accustomed undesirable ones less attractive (Encarta World English Dictionary, 2009). It is a treatment approach that is based on the principles of operant conditioning propounded by Ivan Pavlov that replaces undesirable behaviours with more desirable ones through positive or negative reinforcement. It uses basic learning techniques such as conditioning, biofeedback, reinforcement or aversive therapy to alter human behaviour (the American Heritage Dictionary of the English language, 2009).

Behaviour modification is based on the theory of operant conditioning developed by B. F Skinner between 1904 to 1990. He said that the behaviour problems could be shaped by reinforcement or lack of it. One behaviour modification technique is positive reinforcement,

which encourages certain behaviour through rewards. Extinction is a gradual disappearance of a learned response. According to Woolfolk (1995), extinction occurs when a conditioned stimulus is presented repeatedly but is not followed by the unconditioned stimulus. The conditioned response gradually fades away and finally is extinguished. A parenting technique based on extinction is time-out, in which the adolescent is separated from the group when he misbehaves. This eliminates unwanted behaviour by withholding the expected response. It can be achieved through time-out, where an adolescent is separated from the group when he misbehaves. Negative reinforcement is another behaviour modification technique. It is a method of training that uses a negative reinforcer, which is an event or behaviour whose reinforcing properties are associated with its removal. It is strengthening behaviour by removing an aversive stimulus (Woolfolk, 1995). Behaviour modification can discourage unwanted behaviour through punishment. This is the application of an aversive or unpleasant stimulus in reaction to a particular behaviour.

Several researches had been done with behaviour modification to attest its efficacy. Satterfield and Schell (1997) did research for children and adolescents with Attention-Deficit Hyperactivity-Disorder (ADHD). They showed that over several years period, the recipients in the behaviour modification group had half the number of felony arrests than adolescents in the control group. When used from the core for residential treatment facility programs, success showed reduction in recidivism for adolescents with conduct problems and adult offenders. Guttman and Levenson (1999) found that one way of giving positive reinforcement in behaviour modification is in providing compliments, approval, encouragement and affirmation. They opined that a ratio of 5 compliments for every one complaint is generally seen as being effective in altering behaviour and even produce stable marriage. Milford, Austin & Smith (2007) and Spates, Pagolo and Kalaka (2006) found that one area that has repeatedly shown effectiveness for behaviour modification is the area of addictions and depression.

Treatment of emotional or behavioral disorders has provoked controversy. Because the problems experienced by these individuals are diverse and difficult to understand, the field has sometimes attracted treatments of questionable value. People who work with students with emotional disturbances use many different strategies to improve

behavior. Methods that emphasize helping students to understand the influence of their own motivations and thoughts on their behavior have gained popularity, but their effectiveness has not been studied extensively. Methods to enhance social skills, although also popular, have shown consistent but not dramatic benefits. The methods with the most substantial and consistent effects are those that systematically teach students how to behave appropriately and provide environments where appropriate behavior is valued and rewarded (Lloyd, 2009).

Statement of the problem

Adolescence is a period of life that is characterized by stress, emotional conflict and mood changes, which may result to inappropriate behaviours. One of the major problems faced by humanity and educators over the years is how to modify the behaviours of these youths. T. C Ubani reported in a book titled *Children with Behaviour Disorders in Regular Schools* (Page 281 to 306) that the problem of behaviour disorders unfortunately has not received the attention it deserves in the Nigerian school system. Currently, it is not even recognized as a problem by education administrators, school authorities and even regular classroom teachers. This ought not to be so; given the fact that schooling is an interactional enterprise which brings together children from various backgrounds and with different characteristics, as well as teachers of different temperaments, levels of training and understanding.

However, in ancient times, several traditional behaviour modification techniques had been used successfully; although no empirical evidence was found in literature. Since the advent of western education in Africa, modern form of behaviour modification techniques though empirically effective have not been widely in use by mainstream teachers. Thus, the researchers surveyed the teacher use and perception of the traditional and modern techniques of behaviour modification in reducing behaviour problems among schooling adolescents. In other words, what are the traditional and modern methods of behaviour modification being used in reducing adolescent behaviour problems in Nigeria? Which of the methods are perceived by teachers to be more effective?

Research Question

To guide the study, the researchers posed one research question.

1. Traditional and modern techniques of behaviour modification, which will be more effective in modifying behaviour problems of adolescents?

Hypothesis

The following null hypothesis was formulated and tested at 0.05 level of significance.

- Ho1. There is no significant difference in the mean ratings of traditional and modern behaviour modification techniques used in reducing the behaviour problems of schooling adolescents.

Method

The research design for this study is descriptive survey that studied teachers' opinion on the relative effectiveness of traditional versus modern techniques of behaviour modification used by teachers in managing adolescents' behaviour problems in Nigerian schools.

Participant

Teachers in Nsukka education zone constituted the population for the study. Nsukka is one of the seventeen local government areas in Enugu State, and has one education zone comprising many secondary schools. Simple random sampling technique was used in selecting sample schools and respondents. Simple toss of the coin was used first of all to select ten secondary schools (5 urban and 5 rural), and to select thirty teachers from each of the schools. Thus, 300 teachers from Nsukka education zone constituted the sample size for the study.

Instrument

The instrument for the study is *Behaviour Modification Techniques Assessment Scale* (BMTAS). BMTAS is a checklist developed by the researchers to investigate the techniques of behaviour modification in secondary schools within Nsukka education zone. Two experts, one from Educational Psychology, and the other from Special Education validated BMTAS. The instrument has two subsections, namely traditional and modern methods of behaviour modification. The rating scale was used in eliciting and measuring responses on the use and effectiveness of traditional and modern methods of behaviour modification. Measures of the scale are as follows: Very Effective (3), Effective (2), Not effective

(1). Thus, the decision rule of 2 was obtained by computing the arithmetic average of the rating values used in the scale.

Procedure

The researchers administered the questionnaire together with six research assistants. Thus, it was easy to reach the identified schools and focus teachers within a short period. The researchers equally explained the purpose of the study and content of BMTAS before administering the instrument to the respondents. In so doing, the teachers' use and perceived effectiveness of traditional and modern techniques of behaviour modification were clarified. The instrument was distributed randomly to the sample teachers, collected within a range of ten minutes to one hour, and collated for analyses.

Statistics

Mean and one sample t statistic were used to answer the research question and test the hypothesis respectively.

Results

The results of data analysis are presented as follows:

Research Question 1: *Traditional and modern techniques of behaviour modification, which will be more effective in modifying behaviour problems of adolescents?*

Table 1: Mean Ratings on Effectiveness of Traditional Methods of Behaviour Modification

S/N	Questionnaires Items	VE	E	NE	T.P	\bar{X}	D
1	Public disgrace	42	31	27	215	21.15	VE
2	Use of masquerade	26	35	39	187	1.87	NE
3	Use of proverbs	49	35	16	247	2.45	VE
4	Peer mediation/age grade	45	43	12	233	2.33	VE
5	Satiric song (Ikpe)	35	39	26	209	2.09	VE
6	Use of folktales	37	45	18	219	2.19	VE
7	Out – right threats	25	39	36	189	1.89	NE

8	Taboos	34	32	34	200	2.00	VE
9	Running extra errands	18	48	34	184	1.84	NE
10	Story telling	40	42	18	222	2.22	VE
11	Encouragement	60	28	12	248	2.48	VE
12	Taught obedience/respect to elders	55	38	7	248	2.48	VE
13	Taught code of behaviour	40	45	15	225	2.25	VE
14	Taught history or the family	37	38	25	212	2.12	VE
15	Taught history of the ethnic group	34	44	22	212	2.12	VE
16	Taught sanitary and aesthetic norms of the people	43	40	17	226	2.26	VE
17	Proper use of the right & left hands	30	45	25	205	2.05	VE
18	Healthy rivalry among peer group (wrestling)	22	49	29	193	1.93	NE
19	Use of poems	26	45	29	197	1.97	NE
20	Use of games	26	44	30	196	1.96	NE
21	Training on respect for elders and peers	40	45	15	225	2.25	VE
					Total Mean 2.14		

VE = Very Effective, E = Effective, NE= Not Effective, X = mean, T.P = Total, D = Decision

The result shown on Table 1 reveal that traditional techniques obtained scores that seems very effective in modifying the behavioural problems of adolescents. The mean scores are as follows: disgrace 2.15, use of proverbs 2.45, peer mediation 2.33, satiric songs 2.09, use of folktales 2.19, story-telling 2.22, encouragement 2.48, trainings (taught) 2.48, 2.25, 2.12, 2.16, 2.26, and respect for elders 2.25. On the other hand, the following seems to be ineffective traditional methods. They are: use of masquerade 1.87, out-right threats 1.89, running extra errands 1.84, healthy rivalry among peer group (wrestling) 1.93, use of poems 1.97, and use of games 1.96

Table 2: Mean Ratings on Effectiveness of Modern Methods of Behaviour Modification

S/N	Questionnaires Items	VE	E	NE	T.P	X	D
22	Role play	50	37	11	235	2.35	VE
23	Assertive training	45	42	13	232	2.32	VE
24	Reinforcement	55	35	10	245	2.45	VE
25	Shaping	44	41	15	229	2.29	VE
26	Punishment	38	44	18	220	2.20	VE
27	Positive reinforcement	44	37	19	225	2.25	VE
28	Extinction or ignore	23	36	41	182	1.82	NE
29	Modeling	42	45	13	229	2.29	VE
30	Systematic desensitization	27	52	21	206	2.06	VE
31	Time out	26	50	24	202	2.02	VE
32	Over correction	23	28	49	174	1.74	NE
					Total Mean 2.16		

VE = Very Effective, E = Effective, NE= Not Effective, X = mean, T.P = Total, D = Decision

The results shown on Table 2 indicate that modern techniques were very effective due to mean scores obtained, which were above the decision rule (2.00). Thus, Role-play 2.55, assertive training 2.32, reinforcement 2.45, shaping 2.29, punishment 2.20, time out 2.02, modeling 2.29, systematic desensitization, 2.06, and positive reinforcement 2.25. The following traditional techniques obtained low means scores: ignoring or extinction 1.82, and Over correction 1. Hence, the total mean value of 2.14 obtained on traditional methods of behaviour modification is apparently smaller than 2.16 total mean value obtained on the modern methods, it seems then that the latter (the modern methods of behaviour) is more effective than the former.

Table 3:One-Sample T Test Scores on Methods of Behaviour Modification

Methods	N	Mean	t	df	Sig.(2-tailed)	Mean Difference	95% Confidence Interval		Decision Rule
							Lower	Upper	
Traditional	21	2.138	15.497	30	.000	1.323	1.149	1.497	Significant
Modern	11	2.163							

Hypothesis 1:There is no significant difference in the mean ratings on effectiveness of traditional and modern techniques of behaviour modification used by teachers on behaviour problems of schooling adolescents.

Data displayed on Table 3 above clearly show that the mean value of 2.138 was obtained on traditional methods of behaviour modification; whereas the mean rating of 2.163 was equally obtained on

modern methods. These observations seem to suggest that the modern methods of behaviour modification were rated to be more effective than the traditional one. Hypothesis testing result further confirm that there is significant difference in the mean ratings on effectiveness of methods of behaviour modification used by teachers to modify behaviour problems of schoolings adolescents. This is due to the computed t value of 15.497 obtained, which is a lot greater than the critical t-value of .000 obtained at 0.05 level of significance. Thus, the null hypothesis of no significant difference in the mean ratings on effectiveness of traditional and modern methods of behaviour modification used by teachers in modifying behaviour problems of schooling adolescents is rejected. This implies that some techniques of traditional and modern behaviour modification are as effective as some other techniques of modern methods of behaviour modification (displayed on Table 1 & 2).

Discussion

The findings of this study have shown that there is significant difference in effectiveness of behaviour modification (traditional and modern) techniques being used by Nigerian teachers in managing schooling adolescents with behavioural problems. Furthermore, data (on Table 1 & 2) indicate that some traditional methods of behaviour modification seem to be efficacious while others are not; likewise some modern techniques of behaviour modification schooling adolescent's behavioural problem. Such techniques identified are as follows. *Traditional* – public disgrace, use of proverbs, peer medication/age grade, satiric song (Ikpe), use of folk tales, taboos, story telling, encouragement, obedience to elders, code of behaviour, history of the family, sanitary and aesthetic norms of the people, proper use of the right and left hands, and training on respect for elders and peers. Modern methods include role-play, assertive training, reinforcement, shaping, punishment, positive reinforcement, modeling, and systematic desensitization.

These findings are in line with Chauhan (1981), Onu (2004), Fafunwa (1974), Achebe (1994), and Ujah (2006) who agreed that both biological and environment factors interact in making a relatively permanent change in a person's behaviour through a deliberately arranged training or experience. They noted that to restrain youths from exhibiting undesirable behaviours, out-right threats or booing may be

used by the parents or older siblings. On the other hand, Onuwusanya (2006) and Obiyo (2006) admittance that some behaviours considered maladaptive in one ethnic, cultural or religious group may be inappropriate, unacceptable or abnormal in another lend credence to diversity in techniques of behaviour modification. In other words, each society has certain peculiar ways of modifying maladaptive behaviour.

Although these culture bound methods are basically traditional, yet they contribute to the body of conventional/modern methods. This inference justifies the effective responses observed in the use of traditional behaviour modification surveyed. It is note worthy to equally observe that most techniques considered Not Effective (NE) by respondents in Nsukka education zone might be found Very Effective (VE) in other education zones due to ethnic, cultural and religious diversities, location of schools, level of schooling, and other social psychological variables.

Recommendation

Hence some traditional and modern techniques of behaviour modification are found to be effective in modifying, changing and controlling maladaptive behaviour of schooling adolescents; thus, the following recommendations are made.

1. There should be a capacity building workshops organized to sensitize both parents and teachers on this emerging reality.
2. Traditional techniques of behaviour modification should be incorporated into teacher preparation programmes.
3. Further research should be conducted to survey the responses of other localities and levels of education to discover more techniques effectively in use, and how to employ them in mainstream education programming adolescent behaviour problems.
4. Integrative approaches involving the use of traditional and modern behaviour modification techniques should be evolved, while education policy making by post primary education board, and other policy-making bodies in Nigeria should ensure it usage.
5. An allied committee comprising parents and teachers should be constituted in schools to foster the exchange of diverse ideas on modification of adolescents' behaviour problems.

Conclusion

African countries of which Nigeria is one of them were known in the past (perhaps two decades ago) for leading a relatively stable society characterized by smooth transition of youths from adolescence to adulthood. Roles and responsibilities were inculcated in the oncoming generation through the family and missionary school systems that insisted on strict norms, values system, mores belief systems and other codes of conducts. Apparently, the degrees of storms and stress were relatively minimal as the family, the church and the educational institutions ardently engaged in building a society of adolescents with high moral rectitude.

A cursory examination of these times reveals a catalogue of techniques that are today virtually phased off. It now behooves all stakeholders in education of adolescent to re-invent, re-enact and reintegrate the traditional techniques in modifying schooling adolescents' behaviour problems. More so, the family, which is a key stakeholder, must equally relive these de-emphasized efficacious means of socializing and shaping personalities of the growing population in Nigeria. Perhaps, the restiveness evident in the upbringing and education of adolescence would succumb to the integrated approach implied by the findings of this study.

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**AFRO-REGGAE: AN INDIGENOUS APPLICATION OF
HOLISTIC COMMUNICATION VIA
AFRICAN POPULAR MUSIC**

Ikenna Emmanuel Onwuegbuna, Ph.D.

Department of Music,
University of Nigeria, Nsukka,

Abstract

Prior to the advent of global modernity, the village town-crier, with his piercing musical voice and his folk musical instrument, thrived as the major medium of effective communication in the traditional African setting. Today, as modern media of communication widen, introducing print and electronic elements, the majority of the African populace who live in the rural areas are denied vital information due to the 'digital divide' and relative poverty that segregate them from the urban dwellers. Through comparative studies, this discourse discloses that the Afro-reggae popular music genre employs lyrics, language, melody, rhythm, and groove that are indigenous to Africa in effective communication beyond social status and locale. The paper, therefore, recommends a dual approach that involves African popular music and modern technology in mass communication and social mobilization.

Introduction

Communication is a process that involves the exchange of information between a source and a target via a medium or multimedia of sounds, signs, symbols, and acts. For the communication to be considered effective, the target audience must be able to access the information, decode the content, understand it, act accordingly and appropriately enough to feedback on the source. Operationally, holistic communication connotes an effective system whereby the communicator employs a multifaceted approach to sending a message across to the target audience, with the certainty that the target audience must catch the communicated message in multidimensional modes. However, the effectiveness of communication is enhanced by a preceding persuasion that is entertaining enough to arrest and sustain the attention of the target audience (Hovland & Weiss, 2011). Here lies the wisdom in the

indigenous practice, whereby the village town-crier, in the traditional African setting, arrests the attention of his audience by playing his *ogene* (metal clapperless bell) or *ekwe* (wooden slit-drum) musical instruments, then delivers his message in folk melody and language that his audience are quite conversant with. This community-based approach to communication was as audience-friendly as it was effective. In its modern application, town-criers now sit snugly in a loudspeaker-fitted motor vehicle, from where they play selections of popular songs to attract the attention of their audience before delivering their messages, through amplified microphones.

In today's sophisticated approach to mass communication, involving the multimedia of print and electronic technology, access to information becomes a privilege, since the audience must be literate—alphabetically (the ability to read and write one's name), functionally (ability to read and write on the most elementary and basic levels of everyday life), socially (ability to communicate effectively, using the cultural language of a particular community—both dialectical and non-verbal), informationally (use of critical thinking skills to manage information and become an independent learner), and digitally (ability to make use of the multimedia of electronic communication) (Jatau, 2006). They must also have the necessary economic power to purchase the printed material, the electronic receiving sets, and subscribe to cable networks and power supply. This situation of Africa's limited access to the digital technology-spawn communication, due to economic and literacy reasons, has put Africa in the category of the so-called 'digital divide' (Onwuegbuna, 2003).

The reggae music genre

Reggae, the distinctive popular musical style that leans heavily on off-beat rhythms, repetitive, but pulsating drum patterns, and a driving melodic bass line, is arguably one of Africa's most pervading musical gifts to the world. Besides the music, reggae has inspired an enduring culture that is socially and spiritually vibrant. A journey down the history lane would reveal the reasons for the venerable position of this global culture.

Etymologically, the word reggae has been attributed to several 'mysterious' allusions. Toots Hibbert, leader of the Maytals, the first Jamaican group that used the word in the title of their dance song, *Do the Reggay*, claimed that the word was derived from the English word

‘regular’. This, according to him, derived from the more steady and regular rhythm of the new dance form. Another Jamaican opinion came from Joe Higgs, the man who conducted free, open-air singing classes and workshops to help in training the teeming crowd of Jamaican budding artists in the early 1960s—a venture that benefited and helped in grooming the Wailin’ Wailers. According to Higgs, the word reggae was derived from ‘streggae’, which is a ghetto patois term for rudeness. ‘Ragged’, ‘rugged’, and ‘rough’ are among other opinions held by the Jamaican people as sources of the word reggae (Davis, 1985).

Back in Africa, in Nigeria of the West Coast of the continent (the traditional root of the black Jamaicans), the Yoruba ethnic region has an entertainment music style called *ere-ege*. Gboyega Femi (a.k.a. Tera Kota), who is one of Nigeria’s early exponents of the *reggae* style, has claimed that reggae is a corruption of the Yoruba term, *ere-ege*. This may not be far from the truth, as a similar case has been established in the Trinidadian *calypso*. Trinidad is a sister nation to Jamaica, both of the Caribbean region. Borde (1973) reports that the term calypso was coined from an Igbo word *kaisco*, heard from the lips of slaves of that ethnicity who came from Nigeria. Borde, who claims that the Igbo word meant, “Say it again”, is of the firm belief that the term calypso is an English coinage of *kaisco*. Upon investigation, this researcher, who is also of Igbo ethnicity, discovered that the word *kaisco* is actually a corruption of the Igbo phrase *Kpaisa uka*, which conveys the same meaning as proffered by Borde. *Kpaisa uka* is a phrase for “Tell me something” or “Tell me more” as spoken by the Igbo of Ohafia/Abriba area of Eastern Nigeria. And historically, this area was a lucrative slave port during the era of the Trans-Atlantic Slave Trade. In the same vein, it is possible that the etymology of reggae could be traced back to *ere-ege* of the Yoruba tribe of Nigeria, West Africa. Little wonder, Bob Marley opened his 1975 album with the track *Lively Up Yourself*, which he introduced with a chant “Wooh!” But later, Marley (as cited in Davis, 1985) revealed that the chant is a Yoruba “look-out” call which he used consciously to inject the African feeling in an album titled *Natty Dread*. Later, the chant became a regular feature in Bob’s live performances.

The Song structure of popular music

Form is a term used in music to refer to the structural make-up of a musical composition. Attempting a comparative analysis between classical and popular music, however, Lerdahl (1992) discloses that

popular music can be identified by its lack of structural complexity and depth. In the submission by Negus (1997), popular music, generally, maintains a basic song structure; that basic song structure is the ABABCB form. The structural organization of *reggae* songs is not different from other modern popular music genres. Three standard sections of A=verse, B=chorus, and C=bridge are basic. Even when an instrument is allowed a solo expression, the solo is based on one or more of these standard sections. Sometimes, all of these sections are not used in a composition; and the composer determines the format of usage in his structural erection. The form could be ABABC, ABABCB, ABABAB, AABCBB, BABAB, etc.

Ideological analysis of four (4) Afro-reggae songs

HELP (By Sonny Okosuns)

A)1: Oh please!

Lift me up so I can stand,
Not to fall;
Give me your hand and I'll stand,
I need your help, your help.

2: Oh I say!

Teach me a song, so I can live
A life of fun;
Give me your hand and I'll stand,
I need your help, your help.

3: Oh please!

Lift me up so I can stand,
Not to fall;
Give me your hand and I'll stand,
I need your help, your help.

4: Oh I say!

Teach me a song, so I can live
A life of fun;
Give me your hand and I'll stand,
I need your help, your help.
Oh please!

C: I know it's gonna be alright,
Right now!

B: Aah! Aah!! Aah!!!
Aah! Aah!! Aah!!!

A²)1: Turn on the light so I can see
What I can do;
Give me your hand and I'll stand,
I need your help, your help.

2: So you see,
I can sing, so teach me a song
I can learn;
I need your help and I'll stand.
I need your help, your help,
So please!

Armed with the information that *Help* was a simple traditional Bini song, translated into English and adapted for a native Yoruba tune (borrowed from Ogunde, and possibly the *ere-ege* tune), one gains a better appreciation of Sonny Okosuns' ideological rationalization in his musical creativity. Commenting on his style generally, Okosuns (2000) says, "...a very simple style that anyone can relate to. One that is not stagnant"(p. 20).

The message in *Help* is that simple. It is a plea for help from one who knows and appreciates the value of such a favour. The preference for standing rather than falling, the desire for a life of fun, the eagerness for light so as to see clearly, and the willingness to learn a song; all delivered through a musical piece, speak volumes about the place of music in the life of the African. The expression of certainty and positivism in the **C** Section (*I know it's gonna be alright / Right now*) is also remarkable of the nature of trust that the indigenous folk has in Providence.

The theme of *Help* is made prominent through its repetitive occurrence in all the verses: *Give me your hand and I'll stand / I need your help, your help*. Such amplification of a dominant message of a song via repetition is a practice that is characteristic of African music.

COUNTRY BOY (By Harry Mosco)

- A)1.** I was born
In the country
I was born, born, born, born
In the country
My mama said to me
You must go to town
My papa said to me
You must go to town
- 2.** I said mama
I don't wanna go to town
I said papa
I don't wanna go to town
'Cos down town
(They) ain't got no job for me
Down town
(They) ain't got no place for me to live
- C)1.** All the jobs they have
They just share by themselves
Everything they do
They just do by themselves
- B)** I'm a country boy } 2x
I don't wanna go }
Uuh huuh uuh uuh! – 2x
- A)3.** I was born, born, born, born
In the country, Yeah!
My mama said to me
You must go to town
My papa said to me
You must go to town
- 4.** I said mama
I don't wanna go to town
I said papa, please
I don't wanna go to town

'Cos down town
(They) ain't got no money for me
Down town
(They) ain't got no food for me to eat

C) 2. All the money they have
They just share by themselves
All the food they have
They just share by themselves

B) I'm a country boy }
I don't wanna go } 2x
Uuh huuh uuh uuh! – 2x
Country boy
Don't wanna go.....

At the time Harry Mosco recorded *Country Boy*, migration to urban metropolis and emigration to the Western States—in search of the proverbial 'greener pastures'—was the vogue among the youth of Nigeria. Harry Mosco's views in this song must have been informed by his personal experiences of racial rejection in the hands of the Western whites in whose lands he had sojourned in the course of his musical career.

In presenting the song as a report of an encounter between himself and his parents, Harry speaks from the vantage position of a 'been to...' to debunk the illusion of some uninformed parents who stay in their country homes and push their wards to the cities, with the belief that life would be easier and richer in such cities. In this song, Mosco succeeds in painting the pictures of homelessness, selfishness, and lack of love of the city dwellers. *Down town / They ain't got no job for me / Down town / They ain't got no place for me to live / All the jobs they have / They just share by themselves / Everything they do / They just do by themselves...*

In the album sleeve, the cover photograph portends the message that is delivered by the lyrics. Harry Mosco's image occupies the foreground, wearing a bowler hat, a long-sleeved shirt, and a rueful smile on his face—a depiction of a disillusioned 'been to...' mocking the

falsehood of city life; and at the background lies a lush green country-side prairie, waiting to be explored.

SEND DOWN THE RAIN (By Majek Fashek)

A)1: The sky looks misty and cloudy,
Looks like the rain's gonna fall today.
This morning I was sowing my seed,
Waiting for the rain to drop and water, Lord.
Mmm Oh Lord, heeeh!

A)2: I'm a hungry man,
And I don't wanna be angry.
Please send down the rain
To water up my seed.
Send down the rain,
Please, send down the rain.
Send down the rain,
Send down the rain!

A)3: Everything in life has got its time and season,
So you don't have to ask me, Why?
You don't expect to sow cassava
To reap up cocoyam.
You don't expect to sow rice
And reap up cassava.
Whatsoever I and I soweth in this world,
Must surely reap.

B)1: 'Cos I'm a living man,
Got a lot of works to do,
Send down the rain.
Papa papa, papa yoh!
Yaya yaya, yaya yoh!
Send down the rain.
I'm a living man,
Got a lot of works to do,
Send down the rain.
Mama mama, mama yoh!

Yaya yaya, yaya yoh!
Send down the rain.
Papa papa, papa yoh!
Yaya yaya, yaya yoh!
Send down the rain.

C: Jah is my song
And that one makes me feel so strong.
Jah is my song,
That makes me feel so strong,
No matter what they say...
Even if they say I'm wrong,
I'm gonna feel strong
'Cos I know am gonna live long,
Oh Lord!

B)2: 'Cos I'm a living man,
Got a lot of works to do,
Send down the rain.
Papa papa, papa yoh!
Yaya yaya, yaya yoh!
Send down the rain.
Mama mama, mama yoh!
Yaya yaya, yaya yoh!
Send down the rain.

In *Send Down the Rain*, Majek Fashek assumes the role of the mouthpiece of the burgeoning youth of his time, whose efforts at rescuing themselves from the throes of joblessness had been marred by the oppressive wickedness of the privileged few. In Nigeria, some psychic manipulators have mastered the negative art of controlling the rain, making it fall or not fall according to their wishes. Majek employs this imagery to address the privileged oppressors who frustrate the youth by withholding any opportunity that the youth may chance on to survive.

In the music industry, Majek had laboured in the background for nearly two decades as a sessions musician, 'paying his dues', before he was able to come out with his own album. In this song, he warns about a possible youth insurrection should the frustrations continue: *I'm a hungry*

man / And I don't wanna be angry. And the solution would be to Send down the rain / To water up my seed... (Release the opportunities so the youth could survive). A failure to release the opportunities could lead to repercussions: Everything in life has got its time and season / So you don't have to ask me Why? / You don't expect to sow cassava / To reap up cocoyam...

Making it clear that his is a message from the youth, and justifying the fairness of their demands, Majek sings: *Jah (God) is my song / And that one makes me feel strong / No matter what they say / Even if they say I'm wrong / I'm gonna feel strong / 'Cos I know I'm gonna live long / Oh Lord!*

In language usage, Majek's preference of 'Jah' for God and his use of the phrase 'I and I' reveal his tilt towards the Rastafarian movement and religion.

ONE KILOMETRE (by Evi-Edna Ogholi)

Intro: Which one of them we go speak?

Which one of them we go speak?

Which one of them we go speak?

I say, which one of them we go speak?

A)1. Wah me say, travel to Emede,
Them go speak Isoko,
Travel to Borno, say na Fulfulde,
Travel to Ugheli, dem go speak Uhrobo,
We travel to Buguma, say na Kalabari,
Travel to Kaduna, dem go speak Hausa,
We travel to Okene, dem go speak Ebira,
Travel to Abi, dem go speak Kwale,
Abuloma, dem go speak Okrika.

Pre C): One kilometre is another language,
Even half a kilometre is another language.

C) Wah me say... (3x)

A)2. Wah me say, travel to Sokoto,
Dem go speak Fulani,

We go Benin City, dem go speak Edo,
Travel to Onitsha, dem go speak Igbo,
We travel to Asaba, say na Bendel Igbo,
We travel to Gboko, dem say na Tiv,
Travel to Oturkpo, dem go speak Idoma,
We travel to Akure, dem go speak Yoruba,
We travel to Ase, dem go speak Ebor,
We travel to Uyo, na Ibibio.

Pre B: We travel, we travel, }
We travel...travel...travel.. } 4x

B) All I'm saying, }
Lingua Franca. } 4x

A)3. Wah me say,
Travel to Patani, dem go speak Ijaw,
Travel to Vom, dem go speak Birom,
We travel to Ekpoma, dem go speak Esan,
We travel to Auchi, dem go speak Etsako,
We travel to Iddah, dem go speak Igarra,
We travel to Bida, dem go speak Nupe,
We travel to Ogbakri, dem go speak Ikwere.

Pre B & C (mixed)

B – repeated.

Nigeria, a nation of over 130 million people, 36 states, about 250 ethnic groups, and over 750 local dialects is indeed a compendium of complex 'languages'. Evi-Edna Ogholi, a female singer born in Isoko ethnic town of Emede, in the then Bendel (now Delta) State of Nigeria qualifies better than her contemporaries to sing about these complex 'languages' since her region has the most complex mixture of them all. In *One Kilometre*, she chronicles these 'languages' to show how difficult it is for Nigeria to have a lingua franca that is truly Nigerian: *Which one of them we go speak? / I say, which one of them we go speak?* Realizing

that exaggeration is not only an effective tool in communication but also a legal one, Evi-Edna declares: *One kilometre is another language / Even half a kilometre is another language.*

Her choice of delivering the song in Pidgin English, which is widely spoken and understood by both literate and illiterate Nigerians of all regions, appears to be Evi-Edna's endorsement of the 'language' as Nigeria's lingua franca.

Musical analysis of *One Kilometre*

In *One Kilometre*, Evi-Edna Ogholi achieves an intense marriage of an enchanting vocal melody and a compact instrumental groove. The piece has basically a formal structure of **ACABCAB**, though it has other sub-sections of **Intro**, **Pre B**, **Pre C**, and a fusion of **Pre B & C**.

The distinctive differences in the various sections are thus: The **Intro** is made up of a short, 1-bar melodic phrase that repeats the rhetorical question, "Which one of them we go speak?" The **A** Section is made up of a lyrical melodic continuum that delivers the verses of the song. Also in this section, the accompanying melody of the bass guitar is busy and flowing, driving the groove constantly. In Section **B**, which is the chorus section, the vocal melody becomes more relaxed as it employs notes of larger durational values, and the bass melody of the bass guitar also becomes less busy, jerky, and more punctuated in rhythm. The creative use of glissando in the bass melody of the bass guitar and the responding effect created by the jerky rhythm guitar chords mark off the peculiarity of Section **C**—the bridge section. For **Pre B** Section, the melodic word-painting of the phrase "We travel..." simulates the motion of physical movement in space, leading to the chorus, "All I'm saying...Lingua Franca..." **Pre C**, just like **Pre B**, is also a melodic word-painting phrase that uses the title of the song, "One kilometre..." to introduce the complexity of languages exposed in the subsequent verse that comes after the bridge section.

A very good example of lyrical melody, *One Kilometre* explores a compact melodic movement in the Lead Vocals, concentrating mostly on the tonic note. Movement is mostly by repetition of the dominating pitch, and a few stepwise and narrow leaps. The melodic ambit is a perfect octave—from small **Bflat** to 1-line **Bflat**. While the instrumental harmony is triadic, the vocal harmony is organized in parallel third intervals.

Discussion

The positive response of Nigerian popular music consumers to the early *Afro-reggae* experiments of the 1970s (here represented by Sonny Okosuns' *Help* and Harry Mosco's *Country Boy*) was due to the consumers' ability to interpret and accept the socio-cultural issues inherent in the new tunes. First was a novelty effect of the fresh musical experiments on a progressive urban society; followed then by a conscious will to encourage a novel mass involvement of the youth of the society in pop music-making as a lucrative part-time business, an attempt at self-employment, and, lastly, a subconscious endorsement of the call for pan-Africanism and mental assertion of the superiority of the black race, for which *reggae* music had become a conduit.

On the part of the early exponents like Sonny Okosuns and Harry Mosco, it was a response to the contemporaneous in musical practice, which in itself was a step in African indigenous socio-cultural progressivism. In addition, the economic proceeds of the reigning genre were the other serious consideration. According to Sonny Okosuns (as cited in Collins, 1996), "I'm not lying low and I won't let it take gari (a staple food in Nigeria) from my hands" (p. 222). This economic lure becomes clearer when one considers that these pioneer exponents were identified with different genres before the rave of the *reggae* genre came to the country. Sonny Okosuns had gained recognition with his Edo/Ishan-influenced style of *highlife* music, while Harry Mosco had gained fame in his *Afro-rock/funk* style—after his stints with The Funkies and the Osibisa.

The emergence from black Africa of *Afro-reggae* at the early period of the 1970s, and its acceptance at the international music markets (especially the U.S. and the U.K.) also revealed the power of popular music as a veritable ally in building a cultural bridge between Africans at home and those in the Diaspora. This argument is founded on the reports of huge turnouts of the African Diaspora at concerts that featured *reggae* musicians (as well as other international pop music stars of the black race) in Black-concentrated regions of the world (Davis, 1985).

The compositional process of *Help* is another indigenous socio-cultural issue. According to Okosuns (as cited in Collins, 1996),

It was almost an accident, as I was recording six tracks for EMI and needed a seventh to fill the record up. That was my record

song *Help*, which ended up being the biggest hit. It was a simple traditional Bini song but written in English. I got the rhythm from Ogunde the playwright. I do believe the *reggae* rhythm came from our side...And in fact, if you listen deeply to *reggae* it has a *highlife* formation. The only difference is the modified beat (p. 221).

Compositional process in popular music is not as rigid as that of the classical/art music. Much of its social relevance is drawn from its indigenous socio-cultural contents—like in the aforementioned case of *Help*, by Sonny Okosuns. The creative and methodical thoughts of the African popular music composer are guided by the indigenous musical system and rationalized along folk musical practices (Agu, 2009).

Later in the reign of *Afro-reggae* in Nigeria, during the period of the 1980s, socio-cultural issues in popular music assumed more complexities. In addition to economic, class, and racial issues, African indigenous religious, gender, and attitudinal issues became part of the socio-cultural implications perceptible in the *Afro-reggae* expressions of this period (here represented by Evi-Edna Ogholi's *One Kilometre* and Majek Fashek's *Send Down the Rain*). Whipping up the sentiments of gender sensitivity, Evi-Edna became the first known female *Afro-reggae* artiste of the country. This was at a period when the few known works of female *reggae* artistes were those of Jamaica's Ginger Williams, Sonya Spence, and Marcia Griffiths. With subsequent album releases, Evi-Edna was unanimously crowned **The Queen of Nigerian Afro-reggae**. In the case of Majek Fashek and his *Send Down the Rain*, religion and personal attitude assumed controversial dimensions as he openly proclaimed his leaning towards Rastafarianism (a politico-religious Black movement, founded in Jamaica, around the personality and divinity(?) of the late Emperor Haile Selassie I of Ethiopia), and defied the society by growing the culture-negating long-matted hairs (the dreadlocks). Yet the acceptance of the musician and his music by the same society he defied shows how dynamic culture could be, and is!

Majek Fashek's compositional method in *Send Down the Rain*, whereby he lifted lines from the Christian Bible, laced them up with other lines from Bob Marley's *Soul Rebel* and Bunny Wailer's *Let Him Go*, then topped it all up with a few of his own lines, can be seen as a fusion of two musical techniques known to musicologists as

contrafactum and *musical parody*. The concern of ethnomusicologists here is that this compositional method is rooted in indigenous socio-cultural practices (Millet, 2011).

Conclusion

In all four songs (*Help, Country Boy, One Kilometre, and Send Down the Rain*), the production processes involved professional sessions musicians recorded live, each album in a different analogue sound studio. These recordings were managed, produced, mixed, mastered, and pressed into vinyl by experts, including artiste and repertoire managers, producers, composer-arrangers, audio engineers, and technicians. The finished products were then disseminated via the media of LP (long playing) records, audiotapes, videocassettes, compact disks, radio, television, concert arenas, nightclubs, mobile music vendors, and mobile advertising agencies, amongst others.

Recognizing the potency of music as a veritable instrument for mass communication and social mobilization, Okafor and Okafor (2009) write:

Nigerian popular musicians do not merely entertain with their music but use it as a vehicle for social commentaries, education, and for reflecting and influencing the political life of Nigeria and Africa. Pop music in Nigeria is also seen to be cross-ethnic and inter-cultural, and the use of macaronic verse continues to a large extent in achieving the desired goals. Nigerian popular musicians use a mixture of English, Nigerian languages and pidgin/broken English in their singing for effective communication with the people to achieve the desired goals (p. 93).

In a similar stance as the foregoing, Mbanugo (1999) asserts:

Nigerian pop music is a vehicle for transmitting beliefs, norms, and values to the masses who are always ready to listen. Hence, any tune or slogan that is much sung by the pop musicians, is soon on the lips of most Nigerians, and therefore, plays an indirect, but significant role of informally educating the people. The informal education permeates and reaches the grassroots of our national life.... The art of popular music stems from and deals

on common historical, philosophical, political, economic, and cultural trends in the country. The messages contained in the popular songs reach the masses effectively (pp. 199-200).

It is therefore recommended, based on the strength of the foregoing exposé, that professional popular music composers be commissioned to always collaborate with mass communicators in crafting the vital community-targeted messages into songs. Dissemination of such messages should, therefore, embrace a dual approach of the known modern media and the modernized town-crier medium—a system that developed from the African indigenous town-crier practice. This holistic approach will ensure effective communication that will cut across the boundaries of social status and geographical locale.

Discography

Evi-Edna Ogholi (1988), *On the Move* [LP], POLP 187

Harry Mosco (1978), *Country Boy* [LP], TTL 131

Majek Fashek (1988), *Prisoner of Conscience* [Audio Cassette], TTL 367

Sonny Okosuns (n.d.), *Papa's Land* [LP], NEMI 0232A

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**PROTECTION AND PRESERVATION OF TRADITIONAL
MEDICINE IN ANAOCHA COMMUNITIES: CHALLENGES
AND PROSPECTS**

Okafor Grace

Department of Sociology and Anthropology
University of Maiduguri

And

Abdulraham Hamid

Centre for Trans-Saharan Studies
University of Maiduguri

Abstract

The paper was a descriptive survey which sought to examine the nature of traditional doctors who practice in Anaocha and its environs before the Globalize system. It also highlighted the challenges and prospects of Global system. 15 traditional practitioners, 375 married men and 450 married women were sampled out of 145 traditional practitioners, 3,260 married men and 15,250 married women identified in Akwaeze, Neni and Obeledu communities in Anaocha Local Government Area. Three research questions and two null hypotheses guided the study. The instrument used was questionnaire developed by the researchers with interview method. The reliability alpha coefficient of 0.86 was established when Spearman Brow Prophecy formula technique was applied on the instrument. The data collected were analyzed using men statistics to answer the research questions and ANOVA in testing the null hypotheses at 0.05 level of significance. The findings indicated methods/techniques traditional practitioners use to treat their patience such of: the use of herbs through cooking, boiling, grounding, incantation, spiritual methods like paring anointing oil, dancing, confession etc. and that the best way and means to protect and preserve traditional medicine is through incorporation into modern medicine, promotion especially medicinal plants, game reserves, development of database, an initiative that use information technology and the internet to promote social and economic development. Based on these findings, recommendations were made among which was that the government should have a place appropriate policies that encourage and provide guidelines on the innovation, conservation and preservation and each

states should have indigenous knowledge centre where people will learn about indigenous knowledge.

Introduction

Globalization has made the world a small village with a increasing interdependency, partnership cooperation etc in all spheres of life among nations of the world. The world body, United Nations Organization (UNO) does not loose sight that countries are directly or indirectly affected by one another's bad situations or experiences. Hence, UN has continually been championing summits, conferences, convention and meetings where International Agreements, Treaties, Resolutions etc are made and signed by countries of the world to better the lots of nations and their citizenry.

Sociologically, the term tradition refers to practice, custom or belief that has existed in society for a long time through being passed down from one generation to generation. Applied to medicine therefore, we have in mind the pristine conceptions of health and illness and the manner in which people managed disease conditions before contact with modern medicine. From this definition, we are bound to accept the fact that all societies – European, Asian or African – started with traditional medicine before advancing beyond that.

Evidence from the Holy Bible proved that indigenous medicine existed even during the time of Jesus Christ. Herbs are blessing from God, very pure and Natural for human consumption. Every root and herb is for the healing of the Nation. For instance, Gen. 2:5, 9, 15-17/Ezk. 47:12, God provided them to man for meat and medicine, Rev. 22:2/Jer. 8:22 says it was meant for healing; while John 19:39-40 also talks about Allovera rubbed on Jesus body to preserve it from rotten. Despite the fact that Jesus provided these plants for human consumption, he first of all demonstrated by mixing saliva with sand to heal a blind man.

What is Traditional Medicine?

Traditional medicine, according to the World Health Organization (WHO) comprises therapeutic practices that have been in existence, often for hundreds of years before the development and spread of modern scientific medicine and are still in use today. These practices vary widely in keeping with the social and cultural heritage of different countries.

Traditional medicine is also seen as the total combination of knowledge and practice whether explicable or not, used in diagnosis, preventing or eliminating physical, mental or social disease and which may rely exclusively on past experience and observations handed down from generation to generation verbally or otherwise.

According to Rajasakeran (1992), it is a systematic body of knowledge acquired by local people through the accumulation of experience, informal experiments and intimate understanding of the environment in a given culture.

Douglas (1982) calls it “folk or domestic medicine which he identifies with the early man” If that was what traditional medicine meant, we must give credence to the early man who through pains and strive has done a lot to start a system of caring through which man’s life has been sustained.

A person who is trained and competent to practice traditional medicine and recognized by his/her community can be called a traditional medicine Practitioner Terms such as native doctors, traditional healers have been criticized by scholars for their colonial roots and pejorative nature.

There are many types of traditional medicine practitioners and they have many names. In China they are called *Barefoot* doctors; among the Yorubas, they are called ‘*Adahunses*’ or ‘*Oniseguns*’ and ‘*Dibia*’ among the Igbos. According to Nwokolo, (1984:7) traditional practitioners can be broadly divided into two; first, are the practitioners who use concoction of herbs, tree barks and roots for the treatment of diseases. Second, are the specialists who are recognized as experts in fields like bone-setting, midwifery, minor surgery like circumcision and so on.

Oyekanmi (1997:7) in her study of traditional birth attendants in Lagos state asserts that “in all countries there are herbalists, native doctors, traditional birth attendants, indigenous midwives etc. She further observes that the TBAs are almost all females in Cross River and Akwa Ibom States. On the contrary, they are mostly males in Lagos state. Besides, the practitioners are currently married, widowed or divorced and past middle age. They delivered from 3-5 babies per month.

Oyekanmi informs us that the TBAs generally perform other functions such as post-partum care, give advice on traditional methods of family planning and render fertility assistance. These extra-delivery

functions have psychological and physiological influences on the anxious mothers especially at labour (Oyekanmi).

According to Tella (1992:2), there are about, 200,000 traditional practitioners in Nigeria. In comparison, there are about 19,126 registered medical practitioners (made up of 16,214 Nigerians and 2,912 non-Nigerians).

There are about 1,150 registered dentists comprising 959 Nigerians and 191 non Nigerians. The source also informs us that there are 67,764 registered nurses and 55,159 registered midwives. In spite of the larger number of traditional medicine practitioners as compared to Orthodox medical practitioners, the latter are officially recognized, promoted, funded and patronized by governments.

The Federal Ministry of Health in 1978 established and inaugurated a National Committee on the retaining of Traditional Birth Attendants (TBAs). In 1979, the Federal Ministry of Health organized the first ever National Seminar on Traditional Medicine. In 1980, the Lagos State Government set up a Board of Traditional Medicine. The responsibilities of the Board include accreditation, attestation and registration of only bona fide traditional medicine practitioners. About 73 Traditional Birth Attendants (TBAs) had been trained and awarded certificates under the auspices of the Board and the Ministry of Health of 1984 (Oyekanmi, 1997:10).

This is done in order to clip the wings of some quacks and fake practitioners. It is observed that there are false and hazardous claims by self acclaimed therapists in Nigeria on having a cure for numerous medical conditions even no substantial curative agents exist for such world wide. Some claim to have remedy for diabetes mellitus, hypertension, asthma and Acquired Immune Deficiency Syndrome (AIDS) – all chronic disorders that have no cure to date by orthodox medicine.

However, the board has no authority over traditional healers from other states. For the registered ones, the Board had a code of conduct expected to adhere to. In 1984, a National Investigation Committee on Traditional and Alternative Medicine (NICTAM) was set up by the Federal Government to be chaired by Prof. Tella with 13 other members. Some of the perceived problems that necessitated Tella's Committee include the spurious claims of many traditional healers, lack of

knowledge of their number and background/skills, unhygienic practices of some of them and the obsolete skill/bare literacy noticed in others.

There was a dire need to protect and preserve the health of citizenry, to provide an opportunity for the healers to meet, discuss common problems and document. Some of the esoteric materials they possess. It is also important to document their knowledge as the death of these healers may portend a danger to the reservoir of traditional medicine knowledge. There is also the fear that new entrants are not coming into the profession. Besides, the preset status of traditional medicine in Nigeria needs to be reviewed and suggest ways and means of achieving integration between traditional medicine and modern medicine. A question may arise, what then are the problems and prospects of combining traditional medicine into the orthodox system? Some of the problems which confront the incorporation of traditional medicine into the orthodox setting include:

- a. The imprecise nature of the diagnosis by traditional practitioners (some use exorcism; others resort to symbolic rituals while others rejoin excessive fasting and deprivation on the part of their clients/patients).
- b. Imprecision in dosage,
- c. Misuse of its on-material aspects,
- d. the practice of sorcery and quackery,
- e. Lack of western education,
- f. Unhygienic environmental practices etc

However, in spite of these weaknesses traditional medicine holds a lot of merits for the citizens of Anaocha as well as Nigerians who live in the rural areas where modern health care is out of reach. As Oyekanmi (1997:V) puts it, an estimated 73 percent of Nigeria's population reside in the rural areas and inadequately served by modern medical facilities. She argues further that an estimated 30-40% of the health needs of the Nigerian population were being met by the modern health facilities. Close to 60% of the health needs are still being catered for by the traditional health practitioners. She asserts that rapid population growth can affect the attainment of goals in the health sector. High fertility tends to be related to high rate of sickness and death among women and children.

The traditional health practitioner may be the only resource person for health problems; since they are within the reach of the people

and they understand socio-cultural milieu of them. Clients/patients patronize traditional medicine for nearness, cheapness, humane treatment and sympathy. The bureaucratic set up prior to seeing a western trained doctor may be insurmountable. This is coupled with the intimidating and fearful battery of tests and exorbitant cost of the services to the patient.

Moreover, the traditional medical practitioner becomes an active agent in the promotion of health due to their knowledge and social usefulness, their special relationship with those around them and their understanding of the social and cultural environment. In addition, adopting and using local herb to meet the indigenes' health needs prevent or check drain of our foreign exchange reserve and thus enhance our cultural heritage. The call for the promotion and preservation of traditional medicine is not novel. It has been successful in India and China with the practice of acupuncture (The latter has been recognized by the World Health Organization).

In addition, as Olurode and Olusanya (1994:43) indicates;

The belief in traditional medicine is being strengthened these days because of the recent activities of some orthodox medical practitioners who now promote the integration of the two.

A lot of studies have shown clearly that traditional medicine is alive and well in Nigeria and that an appreciable proportion of the population go to the traditional healers first before going to the orthodox medicine. This applies very much to road accidents resulting in orthopaedic cases, child births, circumcision, piles, strokes and so forth.

The government of Nigeria has therefore decided to formally recognize the roles played by traditional medicine in society and upgrade the sector to complement the existing orthodox medicine. This has done through the identification and training of groups like the Traditional Birth Attendants (TBA). These practitioners have been exposed to free training workshops in order to change some harmful practices in the traditional maternity care.

Similarly, herbalists have been encouraged to submit their drugs for toxicity analysis and classification for the purpose of establishing appropriate dosage. They have equally been encouraged to establish

private gardens where they can grow some of those medicinal plants that are facing extinction due to droughts, bush burning or over use.

Ethno medicine or the use of plants and other natural substances for the treatment of ailments is now being encouraged as a line of research in Universities using renowned herbalist (Sofowora, 1993). Other evident in Nigeria is seen in the media advertisements, trade fares and the gradual intervention of the National Agency for Food, Drug Administration and Control (NAFDAC) to certify herbal products displayed for public consumption.

Research Questions

The following research questions guided the study:

1. What are the various methods/techniques used by the traditional practitioners?
2. What are the challenges and prospects of Traditional medicine?
3. What are the effective ways and means of protecting and preserving Traditional medicine?

Research methodology

The study was a descriptive survey research which assessed the mean responses of married men, married women and traditional practitioner on the effective ways of protecting and preserving traditional medicine.

Area of study

The study was carried out in three town (Akwaeze, Neni an Obeledu) out of the ten towns (Adazi-ani, Adazi-enu, Adazi-Nnukwu, Ichida, Obeledu, Akwaeze, Neni, Agulu, Agulu-uzigbo and Agukwu) under the Anaocha communities, Anambra State.

Population of the study

The target population consisted of all the Traditional medicine men (145) married men (3,260) and married women (15,250) identified in the three towns (Akwaeze, Neni and Obeledu). In Akwaeze, there are 32 traditional medicine men, 1,430 married men and 6,400 married women. In Neni, there are 64 traditional medicine men, 995 married men, 4,320 married women. While in Obeledu, there are 49 traditional medicine men, 835 married men and 4,530 married women.

Sample and Sample Technique

Purposive sampling was used to select the three towns namely, Akwaeze, Neni and Obeledu. Simple random sampling was used to select the 5 communities from each of the three towns making it 15 communities with 15 traditional medicine men. Also, 25 married men and 30 married women were selected from each of the 15 communities making the total sample of 375 men and 450 women.

Reliability of the instrument

The split half method for testing reliability was applied. The researcher administered copies of the instrument to a sample of 10 traditional medicine-men, 50 men and 50 women in communities that were not part of the sampled communities. Their mean ratings were separated into odd and even numbered items. The two halves were correlated using the Pearson product moment correlation analysis. To obtain the coefficient for the whole questionnaire, Spearman Brown prophecy coefficient formula was used to get the reliability to be 0.86, which was satisfactory for the study.

Method of Data Collection

The researchers distributed the copies of the questionnaires to each community. The respondents took time to respond to the instrument. This resulted that all the copies were collected back.

Method of Data Analysis

Mean scores were used in answering the research questions. The acceptable level of mean score was 2.50 and above. The two stated null hypotheses were tested using Analysis of variance (ANOVA). This is deemed appropriate because data was interval, and more than two mean groups were compared.

Results

The results were presented according to research questions 1, 2 and 3 while the results of the hypotheses were presented in table 4 and 5.

Table 1: Mean Ratings on the various methods/techniques Traditional medicine men uses.

S/N	Items on the method/ technique used by Traditional medicine men	Mean	Married Men Mean	Married Women Mean	Decision
	Non-magical therapies				
	Herbal treatment (leaves, roots, bark, part of animals and birds)				
1	Boiled	3.75	3.65	2.58	A
2.	Cooked	3.25	3.35	3.15	A
3.	Ground	2.78	2.65	2.65	A
4.	Mixed with water or gin	3.95	3.75	3.75	A
5.	Rubbed all over the body	2.88	2.89	2.89	A
6.	Ground and rubbed on scarification wounds	3.18	3.33	3.33	A
7.	Vapour treatment or hydrotherapy	2.55	3.22	3.22	A
	Hydrotherapy				
8.	Cold bath	2.58	2.69	2.69	A
9.	Hot bath	2.67	3.12	3.12	A
10.	Compress bath or steam-vapour	3.25	3.25	3.00	A
11	Heat therapy massage	2.85	2.99	2.99	A

12.	Kneading or manipulation of the muscles	2.75	3.18	2.84	A
	Traditional surgery				
13.	Use of soft tendrils and tissues from calabash plat to stitch the cut	3.98	3.77	3.20	A
	Magical Ones				
14.	Faith healing	3.00	2.85	2.60	A
15.	Vigorous ritual dancing	2.65	3.12	3.12	A
16.	Incantations	2.80	3.11	3.11	A
17.	Sin confession	2.98	2.69	2.70	A
18.	Spirit possession	3.11	3.19	2.83	A

Table 1 above showed that all the items 1-18 scored above the accepted mean of 2.50 and above. This is an indication that all those items are methods used by Traditional practitioners to treat their patient.

Table 2: Mean Ratings on the challenges and prospects of Traditional medicine.

S/N	Items on the challenges and prospect of T/M	Traditional Practitioner	Married Men	Married Women	Decision
19	Not officially recognized	2.66	3.32	3.65	A
20.	Not promoted/not in written form	3.15	3.23	2.95	A
21.	Lack of fund	2.59	2.69	2.88	A
22	No established form for				

	interactive discourse among practitioner	3.23	2.98	3.24	A
23.	Many claim ownership	3.21	2.85	2.75	A
24.	Climatic changes	3.00	3.12	2.82	A
25.	No background skills	2.72	2.64	2.61	A
26.	Unhygienic practice	3.22	2.98	2.64	A
27.	Bare literary noticed	3.00	3.22	2.98	A
28.	Danger as a result of any of the healer dies	3.20	2.98	2.60	A
29.	Desert encroachment				

In table 2, all the respondents agreed that items in 19-29 reached up to the acceptable mean of 2.50 and above and this indicated that all the items listed were some of the challenges and prospects of traditional medicine.

Table 3: Mean Rating on the effective ways and means of protection and preservation of traditional medicine.

S/N	Items on the ways of protection and preservation of T/M	Traditional Practitioner	Married Men	Married Women	Decision
30	Incorporation of the traditional medicine into modern medicine	2.62	3.19	2.58	A
31.	Building and strengthening human and institutional capacity	3.98	2.99	2.92	A
32.	Sharing and dissemination of knowledge, experience and practices	2.77	2.81	2.58	A
33	Development of some indigenous knowledge training initiatives	3.15	2.75	2.63	
34.	Arrangement of refresher courses from time to time	2.77	2.58	2.81	A
35.	Training of the registered ones	3.00	2.92	2.91	A
36.	Creation of monitoring team to check-mate their activities	2.85	2.77	2.56	A

37.	Encouraging new ones to register	2.65	2.70	2.56	A
38.	Promulgate a law against unregistered one	3.00	2.68	2.55	A

Table 3 above revealed that all the items scored up to 2.50 and above which is the acceptable mean thereby indicating that the items listed above were some of the effective ways and means of protecting and preserving traditional medicine.

Table 4: ANOVA Summary for the Mean Ratings of Traditional Practitioners, married men and women on the methods/techniques used by Traditional practitioners (P<0.05 Level of significance).

Source of variation	Sum of square	DF	Mean square	F. Cal	F- Crit	Decision
Between groups	5.48	2	2.74	0.417	3.85	HO Accepted
Within groups	5502.00	837	6.57			
Total	5507.48	837				

Table 4 showed that F-calculated is 0.417 while F-Critical is 3.85. the F-calculated is less than F-Critical thus we fail to reject the null hypothesis of no significant difference.

Table 5: ANOVA summary for the Mean Rating of Traditional practitioners, married men and women on the effective ways of protecting and preserving traditional medicine.

Source of Variation	Sum of square	DF	Mean square	F. Cal	F- Crit	Decision
Between groups	18.136	2	9.068	1.667	3.85	HO Accepted
Within groups	4551.76	837	5.438			
Total	4569.89	839				

Table 5 revealed that F-calculated is 1.667 while F-critical is 3.85. Hence, the F-calculated is less than F-critical; we fail to reject the null hypothesis of no significant difference. The ANOVA test for null hypothesis one showed no significant difference between the mean ratings of Traditional practitioner, married men and women.

Discussion of the findings

The finding in table 1 revealed clearly that the respondents, Traditional practitioners, married men and women were of the consensus that all the listed items were methods/Technique used by Traditional practitioners in treating their clients. This result is in line with the study carried by Osume (1989) who reported that traditional medicine does not only consist of herbal cures, rather there are other serious and disable diseases which man in Anaocha society ascribe to the supernatural origin. The latter are given a befitting treatment involving the use of charms, incantations or sorcery. He maintained that herbal treatment involves the administration in various forms of preparations made from various parts of plants (leaves, roots, bark) with medicinal properties. They may be taken orally (boiled, cooked, ground and mixed with water or gin); they may be rubbed all over the body etc. the implication of this finding is that the best method of protection and preservation be sought to sensitive health practitioners practice.

Spiritual healing

This describes healing of all types of diseases obtained through deep faith and trust in God, prayer, anointing the sick with oil in the name of Jesus Christ (James 5:14), commending the spirit causing the sickness to leave and laying hands on the sick (Mark 16:17-18) are the modes of operation in genuine faith healing. Jesus Christ did not open a hospital where the sick went for healing. Rather he went about doing good, and healing all that were oppressed by the devil, for God was with him (Acts 10:38). So also most genuine faith healers do so in churches and crusade grounds in the course of preaching the gospel as commanded in Mark 16:15 and signs follow (verse 17).

When a “spiritual healer” builds a healing home, puts up a sign board and charges fees either in cash or in kind, he or she is not genuine. Such a person may not be healing by the power of God but by negotiation with the forces of darkness (see Acts 8:9-25). We classify faith healing as an aspect of traditional medicine because it is the longest standing universal health delivery system. God is still healing people miraculously and through giving knowledge and skills to men whom he uses as the extension of his healing hands.

According to Lai Olurede (1999), climatic changes, unhygienic practices, lack of education were noticed among others. Also, it was noted that indigenous knowledge are not in written form. They are mainly practiced and transmitted from one generation to the next orally. Worse still, the transmission has mainly been family based or in small ethnic groups. The ANOVA test for null hypotheses two shared no significant difference between the views of Traditional practitioners, married men and women. The fact that Traditional medicine should be incorporated into the orthodox medicine of ways of protecting and preserving, it should not be overemphasized.

During the conference on Africa information ethnics held in Pretoria, South Africa in February 2007, there was deliberation on the issue of prevention versus protection of Traditional knowledge, it was agreed that Africa has to focus on promoting the knowledge particularly in areas of medicinal plants, game reserves, environment etc. In China for example, the Chinese government is actively encouraging the use of Chinese herbs to improve the lives of its 1.3 billion people (Kedi healthcare).

The study has clearly shown that poor attitude to traditional medicine among others was the traditional methods/techniques adopted by the traditional practitioners. This implies that the best way and means is to incorporate it to the modern medicine through research, education and periodic practices. This would further imply that Traditional practitioner would be empowered to have competencies in the use of there modern technologies in their practices. Again, the implication demands that adequate arrangement, planning for hygienic environment should be provided for successful implementation of technological equipment in the areas. When this is done, the traditional medicine practice has the promises of meeting the health challenges of the people. Also our dreams of making use of what we produce locally will be achieved with people who will be self reliant in this 21st century.

Conclusion

In the 21st century, as the world at large is making appreciable progress within all her set spheres, man in Africa seems to have readily forgotten their base, aspirations have change, and orientation has been titled towards European appropriation and advances. In this respect, may more people have turned their hostility towards anything traditional, all because of the western influence in our society. The level of acceptance of traditional objects has reduced that the posture is even seriously threatening the practice and sustenance of our traditional values. Most people today prefer the modern practice to the detriment of the traditional practices. In this respect, the traditional practice has had to suffer considerably.

Sequel to this, there has been no standardized measurement in the application of drugs as the same cup is used in administering drugs to all and sundry. Where this is the case, we cannot rule out the likely danger that such might bring to the human kidney. Also the preservative means has not been developed.

Finally, in the world to come, even though there shall be no more death, neither sorrow or crying or any more pain, life shall be sustained through nourishment using fruits yielded by the tree (Revelations 21:1-5; 22:1-5).

Recommendations

Based on the findings of this study and their implications, the following recommendations are made:

1. Government needs to put in place appropriate policies that encourage and provide guidelines on the innovation, conservation and preservation of traditional medicine.
2. There has to be deliberate efforts to conduct researches in the area of traditional medicine. This can best be taken by universities and appropriate research institutes.
3. Equally important is the creation of databases on indigenous knowledge. Libraries and information centre have this role to play. Other stakeholders such as private organizations, relevant ministries and government organizations, NGOs can all join hands in recording and preserving indigenous knowledge.
4. Each state needs to have indigenous knowledge centre legally established and operated by the law.
5. If China can standardize the practice of traditional medicine, we should take a clue from that society. The government must be duly involved in the effort to control and not to impose blanket ban on the practice.

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**AFRICAN MUSIC SCALES AND TONAL INFLECTION AS AN
EXPRESSION OF INDIGENOUS KNOWLEDGE:
SUSTAINABILITY AND CHALLENGES IN THE
FACE OF GLOBALIZATION**

Olisaeke Festus Ife

Dept. of Music, Federal College of Education,
Pankshin, Plateau State

Abstract

In Africa, it is very easy to tell a person's ethnic group by listening to him speak. The undulating pitch movement of his voice has a tonal characteristic that forms his words. This characteristic trait which is obvious when he sings is called tonal inflection. It is the basic principle on which African music scale is predicated. It is just there naturally; akin to a mother-tongue effect, and sometimes, efforts to discard it proves abortive no matter one's level of education. Many composers of various nationalities aim at composing music that reflect the traditions of their ethnic cultures, and in order to achieve this, they use the local 'ingredients' available to them. This study analytically takes a look at the tonal inflection in African music which gave birth to numerous scale systems found in Africa as can be felt in her songs and compositions, as a tool towards realizing compositions that reflect African musical traditions. It is also a true expression of indigenous practices which need to be sustained and possibly exported despite numerous challenges. The challenges among others include the infiltration of African music by the white missionaries and colonialists. Suggestions which include the encouragement of African composers to explore all possibilities to incorporate traditional musical idioms in their compositions, and repackaging of pure African traditional music and exporting to other countries for global consumption were made to help place African music in tandem with the global needs of the society.

Introduction

There is no gainsaying the fact that when indigenous knowledge is mentioned, what readily comes to mind is the cultural expression of a particular people's practices as it relates to art discipline. It is only deep thinking that takes one to consider as indigenous knowledge, such

activities as pottery making, basket weaving, farming and other agricultural practices, and in fact, every other activities that may be considered as science. That is why arts and humanities seem to dominate discussions on indigenous knowledge. Music, being the principal medium of expression in arts therefore takes the centre stage. This is because music is the expression of people's cultures and practices in sounds.

Indigenous knowledge is a term that lacks a holistic definition as what is considered indigenous in one area may not be viewed as such in another area; however understanding the two individual word components makes it a lot easier as they are no technical words. Knowledge is defined by Encarta Dictionary (2009) as (1) information in mind: general awareness or possession of information, facts, ideas, truths, or principles (2) all that can be known: all the information, facts, truths, and principles learned throughout time (3) learning through experience or study. The same Encarta also sees the word 'indigenous' as (1) belonging to a place: originating in and naturally living, growing or occurring in a region or country (2) natural or inborn. Indigenous Knowledge may therefore be said to mean those knowledge that are rooted in the cultural practices of a particular group of people living in a given area. It may also mean getting to know the practices that are peculiar to a particular group of people which are responsible for their behavior and ways of life. James D. Wolfensohn, President of the World Bank in Gorjestani (2000) upholds that "Indigenous Knowledge is an integral part of the culture and history of a local community. We need to learn from local communities to enrich the development process".

The term 'tonal' which is an adjective of 'tone' can be considered both musically and phonetically as they relate to this article. Musically, it is the quality of a sound that makes it distinctive as can be felt in a voice or musical instrument (timbre); while phonetically, it is the way a syllable of a word is spoken in terms of pitch (intonation). Understanding of both definitions will give meaning to the focus of this piece. The word 'inflection' is defined by Webster (2006) as "a change in pitch or loudness of the voice; the change of form that words undergo to mark such distinctions as those of case, gender, number, tense, person, mood or voice". Tonal Inflection therefore has to do with the corelationship between speech and vocal sound or melodic contour. The undulating movement of the voice facilitated by the tonal levels of the spoken word

help give meanings to the statements generated. Without properly structuring words to fit with the tonal demands of each word spoken, meanings of most words would be lost.

The main thrust of this discourse is to show the import of tonal inflection of African languages on African musical scales which readily gives meaning to African texts when sung, and which guides composition of songs in African languages. Sufficing to say that if African composers can study African languages especially with particular attention to tonal inflection and how to handle them in their compositions it is easy to realize compositions that would naturally sound African without making conscious efforts at doing so. Agawu (2003:5) had observed that “The African composer’s work takes on its fullest meaning within the context of his particular community”. Many other cultures have different idioms that spell the characteristics that define their music. But this article aims at discussing one idiom that can help give African compositions this needed characteristic features required to reflect African musical sensibilities - which is tonal inflection as a derivative of African scale system. Can this rare characteristic be sustained? Are there challenges negating its sustainability in the face of the current global demands?

Indigenous Knowledge

In order to launch this discussion properly and for more understanding of the subject matter, it is necessary to throw more light on the term “indigenous knowledge”. Indigenous Knowledge is a term that plays a lot of role in many academic discussions of the contemporary time. This is because attention is presently being directed to the many local practices that were hitherto not considered significant. Well, knowledge is a continuous process and activities of academic researchers continue to open and widen doors of academic researches. Thus, it was discovered that knowledge based on cultural practices of a local community can be used in solving certain problems of that community and beyond. Indigenous Knowledge is therefore a knowledge an indigenous or local community accumulates over a period of time or generations of living in a particular environment which she uses in solving her problems. This knowledge includes technologies, know-how skills, practices and beliefs that enable the community achieve stable livelihood in their environment.

It was initially a surprise to this researcher who lives in the North-Central State of Nigeria to discover that most houses in the local areas were built with blocks made from gathering sand together without actually digging deep for clay soil as found in the southern part of the country. The sand was mixed with little grass and water and moulded together without applying cement. To the indigenes, this mud house is preferable to the cement block houses because of its ability to regulate temperature. This is indigenous knowledge in practice. Indigenous knowledge is unique to every culture and society and it is embedded in community practices, institutions, relationships and rituals. Indigenous Knowledge in Africa as in many other nations of the world is orally transmitted from generation to generations.

Over the centuries indigenous knowledge has guided indigenous people on how to sustainably utilize their natural resources using a variety of innovations to deal with environmental conservation and natural disaster management (<http://wikipedia/indigenous> knowledge. Retrieved on September 10, 2011).

In summary, indigenous knowledge is found in every aspect of the life of every community the world over including health, environmental management, agriculture, technology, arts and sciences, ethics, mannerism and moral values, etc. It generally plays an important role in defining the identity of a community which is developed over centuries of experimentation on how to adapt to the local conditions. African music scales applied in compositions gives the music part of the ingredients required to convey real Africanism.

African Music Scales

“A scale is simply a series of notes built in progression either upwards or downwards from any note to its octave...There are many existing scales, for instance the pentatonic (five note) scale, the Hindu sa-grama, the Arabian 17-tone scale, the whole tone scale, etc” (Karolyi, 1965:39-40). Every music is predicated upon a particular scale structure. European music makes use of diatonic scale consisting of whole tones and semitones within an octave. Scales originated from the Greek modes named after their tribes which include Dorian, Phrygian, Lydian and Mixolydian which are the principal scales consisting of whole tones and

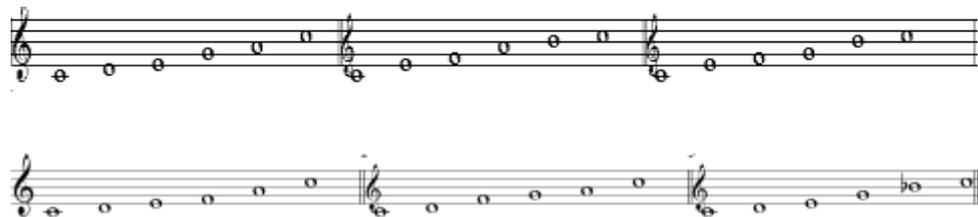
semitones. By modification over the years, the present major and minor scales were developed through the Aeolian and Ionian modes. Every world musical culture has its own scale patterns around which its music rotates, and Africa is not an exception. According to Akpabot (1998:28)

Scale patterns in African music are very important not as a vehicle for a theoretical exercise for Western scholars, which in the end is counter productive, but as an important yardstick for looking at traditional melodies and melodic movement.

Though knowledge about scale was as a result of researches in theory of music, it was however discovered that every music culture was based on a particular scale structure. African music has many scale patterns but the most common is the Pentatonic Scale. According to Agu (1999:78)

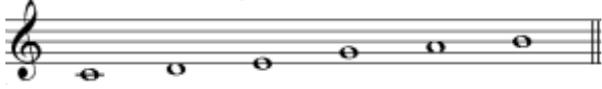
The Pentatonic Scale is a common scale which consists of five notes (tones). The smallest interval in the major scale is a tone. This scale is common among many tribes of the world including Africans, Indians, Japanese, Scot, Chinese and Americans. The scale is characterized by the omission of the fourth and seventh degrees.

Opinions differ by different authors on (1) the number of scale types, (2) note definitions of each scale type. Nketia (1974:116-119), Akpabot (1998:26-37), and Agu (1999:78-79) contain important discussions on African scales that may be relevant to the reader. A Pentatonic scale for example may be spelt variously as follows, as also may be found in other scale types:



Nketia (1974:118) believes that there are pentatonic scales without a half-step (anahemitonic), and pentatonic with one or two half-steps (hemitonic). The same problem exists in a hexatonic (six-tone) scale. Other scale types include ditonic scale used by two-slab instruments, tritonic, tetratonic and heptatonic scales. The problem being that where half-steps occur in one society may be different from where it occurs in another, yet giving us the same number of notes that justifies the nomenclatures they bear. The heptatonic which is analogous to the western diatonic scale is however the simplest, more common and easy to use. It is very easy to notice the scale structure that is prevalent in a particular area by teaching choral music using music that was conceived in the western diatonic scale. The writer who is based in the North-Central region of Nigeria remembers the problems he usually encounters when teaching choral music in the area. Unlike the southern part of the country which uses heptatonic or diatonic scale, it was discovered that progression from the mediant to subdominant of the western diatonic scale (m:f) poses a big problem to them. Instead of singing m:f, they would prefer to sing m:m, with the second note 'f' sounding 'm'

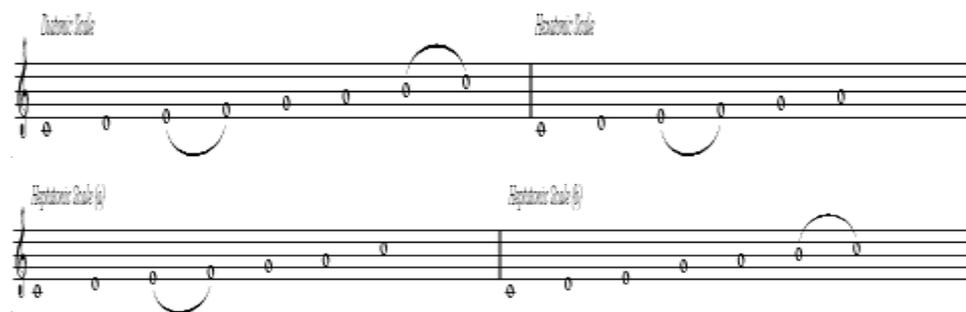
 instead of . And when you try to force them to sing the correct notes, you would hear microtones in-between 'm' and 'f'. Initially, I thought they had problem with semitones but they would sing the leading tone (t) to tonic (d') well. I therefore drew the conclusion that they use a hexatonic scale of the following

spelling .

I am equally guided in writing music for them in their languages and also exercise a lot of caution in writing in English by avoiding as much as possible the use of such intervals that are problematic to them.

African songs usually rotate around small intervallic gaps. Sometimes, a song of considerable length ends up rotating around the ambit of a fourth or fifth. Wide leaps are rarely used. And what does one expect in a culture with three to five note scales? Major reason why we can have different types of, say, a pentatonic scale is due to dialectic and language differences obtained in different areas of Africa. Meaning that, mother tongue interference hamstrung uniform scale system in Africa. The question is: Is there any real unique African scale that is universally

accepted? The researcher believes that African scale is relative to the particular lingual background of the composer or music maker. Limitations that appear in one linguistic area may not be found in another area and this negates uniformity of African scale system. However, certain identical cultural and linguistic practices are prevalent in most countries of Africa, and this is what provides a comfortable springboard to launch a discussion of this nature, as generalization is nevertheless maximally condoned. However, other scales found in Africa include, but not limited to the following as enumerated by Agu (1999:78-79)



The Diatonic Scale is a major scale consisting of adjacent tones and semitones (TTSTTTTS), while Hexatonic consists of six notes. When upper C note is added to the Hexatonic, a confusion is created between it and the other spelling of the Heptatonic scale (a) which is theoretically called a seven note scale. Confusions like this support my earlier claim of difficult uniformity of scale pattern in African music.

Language Effect On African Music

To a large extent, what determines the scale structure of a particular ethnic society which guides her music is her language. In other words, language pattern of a given ethnic group determines the tonal organization of her music. Verbal texts to which songs are set influence, to a large extent, the form and structure of African music. Most African languages appear as recitatives due to the flowing alternations between little intervals, with rhythmic accentuations.

The structure of African songs melodies allow for great flexibility in the choice of intervals and melodic patterns. But melodic movement of most songs are limited to the frequent use of small intervals between seconds and fifths. The tonal sense, melodic and harmonic frameworks, appear to influence the melodic range of the songs since the melodies move within the framework of the scale in which they are built. There is generally low range with average maximum ambit of tunes within an octave (Agu, 1999:34).

Yoruba language of Nigeria for instance has these remarkable slurs that characterize it. One syllabic word is hardly spoken without converting a vowel to produce two syllables. It gives a lot of musical effect on the language. A word like 'bêni' for instance visually appears two syllabic but in pronunciation, another 'e' before 'n' is heard as double 'e' thereby making it three syllables. This is one of the many reasons African languages are said to be musical and songs are treated as speech utterances. Following the rise and fall of tones of the speech pattern, the meaning is never lost. In agreement with this, Nketia (1974:178) observed that "Performances in which speaking and singing are integrated are also quite prevalent. Speech and song may alternate within the same piece."

Major effects of language on African music are prevalent in the area of tonal inflection. Every language has different tonal levels. It is this tonal level that makes the difference between one word that has different meanings. English words as studied under phonetics also respect this tonal levels as Africans do, but whereas English words may escape the problem of distortions when such words are set to music, African words hardly do. English word like 'refuse' which means at least two different things: *unwillingness*, or *not accepting something*; and *garbage*, may not pose a problem to a composer even when not considered phonetically because the meaning is largely dependent on the context of usage and accents than on tonal level. But that is hardly the case with African languages. Igbo word like 'akwa' which has four different meanings must be tonally considered and effectively used in a composition in such a way that the meaning is not lost. Depending on their various tonal levels, 'akwa' could mean cloth, cry, egg, and bed.

As the earliest church hymns were introduced by the Western missionaries they were naturally ‘Western’ in form and tune. Consequently, a lot of emphasis was placed on the rhythm of the lines and the rhymes at the end of the lines...These earliest attempts were simply direct translations from a European language into Nigerian languages – a translation which not only retained the metric form of the foreign poem but also attempted to maintain its system of rhymes (Okafor, 2005:196-197).

This is what brought about the numerous hymns/songs that when they are sung today in our churches the mind is bugged with many questions. An example is the popular Catholic Igbo song titled *Ora kenée ike Jesu*, which when translated according to the applied tonal inflection means *Let the people greet/salute the buttocks of Jesus*, instead of the intended meaning of saluting the power of Jesus. The word *ike*, has two clear meanings in central Igbo depending on their speech tones. Igbo language recognizes three speech tones of low (\), mid (-), and high (/). The word *ike* when marked high-high (ike) means strength or power, but when marked high-mid (ike) means buttocks. There could still be other markings like low-low, or low-high that may mean other things in the remote dialectical areas of Igboland but not centrally recognized. A composer need to know that to achieve these speech tones musically, a word of two syllables that has high-high or low-low markings as the case may be must have the same musical notes assigned to them. For instance, the song cited above should be written thus so that the meaning would not be lost or distorted:



O ra ke-nee i-ke Je - su (instead of) O ra ke-nee i - ke Je - su
Let all praise the powr of Je - sus Let all praise the buttocks of Je - sus

Another important benefit composers would derive from the knowledge of this is that it would give traditional flavor to their compositions even when they have not consciously wished to do so or when they feel they don't really know the necessary idioms that would make their music sound traditional. That is to say that if they have consciously applied the correct tonal inflection which clearly brings out the meaning of each

words they are using, they are unconsciously using the relevant scale structure that is duly applicable to their language of use which in turn makes their music to sound African. Give a European composer the Igbo phrase *Ona-akwa akwa* mentioned above to set to music and see whether you as an Igbo person would comprehend the result you will get even with the beautiful attendant harmonies. It is necessary to state here that good knowledge of a language one writes for is a necessity for good composition that would address these demands.

Sustainability And Challenges

One of the imports of global education is that the world may know about others. The essence is to bring to focus and perhaps learn and appreciate various cultural values found in different locations of the world. Globalization has actually done a lot to make the world a real village where one can get whatever he wants. Its positive contribution to world economy cannot be overemphasized. The internet, electronic banking, transportation, global communication networks, the ICT, Satellite Television and numerous other facilities which have made life easy are all agents of globalization. Inasmuch as it has affected life positively, its negative sides still abound. Globalization also helps some ethnic localities with cultural practices that may be viewed as barbaric and antiquated to seek for change. Anele (n.d) observed that “As an agent of change, globalization is diluting, or dissolving, the cultural identities of the various people of the world, particularly in countries that were previously under colonial rule”(p.1). This change is rather unhealthy to some cultures as it gradually erodes Africa of her rich cultural heritages. Continuing, Anele goes further to observe:

The impact of globalization in Nigeria is a continuation culture contact and conflicts which predated it. There are number of cultural motifs which serve as a form of identity for people in a given culture. Language is a very good indicator of culture identity. Mode of dressing, greeting, aesthetic appreciation in the form of art and music equally serve as vehicle of cultural expression...But the dangers posed by globalization to indigenous cultures are legion. Due to growing westernization, local cultures in Nigeria are dying out gradually as the incursion of westernization continues unabated (p. 10).

We have seen how knowledge and application of proper tonal inflection and traditional scales could give local flavor to African music compositions even when other local ‘ingredients’ are not consciously injected. The question now is: “How can we sustain these factors in the face of the current trend of globalization? Already studies reveal that Africa is gradually losing out on her musical traditions since the incursion of the white missionaries and colonial masters. The missionaries forced Africans to learn their songs which were conceived in the western diatonic scale and tradition; and even when these songs were translated into vernacular the tunes were still retained. Africans gradually imbibed it and consequently lost their own traditional tongue of melody, and today, their thinking is almost entirely diatonically based. The pioneers of formal education in art music who studied entirely under them and mastered their idioms and some of their musical ideologies did not help the matter. That is why one rarely finds African traditional characteristics especially in their instrumental compositions. Onyeji (1999:129) had made the following observation:

Early Nigerian initiates to the new, ego boosting art, whole heartedly and inexorably delved into it with the belief that acquisition of skill in the new art will empower them in the new sphere of life. Earlier art music composers in Nigeria were as western classical as they could, struggling to reach the limits of the exponents of European art music, if not surpass them. Sadly though, only a very negligible number are today mentioned as art music exponents in Nigeria.

Well, all these are processes which are necessary for development and every country which is desirous of developing must pass through it. A child should learn to crawl and walk before running but there is a problem if his developmental progress ends at walking. He must have to aim at running and possibly overtake those who took off before him. All the same, we have to be grateful to these pioneers for acquiring the knowledge and subsequently passing it down to their successors. They lived in the 20th century and fulfilled the demands of the time; but this is 21st century and the time of the present generation. It is therefore expected of the present generation to step on their achievements, take up from where they stopped, improve on it and redirect our thinking in line with the current global demands. Nationalism in music had existed in

many countries even before this phenomenon called globalization. Bela Bartok and Zoltan Kodaly toured round and collected the folk songs of their native villages in Hungary to save them before they died out. A venture they extended to countries around them including Slovakia, Rumania, Bulgaria, Turkey and Arab nations. Those vast in music history know the story of the “Russian Five” led by Mily Balakirev, and Bedrich Smetana the founder of Czech national school and numerous other composers who did a lot in promoting the traditional music of their countries. Machlis (1955:111) observed that:

Examples of nationalism abound in the output of the romantic era. The folk idiom is prominent in the Mazurkas of Chopin, the Hungarian Rhapsodies of Liszt, the Slovanic Dances of Dvorak, and the Norwegian Dances of Grieg.

But today, how many people in Africa are concerned with the protection of their cultural heritages? The height of this distraction is the advancement in technology which development ushered in. Serene village life characterized by moonlight plays, age grade activities, gatherings in the village squares and numerous other cultural festivities involving traditional musical renditions have become a history for generations yet unborn. This has greatly impacted on our musical culture negatively and challenges the sustainability of our musical traditions. Rather, our youths have completely embraced the western-style of life. Hip-hop music and the likes have become the order of the day that they hardly recognized local tunes. Even those dwelling in the rural areas are not spared as they are neck-deep in competition with the urban dwellers as to who can better live out the styles in vogue. No thanks to mp3s, CDs, DVDs, Cable Satellite Networks and other communication and computer aided gadgets.

Another challenge that seriously stares music education in the face of globalization is that of creating a unique musical culture that is not only truly African but also challenges the European musical culture. This may help wrestle our musical tradition from the grip of western domination. Truly, it is always difficult to jettison practices that have been inherently imbibed over a period of time and which have been graciously admired and jealously guarded as it has become part and parcel of one’s life; but we can’t let our culture suffer extinction under western-dominated globalization. To be able to achieve this redirection

of our people's attention from this cultural pollution needs a lot of efforts from Africans and even the foreign world as partners in progress. We are not against globalization but we are against its negative effect especially the imminent extinction of our peoples' cultural values it might generate or enhance, after all

Native people may need to understand western society, but not at the expense of what they already know and the way they have come to know it. Non-native people, too, need to recognize the co-existence of multiple worldviews and knowledge system, and find ways to understand and relate to the world in its multiple dimensions and varied perspectives (Anon: <http://www.indigenousknowledge>. Retrieved Sept. 14, 2000).

The only way to achieve this is to partner with the western world in promoting our musical heritages for global consumption. We have local musicians who have done a lot in the area of folklore and minstrelsy, but their music ended up in the shelves without much patronage. It is not that people do not enjoy them but they have been overshadowed by more *civilized* music, and termed archaic. With the current wave of globalization, such music should be exposed to the outside world through cable satellite televisions and other global media.

Another serious challenge that faces music education in Africa is having a uniform musical system. Africa is a continent with diverse cultural practices. Every ethnic group has its own language and cultural practices including music. Like said earlier, language of a community guides the scale and tonal structure of her music. Nigeria alone has about 445 ethnic nationalities. According to Onwuejeogwu (n.d):

Nigeria is the only extant nation with up to 445 ethnic nationalities. One major characteristic of Nigerian ethnic nationalities is that each has a traditional core territory or culture area and core language (p. 8).

If Nigeria has this number of ethnic nationalities, one can imagine the number that would be found in the whole of Africa. Autochthonous musical practices are therefore varied according to these ethnic localities, and uniformity is difficult to achieve. Musicologists are therefore

encouraged to come together and address this problem by finding a pattern that would be found homogenously practicable in every culture of Africa.

Conclusion and Suggestions

There are usually certain salient issues that remain unsolved unless much attention is drawn to it. People have been harping on this serious need for Africa to structure her music in such a way that would reflect much African musical sensibilities. Inasmuch as Western musical culture has provided the leeway and basic musical knowledge to Africa, leaning on that, we can improve on it and answer the call for patriotism and nationalism by letting African musical 'ingredients' preponderate over western musical idioms in our music creativity. Many African scholars and professionals have however done a lot in this regard in lending their voices to this clarion call but a lot more is still needed from upcoming musicians. These include among others Akin Euba, Meki Nzewi, Laz Ekwueme, Kofi Agawu, Joshua Uzoigwe, Richard Okafor, Sam Akpabot, Dan Agu, Bode Omojola, Christian Onyeji, Festus Olisaeke and a host of others. These people have been consistent in their various writings and symposia on this call for Africa's musical self identity.

This piece has critically analyzed the tonal inflection of African language as an avenue to assessing and realizing the scale system of a particular ethnic community which when imbibed by composers and injected in their compositions would go a long way to giving the much needed Africanism in their productions. Olisaeke (2006:68) had observed that:

Every culture of the world has peculiar ingredients that make it unique and easily identifiable. These are what composers capture and infuse in their music as a way of displaying or marketing their cultural heritage musically.

But the problem does not really rest entirely with the composers as African consumers generally show this preference to western life-style. This prompted Olisaeke (ibid: 74) to further suggest that "Africans should try to create in their minds African musical culture and sensibility, and appreciate music that have African flavor instead of leaning towards western classical music".

We have also seen the positive and negative sides of globalization in African culture and noticed with dismay that Africa may lose so much of her cultural practices if nothing is done by both Africans and western world as partners in order to salvage this trend. African indigenous musical practices need to be sustained at all cost in the face of globalization. Most of the necessary suggestions have been incorporated in the body of this work as each challenge is highlighted. However, a summary of the suggestions is necessary to sum up this discourse.

- African music composers are encouraged to explore all possibilities at their disposals to incorporate traditional musical idioms in their productions.
- African ethnomusicologists should work out a clear definition of African music scales and other musical idioms that would give African musical compositions this much needed traditional flavor.
- Efforts of those who have already started doing this should be encouraged and brought to limelight. This would be viewed as one of the positive functions and effects of globalization, and it would be achieved by repackaging their products and exporting to other countries of the world for global consumption through the internet, virtual libraries, publications and other means of information circulation. This should be done without hesitation or the writer may be forced to agree with other critics that globalization is an imposition of western cultural imperialism, not a beneficial phenomenon as it portends.

Some critics, however argue that globalization rests on an unimagined geography; that is, that it is political tool of dominant neo-liberalists who employ certain discourse and images of world politics to justify their political agendas. It is generally recognized that globalization is the principal cause of the changes and turbulence in contemporary world affairs (Anele: n,d:1).

- It is equally appalling that many works of African composers are hardly put into print let alone circulating. Lamenting on this, Agu (2002:86) observed that this situation makes it impossible for other parts of the world to come in contact with such literary works for performance or analysis. It is therefore suggested that ethnomusicologists can begin the process of printing and cataloguing African compositions and other relevant works of art for onward exportation and consumption by all.
- Institutes of African Studies in our institutions should be equipped with necessary tools and infrastructure, and empowered to handle this cause of hoisting African indigenous practices to the international communities for global appreciation and subsequent consumption.

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