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**Ọ́ kwà:** E chedoro ikike nnwe akwụkwọ a niile. O nweghi akụkụ akwụkwọ a a ga-ebigharị n’ụdị ọ bụla, gbasaa, chekwa, ma ọ bụ dobe n’ụdị ndọrọ ọ bụla na-ebughi ụzọ nata ikike ndị nhazị, ndị odee ma ọ bụ University of Nigeria Press Ltd. **Ọyi m a gwaram gị bụ ezi ọyị!**

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Ugois one of the official Journals of Centre for Igbo Studies, University of Nigeria, Nsukka. The Jouranal is a multidisciplinary journal which publishes peer-reviewed articles especially in Languages, Culture, Literature, Linguistics, Education, Arts, Humanities and Social Sciences. This volume of Ugocontains articles mainly harvested from the first Hybrid International Conference of the Centre for Igbo Studies on the theme: Reimagining Igbo Studies in 21st Century Nigeria. The conference was held from Tuesday15th August -20th August, 2023. The conference is aimed at encouraging the Igbo people in homeland and in Diaspora to reinvent Igbo studies, reassert their identity and value system. All manuscripts go through a rigoruous peer-review process, which ensures timeline of publication, widespread dissemination, high visibility and high citations impact. We look forward to receiving quality manuscripts deriving from cutting-edge researches for publication in this journal. Our gratitude goes to all members of the editorial team, and all the various people who work at the back-end for keeping this journal afloat.

## Prof. Crescentia Nwaeze Ugwuona

Centre for Igbo Studies,University of Nigeria, Nsukka

## About the Ugo

**Ugo:** is a peer reviewed research journal devoted for the promotion of excellence in high-quality empirical researches and strong conceptual papers. Significant gaps remain in the understanding and awareness of the language, literature, arts, culture, and a lot more of the Igbo language studies. *Ugo*publishes scholarly articles in the broad areas of language, literature, culture, arts, humanities, education, and Igbo studies in general. It is a platform meant to capture the centrality of the collective interest of Igbo people and at the same time serve as the global nexus to propagate laudable uniqueness and contributions of Igbo scholars and professionals of different disciplines in Nigeria and in the diasporato provide an intellectual meeting point for scholars and researchers to interact and answer questions surrounding Igbo identity and destiny, in order to explore, reconcile with the reality and add value to our society. This, we hope, will expand the intellectual horizon of students, lecturers, academics and Igbo people at large, thereby providing broad-based, people-oriented and self-reliant education. Authors are encouraged to write in any Nigerian language, English, French, German, Russian or Chinese but the paper must have Igbo content.

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As part of the submission process, manuscripts intended for submission to the editorial board of UJAI should comply with the following stipulations, otherwise submissions may be not be accepted. Manuscripts must be original and should include abstract of not more than 250 words, with maximum of 5 keywords for indexing purposes. Empirical papers may be presented under the following headlines: Introduction, Method(s), Results, Discussion, Conclusion, Recommendation and References. For each paper, all tables should be numbered in Arabic numerals (e.g. Table 1: Table 2, etc.), table numbers and headlines should be on top of the table. All tables should appear under results but discussed under discussion. Opinion papers should be presented using appropriate sub-headings. Papers must be written either in the English or Igbo Language. All papers should be MS Word-processed, double-spaced on A4sized paper using 12-point New Times Roman font. Papers should not exceed 15 pages including references and accompanied by an abstract of not more than 250 words single-spaced.The paper, author(s), name(s), surname (underlined), qualification, rank, institution, mailing address, and GSM number should be on a separate sheet preceding the text. References must be rendered in APA style (7th edition). Two copies of the manuscript or Online submission of manuscript with an assessment fee of N5000 (five thousand naira only) or bank draft should be submitted or sent as an email attachment to centre.igbostudies@unn.edu.ng Manuscripts are accepted any time of the year. The Editorial Board is not bound to return any paper if rejected.

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On receiving a paper, an acknowledgement letter will be sent to the corresponding author immediately. The process of peer review may take up to two weeks. After reviewing the paper, the Editorial Board will send a notification indicating acceptance or rejection to the corresponding author as well as the possible date of publication ( if applicable). Authors are advised to edit their papers very well before submission. Once the corrected version of a paper is returned, a confirmation letter will be sent to the author. Only quality papers which are retrieved and found publishable by the Editorial Board will be published in the journal.

## Table of Contents

1. Asụsụ Igbo dịka Asụsụ Epum: Otu Ọnọdụ Dị, Ihe Ịma aka na Olile anya Iji Ngwa Nkana Ụzụ Kwalite Ya - Cecilia Amaoge Eme 1-13
2. Agụmagụ ọnụ dị ka ọdụmgbalịakwụ n'ịkụbanye ụkpụrụ ọma n'akparamagwa ụmụaka - Nwakaego Nwigwe 1 Justina Nneka Eze2 14-23
3. Engagement in culture preservation: The role of spirits and deities in Ubolo Igbo -

C. N. Ugwuona1, A. Abonyi2A. Eze3 V. O. Ugwuona4 24-33

4. Language and Social Dynamics in the Concubinage System of Igbo Nigeria: A Sociolinguistic Study - Nwaoke, Emmanuel Emeka1, Nweke, Ngozi2, Malangale, Ibrahim3\*Chris Uchenna Agbedo4 34-42

## 5. Transformation in the Edem-Ani dialect of Igbo language: A syntactic analysis - Dennis Blessing Chinwendu2 AhamefulaO. Ndubuisi2 43-48

6. Crime and Punishment in Igbo society: An analysis of violation of the principles of land ownership in *Udo ka mma* -Joyce Ifeoma Obidiebube1 49-65

## 7. Uru njem nlegharị anya kenri n'Igbo maka nkwado akụ na ụba ọkacha n'Isuochi, Umunneochi Abia Steeti - N.O. Ahamefula, M. C. Umeh & Joy. A. Onuoha 65-75

**Asụsụ Igbo Dịka Asụsụ Epum: Otu Ọnọdụ dị, Ihe Ịmaaka na Olileanya Iji Ngwa Nka na Ụzụ Kwalite ya**

Cecilia Amaoge Eme

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## Ụmị

Edemede a lebara anya n'asụsụ Igbo dịka asụsụ èpùm̀ iji chọpụta otu ọnọdụ ya dị ugbua banyere otu ndị Igbo bi n'ala Igbo si eji ya arụ ọrụ, ihe ịmaaka chere ya, nakwa ihe a ga-eme ka ọ kwụrụ chịm site n'iji ngwa nka na ụzụ kwalite ya. E jegasịrị n'ebe dị iche iche n'ala Igbo nweta data site n'ilere ma gere ihe na-eme gbasara asụsụ Igbo. E sikwu n'igwe okwu, igwe onyoonyoo, edemede nakwa ịntaneetị nweta data. A tụchara data site n'ịkọwapụtacha ihe a hụrụ, nke a nụrụ ma nke a gụtara.Nchọpụta nchọcha na-egosị na ka ọ dị ugbu a, ụfọdụ ndị Igbo nwere ezi mmasị n'asụsụ ha ma na-akwalite ya, ebe ọtụtụ anaghị egosị mmasị; nke mere na asụsụ Igbo nọ n’ajọ ọnọdụ. Ụfọdụ ihe ịmaaka Igbo nwere bụ ọnọdụ dị elu e nyere asụsụ Bekee n'ala Naịjiria, ọtụtụ ndị Igbo amaghị agụ maọbụ ede Igbo, ofufu nzipụta amamiihe ndị Igbo, agwa ọ gbasaghị m ụfọdụ ndị Igbo na-akpaso asụsụ Igbo n'ụlọakwụkwọ na ebe ndị ọzọ, ịgwakọta Igbo na Bekee mgbe a na-ekwu okwu, na enweghị ụbara ihe enyemaka mmụta na mkparịta n'asụsụ Igbo dịka o si metụta ngwa nka na ụzụ. Edemede a na-atụ alo ka ndị Igbo rụọ ahụ ha ụka jiri ego ha na ọnatarachi ha wee kwalite asụsụ epum ha, ọ kacha n'iji ngwa nka na ụzụ nke ọgbọ ugbua jiri hiri isi dịka egwuregwu kọmputa, Atịfisha Ịntelịgensị (AI), mmata ekwurekwu na nhazi asụsụ ekerechi, mbukọta ụbara ekwurekwu Igbo, ngwanro e bu Igbo n'uche wee mee, soshal midia, websaịtị na aapụ, ọgụmented rịaliti na vechụal rịaliti, nakwa nchọcha mgbakọ aka wee wulite ọkwa asụsụ Igbo n'etiti asụsụ mba ụwa.

## *Kiiwọọdụ:* Asụsụ Igbo, Asụsụ Epum, Ngwa Nka na Ụzụ, Atịfisha Ịntelịgensị, Kọpuusu IgboMmalite

Agbụrụ dị iche iche na mba ụwa nwere asụsụ èpùm̀ ha. A bịa n'ala anyị bụ Naịjịria, e nwere ọtụtụ agbụrụ bụkwa ndị nwechara asụsụ epum ha. Na nkọwa nke Nigerian Educational Research and Development Council (NERDC) (2008), e nwere asụsụ nari ise n'ala Naịjịria. Blench (2011) na-ekwu na ọ bụ narị ise na iri ise ka asụsụ dị na Naịjiria dị. Omachonu (2017) kwuru ihe pụtara ihe gbasara ihe e ji ekwu ọnụọgụ dị iche iche maka ole asụsụ Naịjiria dị. Ihe ndị ahụ gụnyere e nweghị ezigbo nnyocha gbasara asụsụ dịga na Naịjiria; e nweghị nkọwa doro anya gbasara oke dị maka ịmata ihe bụ asụsụ, olundị na agbụrụ; okwe ndọrọndọrọ ọchịchị e ji ihe bụ asụsụ egwu n'ala anyị; ịbagharị otu asụsụ aha mgbe a hụtara ya na steeti ọzọ, nakwa onwụ asụsụ. Nke a ga-agbakwụnye bụ na mgbe ụbọchị na-aga, e nwere ike na-achọpụtawanye asụsụ a mabughị na ha dị n'oge mbụ.

E tere ụgba, e tere azụ, otu ihe doro anya ka o si gbasa asụsụ epum bụ na ndị ọbụla na-agbachiri asụsụ ha n'ụdị na ha hụrụ asụsụ epum ha n'anya dịka o si metụta ichekwa ndị ha bụ na Naịjiria. Ịhụnaanya a pụtara ihe mgbe a na-akwado ịgụ ọnụ na Naịjiria, bụ nke gaara ewere ọnọdụ n'ọnwa Juun 2023. Ọtụtụ otu na whatsapp, gụnyere nke Nig. Langs. Project (13/4/2023), ka a hụtara ụdị ozi a:

A jụọ gị asụsụ ị na-asụ, gba mbọ hụ na i dere asụsụ epum gị bụ — tupu i dee Bekee, ma ị ma asụ asụsụ epum gị maọbụ na ị maghị asụ ya. N'ụzọ dị otu a, ị na-ewulite ọkwa asụsụ epum gị. Edekwala asụsụ ọzọ bụ asụsụ Naịjiria, ọ sọgodi ya bụrụ na ị na-asụ ya nke ọma. I mee nke a, ị hapụla asụsụ epum gị wee kwalitewe asụsụ epum onye ọzọ.

Ihe nke a pụtara bụ na o ruo n'ụdị ihe gbasara idekọta aha asụsụ, onye ọbụla na-eme ka asụsụ epum ya kwụpụta karịa asụsụ ndị ọzo, ma ọ maara asụ asụsụ epum ya ka ọ bụ na ọ maghị asụ ya.

Ndị na-asụ asụsụ Igbo bara ụba n'ọnụọgụ nke na asụsụ Igbo so n'otu n'ime nnukwu asụsụ atọ e nwere na Naịjiria. Dịka Eberhard, Gary na Fennig (2021) si kọwaa, ha sịrị na ndị Igbo bara ụba ma karịa nde mmadụ iri abụọ na itoolu. Na ndepụta nke a hụrụ na

https://theculturetrip.com/africa/nigeria/articles/an-introduction-to-nigerias-igbo-people/?amp =1, e kwuru na ọnụọgụ ndị Igbo nọzị ihe ruru nde iri anọ. Nke a bụ oke ụbara mmadụ maka asụsụ Igbo; ebe ọ bụ na ndị agbụrụ ụfọdụ dị naanị puku maọbụ nde mmadụ ole na ole na-asụ asụsụ agbụrụ ha. Dị ka AI Bard, na AI ChatGPT siri kọwaa, asụsụ Naịjiria ụfọdụ ndị na-asụ ha erughị nde ise bụ Izere (nde 0.2), Ogoni, na Gure-Kahugu (nde 0.5), Itsekiri (nde 0.6), Annang, Igala, na Kaning'i (1 nde), Edo, na Kakanda, Nupe, na Karai-Karai Kupa (nde 2), Idoma, na Izon (nde 2.5), Gwari, na Nupe (nde 2-3), Tiv (nde 3-4), Kanuri (nde 4). Ndị nwe asụsụ ndị a na-akwụpụta guzosie ike gbasara asụsụ ha, na-agbanyeghị na ha abaghị ụba n'ọnụọgụ ka ndị Igbo.

Ọ na-abụ e kwuo 'Igbo', ọ na-agbagwoju ụfọdụ ndị mmadụ anya gbasara ihe okwu a pụtara. Ya mere Nwadike (2002:9) jiri mee ka o doo anya na okwu a bụ ‘Igbo’ na-ezipụta ihe atọ ndị a: “Ndị Igbo, Ala Igbo, na Asụsụ Igbo”. Ya bụ na mmadụ nyéré nkọwa maka onwe ya, n'asụsụ ọbụla ọ masịrị ya ya jiri kwuo nke a, wee sị na ya bụ Igbo, ihe ọ na-ekwu ghe anya oghe bụ na ya si n'agbụrụ bụ ndị Igbo, na ebe ya nwere ọnọdụ dịka ala nke aka ya ka onye si n'agbụrụ Igbo ma bụrụ ebe e liri ndị nna nna ya bụ n'ala Igbo, tinyere na ya onwe ya nwere asụsụ Igbo dịka asụsụ epum ya. Ma ọ na-asụzịkwa asụsụ Igbo ahụ bụ asụsụ epum ya bụzị ihe ọzọ a ga-eleba anya.

## Ihe Bụ Asụsụ Epum

Bamgbose (2022) bụ onye kọwara asụsụ epum dịka asụsụ ala mmadụ. Ọ hụtara ya dịka asụsụ a ga-eji sị na lee ebe onye si. Nke a pụtara n'asụsụ epum bụ asụsụ na-arụje aka n'ebe mmadụ 'pùrù' ma ọ bụ e jiri mara mmadụ dịka ala nke aka ya. Asụsụ ala bụ nnukwu ihe njirimara onye onye bụ.

Adiele (2018) hụtara asụsụ epum, bụ nke Bekee kpọrọ 'mother tongue', ka asụsụ mbụ nwata mụtara sụwa. O mere ka o doo anya na ọ bụ asụsụ dị oke mkpa na ndụ nwata, nke na a gaghị akpachapụ ya n'akụkụ n'okwu agụmakwụkwọ nwata ọbụla. Dị ka o siri kọwaa,

Asụsụ epum bụ asụsụ nke ọgbakọ ndị mmadụ, a na-ahụta ka ndị bikọrọ ọnụ otu ebe, na-amụta asụ mgbe ha dị na nwata nke na-abụ ngwa ọnatarachi ha nwere maka echiche na mkparịtaụka ha. Asụsụ epum, bụ nke a kpọkwara asụsụ ala (native language), maọbụ asụsụ ebe onye si (indigenous language) bụ asụsụ mmadụ mụtara ka a mụrụ ya maọbụ nke onye ahụ kachasị asụ nke ọma ma na-abụkarị ebe mgbado ụkwụ maka ịkọwapụta onye onye bụ. A tapịrị ‘mother tongue’ bụ asụsụ epum ka 'asụsụ nne' (p.377).

Ịtapị ‘mother tongue’ ka 'asụsụ nne' apụtaghị na asụsụ epum ga-abụrịrị asụsụ nne onye ahụ naasụ. Aziza (2023) rụtụrụ aka gbasara asụsụ epum. Mgbe ọ na-agwa ndị na-asụ asụsụ Uvwie ka ha chekwaba ma kwalite asụsụ ha, Aziza (2023) mere ka o doo anya na asụsụ epum, bụ asụsụ ala mmadụ, ka Bekee kpọrọ 'mother tongue'. Ọ sịrị na ihe Bekee jiri nye asụsụ epum aha a abụghị na ndị Bekee agaghị achọtanwu okwu ọzọ iji zipụta asụsụ epum kama ọ bụ ka ha rụtụ aka n'ọrụ pụrụ iche nne na-arụ n'inyere nwata aka ka ọ bụrụ onye sọbanyere onwe ya, uche ya na mmụọ ya n'ime obodo ya.

**Ntụlegharị Ihe E Derela Maka Isiokwu**

Ihezuonu (2013) kwuru na ọ dị ezigbo mkpa ịkụziri ụmụ akwụkwọ abụghị ndị Igbo na-amụ Igbo dịka asụsụ abụọ ha ezi usoro mkpọpụta okwu Igbo. N'ihe gbasara asụsụ epum na asụsụ abụọ, o mere ka a ghọta nke a:

E nwere ihe dị iche n'etiti asụsụ epumndụ/asụsụ a mụnyere mmadụ na asụsụ mmadụ mụrụ amụ.

Mmadụ na-enweta asụsụ site n'òm ụ́m ụ́, nke a kp ọrọ asụsụ mbụ (L1), nke na-ebido na mmalite ndụ onye ahụ. Asụsụ nke abụọ (L2) abụghị asụsụ a mụnyere mmadụ kama ọ bụ asụsụ a kụziri akụzi nke onye dị otu a jizi ezi mgbalị wee mụta (p.85).

O kwuru na ịkụzi ezi mkpọpụta ga-enye aka wepụrụ ụmụ akwụkwọ nsogbu ha na-enwe n'ịkpọpụta mkpụrụ okwu Igbo. Ọ gbadoro ụkwụ na ndị Yoroba bụ L1 ma na-amụ Igbo dịka L2. Ọ gụpụtara nsogbu ha na-enwe dịka nke gụnyere ụdaolu, mgbanweụda fọnọlọji, ndebeolu, ikeolu, na ngụpụta. Ọ hụtakwara ụmụ akwụkwo na-amụ Igbo enweghị ohere ka ha na ndị Igbo na-akparịta nkata n'asụsụ Igbo dịka ihe mgbochi nyere ha maka ịsụ asụsụ Igbo nke ọma. Ọ tụrụ alo ka e were ekwumekwu wee na-amalitere ndị na-amụ Igbo nkụzi asụsụ Igbo, ka ọ dịrị ha mfe ịna-akpọpụta okwu dịka okwu ekele, okwu ajụjụ, na aha ihe ga.

Ezeani na Mbah (2023) nyochara otu asụsụ Igbo dịka asụsụ epum si anyụzị ka ọkụ n'ihi ọkwa dị elu asụsụ Bekee nọ na Naịjiria, ma na-ekwu ka e weta mgbanwe tọrọ atọ nye ajọ ọnọdụ a site n'ezi nkụzi asụsụ na omenaala Igbo nyere ụmụ akwụkwọ ndị ntaakara na ndị praịmarị. Ha kwara arịrị na na-agbanyeghị mbọ e sepụ aka a na-agba n'afọ ole ugbua maka mwulite asụsụ na omenaala Igbo, na Igbo na-ada ada n'ụzọ pụtara ihe n'ụdị amaghị asụ, amaghị agụ, na amaghị ede Igbo, ọ kacha dịka o siri metụta ụmụaka dị n'agbata afọ abụọ na afọ iri. Ha kwuwapụtara na a bịa n'ebe nkụzi na ọmụmụ Igbo dị, na agwa ndị nkụzi, ndị nwega ụlọ akwụkwọ na ndị nne na nna ụmụ ha nọ n'ogogo agụmakwụkwọ ntaakara na praịmarị jọrọ oke njọ. Mmeso ọjọọ ha jidere asụsụ Igbo maa ya afọ n'ala n'ebe asụsụ Bekee nọ. Ha tụzịrị alo ka e were iwu kwado mwulite Igbo n'ogogo niile nke mmụta, jiri ngwa nka na ụzụ na-akụziri ụmụ akwụkwọ ndị ntaakara na ndị praịmarị, nye ndị nkụzi na-akụzi Igbo ezi ọzụzụ, nakwa mee ka ndị na-akpaso Igbo ajọ agwa gbanwoo agwa ha nwebe afọ ojuju n'ebe ya bụ asụsụ nọ ma were ya na-anya isi. Nwankwere (2022) na-ekwu na nkụzi asụsụ dị oke mkpa, ma bụrụ ụzọ pụtara ihe e si eweta otuto na mwulite asụsụ, omenaala, na ihe niile e jiri mara mba. Ọ bụ nke a mere na ọtụtụ mba ụwa mepere emepe asụsụ ha bụ Bekee, Fụrenchị, Chaịniizi na ndị ọzọ ejighi ịkụzi asụsụ ha eti epele. O kwuru gbasara Afịrịka sị,

Anyị na-eji ọsọ anabata nke ndị ọzọ ma na-azọgide nke anyị ụkwụ. N'ihi ụdị mmeso ọjọọ anyị na-emeso asụsụ anyị, ebe ọ na-adị anyị ọkụ ọkụ iwere nke e mezirila emezi wee gbapụ ọsọ, asụsụ anyị anaghị enwe mgbọrọgwụ ebe ọbụla, ọ kachasị n'ụlọakwụkwọ anyị na n'ihe niile a na-akụziri ụmụakwụkwọ. Ya mere na e nwere ike ikwu na asụsụ anyị bụ nnọọ nwa e bu n'afọ na nwa etoeto site na ndụdụgandụ ruo na ndụdụgandụ, n'ihi na ọ na-abụkwanụ onye gba nkịtị chi ya agba (p.1).

Ọ tụrụ ọtụtụ alo ga-eme ka ọkwa asụsụ Igbo n'ogo mba ụwa gbagote. Iji maa atụ, mgbakọ aka n'ọrụ nye ndị niile asụsụ Igbo gbasatara n'ụzọ ọbụla maka iwulite asụsụ Igbo. Nke a gụnyere ndị sayensị asụsụ na ndị nkụzi asụsụ Igbo ijikọ aka n'ọrụ ịgbaso usoro Niids Analisiisi (NA) (Needs Analysis) maka nkụzi asụsụ, nakwa iwebata ngwa nka na ụzụ maka ezi amụmamụ na mwulite asụsụ Igbo.

Na nchọcha ọzọ, Nwankwere (2019) kwuputara mkpa ọ dị iji usoro ọhụrụ ma bụrụ usoro ka mma maka nkụzi Igbo bụ Niids Analisiisi wee kụziere ndị na-amụ Igbo dịka asụsụ abụọ ha na Mahadum Nnamdi Azikiwe, Awka n'usoro General Studies. O kwuru na ọtụtụ ụmụ akwụkwọ ahụ anaghị eme nke ọma na mmụta asụsụ Igbo n'ihi na ha kara nwee uchu n'ịmụ asụsụ dịka Chaịniizi, bụ nke Gọọmenti Chaịna na-akwado site n'inye ndị na-amụ Chaịniizi ihe nrite dịka ohere ịga Chaịna gụọ akwụkwọ n'efu. Ọ kọwara na ịmụ asụsụ Igbo dịka asụsụ nke abụọ chọrọ ụdị nkwado dị otu ahụ nyere ndị na-amụ ya.

Ibiowotisi (2019) tụlere ka ụmụ akwụkwọ n'otu ụlọ mmụta dị elu, bụ Nwafor Orizu College of Education, Nsugbe, Anambra State, si eji ngwa nka na ụzụ n'ụdị aịsiitii (ICT) enyere onwe ha aka n'amụmamụ Igbo iji mee nke ọma n'ule ha. O kwuru na ọtụtụ ụmụ akwụkwọ na-enwe ezi ohere iji ngwa ICT bawanye mmụta ha n'Igbo mana ha adịghị eme nke a. Dịka ọ kọwara, ụmụ akwụkwọ ndị a na-eji akọrọ ngwa ICT emere ihe ndị ọzọ enweghị ka ha siri gbasata agụmakwụkwọ ha, dịka ilere ihe ntọmchị na ihe egwuregwu. Nke a mere na ICT anaghị abara ndị dị otu a uru n'iwulite ọnọdụ agụmakwụkwọ ha nakwa ime nke ọma n'ule. Ọ tụrụ alo ka e mee ka ụmụ akwụkwọ na-amụ Igbo mata uru ọ bara ha iji ICT kwara ngwa ọrụ n'ime ka ha mụtawanye Igbo ma na-eme nke ọma n'ule ha karịa ka ha na-eme mgbe ha ejighị ICT nyere onwe ha aka.

**Otu Ọnọdụ Asụsụ Igbo Dị Ugbua**

Mgbe a malitere nchọcha a, e jegasịrị n'ebe dị iche iche n'ala Igbo nweta data. Ebe e jegasịrị gụnyere be ndị mmadụ ha na ụmụ ha bi, ụlọ akwụkwọ ndị praịmarị na nke ndị sekọndịrị, ụlọ ụka dị iche iche, ahịa na ebe ndị ọzọ ndị Igbo na-achụ nta ego, nakwa ọgbakọ obodo na nke ụka. Ọ bụ site n'ilere ma gere ihe na-eme gbasara asụsụ Igbo ka e si nweta data. E sikwu n'igwe okwu, igwe onyoonyoo, edemede nakwa ịntaneetị nweta data ụfọdụ. N'ebe a niile e jegasịrị, a hụrụ na otu ọnọdụ asụsụ Igbo dị ugbua bụ na ọtụtụ mmadụ bụ ndị Igbo ma birikwa n'ala Igbo anaghị asụzị Igbo kama ọ bụ Bekee ka ha na-asụ. Ajọ ọnọdụ a kachasị pụta ihe n'ebe ụmụ ntakịrị na ndị ntorobịa nọ. Ma n'ime obodo ma n'obodo mepere emepe, nwa nchọcha hụrụ na ọ bụkarịrị ndị okenye rugoro iri afọ ise gbagowe ka ọ bụ Igbo bụ asụsụ mkparịtaụka ha; ọ bụrịị eziokwu na ọtụtụ na-agwakọ Igbo na Bekee ọnụ mgbe ha na-ekwu okwu.

E kee ndị ntorobịa Igbo e zutere na nchọcha a ụzọ atọ, naanị otu na-anụ ma na-asụ Igbo. Ha kwuru na asụsụ Bekee na-aka agara ha ọnụ. Ha nọ ebe ha na-azụ ahịa nakwa ebe ndị ọzọ ha na-achụ nta ego, a hụrụ na ha na-asụ asụsụ Igbo naanị mgbe ha chọrọ iji ya nweta onye bịara ịtụnyere ha ma sụọrọ ha Igbo. Ụmụ akwụkwọ ndị ụlọ akwụkwọ nta na nke sekọndịrị anaghị asụ Igbo, ọ bụladị mgbe ha nwere ohere ka ha pụọ n'ezi gaa mesapụ ahụ ha. Mgbe a gbagasịrị ha ajụjụ, a chọpụtara na ndị ma asụ Igbo n'ime ka n'ọnụọgụ n'ime obodo ga. Ihe a hụrụ n'obodo mepegara emepe ejughị afọ ma ọlị, n'ihi na ọ bụghị naanị na imilikiti n'ime ha anaghị anụ Igbo nke ha na-asụ ya, ndị nne na nna ha na-asụrụ ha naani Bekee ma na-enye ezi nkwado ka ha ghara ịmụta asụsụ epum ha, bụ asụsụ Igbo. N'ụlọ ụka, a na-ejisi ike gụpụta ihe si n'Akwụkwọ Nsọ n'Igbo site n'ọnụ mkpụrụ mmadụ ole na ole maara asụ ma na-agụkwa Igbo. Na nzukọ nke ụka na nke obodo, ndị ode akwụkwọ na-eji asụsụ Bekee edekọ ihe e metara na nzukọ. Ọtụtụ n'ime ha jikwa Bekee agụpụta ya, ọ kachasị ma ọ bụrụ n'obodo mepere emepe. Ọ bụ naanị ole na ole na-atapị ya n'Igbo. Onye chọrọ ikwu okwu na nzukọ nwere ohere iji Igbo maọbụ Bekee kwuo ihe ọ chọrọ; mana imeriime n'ime ha na-agwakọta asụsụ Igbo na nke Bekee.

Nke bụ eziokwu bụ na ọnọdụ asụsụ Igbo nọ n'oge ugbua jọrọ oke njọ, nke na ndị Igbo ga-akpọ ya mkpa ịzọpụta asụsụ Igbo n'ọnwụ na-achọ igbu ya. Nchọcha Okolo (2015), nakwa nke Ezeani na Mbah (2023) na-ekwukwa otu ihe ahụ banyere ọnọdụ asụsụ Igbo n'oge ugbua. Ha ziputara ọtụtụ ihe na-egosị na asụsụ Igbo nọ na nsogbu n'ihi enweghị mmasị nke ndị Igbo n'ebe asụsụ Igbo nọ. Ha niile na-arụtụ aka na asụsụ Igbo nọ n'ajọ ọnọdụ, nke bụ na ọ bụrụ na a maghị ihe e mere ka ụmụaka na ndị ntorobịa na-asụ asụsụ Igbo na mmasị ha, asụsụ Igbo ga-abanye n'ọdachi ọnwụ. Na nchọcha Ezeani na Mbah (2023) hibere isi n'obodo Igbo mepere emepe bụ Awka, ha hụrụ na naanị ndị nne na nna dị 16.7% kwuru na ha na ụmụ ha ji Igbo akparịta nkata, ọ dịka 61.1% bụ naani Bekee ka ha na ụmụ ha na-asụrịta, ebe 22.2% bụ Bekee na Igbo ka ha na-asụrịta. Naanị ụmụ akwụkwọ gbakọtara dị 25.3% bụ ndị na-asụ Igbo nke ọma, ebe ọ dịka 58% enweghị ike iji asụsụ Igbo kwuo okwu were were. Na nchọcha ọzọ yibere nke a, bụ nke gbadoro ụkwụ na Steeti Imo na Lagos, Okolo (2015) kwuru na 70% n'ime ụmụaka dị n'agbata afọ 6-11 enwenwụghị ike ịsụ asụsụ epum ha bụ asụsụ Igbo; ebe 90% n'ụmụaka dị na agbata afọ 5 wee gbadata asụnwụghị Igbo. Nke a pụtara na ọtụtụ ụmụaka Igbo bụ ndị anaghị asụ asụsụ epum ha ka ọ dị taa. Ọnọdụ dị otu a ejughị afọ ma ọlị, ma na-egosị na asụsụ Igbo nọ n'ajọ ọnọdụ.

Ihe Ịma Aka Chere Asụsụ Igbo

Ọnọdụ dị elu gọọmenti nyere asụsụ Bekee n'ala Naịjiria bụ nnukwu ihe ịmaaka nyere asụsụ Igbo. Asụsụ Bekee bụ asụsụ oche ọchịchị, agụmakwụkwọ, ụlọikpe, mmekọrịta Naịjiria na mba ndị ọzọ, nakwa ọtụtụ ihe ndị ọzọ ga. Nke a mere na Bekee nwere ugwu pụrụ iche, butere na ụfọdụ ndị Igbo weere onwe ha niile tinye n'asụsụ Bekee ma gbakụta asụsụ nke ha bụ asụsụ Igbo azụ. Ajọ ọnọdụ asụsụ Bekee tinyere asụsụ Igbo na asụsụ ala anyị ndị ọzọ mere Odeh (2016) jiri sị na asụsụ Bekee bụ ogbu asụsụ epum e nwegara na Naịjiria.

Otu nnukwu ihe ọzọ chere asụsụ Igbo aka mgba bụ mgbahapụ ọtụtụ ndị okenye Igbo gbahapụrụ ọrụ dịịrị ha, bụ ihafe asụsụ Igbo n'aka ụmụ ha. Ihe mgbahapụ a butere bụ na ụfọdụ ụmụ ntakịrị nne na nna ha bụ ndị Igbo, na-asụ Igbo, ma biri n'ala Igbo amaghị tụgbụm n'Igbo, nke na ha anaghị anụ ma ya fọdụzịa ịsụ Igbo. Ha amaghị ome dịka o siri metụta obibindụ ndị Igbo. Ka ọ dị ndị Igbo gbasara akparamagwa ndị ntorobịa ha ugbu a bụ ka ọ dị agbụrụ ụfọdụ nke Naịjiria. Iji maa atụ, ka ndị okenye Uvwie na-akwa arịrị na obodo ha aghasaala n'ihi ajọ akparamagwa ụmụ ha, Azịza (2023) kọwaara ha na asụsụ na-ekwu ụzọ echiche mmadụ ga-aga. Ebe ọ bụ na ụmụaka Uwvie agbahapụla asụsụ epum ha bụ Uvwie ma sụwazịa Bekee maọbụ Pijin (Pidgin), o nweghị mgbe echiche na omume ha na nke ndị okenye na-asụ Uvwie ga-adakọ. Ọ tara ndị okenye ụta maka mgbahapụ ụmụ ha gbahapụrụ asụsụ epum ha, n'ihina ọ bụ ndị okenye ka ọ dị n'aka ịhafere ụmụ ha asụsụ Uvwie n'aka. Ọ bụ otu ọnọdụ ahụ maka asụsụ Igbo, mere Eme (2004) jiri kwuo na ụmụaka Igbo nne na nna ha akụzighiri Igbo, bụ ndị nne na nna n'ọdịniihu, agaghị enwe ihe ọbụla ha ga-ahafe ụmụ ha n'aka dịka o si gbasata Igbo. Ya bụ na ndị Igbo anaghị akụziri ụmụ ha Igbo na-ebi Igbo aka ọjọọ.

Ihe ịmaaka ọzọ bụ nke Mbagwu (2007) kọwara dịka ndị Igbo ịbu iti bọrịbọ n'ide na n'ịgụpụta asụsụ Igbo. Ọ kwara arịrị na ọtụtụ ndị gụwara isi n'akwụkwọ n'amụmamụ dị iche iche bụcha iti na a bịa n'ihe gbasara ịgụ na ide Igbo. Dịka Nsolibe (2012) mere ka o doo anya, otu n'ime ọtụtụ ihe mkpọbiụkwụ na-adọghachi asụsụ Igbo azụ n'ịga n'ihu, n'ito eto, na n'ịna-arụ ụmụ ọrụ asụsụ kwesịrị ịna-arụ bụ amaghị ede na amaghị agụ Igbo. Na nkọwa ya, o kwuru na "ọ bụ eziokwu na ọsụsụ asụsụ bụ ụzọ mmalite tupu odide ya, mana odide ya dị oke mkpa n'ime asụsụ ka ọ bụrụ ihe e wulitere ma were ezi ọnọdụ n'asụsụ mba ụwa" (p.312). Nke a gosịrị na ndị Igbo gụrụ akwụkwọ nke ọma maara asụ asụsụ Igbo ịbịazị bụrụ iti mpataka n'ihe gbasara ọgụgụ na odide Igbo bụ ezigbo ọdachi nyere asụsụ Igbo. Ha bụ ndị a na-elegara anya maka iwulite asụsụ Igbo n'amụmamụ ya n'ogogo dị iche iche. Ọ dịghị otu ha ga-esi tinye aka pụtara ihe na nkwalite asụsụ Igbo ebe ọ bụ na ha amaghị ede maọbụ agụpụta ihe e dere n'Igbo.

Ọzọ yitere ndị gụrụ akwụkwọ ịbụ iti n'Igbo bụ e nweghị mmasị n'ịmụ Igbo n'ụlọ akwụkwọ ga; ma n'ụlọ akwụkwọ ndị obere ma n'ụlọ akwụkwọ dịga elu. Chukwukere (2021) kwuru na iheọmụmụ niile gbasara Igbo na-enye ụmụakwụkwọ nsogbu. Ha gụnyere ụtọasụsụ, agụmagụ ọdịnaala, agụmagụ ederede, nakwa abụ. O kwuru na,

[Iheọmụmụ ndị a] na-enye ụmụakwụkwọ nsogbu na nghọta, ma mee ka ụfọdụ ụmụakwụkwọ gbalaga n'ihe niile banyere iheọmụmụ Igbo. Nke a bụ nnukwu akamgba chere mmụta Igbo n'ihu. Oleekwanụ etu Igbo ga-esi abawanye, maọbụrụ na mmasị adịghị n'iheọmụmụ Igbo?

(p.xxi).

Ofufu nzipụta amamihe ndị Igbo (Igbo philosophy) bụkwa nsogbu nyere asụsụ Igbo. Iji maa atụ, ofufu nghọta dị n'ilu Igbo. Ilu bara oke uru n'asụsụ, mere Anazodo (2016) jiri kwu na onye nyochara ilu asụsụ ga-esi na ya chọpụta ihe gbasara otu ndị nwe asụsụ ahụ si ahụta ụwa n'ụdị omenaala, nkwenye, na ihe ha hụtara ka ihe ọma maọbụ ihe ọjọọ. Ihe butere ofufu nzipụta amamihe a bụkarịrị na ihe mgbado ụkwụ ilu ụfọdụ adịghịzị ugbua, mere na ọ bụ naanị ndị okenye ma ha. Ilu ndị dị otu a ka a na-atụhie, nke na-eme ka amamihe dị n'ilu ndị ahụ fuo. Iji maa atụ, ilu a: Kà ḿ sòró m̄ gbáākwū rácháá áká ḿmānū

Ọtụtụ ndị n'ọgbọ a amaghị ihe bụ ḿgbáākwū , ya b ụ, onye na-agba akwụ a sụrụ asụ site n'iwepụtacha akị dị na ya, maka na ọ bụzị igwe na-asụ akwụ ka ha ma. Ha amaghị ihe bụ ịgba akwụ na usoro dịga n'ịgba akwụ na-ebute na 'mgbaakwụ na-aracha aka mmanụ', mere na ha na-atụzị ilu a otu a:

Kà ḿ sòró M̀ gbàkwù rácháá ḿmānū

Ha ewerela aha obodo dị na Steeti Anambara bụ M̀ gbàkwù wee dochie anya ọrụ a bụ ḿgbáākwū , site n' ụzọ dị otu a tụfuo nzipụta amamihe ndị Igbo dị n'ilu ahụ. Ilu ndị ụdị ọdachi a zutere dị ọtụtụ nke na ndị na-atụ ha ugbua amaghịzị amamihe so ilu ndị a. Eme, Mbagwu na Mmadike (2016) kọwara ọnọdụ a nke ọma ma nye ọtụtụ ọmụmaatụ, nke abụọ n'ime ha bụ:

A tụsịsịwa áji ̣́ dị n'áji, onye ma aj̀ ị agbara ọtọ

Igbu ichi abụghị ide uli

Ndị Igbo ụwa ugbua ole maara ihe bụ ájì, igbu ichi, na ide uli? Ya mere na ha t ụgodu ilu ndị a na ndị ọzọ dịka ha, o nweghị ezi nghọta amamihe ha na-enweta na ha. Nke a bụ nsogbu maka ọganiihu na mwulite asụsụ Igbo.

Agwa ọ gbasaghị m ụfọdụ ndị Igbo na-akpaso asụsụ Igbo na be ha, ụlọ akwụkwọ, ụlọ ụka dị iche iche, ọgbakọ, ahịa na ebe ndị ọzọ ndị Igbo na-achụ nta ego, bụ otu n'ime ọdachị kacha njọ chere asụsụ Igbo. Ha anaghị eji asụsụ Igbo akparịta ihe niile gbasaara ha, kama ọ bụ Bekee ka ha na-eji. Ha chefuo na ha tụfuo asụsụ ha, ọ nwụọ. Ọ bụ na ndị Igbo amaghị ọghọm so ọnwụ asụsụ? Eme (2015:5) kọwara ya nke ọma,

Ọnwụ asụsụ na-ezipụta ọnwụ ihe niile gbasara ndị nwe ya – otu ha siri hụta ụwa ha, ụzụ, nkwenye, usoro obibi ndụ na akparamagwa ha, ọdịnaala, omenaala, akụkọndịichie, ihe ọkpụ, mbido ndụ/ihe mere mgbe gara aga, egwuregwu, agụmagụ na, n’eziokwu, ihe niile gbasara ebimndụ ha. Mgbe ihe niile dị otu a funahụrụ agbụrụ n'ihi ọnwụ asụsụ ha, agbụrụ ahụ anwụọla.

Ịgwakọta Igbo na Bekee mgbe a na-ekwu okwu bụ ihe ịmaaka ọzọ chere asụsụ Igbo. Onye naasụ Igbo, ọ na-agwakọ ya na Bekee. Ụfọdụ na-eji ajọ omume dị otu a anya isi n'ụdị na ha mabigara asụsụ Bekee oke nke na ha agaghị asụnwu asụsụ epum ha bụ Igbo na-etinyeghị ya Bekee. Omume dị otu a na-ebute ọdachi nyere asụsụ Igbo, ma nọrọ ọnọdụ dịka ụdọ naadọghachi asụsụ Igbo azụ na njem ya ịbụ asụsụ guzosiri ike n'etiti asụsụ mba ụwa ga.

Asụsụ Igbo enweghị ụbara ihe enyemaka mmụta na mkparịta dịka o si metụta ngwa nka na ụzụ. Ọ bụ nnukwu ihe cheere Igbo aka mgba, ebe ọ bụ na ọgbọ ugbua bụ nke ji akọrọ ngwa nka na ụzụ eme ọtụtụ ihe bara uru. Ezeani na Mbah (2023:10) kọwara na n'ụlọ akwụkwọ ntaakara na praịmarị niile ha mere nchọcha,

Iji ngwa nka na ụzụ, a kpọrọ e-resources, arụ ọrụ bụ 0% n'ụlọ akwụkwọ ndị ahụ. Ihe nke a pụtara bụ na o nweghị nke na-eji akọrọ ngwa nka na ụzụ Igbo wee na-akụziri ụmụ akwụkwọ ihe. Ụfọdụ n'ime ụlọ akwụkwọ ndị a amaghị na e nwere akọrọ ngwa nka na ụzụ Igbo, ebe ụfọdụ bụ na ha enwetanwughị ha.

Onye ọ bụla na-eso ihe na-eme n'ụwa ugbu a ga-achọpụtala na iji ngwa nka na ụzụ eme ihe bụ njirimara ọgbọ ugbua. Olee kwanụ otu asụsụ Igbo ga-esi sonye n'ụgbọ na-aga aga site n'iwebata ngwa nka na ụzụ dị iche iche n'ihe gbasara ịkwalite asụsụ Igbo? Nke a ka anyị ga-eleba anya na akụkụ edemede a na-esote.

**Alo Maka Ịkwalite Asụsụ Igbo**

Alo niile nchọcha a na-atụ gbadoro ụkwụ na ndụmọdụ ka ndị Igbo hụ asụsụ ha n'anya, na-asụ ya nke ọma, na-enyefe ya n'aka ụmụ ha ma na-akwalite ya n'ụzọ ọ bụla ha nwere ike. Igbo nwere ebu nwee mfụ n'ụdị ọgụgụ isi na n'ụdị akụnaụba, nke na o nweghị ihe ha wepụtara onwe ha ime maka mwulite asụsụ Igbo ga-eri mperi. O kwesịrị ka onye Igbo ọ bụla tinye aka n'ọrụ a dị oke mkpa. Asụsụ Igbo fuo, a mara na isi sekpụ ntị na njiribiri agbụrụ Igbo efuola. Ọtụtụ ndị, tinyere ndị e nyochara ihe ha derela, a tụnyela alo dị iche iche maka ịkwalite asụsụ Igbo iji hụ na ya bụ asụsụ guzosiri ike. Nwa nchọcha agaghị ekwughasịwa alo ndị a maka ohere ya adịghị n'ọrụ a. Mana, ihe nchọcha a na-agbakwụnye n'alo ndị a bụ ka ndị Igbo jiri ngwa nka na ụzụ, bụ ihe na-ehi ụdụ n'ọgbọ a wee kwalite ma wulite asụsụ Igbo.

## Olileanya Iji Ngwa Nka na Ụzụ Kwalite Asụsụ Igbo

Ebe ọ bụ na akọrọngwa nka na ụzụ bụzị ebe a nọ n'ihe niile gbasara ọgbọ ugbua, ọ bụ naanị n'itinye ha n'ọrụ maka nkwalite asụsụ Igbo ka ndị Igbo ga-eji nwee ezi olileanya na Igbo gaabụ asụsụ kwụ chịm n'ọdịniihu. Itinye akọrọngwa nka na ụzụ n'iwulite asụsụ Igbo ga-eme ka Igbo nwee ike ruo na nsọtụ niile nke ụwa ma sọbanye n'akọrọngwa ọgbaraọhụrụ niile e ji eme ihe bara uru. Ọ ga-enye ndị Igbo obi sie ike ịmakụ asụsụ ha, gbaa ọgbọ a na ọgbọ ọdịniihu ume ịmụta ma jiri asụsụ Igbo, bụ asụsụ epum ha, arụ ọrụ n'ihe niile ha na-eme na ndụ a. A gaghị enwe ike metụchaa aka n'akọrọngwa nka na ụzụ niile nwere ike inye aka n'ịkwalite asụsụ Igbo. Ndị a ga-emetụ aka bụ egwuregwu kọmputa, Atịfisha Ịntelịgensị (AI), mashiin transleshọn

(MT), mmata ekwurekwu na nhazi asụsụ ekerechi, mbukọta ụbara ekwurekwu Igbo (Kọpuusu Igbo), ngwanro e bu Igbo n'uche wee mee, soshal midia, websaịtị na aapụ, ọgụmented rịaliti na vechụal rịaliti, nakwa nchọcha mgbakọ aka. E sitere na nghọta AI Bard nakwa AI ChatGPT ziputara maka asụsụ wee weta nkọwa ihe ole na ole ndị a.

**Egwuregwu Kọmputa**

Ihe onyoonyoo na-ewepụta ihe nkiri na ihe egwuregwu dị iche iche adịkabeghị n'asụsụ Igbo. Iji maa atụ, egwuregwu kọmputa bụ n'asụsụ Bekee na n'asụsụ ndị mba ọzọ ka ha dị. E tosịrị iwepụta egwuregwu kọmputa n'ụdị dị iche iche maka ụmụ ntakịrị na ndị okenye ndị Igbo nwere mmasị na ha. Eme, Mbagwu, Asadu na Nkamigbo (2022) ekwuola mkpa nke a dị. Ha kwuru na ọ bụ ụzọ dị ire iji wulite asụsụ Igbo. Inwe ha ga-enye aka mee ka ndị na-apị egwuregwu kọmputa nwebe mmasị n'asụsụ Igbo, ma ha bụ ndị Igbo ma ha abụghị. O nwere ụdị nke a gaeme ka ndị na-apị ihe egwuregwu a na akọrọngwa nka na ụzụ e ji hibe ya na-enwe mkparịkọta n'asụsụ Igbo ma si otu a mee ka ịmụ nakwa inwewanye nghọta maka asụsụ Igbo dịwanye mfe. Igbo ga-esi otu a chawapụta ma bụrụ asụsụ a ma ama n'akụkụ ụwa niile.

## Atịfisha Ịntelịgensị (AI)

Arachie (2023) kwuru na Atịfisha Ịntelịgensị (AI) bụ ihe ọtụtụ amaghị maka ya. Nke a mere ha ji ata oke ahụhụ ma na-adọgbu onwe ha n'ihe gbasara ide ederede dị mma maka ịrịọta ego nkwado, na inweta nzere mmụta. Mana, itinye AI n'ọrụ ga-eme ihe ndị a ka ha dị mfe. Nwa nchọcha atụleelarị ihe ndị a wee hụ na ha bụ eziokwu maka Bekee. Igbo abanyebeghị na AI ndị na-ehi ụdụ dịka ChatGPT, Bard, Grammerly, na Quilbot maka ụdị enyemaka a a na-ekwu. Ọ dị ezigbo mkpa na ndị Igbo maara ihe ha mere wee webanye asụsụ Igbo n'AI maka ezi uru ọ bara n'ịkwalite asụsụ Igbo na ihe niile ọnụ kpọrọ ihe banyere Igbo. Na whatsapp dị iche iche, ma na nke Nig. Langs. Project (27/6/2023), e kwuru na ụmụ akwụkwọ bụzị AI ka ha ji amụ asụsụ n'oge ugbua. Ihe nke a na-ezipụta bụ na ụgbọ ga-agha asụsụ niile nke ndị mmadụ enweghị ike iji akọrọngwa nka na ụzụ n'ụdị AI wee mụọ.

## Mashiin Transleshọn (MT)

Mashiin Translashọn (MT) bụ ụzọ ọgbaraọhụrụ e ji esi n'otu asụsụ tụgharịa ihe n'asụsụ ọzọ site n'iji igwe a rụrụ maka nke a. Ọtụtụ asụsụ kwụsiri ike na MT ga-aga n'ihu n'ihi na ndị mmadụ na-enwe mmasị ịmata ihe e degara n'asụsụ abụghị asụsụ ha na-aghọta. A na-esi n'usoro MT tụgharịa ihe n'asụsụ nke a tinye n'ọzọ ma ọ bụrụ na ha nwezuru nka na ụzụ a chọrọ maka ya. Ka ọ dị ugbua, MT e nwegara maka isi n'Igbo tụgharịa ihe gaa n'asụsụ ọzọ, ma ọ bụ isi n'asụsụ ọzọ tụgharịta ihe n'Igbo, enyechaghị afọ ojuju. Nke a mere na ntụgharị ha anaghị enyecha ihe a chọrọ. Ụmụafọ Igbo MT doro anya na ndị akajiakụ ga-enye nkwado maka imepụta MT Igbo ga-abụ ịgba, hapụ ị na-enwe imeriime ntụgharịjọ site n'asụsụ a jee na nke ọzọ. Mgbe e nweere ụdị ezigbo MT a maka Igbo, ọ ga-enye aka kwalite asụsụ Igbo. Ndị Igbo, na ndị abụghị ndị Igbo na-amụ Igbo, na ndị Igbo na-amụ asụsụ ọzọ, ga-enweta ezi uru na nke a maka na onye ọbụla ga-enwe ike ghọta ihe ọbụla e dere n'asụsụ Igbo maọbụ n'asụsụ ọzọ site n'ịtụgharịje ya n'asụsụ ọ chọrọ. Anyị maara na asụsụ dị n'ụwa bara ụba. Anderson (2010) kwuru na ha dị ihe dịka 6909 n'afọ 2009. Nke a pụtara na inweta MT Igbo ga-atụgharị asụsụ niile dị n'ụwa abụghị ihe edemede a na-atụ n'alo. Ihe kacha mkpa bụ inweta MT ga-agbasata Igbo na asụsụ ụbara ndị mmadụ na-asụ, dịka Bekee, Chaịniizi, Fụrenchị na ndị ọzọ dịka ha.

## Mmata Ekwurekwu na Nhazi Asụsụ Ekerechi

Mmata ekwurekwu na nhazi asụsụ ekerechi (Speech Recognition and Natural Language Processing) bụ ngwa nka na ụzụ dị mkpa maka nkwalite asụsụ Igbo. Nke a ga-eme ka ụmụ akọrọngwa e ji enyere ndụ aka, dịka foonu, na-aghọta ekwurekwu ma na ahazi asụsụ ekerechi nwee ike na-anụ ekwurekwu n'olu Igbo ma werekwa olu Igbo zaghachi. Ma ndị Igbo, ma ndị na-amụ Igbo, ma ndị na-akụzi Igbo ga-erite erere na nke a. Mmata ekwurekwu na nhazi asụsụ ekerechi e mere maka asụsụ Igbo ga-eme ka asụsụ Igbo na-apụtawanye ihe n'ụdị akọrọngwa dị iche iche gbadoro ụkwụ na nka na ụzụ nke mmata ekwurekwu na nhazi asụsụ ekerechi.

**Mbukọta Ụbara Ekwurekwu Igbo (Kọpuusu Igbo)**

Ọ dị mkpa na e nwere mbukọta ụbara ekwurekwu Igbo (Kọpuusu Igbo). Ọ bụ na ya ka ndị naeme nchọcha miri emi maka Igbo ga-agbado ụkwụ. Igbo inweta ezigbo Atịfisha Ịntelịgensị (AI), mashiin transleshọn (MT), mmata ekwurekwu na nhazi asụsụ ekerechi, na ezigbo ngwa nkụzi na ọmụmụ Igbo n'usoro akọrọngwa nka na ụzụ gbadoro ụkwụ na mbukọta ụbara ekwurekwu Igbo. Ya bụ, ka Igbo gbaa mbọ ịkwalite asụsụ Igbo site n'ihiwe mbukọta ụbara ekwurekwu Igbo, ma dokwaa ya n'usoro dị mma ga-enye onye ọbụla chọrọ iji ya rụọ ọrụ ohere ime nke a na-enweghị mmekpa ahụ.

## Ngwanro E Bu Igbo N'uche Wee Mee

Ịrụpụta imeriime ngwanro e bu Igbo n'uche wee mee bụ ihe a gaghị eleghara anya ma ọ bụrụ na asụsụ Igbo ga-enwe ọganiihu ma guzoro n'ogo dị elu. Ndị ịrụpụta ngwanro doro anya gaetinye aka n'ọrụ a ngwa ngwa. E nwere imeriime ụmụafọ Igbo ndị ịrụpụta ngwanro doro anya, nke na ha na-ehi ụdụ na mba ụwa. Ha leruo anya mara ebe ngwanro ole na ole dị ugbua siri rie mperi ma hazigharịa ha. Ha marakwuo ebe e tosịrị inwe ngwanro Igbo ma e nweghị ka ha mepụta ndị ga-adị ire n'ebe ndị ahụ. Ngwanro ndị a ga-enye aka ka e nwee ngwa nka na ụzụ dịka ọbaokwu keọnlaịn Igbo ga-ekwu okwu ma nụ ihe e kwuru n'Igbo, ngwa ga-enwe ike naagụpụta Igbo ma na-ede Igbo ma a na-agụpụta. Imepụta ma tinye ngwanro ndị a gbadoro ụkwụ n'Igbo n'ọrụ ga-eme ka e nwee ike iji asụsụ Igbo mee ọtụtụ ihe a naghị ejinwu ya eme ugbua n'usoro ngwa nka na ụzụ.

## Soshal Midia

Usoro iji soshal midia e zikọrịta ozi, akparita nkata, ekekọrịta ngwa amụmamụ asụsụ na ọtụtụ ihe ndị ọzọ bụ ihe pụtara ihe na mba ụwa, tinyere Naịjiria. Ọ dị mkpa iji soshal midia kwarangwa ọrụ n'ọgbọ a na-ásàrá soshal midia. Ikewapụta òtù Igbo dị iche iche ebe a ga-eme ihe niile bụ Igbo ga-eme ka ndị mmadụ nwewekwa mmasị n'Igbo maka nke onye amaghị gbasara Igbo, ọ jụọ ma nweta ezi ụsa. Ndị na-amụ asụsụ Igbo ga-ekewapụta nke ha, ma tinye ndị Igbo ole na ole ga na-agbaziri ha na njem ọmụmụ asụsụ Igbo ha bagidere. Ebe ọ bụ na imeriime ndị Naịjiria nọ na soshal media nke a maọbụ nke ọzọ dịka fesbuuku (facebook), wasaapụ (whatsapp), tuwita (twitter), ịnstagram (instagram), lịnkdịn (linkdin), na telegram, iji ya mere ngwa nke iwulite asụsụ Igbo ga-adị ezigbo ire. Nke a bụ na ọ ga-adọta ọtụtụ ndị mmadụ, ọ kacha ndị okenye na ndị ntorobịa, n'inwe mmasị maka Igbo ma were ya tinye n'ọrụ.

## Websaịtị na Aapụ

E wepụta websaịtị na aapụ maka ịhazi ka ọ dị mfe ụzọ ndị mmadụ si enweta ma jiri akọrọngwa e mebere maka Igbo arụ arụ, ọ ga-ebulite asụsụ Igbo n'ọkwa dị elu, maka na ọtụtụ ndị mmadụ ga-enwe mmasị iji akọrọngwa ndị a nyere onwe ha aka n'ihe abụna ihe gbasara Igbo. Akọrọngwa ndị ahụ gụnyere ọkọwaokwu keọnlaịn, mgbazi maka ụtọ asụsụ Igbo, mgbazi maka odide na ọgụgụ Igbo, usoro ndebe olu maka ịkpọpụta okwu Igbo nakwa usoro itinye akara ụdaolu n'okwu. Ọ ga-ebelata nsogbu ndị mmadụ na-enwe gbasara ịmụ Igbo ma belata nsogbu mmadụ ịbụ iti n'asụsụ epum ya na-agbanyeghị na ọ gụrụ nnukwu akwụkwo n'amụmamụ ọzọ.

## Ọgụmented Rịaliti na Vechụal Rịaliti

Ọgụmented Rịaliti na Vechụal Rịaliti (Augmented Reality (AR) and Virtual Reality (VR)) bụ usoro akọrọngwa nka na ụzụ e ji eme ka onye na-amụ asụsụ hụta onwe ya n'obodo ndị nwe asụsụ ahụ ọ na-amụ, soro ha na-emekọ ihe dịka ịgagharị n'ime ogbe, ịzụkọrịta ahịa, ijegharị n'ebe nlere anya, iso na-aka ụka n'ụlọ ụka, isonye n'egwuregwu nakwa mmemme dị iche iche ndị ọ na-amụ asụsụ ha na-emega. Ọ dị mkpa na ndị Igbo wepụtara akọrọngwa nka na ụzụ a bụ Ọgụmented Rịaliti na Vechụal Rịaliti maka uto na nkwalite amụmamụ Igbo. Ọ ga-enyere onye na-amụ Igbo aka ịmụ ka ya na ndị Igbo ma asụ Igbo nke ọma ga-esi na-akparịta nkata, nakwa ịjụ ha ajụjụ gbasara ihe gbagwojuru ya anya na mmekọrịta ya na ndị Igbo. Ndị Igbo ahụ ọ naahụ ma ya na ha na-enwe mmekọrịta na akọrọgwa nka na ụzụ vechụal ga na-ahụ ya ma na-aza ajụjụ ya niile otu o kwesịrị. Ha ga na-ekwurịta okwu, na-ederịta ihe ma na-agụpụta ihe e dere ede n'Igbo. Iwebata akọrọngwa nka na ụzụ Ọgụmented Rịaliti na Vechụal Rịaliti maka iwulite asụsụ Igbo ga-enye aka ka ndị Igbo na ndị mba ọzọ nọ na mba ofesi nwee ike mụta Igbo dịka ha nọ n'ala Igbo mee nke a. Ndị gụrụ Igbo n'ụlọ akwụkwọ dị elu ga-esikwa n'ohere a bụrụ ndị nkụzi vechụal n'ala anyị Naịjiria nakwa na mba ofesi.

## Nchọcha Mgbakọ Aka

Nchọcha bụ ihe dị oke mkpa na mwulite asụsụ. Nchọcha nke otu onye dị mma, mana nchọcha kacha mma bụ nchọcha mgbakọ aka nke ga-ebukọta ndị nọ n'otu amụmamụ ma ọ bụ ndị nwere ezi amamihe n'amụmamụ dị iche iche maka imepụta ihe bara oke uru. Ọtụtụ nchọcha mgbakọ aka na-ewe ọkpụrụkpụ ego. Nke a na-eme ka ndị na-abagide na ya chọọ nkwado ego. Mgbe ọ kọwapụtara uru dị na nchọcha mgbakọ aka, Eme (2015) gosịrị ka nnukwu uru ga-esi pụta na nchọcha mgbakọ aka nke ndị nka asụsụ (linguists) na ndị ọkachamara n'amụmamụ dị iche iche dịka kọmputa sayensị, fiziks, amụmamụ omenaala, nka gburugburu, nka ọrụ ugbo, saịkọlọji, amụmamụ ekpemekpe, nka ọgwụ/ọgwụgwọ, mgbamakaebe, ndị ọka iwu, mmụta, fịlọsọfị, egwu, nka ejije, ọmụmụ ihe merela eme, agụmagụ, nakwa ndị ọkachamara n'ụzụ na ndị njinịa. Ọ bụ ụdị nchọcha mgbakọ aka dị otu a, nke ndị nwe asụsụ Igbo ma asụ ya nke ọma ga-abatacha na ha, ga-eweta ihe ndị e kwuputarala maka iji ngwaọrụ nka na ụzụ kwalite asụsụ Igbo na mmezu.

## Nchịkọta na Mmechi

Nwa nchọcha ataala ụkwa jaa eze n'edemede a, bụ nke lebara anya n'asụsụ Igbo dịka asụsụ epum iji chọpụta otu ọnọdụ ya dị ugbua, ihe ịmaaka chere ya, nakwa ihe a ga-eme ka asụsụ Igbo guzosie ike site n'iji ngwa nka na ụzụ kwalite ya. A chọpụtara na ọnọdụ asụsụ Igbo nọ ugbua adịghị mma. Asụsụ Igbo nwere ike izute ọnwụ ya maọbụrụ na ndị Igbo amaghị ihe ha mere ajọ ọnọdụ a asụsụ Igbo nọ na ya. Ihe buteere asụsụ Igbo ajọ ọnọdụ a ana-ekwu okwu ya bụ ọtụtụ nsogbu na-echere ya aka mgba. Isi sekpụ ntị na nsogbu ndị a bụ ndị Igbo enweghị mmasị n'asụsụ ha, nakwa enweghị ụbara ihe enyemaka mmụta na mkparịta n'asụsụ Igbo dịka o si metụta ngwa nka na ụzụ. Nke bụ eziokwu bụ na ọgbọ ugbua ji ngwa nka na ụzụ hiri isi ma were ya arụpụta ihe ọma dị iche iche n'ụzọ dị mfe. Ngwa nka na ụzụ ndị ahụ gụnyere egwuregwu kọmputa, Atịfisha Ịntelịgensị (AI), mmata ekwurekwu na nhazi asụsụ ekerechi, soshal midia, na Ọgụmented Rịaliti na Vechụal Rịaliti. Ọ dị mkpa iwebata ha n'ọrụ maka mwulite asụsụ Igbo ka ọ bụrụ asụsụ kwụsiri ike, nke enweghị nsogbu maka ọdachị ọnwụ asụsụ. Ọnọdụ dị otu a ga-enye aka na nkwalite ọkwa asụsụ Igbo nwere n'etiti asụsụ dị iche iche na mba ụwa. E jizi edemede a wee na-akpọ ndị Igbo oku, ma na-adụ ha ọdụ, ka ha hụ asụsụ ha n'anya ma kpachapụrụ ya anya site n'ichekwa ya ka ọ ghara ịnwụ. Ha cheta na onye kpọọ ọba ya mkpọkọrọ, agbataobi ewere ya kpoo ntụ. Akparamagwa ndị Igbo niile n'ebe asụsụ Igbo dị malite taa dị mma, Igbo ga-agbake ma chakee. Ndị Igbo rụọ ahụ ha ụka na-asụ asụsụ epum ha nke ọma ma na-enyefe ya n'aka ụmụ ha. Ha jisie ike na-atụnye ọgụgụ isi ha nakwa ego ha maka mwulite asụsụ Igbo. Ha jiri ngwa nka na ụzụ wee kwalite asụsụ Igbo. O tosịrị ka onye Igbo ọ bụla tinye aka n'ọrụ a dị oke mkpa iji gbanarị ọnwụ asụsụ Igbo. Onye hapụ ihe o ji ama mma, mma ya arụọ. Ọ bụ asụsụ Igbo bụ isi sekpụ ntị na njiribiri na njiribụrụ agbụrụ Igbo. Asụsụ Igbo nwụọ, agbụrụ Igbo efuo. Ndị Igbo agaghị ekwe ka ọdachi a dakwasa ha.

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**Agụmagụ Ọnụ dịka Ọdụmgbalịakwụ N'ịkụnye Ụkpụrụ Ọma N'akparamagwa Ụmụaka**

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## Ụmị

Ọ bụ ihe jọgburu udele ma sigbuo nkakwụ ihụta na agwa rere ure na omume ọjọọ dị iche iche bụzi ihe na-arịzi ibe ya elu n’akụkụ niile dị iche iche n’ala Igbo ma n’obodo anyị a bụ Naijiria. Etu ụmụ ntọrọbịa si na-ebizi ndụ n’ime agwa ọjọọ bụzi ihe na-echuzi ma nwoke ma nwanyị ụra. Ya mere na ndị mmadụ na-ajụ ma o nwekwara otu e si eme ka ụmụaka na ụmụ ntorobịa ndị a mara na e nwere iwu na usoro na-achị agwa mmadụ. Ụmụ iwu na usoro na-achị obodo obula n’ala Igbo ka a kpọrọ ụkpụrụ; ọ bụ ha na-akọwapụta ụmụ ezi agwa mmadụ kwesịrị ịkpa na ndị mmadụ kwesịrị ịso oyi n’ọbọdọ. Ọtụtụ ndị mmadụ na-ekwukwa sị na ọ bụ maka na anyị agbakụtala azụ n’ebe ụkpụrụ ọma ndị a na akwado ezi akparamagwa bụkwa nke ndị nnanna anyị ha jiri azụpụta ụmụ ha, mere ka omume ọjọọ ndị a na-akawanye njọ n’ọbọdọ anyị taa. Ọtụtụ ụmụaka na ndị ntọrọbịa amaghị asụ asụsụ epum ha (asụsụ ara nne), ha anaghị aghọtakwa omenala na ọdịbendi nke obodo ha (ala Igbo). Onweghị ihe itụnanya dị na nke a n’ihi na asụsụ na omenala bụ ogene mkpị nabọ-ha na-agakọrịta aka na aka. Edemede a naakwado na naanị ihe ga-azọpụta anyị n’ọnọdu ọjọọ a bụ ka anyị laghachi azụ n’omenala, ọdịbendi na ụkpụrụ ọma nke ndị nnanna anyị ha jiri azụpụta ụmụ ha. Edemede a na-ekwu na ọbụrụ na e jiri agụmagụ ọnụ (akụkọ ifo) tọọ ntọala n’ịzulite ụmụaka na ndị ntorobịa na a gaakụbanye ụkpụrụ ọma ndị a na ndụ ha. Ya mere edemede a na-enye ndị nne na nna na ndị nkuzi ndumọdụ ka ha bụụrụ ụmụaka ha ugegbe na ihe nňomi nke ụmụaka ga na-eňomiri ụkpụrụ ọma ndị a. Nke a ga-enyekwa aka n’ibelata omume ọjọọ ndị a ma ọ bụ wepụ ha kpamkpam n’ọhaobodo. Edemede a wepụtakwara ihe ntụziaka nye ndị nkuzi etu ha ga-eji akụkọ ifo kụbanye ụkpụrụ ọma ndị a na ndụ ụmụaka na ndị ntọrọbịa ha na-akụziri, nke ga-eme ka ha naakpa ezi agwa.

**Ọkpụrụkpụ okwu:** Agụmagụ, Ụkpụrụ ọmà, Omenala, ọdịbendi, akụkọ ifo na Ụmụaka.

## Mkpọlite

Agụmagụ ọnụ bụ agụmagụ nke e deghị ede. A na-akọ ma na-agụ ya naanị n’ọnụ. Nwadịke (1992) kọwara na mmewere agụmagụ ọnụ na-abụkarị akụkọ ọdịnala, nke ọtụtụ ha sitere na mgbe ọkpụ. Ha bụ akụkọ ifo, akụkọ ndiichiè, akụkọ mbidọ, ejije, abụ na atụmatụ agụmagụ dịkà ilu, ụkabụilu, agwụgwa na okwuntabiire. Ikwubuzọ (1993) kọwara agụmagụ ọnụ dịkà ọrụ nka nke omenka na-eji ọnụ ya agụpụta n’oge emume dị iche iche n’ọhaobodo. Agụmagụ ọnụ ndi ahụ gụnyere; ọdịnịgha, ọdịnọgbara, akụkọ, mbem, uri, nkọmịrịkọ, egwụ ofufe/ntọaja, ejije, ilu, akụkọ ifo, agwụgwa na okwuntabiire.

N’aka nke ọzọ, ụkpụrụ pụtara usoro na iwu ndi ahụ na-edu mmadụ na ndụ bụkwa ndi dabara adaba ime ka onye ahụ na-eto n’usoro dị mma. Massey (2018) kọwara ụkpụrụ dịkà omume mmadụ gbasara akọnuche ya nke na- ekpebi otu mmadụ si akọwa ma zaghachi ọnọdụ dị iche iche. Ọ bụ mkpebi mmadụ na-eme banyere ihe dị mma na ihe dị njọ. A hụrụ ya dịkà ụmụ usoro na nkwenye na-emetụta akparamagwa na ndụ ndi mmadụ n’ime ọhaobodo.

## Ụkpụrụ a na-akụziri Ụmụaka n’ala Igbọ

Ndi Ịgbọ bụ agbụrụ pụrụ iche n’agbụrụ ndi ọzọ ndi n’adịghị eji ịkụziri ụmụaka ha ụkpụrụ ọma egwụ egwụ. Site n’oge ụmụaka na-anụ ara ka e ji akụnye n’ime ha ụmụ ụkpụrụ ndi ahụ e ji mara ndi Igbọ. Arnold (2007) kwenyere na ndi Ịgbọ bụ ndi ọ na-amasị ilepụta agwa ụmụaka ha, nke a na-enyere ha aka ịmata ụdị ụkpụrụ ndi ha ga-etinye uche na-akụziri ụmụaka ha. Ọ gakwara n’ihu kwuo na ezinụlọ ọbụla nwere ebumnobi ha chọrọ inweta oge ha na-akụziri ụmụaka ha ụkpụrụ ọma ndi a nakwa etu esi ebi ndụ n’ọhaobodo. Ọ bụ ụkpụrụ ndi a ka ndi Igbọ kwenyere na ha ga-enye aka gbazie, duzie ma jikwaa akparamagwa ụmụaka ha site na nwata rue n’okenye dụdụgandụ ha. Ụfọdụ ụkpụrụ ndi a gụnyere ịkwụwa aka ọtọ, eziokwu, obi ọma, ilekọta ọbịà, nrube isi, nsọpụrụ, ịrụsị ọrụ ịke, okwukwe, obi ebere, ịgbasapụ aka, ịbụ ezi nwafọ, ịsọpụrụ iwu obodo na ime ka obodo daa jụụ (udo).

Ịmalite n’oge akụziri ụmụaka ụkpụrụ ala ha ga-eme ka nwata ghara ịbụ ofe ogori n’ọhaobodo. Ya mere ka ndi nne na nna, ndi na-echekwa ụmụaka kwesịrị ịkụziri ụmụaka ha ụmụ ụkpụrụ ndi a n’ezinụlọ ha, n’ụlọakwụkwọ ha ma n’ebe ọbụla ohere dapụtara oge ọbụla, ka ụkpụrụ ọma ndi a bamie ụmụaka n’ime ụbụrụ isi (Arnold, 2007; Anyakọha, 2008). Nke a bụ maka na ụkpụrụ ndi a na-arụ ọrụ dị ukwuu n’akparamagwa mmadụ ma na-enyekwa aka n’ịgbaziri mmadụ agwa ya site ń’imē ka onye ahụ na-akpa agwa ndi ahụ dabara adaba ma hapụ agwa ndi ahụ rere ure nke ndi ọhaobodo na-asọ oyi. Nke a mere na ebe mgbakwasị ụkwụ edemede a ganyere n’iji agụmagụ ọnụ dịkà ọdụmgbalịakwụ n’ịkụbanye ụkpụrụ ọma n’akparamagwa ụmụaka.

**Akụkọ Ntọala Banyere Ịkụbanye Ụkpụrụ ọma n’Akparamagwa Ụmụaka n’oge gboo.**

Tupu agụmakwụkwọ abata n’obodo anyị bụ Naịjịrịa, ọ bụ naanị agụmagụ ọnụ (nkụzị ọdịnaala) ka ndi nne na nna n’oge gboo na-ejị akụzịpụtara ụmụaka ha ụkpụrụ, nkwenye, omenala na ọdịbendi dị iche iche nke obodo ha site n’iji asụsụ epum ha (asụsụ ara nne, asụsụ ọdịnaala). Ụmụaka na-amụta ihe a na-akụziri ha site na nlelepụ anya, nnọmi na iso na-eme ihe a na-eme n’ezinụlọ ma ọbụ n’ọhaobodo (Fafụnwa, 1991).

Site n’iji akụkụ ifo, ilu na agwụgwa dịkà nka nkuzị, ezinụlọ ọbụla na-akụzịpụtara ụmụaka ha ụkpụrụ ọma dị iche iche nke ga-eme ka ha na-etinye ha n’akparamagwa ha. Nne na nna ọkachasị ndi nne na-akọrọ ụmụ ha akụkọ ifo, agwụgwa na abụ ifo. Ọ bụ ihe na-eme ka ụmụaka na-enwe mmasị n’ebe ọ dị ukwuu ịdị na-anọnyere ndi nne na nna ha n’oge abalị anụ akụkọ ifo, ilu na agwụgwa banyere ụmụanụmanụ dị iche iche, ndi na-apụtakarị n’akụkọ ifo dịkà mbe, enyi , ahụhụ (arụrụ). Agụmagụ ọnụ ndi ahụ bụ iji kụziere ụmụaka ụkpụrụ ọma nke ga-eme ka ha mara etu ha ga-esi akpa ezi agwa n’oge ọbụla ma wepụ aka n’ihe ọjọọ nke obodo na-asọ nsọ, nke ahụ ga-eweta udo na ịdịnotu nke ọhaobodo (Amadị na Obịefụna, 2015).

N’agụmagụ ọnụ, nkuzi ọdịnaala na-amalite n’ụbọchị a mụrụ nwata ahụ. Nne ya na-amalite ozugbo ịzụlite nwa ahụ n’ụkpụrụ ọma nke obodo ya sịte n’ịdị na-agụrụ nwa ahụ uri (egwụ nwa). N’ụzọ dị etu a, ka nwa ahụ na-eji na-amịrị ụkpụrụ ọma dị n’uri (egwụ nwa) ahụ nne ya na-agụrụ ya.

Sịte n’agụmagụ ọnụ ka e ji enyefe omume, amamiihe na ụkpụrụ ọma nke ọhaobodo n’aka ụmụaka na ndi ntorobịa. Ọtụtụ ụmụaka/ndi ntorobịa na-etolite egere akụkọ ifo n’ọnụ nne na nna, nne na nna ochie ha na ndi okenye ọzọgasị, nke na-enye aka n’ịgbazi omume ụmụaka ndi a oge ha ka dị na nwata. Nke a ga-eme ka ha na- ebi ndụ na ụkpụrụ ọma nke ọhaobodo anyị nabatara. N’otu aka ahụkwa agụmagụ ọnụ na-echekwa omenala na ọdịbendi nke obodo anyị. Ya mere site na ndụ ndi mmadụ na-ebi kwa ụbọchị, ha na egosịpụta ọmenala ha, nakwa inyefe omenala na ụkpụrụ ọma ndi ahụ n’aka ụmụ ha na ụmụụmụ ha. N’ụzọ dị etu a ka ndi nne na nna, na ndi okenye ọzọ jiri abụrụ ụmụaka ha ugegbe na ihe nlere anya nke ha ga na-eἡomịrị ụkpụrụ ọma na ndụ ha. Okwu ahụ bụkwa nke Obe (2009) hịgịdere aja n’ukwu, oge ọ kọwara na akparamagwa nwata ọbụla na-egosị etu e siri zụpụta ya n’ezinụlọ ha, bụrụkwa nἡomịrị agwa nke ndi nne na nna, na ndi nkuzi ya. Ya mere na ndi okenye ndi a ga-ejisike rụọ ọrụ dịịrị ha, site n’ịdị na-ebi ndụ n’ụkpụrụ ọma ndi ahụ na-akwado ezi akparamagwa. Ọnwụka (1991) kwadokwara okwu ahụ mgbe ọ kọwara na otu ụzọ ka mma ịjị akụzịrị ụmụaka ihe bụ site n’igosị ha ihe ha na-ahụ anya. Ndụmọdụ a bụ maka ndi nne na nna, na ndi nkuzi oge ha na ụmụaka na-enwe mmekọrịta n’ụzọ ọbụla (n’ezinụlọ ha ma ọbụ n’ogige ụlọakwụkwọ ha

## Ịkụbanye Ụkpụrụ ọma n’Akparamagwa Ụmụaka n’oge ugbua

Site n’etu akụnụba nke obodo anyị siri debe imi na ọnụ taa na Naịjịrịa, e nweela mgbanwe n’etu ndi nne na nna na ụmụaka ha si na-anọrịta, enwe mkparịta ụka. Mgbọrọ (2003) kọwara na ọtụtụ ndi nne na nna anaghị enwecha ohere ha na ụmụaka ha ji na-anọrịta n’ihi na afọ ekweghị ka ụkwụ zuru ike.” Ọtụtụ oge ka ndi nne na nna na-apụ gaba ọrụ n’isi ụtụtụ, lọtazie na ndeeri abalị oge ụmụaka ha lakpuolarị ụra abalị, nke a adabaghị n’usoro ịzụlite ụmụaka n’ezi akparamagwa bụkwa nke agụmagụ ọdịnala na-akwado.

Ọtụtụ ụmụaka amaghị asụ asụsụ epum nke obodo ha (asụsụ ọdịnala/asụsụ ara nne). Nwịgwe (2016) kọwara na asụsụ epụm (asụsụ ara nne) bụ ọtụ ụkpụrụ ọma kachasị mkpa nke ụmụaka kwesịrị ịmụta. Asụsụ epum ma ọbụ asụsụ ara nne bụ ọtụ usoro e si enyefe ọmenala agbụrụ

(obodo) ọbụla n’aka ụmụaka ha. Nke a pụtara na ọbụrụ na ha amaghị asụ ma ọbụ aghọta asụsụ epum ha, ọ ga-anapụ ha ohere ịghọta omenala na ọdịbendi nke obodo ha. Nke a bụ maka na asụsụ, ọdịnala na ọmenala na-agakọrịta aka na aka. Ọzọ ka ibe ya bụ na odee hụtara na ndi nkụzị asụsụ Igbọ na-ejị asụsụ bekee na-akụzi akụkọ ifo. Omume nke a jọgbụrụ udele ma sigbuo nkakwụ n’ihi na a gaghị eji asụsụ bekee nye nkọwa zuru oke maka ụkpụrụ ọma ndi Igbọ nke zoro n’ime akụkọ ifo ahụ. N’otu aka ahụkwa, Ịblị (2008) hụtara na oge ọgbaraọhụrụ a, agụmagụ anaghị esonyezi n’usoro ndi mmadụ si ebi ndụ ha kwa ụbọchị. Ọ sịrị na ọtụtụ ụmụaka na ndi ntorobịa anaghị egezi akụkọ ifo na akụkọ ọdịnala nke obodo ha. Ịblị kwuru na ọ rara ahụ ịhụ ndi mmadụ ebe ha gbara ọkọakụkọ òkìrìkiri (gburugburu) na-ege ntị n’akụkọ ifo, ilu na agwụgwa na agụmagụ ọdịnala ndị ọzọ si ya n’ọnụ apụta.

N’oge ugbua, a naghị enwekebe emume ọdịnala, usoro e si eme emume gbasara ihe mgbe ochie site n’ịgba egwụ na ịgụ uri na ejije agụmagụ ọdịnala. Ma ọ bụrụ na a nwaa anwa mee ya, ọ bụ egwu awantịrọ na omume ndi bekee na-abatakarị n’ime ya. Ọzọkwa, imeịme obodo nke bụ isi ntọala omenala na ọdịbendi nke mba Afrịka jiri nwayọọ na- aghọzi obodo ọkụ ma-acha n’elu, ebe ndi bi na ya ejịghị aka ha ahọrọ ndi agbataobi ha, ụmụaka anaghị akpakọrịta n’etiti ụmụaka ndi ọzọ. A naghị enwezi ohere maka egwu ọnwa, egwuregwu na akụkọ ifo nke ụmụaka na- esite na ha amụta ụkpụrụ ọma na ezị akparamagwa na ndụ ha. Ịhe ndi a niile na- emezi ka ụmụaka na ndi ntorobịa na-erizi mperi n’ihe gbasara ụkpụrụ ọma nke omenala na ọdịbendi nke ndi Igbọ. Nke a mere e ji enwegasị ajọ omume dị iche iche dịkà nlụpụ isi, izu ohi, okwu asị na ajọ akparamagwa ndi ọzọ dị iche iche nke ndi ọhaobodo na-asọ oyi. Ajọ omume ndị a na-ebute ụfọdụ nsogbu cheere nwafọ Igbọ (Afrịka) n’ihu taa.

Ojukwu na Esimone (2014) n’aka nke ha, hụtakwara na ike agwụla ọbụladị ndị ụka n’ibuso omume ọjọọ ndi a a na-ahụ n’ọhaobodo agha n’ihi na ihe na-echukarị ndi ụka ụra n’oge ugbua bụzi ịchụgharị akụnụba nke ụwa ọkụọkụ. Ajụjụ wee bụrụ, kedụ ụzọ a ga-esị gbapụ n’ọnọdụ ọjọọ ndịa? E bee ka anyị ga-agbalaga? Edemede a kwenyere na otu ụzọ nke anyị ga-esi kpọchapụ ajọ omume ndi a nke ụmụaka na ndi ntorobịa na-ebi ndụ n’ime ha n’oge ugbua bụ ka anyị laghachi azụ n’ụkpụrụ ọma ndi ahụ nke ndi nne na nna anyị ha jiri zụọ ụmụ ha, ka anyị jiri ha wee tọọ ntọala n’ịzụpụta ụmụaka anyị. Dịkà e kwugoro na mbụ, ụkpụrụ ọma ndị a bụ nke hibere isi n’agụmagụ ọnụ Igbọ, akụkọ ifo, ilu, agwụgwa na okwuntabiire. Ndi nne na nna anyị jiri ha zụpụta ụmụ ha n’ụzọ kwesịrị ekwesị, anyị kwesịrị iji ha ma n’ezinụlọ, ma n’ụlọakwụkwọ iji kụbanye ụkpụrụ ọma na ndụ ụmụaka na ndintorobịa anyị nke ga-eme ka omenala na ọdịbendi ndị Igbọ ghara ịnwụ. Ya mere na ndi nne na nna na ndi nkuzị ga-agbalị rụọ ọrụ dịịrị ha mgbe oge ka dị.

**Iji Akụkọ ifo Akụbanye Ụkpụrụ ọma n’Akparamagwa Ụmụaka na nd Ntorobịa n’ezinụlọ.**

Ezinụlọ bụ ụlọakwụkwọ mbụ nke ụmụaka na-anọrọ amụta ezi agwa nke ga-abara ha uru na ndụ ha. Dịkà Ọkọye (2000) siri kwuo na ezinụlọ na- abụrụ ụmụaka ụlọakwụkwọ nke mbụ ebe ndi nne na nna, nne na nna ochie na ndi okenye ọzọ nọ n’ezinụlọ ahụ na-arụkọ ọrụ jiri akụkọ ifo kụziere ma kwadọo ụmụaka na ụkpụrụ ọma ga-abara ha uru na ndụ ha, nke ga-eme ka ha bụrụ ezigbo ụmụaka n’ọhaobodo. Nke a mere ka odee na ọkpọabụ aha ya bụ Schịller jiri kwuo na akụkọ ifo a kọọrọ ya n’oge ya dị na nwata kara nwee ihe omimi dị na ya karie eziokwu ọbụla a na-akụzi na ndụ.

Akụkọ ifo bụ otu ụzọ kachasị mkpa nke ụmụaka ma ndi okenye na –eji anọrị oge n’ala Igbọ. Ma n’oge ugbua, ọnọdụ akụkọ ifo agbanwola, nke mere na ọtụtụ ụmụaka na ndi ntorobịa amaghị akụkọ ifo nke e ji azụpụta ma na-akpa ụmụaka obi ọma na mgbe ochie. Ọtụtụ n’ime akụkọ ifo ndi a nwere uri na-eso ha nke na-amasịkarị ụmụaka nke ukwuu. Ụmụaka na-esonye n’uri akụkọ ifo ahụ oge nne, nna ma ọbụ nne ochie na nna ochie na- akọ akụkọ ahụ. Uri ndi ahụ bụ iji hụ na onye ọbụla sonye n’akụkọ ifo ahụ nakwa ime ka ụmụaka mụrụ anya, ghara ịrahụ ụra oge a na- akọ akụkọ ifo n’usekwu n’abalị. Ka ụmụaka / ndi ntorobịa na- enwe anụrị n’akụkọ ifo ahụ, ha na- anụrụ (amịrị) ụkpụrụ ọma ndi Igbo nke a gbakwunyere n’akụkọ ifo ahụ. Akụkọ ifo ọbụla kwesịrị ka e jiri asụsụ epum (asụsụ ara nne) nke ga- enye aka ka ha na- anabata ma na- asụ asụsụ Igbo. Ndanusoro na ụdasụsụ Igbo ga- atapara n’ụbụrụ isi ụmụaka. N’ụzọ dị otu a ka e si enyefe omenala na ụkpụrụ ọma ndi Igbo n’aka ndi na- eto eto site n’ịkọrọ ha akụkọ ifo. Nke a dabara na ndụmọdụ nke Natasha Post nyere, ‘otu onyinye kachasị mkpa nke ndi nne na nna ga- enye ụmụ ha bụ inyefe asụsụ na omenala ha’. Nke a ga- adị ire site n’iji asụsụ Igbo akọrọ ụmụaka akụkọ ifo. Nwigwe (2021) kọwara na akụkọ ifo bụ maka iji kpaa ụmụaka amụ nakwa iji akụziri ụmụaka ihe. Ya mere na a ga- ehi aka n’anya hụ na a họpụtara akụkọ ifo nke isiokwu ya dabara n’ogo afọ na ogo nghọta nke ụmụaka nọ na ya. A tụrụ anya ka a họpụta akụkọ ifo, ndi ga- akụbanye ụkpụrụ ọma ndi a; ịhụnanya, nrubeisi, obi ebere, ndidi, ịrụsị ọrụ ike, mgbaghara, smgbamume, ezi omume na nnagide n’ime ndụ ụmụaka.

Abata (2014) kọwara na a ga- ahazi akụkọ ọbụla na egwu na- eso ya n’ụzọ ga- egosịpụta etu e siri taa onye ajọ omume ahụhụ ma ọbụ nye onye ezi omume onyinye na ngwụcha akụkọ ifo ahụ. Ọmụmatụ bụ otu agwa na- apụtakarị n’akụkọ ifo n’ala Igbo a kpọrọ Mbe Nwalịga (Tortoise). Mbe ka a na- egosịpụta dịka anụmaanụ dị aghụghọ, nwe anya ukwu, ekwesịghị ntụkwasị obi, na- anata ụgwọ ọrụ maka ajọ omume ya na ngwụcha akụkọ ifo. A kọọla ọtụtụ akụkọ banyere anụmaanụ a bụ mbe. N’otu oge ka o zutere ofe ọgọ ya nwoke, nke mere na onweghị ntụtụ n’isi ya. Site n’ụzọ aghụghọ , mbe tọọrọ enyi sị ya na ọ na- eduga ya n’obi eze ebe a ga- eme enyi onyeisi oche. Enyi dabara n’olulu e gwuru n’obi eze. N’ụzọ aghụghọ, mbe ghọgburu nkịta oge ha abụọ mara ọsọ bụkwa nke mbe meriri nkịta site n’ụzọ aghụghọ. Nwata ọbụla nke na- egere akụkọ ndi a ka a tụrụ anya na ọ ga- amụta ihe n’akụkọ ndi a ma gbanwe ajọ omume ya n’ọhaobodo. Akụkọ ifo a na- akọrọ ụmụaka nwere ọtụtụ uru ndi a dịka Nwigwe siri kwue:

1. Akụkọ ifo na- eme ka ụmụaka na gburugburu ha na- enwe mmekọrịta.
2. Ọ na- eme ka enwem ntụkwasị obi ụmụaka na- ewulite.
3. Ọ na- eme ka omume ebumpụta ụwa ha na- adịwanye nkọ.
4. Akụkọ ifo na- eme ka ịhụnanya ụmụaka nwere maka ala Igbo ma ọbụ ala nna ha na- abawanye.
5. Ha na-eme ka mmụọ ime ezi omume ụmụaka /ndi ntorobịa na-abawanye.

Ndi a bụ ụfọdụ ọmụmaatụ akụkọ ifo, ntapịa ha n’asụsụ bekee na ihe mmụta si na ha apụta. Akụkụ ifo ndi a bụ nke eji akụbanye ụkpụrụ ọma n’akparamagwa ụmụaka.

## Akụkọ ịfọ: Anụ Tụrụ Agwa ga-alụ Ọnalụ

**Isiokwu: Aka nri kwọọ aka ekpe, aka ekpe akwọọ aka nri.**

O ruru otu mgbe, otu nwaanyị nwere akụnụba nke ukwuu bi n’otu obodo. Nwaanyị ahụ dịkwa ime. N’agbanyeghị na o nwere akụnụba, otu ihe na – agụkarị nwaanyị ahụ iri bụ egu nke na- ada n’ukwu ụdara dị n’azụ ụlọ nwaanyị ahụ. Ụmụ anụmaanụ dị iche iche dịka; Mbe, Agụ, Ewu, Ọgịnị na Edi na-agbakọba n’ukwu ụdara ka ha tụtụrụ egu rịe. N’ihi afọ ime nwaanyị ahụ, ike adịghị ya iso ụmụ anụmaanụ azọta egu ma ọ daa n’ala. Oge ọbụla, nwaanyị a na–arịọ ụmụanụmaanụ arịrịọ ka ha nye ya egu, ma ha jụrụ ajụ. Ụmụanụmaanụ ndi ọzọ ekweghị enye nwaanyị a egu, ma ọ bụghị sọ naanị anụmaanụ aha ya bụ Ọgịnị. O nwere obi ebere n’ ebe nwaanyị ahụ nọ, wee nye ya egu ka o rie, kwee ya nkwa na site n’ụbọchị ahụ na ya ga na- ewetara ya egu ka ọ na-eri maka nwa o bu n’ afọ. Obi jupụtara nwaanyị ahụ n’ ọἡụ n’ihi afọ ọma nke Ọgịnị meere ya. Ya mere na oge nwaanyị ahụ mụrụ nwa ya nwaanyị, ọ bụ naanị Ọgịnị ka o kwetere ka Ọ lụba nwa ya ahụ. Ọ sịrị na ụmụanụmaanụ ndi ọzọ ekweghị inyere ya aka oge ya nọ na mkpa.

Akụkọ ifo a nwere egwu ụtọ na – eso ya oge a na – akọ ya. Anụmaanụ mbụ kụụrụ nwaanyị ahụ aka n’ụzọ maka ịlụta nwata nwaanyị ahụ bụ Ewu (Goat). Aha nwa ahụ bụ Ọnalụ.

Kpam kpam kpam ! Kparanụma

Ole anụ na – akụ n’ ụzọ? Kparanụma

Ole anụ na – akụ n’ ụzọ? Kparanụma

Ọ bụ ewụ na – akụ n’ụzọ? Kparanụma

Wuwuru gị chighaa azụ? Kparanụma

I nyere m egu ọna? Kparanụma

Ọge m dị ime Ọnalụ? Kparanụma

Ọnalụ akụ ego e e e Kparanụma

Anụ tụrụ agwa ga-alụ Ọnalụ Kparanụma

Site n’ egwu a, nwaanyị ahụ jụrụ ajụ na Ewu agaghị alụ nwa ya. Etu a ka ụmụanụmaanụ siri na – abịa n’otu n’otu akụ aka n’ụzọ ka ha lụọ Ọnalụ mana nne ya jụrụ ajụ.

## Translation

|  |  |  |
| --- | --- | --- |
| Knock Knock Knock! | Kparanụma | |
| Which animal is knocking at the door |  | Kparanụam |
| Which animal is knocking at the door |  | Kparanụma |
| Goat is knocking at the door |  | Kparanụma |
| You, goat, go back. |  | Kparanụma |
| Did you give me caterpillar? |  | Kparanụma |
| When Ị was pregnant of Ọnalụ? |  | Kparanụma |
| Ọnalụ is for wealth. |  | Kparanụma |
| Only the spotted animal will marry Ọnalụ. |  | Kparanụma |

Ka o ruru oge Ọgịnị ga – akụ aka n’ụzọ, egwu ahụ gbanworo n’ụdị a:

|  |  |
| --- | --- |
| 1.Kpam Kpam Kpam | Kparanụma |
| Ole anụ na – akụ n’ụzọ? | Kparanụma |
| Ọgịnị na – akụ n’ ụzọ | Kparanụma |
| Gịgịrị gị batawa ooo | Kparanụma |
| I nyere m egu Ọna ooo | Kparanụma |
| Oge m dị ime Ọnalụ ooo | Kparanụma |
| Ọnalụ akụ ego e e | Kparanụma |
| Ọ bụ gị ga – alụ Ọnalụ  **Translatịọn** | Kparanụma |
| Knock Knock Knock! | Kparanụma |
| Which animal is knocking at the door? | Kparanụma |
| Ọgịnị is knocking at the door | Kparanụma |
| Gịgịrị, you come inside ooo | Kparanụma |
| You gave me Caterpillar to eat | Kparanụma |
| When i was pregnant of Ọnalụ | Kparanụma |
| Ọnalụ is a child for wealth ooo | Kparanụma |
| You are the one to marry Ọnalụ ooo | Kparanụma |

**Ihe mmụta si n’akụkọ a:** Afọ ọma ma ọbụ obi ebere amaka. Ụmụaka ga-amụta ezi omume a nke bụ inwe afọ ọma / obi ebere n’ebe nne na nna ha nọ, ndi ọkenye, ụmụnne ha na ndi ọzọgasị n’ọhaobodo. Akụkọ ifo na egwu ndi ọzọ gụnyere:

**Ọmara ugo:**

**Isiokwu:** Nganga buru ụzọ, ọdịda esoro ya.

**Ihe mmụta si a akụkọ a:**

Nrube isi, ịdị nwayọọ, ịrụsị ọrụ ike, ụgwọ ọrụ dịịrị onye ọjọọ, ịsọpụrụ ndi okenye.

**Nwa Enwe Nne na ukwu ụdara. (The motherless child and the Apple Tree).**

**Isiokwu**: Nkachi obi na ịrụsị ọrụ ịke bụ ezi omume.

**Ihe mmụta si n’akụkọ a**: - Akụkọ a na-akụziri anyị na ọrụ ike anaghị egbu mmadụ, kama ọ na- enye mmadụ ihe nrite. Akụkọ a katọrọ ajọ obi, ekpeghị ikpe nkwụmọtọ na adịghị ike ọrụ. Akụkọ na egwu eji na-ekpe ndi na- agba akwụna akwụna ikpe n’ọhaobodo: Mgbeke, Edina na karo. A họpụtara akụkọ na egwu ndi a iji katọọ ụmụagbọghọ ndi a na- esogharị ụmụnwọke ma bụrụkwa ihe ịdọ aka na ntị nye ụmụagbọghọ ndi ọzọ ka ha ghara ịkpa ụdịrị agwa ọjọọ ahụ. Site n’ụzọ dị etu a ka eji ekpochapụ ụdịrị agwa ọjọọ ahụ n’ọhaobodo. Mgbeke, Edina na karo bụ egwu ikpe.

## Mgbeke

Ada Ositadịmma

Mgbeke na ute dị na mma E mewe agbọghọ, ọ sụsụnyụọ anya Mgbe ọ na-amụ nwa ọ kpọwa nne

Mgbe ọ na- eme ịhe, ọ kpọkwara ya?

**Edina** Ị ga-agwa m Ebe I jere?

Oge ọnwa na-eti ee?

Edina nọ n ụlọ elu Na-etiri bongo ee.

## Karo

Karo, karo, karo, ee

Karo, karo, karo, ee Karo bụ nwata miisi Nke na-eti bongo ee.

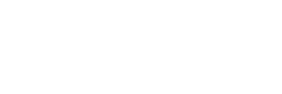
Karo nọ n ụlọ elue Oge ọnwa na –eti

Ọ na –eti bongo ee.

**Iji Akụkọ ifo Akụbanye Ụkpụrụ ọma n‘Akparamagwa Ụmụaka na ndị ntorobịa n’Ogige Ụlọakwụkwọ.** Ọ bụ ihe ziri ezi iji akụkọ ifo akụbanye ụkpụrụ ọma na ndụ ụmụaka na ndi ntorobịa n’ogige ụlọakwụkwọ. Ọ dịkwa mkpa ka e webata usoro akụkọ ifo n’ime kụrịkụlụm n’ogo agụmakwụkwọ dị iche iche, ọkachasị n’ogo nke praịmarị na nke sekọndịrị. Akụkọ ifo a ga na-akọrọ ụmụaka n’ogo agụmakwụlwọ ndia ga-abụ ihe gbasara nsịrịhụndụ, ọmenala na ọdịbendị ndi Igbọ. Akụkọ gbasara ụmụ mmụọ, akụkọ okike, akụkọ ndi ichie na akụkọ ala dịcha mma n’iji azụpụta ndi ntorobịa. A ga-akụzikwara ha nka iji ilu na agwụgwa akparịta ụka. Etu osịladị odee hụtara na oge e jị akụzị agụmagụ Igbọ bụzi oge ndi nkuzi were dịka oge ezumike n’ihi na ha amaghị ịdị mma agụmagụ na ndụ ụmụaka na ndi ntorobịa. N’ụfọdụ ụlọakwụkwọ nke odee gagharịrị (praịmarị na sekọndịrị), e rue n’oge ịkụzi agụmagụ, onyenkụzi ga-agwa ụmụaka ka ha pụọ n’ezi kọwa akụkọ ifo bụ nke onyenkuzi agaghị esọ ha elekọta etu ha si akọ akụkọ ahụ.

Agụmagụ ọnụ ọkachasị akụkọ ifo, ilu na agwụgwa kwesịrị ka onyenkụzi maara nke ekwe naakụ n’ịjị nka akụkọ ifo, jiri ya kụzịere ụmụaka ihe etu okwesịrị. Ndi nkuzi kwesịrị ka ha jiri naanị asụsụ Igbọ akọ akụkọ ifo n’ihi na a gaghị e ji asụsụ bekee kọwapụta omenala na ọdịbendi ndi Igbo na ụkpụrụ ọma nke bara ụba n’akụkọ ifo ndi Igbọ. Ịkụbanye ụkpụrụ ọma ndi a a naahụta n’akụkọ ifo n’echịche ụmụaka na ndi ntorobịa bụ ọrụ dịịrị ndi nne na nna na ndi nkuzi n’oge ugbu a.

Nke a bụ ihe nnọmị nke a tụpụtaara ndi nkuzi ịgbaso kuzie akụkọ ifo (agụmagụ ọnụ) nke gaakụbanye ụkpụrụ ọma na ndụ ụmụaka nakwa ndi ntorobịa anyị, nke ga-eweta nsọpụrụ iwu, nrube isi na udo n’ọhaobodo**:**



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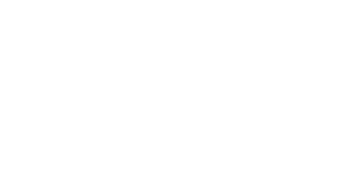
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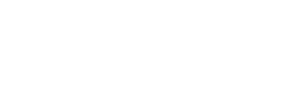
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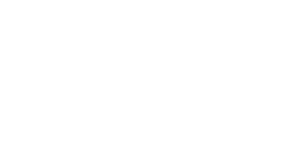
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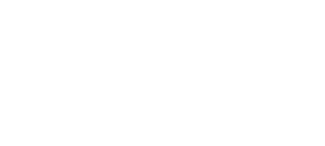
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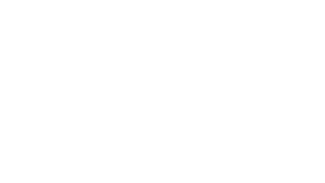
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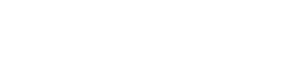
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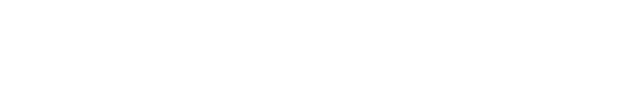
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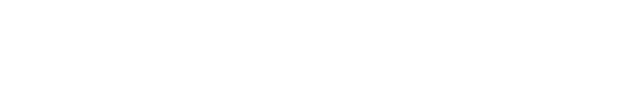
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Eserese ihe nἡọmị/ihe nlere anya ịkụzi akụkọ ifo maka ịkụbanye ụkpụrụ ọma na ndụ

**Ụmụaka.**

1. Maka akụkọ ifo, ọnyenkuzị ga-agwa ụmụakwụkwọ ka ha kọọ akụkọ ifo ndị ahụ ha mụtara n’ezịnụlọ ha, ha ga-akọ ya na klasị. Ọnyenkuzị ma ọbụ nwatakwụkwọ mara akụkọ ahụ ga-akọ ya, ebe ụmụakwụkwọ ndị ọzọ ga-eso n’ịgụ egwụ so akụkọ ahụ. Ọnyenkuzị ga-ahụ na ụmụawụkọ na-enwe aἡụrị n’akụkọ ifo ahụ na-akụbanyekwa ụkpụrụ ọma ndị ahụ dị n’akụkọ ahụ na ndụ ha. Nke a gbadọrọ ụkwụ n’ihe Ohiri-Aniche (1991) nyere na ndụmọdụ ya, “n’agbanyeghị ụdị akụkọ ifo ọbụla a na-akọ, a gaghị ewebata ọke ndọrọndọrọ, ntọsasị na ntụcha na ya. a ga-ahụ na ụmụaka na-enwe aἡụrị, amịrị ụkpụrụ ọma ndị ahụ dị n’akụkọ ahụ. Naanị asụsụ Igbọ ka a ga-ejị akọ ma na-ejepụta akụkọ ịfọ ahụ n’ejịje, nke ga-eme ka ụmụaka nabata, na-asụ asụsụ Igbọ.
2. Site n’iji nka ịjụ ajụjụ na azịza, ọnyenkuzị ga- achọpụta ma ha ghọtakwara ihe a kụziiri ha. “Onye mere ma ọbụ ọnye kwuru nke a? Onye ka ọ gwara okwu ahụ? Kedu oge na ebe o kwuru ya? Onyenkuzị ga-akọwa mpụtara okwu ụfọdụ na ilu dị sn’akụkọ ahụ. Ọ ga-atụpụtakwara ụmụaka maka ịhe gbasara omenala na ụkpụrụ ọma ndị gbara elu n’akụkọ ifo ahụ.
3. Sịte n’iji ajụjụ dị elu, ọnyenkuzị ga-eduzị ụmụaka ịmata ịhe gbasara onwe ha, ndi ọzọ nakwa ndi ọhaobodo. O nwekwara ike jụọ ụmụaka ihe mere ka ha nwee mmasị n’akụkọ ahụ nakwa ihe mmụta nke ha nwetara n’akụkọ ahụ.
4. Onyenkuzị nwekwara ike iwebata ihe omume ndị a na klasị nke ga –eme ka ụmụaka na-enwe mmasị n’agụmagụ Igbọ;

(4a) Ejịje na mmekọzọ (Dramatịzatịọn and Rọle play). Site n’ihe omume ndị a, ụmụaka gaamụta itinye onwe ha n’ọnọdụ agwa ndi ahụ ha kọrọ n’akụkọ ifo. Onyenkuzị ga-ahụ na o wepụtara ọnọdụ na klasị ka ụmụaka mee omume dịka agwa ndi ahụ nọ n’akụkọ.

(4b) Ụmụaka ga-esonye n’ịkpakọta ihe akpụrụakpụ na ngwa dị ịche ịche e jị mara ndi Igbọ.

(4ch) Nrụrịta ụka na mkparịta ụka banyere isiọkwụ dị n’akụkọ ahụ.

(4d) Ụmụakwụkwọ ga-agụ ma na-agba egwu ndi ahụ so n’akụkọ ifo ahụ. Ka ụmụaka na-amụta egwụ ọdịnala ndi a, na-agba ha, ha na-esonye n’omenala Igbọ nke na-etinye ụkpụrụ ọma n’akparamagwa ha. **Ntụta Alo:**

Edemede a tụpụtara alo ndi a:

1. Ndi nne na nna na ndi okenye ga-ahụ na ha kụziiri ụmụaka akụkọ ifo ndi obodo ha site n’oge ha dị na nwata nakwa oge ha malịtere ịga ụlọakwụkwọ. A ga-enye ụmụaka ohere ka ha naesonye n’akụkọ ifo na egwụ ọdịnala nke obodo ha.
2. Ụlọakwụkwọ ebe a na-azụpụta ndinkuzi ga-ahụ na ha kwadoro ndinkuzị nke ọma maka ịjị nka akụkọ ifo akụziri ụmụaka ihe na klasị.

## Mmechi

E kwuola ọtụtụ ihe banyere ajọ akparamagwa nke ụmụaka na ndi ntorobịa n’obodo anyị n’oge ugbu a. Edemede a agbalịala igosị na agụmagụ ọnụ (akụkọ ifo) bụ “tuu bụ isi opi” n’ịkụbanye ụkpụrụ ọma n’akparamagwa ụmụaka na ndi ntorobịa. Nkụbanye ụkpụrụ ọma ndi a na-amalite n’ezinụlọ a mụrụ nwata ahụ rụe n’ụlọakwụkwọ ha. A na-enye ndi nne na nna, na ndi nkuzi ndụmọdụ ka ha tetanụ n’ụra ma rụọ ọrụ dịịrị ha n’ịkụbanye ụkpụrụ ọma n’akparamagwa ụmụaka ha na ndi ntorobịa iji hụ na ajọ omume na ịhe ọjọọ belatara ma ọ bụ nwụchaa kpamkpam n’ọhaobodo. N’ikpe azụ a tụpụtaara ndi nkuzị eruro etu ha ga-eji akụkọ ifo akụbanye ụkpụrụ ọma n’akparamagwa ụmụaka na ndị ntorobịa.

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## Engagement in culture preservation: The role of spirits and deities in Ubolo Igbo

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## Abstract

Obollo, an anglicized form of Ubolo has a rich culture and belief system that includes many deities and spirits responsible for many natural phenomena in the area, but has not received any proper attention by scholars. Further, with the increase of international and colonial tensions in present day life, there has been a growing awareness of position of Africa, hence, it is important to understand the African peoples and their culture - Ubolo Igbo culture area inclusive. Central, too, is that data on the roles of deities’ and the practices that might give more concrete shape to the provincial and vernacular domains of Ubolo Igbo are uncommonly poor. Aside from oral tradition and a few texts if any, not a single document of deities and spirits’ roles in Ubolo has been documented, to the best of our knowledge. Granting that majority of the populace in cosmopolitan area are Christians, it is unwise to avoid other culture that have been considered pertinent to the analysis of human characteristics such as powers, mediations and peacebuilding strategies in human societies. All these prompted my interest to investigate and discuss the various deities and spirits in Ubolo cosmopolitan, their activities and roles in the area and beyond. Data is through oral interview, recording, focused group discussions, and research assistants. The study utilizes descriptive method of data analysis. The study reveals different types of deities in Ubolo culture area such as Ézèmè-ègbàlà, Èbọ̀nyí-Òpéké, Òmè, Àládózù ụkwụidenyi-Okpoọka etcetera, and their functions. This study will promote the teaching and learning of Igbo comology and culture. The study can contribute not only to a more thorough documentation of the deities which serve many purposes in many communities but also contribute to the advancement of Igbo culture.

**Keywords:** Deities, culture area, Ubolo Igbo, spirits

## Introduction

Ubolo belief in supreme being that created the universe, as well as many other deities that are responsible for various natural phenomena. Deities and spirits are very essential aspect of cosmology in any given culture in that some names portray the tradition, customs, deities, and spirit prevalent in the areas especially in African societies. Instance of such names in Ubolo Igbo culture area include: Ọ̀ *yị́ódò* (friend of the Ódò deity), Ọ̀ yíma (friend of a deity), *Ọ̣̀ yị́ọmabe* (friend of the Ọ̀ mábé deity), (Òryiànyị̀nya, a woman considered to have performed great things such as buying a horse for a great ceremony and burial of any of her close relations. *Ókété* ('investing), *Ọ̣̀ ryíẹ̣̀kə̣̀* (a house wife), *Onochie* (the heir of a family), *Nnamchi* (my Lord is God); Oryieshwu (a woman who has used cow for burial of any of her close relation is given the title *Oryieshwu* due to the great thing she has done), *Chibọ̣̀ta*, (Whatever the day brings), *Ùrókò* (a strong man), Ọ̀ nwénọ (a woman burn on the feast of fourth luna month of Ubolo), among others. Along the line, people born from the lineage of the chief priest of a deity answer the name of that deity, for instance Ebonyi, Aja Ezemeagbala, Ezeme among others. We shall discuss these deities and spirits in detail in the present proceedings. Ubolo, a northern part of Igboland is one of the most notable culture areas in Igbo southeast Nigeria. Ubolo shares common boundary with Idoma (Benue State). Ubolo Dedu Obe (referred to in its present anglicized form, as Ubolo Dédù is the headquarters of Udenu Local Government Area of Enugu State, southeast Nigeria. It has an area of about 172 square kilometers. Some part of Ubolo (Ubolo-Afo) is about 14 kilometers from the University town, Nsukka. Ubolo is bounded in the east by Ikem, in the south by Igugu, Umundu and Ezimo in the west by Elugwu Ezike and Iheaka, in the North by Amala and Idoma. Linguistically, Ubolo is an entire Igbo speaking rural but developing nodal town. Currently, due to the influx of people from different parts of the country informed by good express high ways; the town is becoming a multilingual speech community (Ugwuona 2013, 2020). The people live in four distinct but related areas such as Ubolo-Aho, Ubolo-Echichi, Ubolo-Eke and Ubolo Nkwọ. Basically, this community comprises the five ancestral villages in Ubolo namely: Umuezejo, Amutenyi, Umuugbabe, Ohulo and Iheakpu. Each village is surrounded by cultivated fields of species of yam, cassava, and economic trees such as palm trees, kola-nuts, oranges, banana plantations, among others. Each village is further divided into hamlets and each hamlet ideally consists of patrilineages. The patrilineages are ranked relatives to one another, and each village has a head, that is the eldest male of the highest-ranking patrilineage. The anthropology and cosmology of Ubolo about deities and the spirits culturally depict the patrilineal element in their lives.

The history according to Ezekiel Nwaeze (Uroko Ogbagu Eze) and Samuel Aba (oral, interview), contains stories of how a long time ago; Nnam Edu Obe from the East of Abakaliki had among his five sons – Olenyi (the father of Ubolo). He (Olenyi) settled first at Ikem, but later resettled at Ụlọ-N’Ubolo. This venture was informed by the fact that when Olenyi was traveling from Ikem to Idah for business transactions, he reached Ugwuezeme in Ụlọ-N’Ubolo and lost his way. He killed an elephant there, which he believed was a sign of sacredness of the land, and then resettled there (at Ulo-N’Ubolo). Olenyi had four sons – Ezejo, Amutenyi, Ugbabe and Ohulo. As these sons grew, and multiplied, they settled at different places known today as Ubolo. Iheakpu was not of the same parent with the rest. He migrated from Iheakpu- Awka. He was in good terms with Amutenyi. He was given a large hectares of land to occupy. As events unfold, he married and multiplied in Ubolo, and consequently, they have nationalized. They are given equal rights and opportunity as members of Ubolo. His arrival and nationalization automatically made the villages in Ubolo unanimously five.

Ụ̣́ mụ̀nágụ̣́ and Ògwègwè are the original and core people that existed in Ubolo land before the arrival of Olenyi and his people (Uroko Nwaeze Ogbuagu Ikeagwuuche, oral information). Consequently, Ubolo people use to pay a yearly tribute to Umunagu people for their land and other cash crops. But on the course of time, Ubolo people over powered them and reduced their numbers drastically and then the payment of annual tribute stopped automatically. Hence most remnants ran away and the few that remained affiliated with Amutenyi, Today, Olenyi descendants, Ụ̣́ mụ̀nágụ̣́, as well as Iheakpu peacefully make up what is known as Ubolo.

## Deities and Spirits: An Overview

Deities and spirit ancestors are both spiritual entities, but they are often understood and approached in different ways in various cultural and religious trad. Deities are typically seen as powerful, transcendent beings with control over specific aspects of the natural world or human life (Shawn Custer (2023). They are often worshipped and revered through rituals, prayers, and offerings. Deities are often associated with specific religions and belief systems, and they may be part of a pantheon of gods and goddesses. Spirit ancestors, on the other hand, are often believed to be the spirits of deceased family members or community members who continue to influence the living world. They are usually seen as more directly connected to the lives of their descendants and are often venerated through ancestor worship and rituals. Ancestor veneration is common in many indigenous and traditional religious practices

Webster’s Dictionary defines spirit as “a supernatural incorporeal rational being or personality usually invisible to human being but have the power to become visible to human beings at will” or the active sense of the deity serving as an invisible and life giving or inspiring power in motions” Agbedo (2007) in his discussion of Deities and spirits in Elugwu Ezike comments that deity is anything (human, non-human, object etc. that is held in high esteem within a particular society while spirit is the disembodied soul of the dead person, animal or inanimate objects. The foregoing definitions predispose one to infer that deity is a small but might supernatural being (animate or inanimate) which acts as a god or goddess to the believers in a given society while spirit is the mind or soul of a being operating with magi powers. In Ubolo, the idea of a supreme God is conceived regardless of these other deities and spirits. He is being referred to as Ezechitokeabiama (creates of the universe, the unmoved mover). It is believed that God is the author and finisher of all the universes. In the hay days of creation, God use to speak to his people. Instances from the bible include Adam and Eve, Cain, Abraham, Moses among others. Now it is believed that God has withdrawn to that remoteness which is part of his greatness and divinity. As the omniscient God, He is rarely approached. Consequently, the deities act as intermediaries between them and the supreme God. Deities and spirits are God’s representative on earth and sacrifices and prayers are offered to God through them. For instance, Okonkwo (1996) in his discussion of man and deity in Igbo civilization have this to say:

*Ezeulu is the chief priest of Ubu, the founding and principal deity of the six – village federation called Umuaro. His priestly duty involves acting as mediat-or between Umuaro and their protector deity Ulu, and thus ensuring the welfare of the community.*

Similarly, Arinze as cited by Agbedo (2007) remarks that, “God is the supreme spirit, the creator of everything, but this supreme spirit has made many inferior spirits who are nearer to man and through whom man normally offers his worship to Him”. Mbiti (1969) argues that “the spirits in general belong to the ontological mode of existence between God and man. Parrinder (1954) opines that two categories of spiritual beings are recognizable: those, which were created as such, and those, which were once human. Parrinder further argues that spirits are in the main the ancestors and the forces of nature: the powers behind storm, rain, rivers, seas, lake, wells, hills, rocks, etc. In Ubolo, it is largely believed that spirits abode can be found in trees, human beings, rats, cats, owl, eagle, hills, rivers and streams among others. It is also believed that there exists a kind of relationship between deities and spirits. Parrinder advances that such relationship is aptly represented by a triangle. At the apex is the sky, which symbolizes the supreme power from which all life flows and to whom all return. On the right side of the triangle, are ancestors rising up in the hierarchy by their increased power. On the left side are the gods or national forces, which must be propitiated lest they become angry at neglect and cause the seasons to fail. It is the traditional belief in Ubolo that both spirits and deities are related in one way or the other since they are all spirits. Deities have shrines were they are worshiped. Some deities are foreign. That is, they (deities) were brought and instituted by neighbouring towns and villages. The deities are believed by the traditionalist to be representatives of the Ezechitokeabiama who gave birth to other spirits in consonant with God’s deities. Consequently, the supreme deities supervise the activities of personal gods, chi of each individual-ancestral spirits, and other minor spirits.

## Deities: Their Activities and Roles in Ubolo

In virtually all African settings, the existence of the supernatural being which is God is recognized and Ubolo in not distinctive in this belief. Other deities are regarded as the subordinates to the Supreme Being – called Chukwu, Chineke, Obasi, Chukwuabiama among others. These names accorded God points to the fact that there exists other minor gods or deities. These deities have different meanings and role to play according to the level need of the people. Parrinder (1954:11), as cited by Agbedo, contends that though a large number of Igbo deities cannot be graded, there is no doubt that gradation of status of some sort exists in nature minds and that some deities stand so preeminently above others that their relative position to one another can be definitely ascertained. Aside from that, the roles and activities are largely recognized and held at esteem by traditionalists. It is pertinent to observe that in each of the five villages in Ubolo, there exist two or more deities. Generally, deities are associated with aggressions as well as serve as agents of justice. The people who are accused of crimes go to their shrines to declare their innocence, lest they face the perileous conseuences. They are both associated with aggression and serve as agents of justice. People who have been accused of crimes go to their shrines to declare their innocence, less they be struck. However, the entire Ubolo people recognize Ézèmèégbàlà Òshìmìryì. At this juncture, let us consider them one after the other.

## i. Ézèméɛ́gbàlà Òshìmìryì

Ézèméɛ̣́gbàlà Òshìmìryì is being considered as the highest deity by the whole traditionalists in Ubolo. However, it is believed that some of the deities in different locales in the area are genealogically related and as such have the same ancestral lineage. For instance, Ome of Úmùnágu is the father of gbala and egbala is the father of Ézèméɛ̣́gbàlà Òshìmìryì who is the father of Iduezeme. In other words, these other deities are directly under Ome in Umunagu but Ézèmèɛ̀gbàlà is more prominent probably because of its excelling powers. Ézèmèɛ̀gbàlà has a big shrine and a big forest at Amutenyi Ụlọ-N'Ubolo. It has a chief priest called Attama Ézèméɛ̣́gbàlà. He is being a unique character, possessing attributes far too noble, far too abstract and believed to have originated from the pristine thoughts of the ancestors and Ndiishi. Ézèmèɛ̀gbàlà is also venerated in some parts of Idoma Benue State. Like the Idenyi Umunaaja of Olido Eligwu-Ezike and the Arch Deity, Oritse of Itsekiri tribe in the old Benin Kingdom, Ézèméɛ̣́gbàlà Òshìmìryì is just and impartial Judge, meting powers, protection and prospering on the wicked both in and outside Ubolo. His healing powers, protection and prospering powers afford him the opportunity to wield many influences among the worshipers especially from Idoma and the environs. Ézèméɛ̣́gbàlà has a chief priest that serves as an intermediary between the worshippers and the deity. Through the chief priests, sacrifices are made to the deity as appreciation for whatever favours he has meted to his subjects. His strategic position as the number one citizen in the nation of deities in Ubolo like Eze Ulu of Umuaro in *Things Fall Apar*t, affords the chief priest the opportunity to act as the reckoner of time, and the season in Ubolo's lunar-based annual calendar. It has a big forest with a mystic three known as Okeresue Ézèméɛ̣́gbàlà. When the tree was alive, no mortal (i.e., ordinary mortal including animal and trees) can touch the tree and remain alive. It was only the native doctors that can near the tree can touch the three and remain alive. It was only the native doctors that can near the tree and extract the back as medicine. The deity has a lot of goats, cocks and sheep that go about untouched by anybody. The Chief priest (Attama Ezeme) is being respected highly by the devotees. The deity situates at Amutenyi Ụlọ-N’Ubolo and its chief priest (Attama) usually comes from Umu-Atamaezeme lineage

## ii. Òmè

Ome (Ụmụnagụ) is another powerful deity in Ubolo. Ome is believed to be the father of Ezemeegbala. It has protecting powers. He entertains litigations and petitions from devotees. He protects all the people and even their lauded property. For instance, one who justifiably feels wronged by his neighbour has the right to bring the deity's effigy/status and compel the second to swear by it. It the defendant dies within seven native weeks (izu esaa) he is deemed to have been killed by the deity. Consequently, the deceased's including his or her property would be deposited in the deity's shrine. In extreme case, Ome may demand the gift of the late man or woman's daughter as a propitiatory sacrifice to ward off his wrath. If the daughter arrives, she automatically becomes the wife of the deity and will be bearing children to the deity through the chief priest. However, where the defendant survives the seven native week periods, it means that the deity had discharged and acquitted him or her. Ome also situates at Umunagu Amutenyi Ụlọ-N’Ubolo Ahọ.

## iii. Máshụ̀á (Ụmụọmame-Àkè Amutenyi)

Another prominent deity in Ubolo is Mashụa of Umuomame Ake of Amutenyi Ubolo. The deity is mainly reverenced by the Amutenyi people. This deity is also credited with the powers ROLES of omniscience, omnipresence and omnipotence. The deity is in form of masquerade. He is taller than any palm tree in Ubolo. When he comes out in the sun, no human being crosses the shadow. On violation of this rule, the victim will die instantly. He comes out once a year or during the death of the chief priest or one of his important subjects. Just like other deities in Ubolo, it has protecting, prospering and potency powers. It equally punishes evil doers.

## iv. Òhè and Eya Àmànyì (Ụmụọhajere Umuezejọ Ubolo)

Ohe and Eya Amanyi of Ụmụezejọ are mighty deities. Eya deity according to sources is from Imufu Elugwu-Ezike. The deity was imported to Ubolo by Ndishi due to its might. Amanyi is from Orba in Udenu Local Government area of Enugu State. Like other deities in Ubolo, they have their chief priests. They protect, heal, and give prosperity etc to the devotees. It is the eldest man from a certain lineage in Ụmụọhajere that use to be the chief priest. People came from far and near to worship and pay homage to it.

## v. Ezugwu and Ebonyi (Ogwu Oshimiryi)

These are male and female deities in Ogwu Ubolo. It is believed that Ebonyi Ogwu is the honorary wife of Ezugwu. Perhaps, given the matriarchal system of marriage, which the deities operate, Ebonyi's position as the glorified wife of Ezugwu serves as a messenger to a hill named after her husband and a river named after her (Iyi Ebonyi) Ebonyi river respectively. The shrine is very close to the source of Ebonyi River. Their services to the hill and river are very cordial. Their chief priest is from Abaeya lineage (according to our research assistant).

## vi. Aladooz’ and Ebonyi (Ọhụlọ)

These are powerful deities in Ọhụlọ Ubolo. Their activities and powers largely relate to other deities in Ubolo. These deities are highly respected in Ubolo and beyond.

## vii. Ebonyi Opeke (Iheakpu)

In Iheakpu Ubolo, there is an outstanding deity known asEbonyi Opeke. The deity has many wives and children. Just like Ome of Umunagu. Offenders usually compensate him with either a beautiful lady (in most cases a virgin) who will automatically become the wife, or cow/cattle as the deity may demand. People from far and near usually come for worships through the chief priest. Other important deities in Ubolo includes: Àkàràkà of Amaebo Ụlọ-N’Ubolo, Azegba of Umuezejo, Íyọja of Ọhụlọ heals leprosy in the olden days, Ájá (Ọhụlọ), Idu Ezeme (Amutenyi Ụlọ), Idenyi Agbụrụga (Eguudele Ubolo Eke), Ènwè (Obegu Ubolo-Eke) and Ukwuidenyi Ụmụọgaleka/Ụmụokpeọka (Ada Ubolo-Eke). Basically, many people in Ubolo answer the names of these spirits as well. It is pertinent to note that Ezemeegbala excels other deities in power, honour and majesty. It seems that he is in charge of all other deities. Things named after him include Òmè-Ezeme (deity named after Ezeme in Ụmụnagụ), Ọ̀ gbàrá-Ézèmè title given to one of Ézèmès’ chief priest), Idu-Ezeme (title for one of Ezeme'’ chief priest), Ɛ̀kwụ̀-Ézèmè (Ézèmè's thick forest), Úgwú-Ézèmè (Ezeme's hill), Okeresue-Ezeme (Ezeme's mystic tree) Onu-Ézèmè (Ezeme's shrine), Ụmụ-atama Ézèmè (Ezeme's offspring), ̀Ọwụ̣́shị ̣́ Ézèmè (feast in honour of Ézèmè deity), Ọnwaenọ-Ézèmè (feast in honour of Ézèmè usually held every fourth mouth of Ubolo lunar month), ̀Ịnyàmà-Ézèmè (preistess of Ézèmè') among others. Each of these other deities, and things has specific functions and portfolio. The Ézèmè distributes responsibilities to each of them. For instance, ̀Ịnyàmà is the goddesses of fertility. Ị̀nyàmà-Ézèmè like the Oluku goddess of Edo tribe in the Old Benin Kingdom, is associated with human fertility, and bringer of children. Ịnyàmà-Ézèmèis is in charge of human fertility.

She works in collaboration with the spirits of dead women in removing crises like bareness on women. The deity is attended to by her priestess as the needs arise. It is assumed that the deity is in many regards connected to every female traditionalist in the community. It usually affects them through inspiration and remains unyielding to sacrifices for appeasement when it chooses its devotee. The one chosen by the deity remains un-negotiable the earthly representative. From then on, the chosen one gets inspired occasionally and becomes unconscious whenever her rules are violated (especially matching on her heels) wittingly or unwittingly. However, red oil is usually given to her to drink to subdue the over reactions informed by her unconsciousness.

**Ɛ̀kwụ̀-Ézèmè** (Ezeme’s forest) houses **Okeresue-Ezeme.** Okeresue-Ezeme is a mystical tree which humans, animals, and trees stand in awe because of its shocking, magneting and prohibition powers.

**Ɛ̀kwụ̀-Ézèmè** is the most important and respectable tick forest in the whole Ubolo. Òkéŕesué acts as medicine to the community and beyond. It brings fertility, prosperity and life partners to the devotees. It has its shrine at the foot of the tree (very close to Ugwu-Ezeme).

**Ényánwú-Ézèmè** is the earth deity/or the sun god in Ubolo. It is venerated and reverenced for its significant role as the determinant of agricultural production and secondly as the abode of the ancestor. According to Arinze (1974:15) as cited by Agbedo (2007), The earth spirit is the most important spirit next in rank after Chukwu. She is the greatest mother spirit, the Queen of the underworld, the owner of the men and custodian of public morality in conjunction with the ancestors. Similarly, earth spirit for Parrinder (1954:47) “is the mother of plants, animals and men. Hence it is of great importance to the people”. Besides, the earth is a mystical power of which everybody stands in awe because of its prohibitions and powers. It forbids bloodshed, and so is a sanction of solidarity for Obollians. Every kindred have her own shrine of Enyanwụ (àlà) with the eldest man as its chief priest. The shrine is usually located around ọ̣́gbụ̣́ or Ègbè plant with a whole or broken pottery dishes (nwaakèrè, ìtè, and mkpọ̣́kọ̣́rọ̣́ ìtè (broken pots). Within them, sacrificial items are kept. stones, pieces of iron, metal going (ìvóm), red feather (i.e. áwọ̀,) black or white woven textile material (ụ̀gèrè ójì, or ụ̀gèrè ọ̣́chá) eggs, small bell, ójì, a chalky yellow substance (òdò) are some of the regular items on display at the ényánwụ̀ (àlà).Each kindred hold her enyanwu (ala) shrine in high esteem given its indispensable roles in the life of the members.

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**Engagement in culture preservation: The**

## Spirits

The assumption is that the ancestral spirits are the spirits of the dead forefather. They are held in high esteem in Ubolo because it is believed that they pilot their affairs and daily activities. Kinsmen have one person among them as the eldest man. He is considered to be nearer to the ancestors and interprets prayers offered by a kinsman to them. The shrine of the ancestral spirits is not stationary rather it rotates from the eldest man to his successor normally when the former dies. A successor is expected to erect a shrine where their ancestors are to be called upon and worshiped. Consequently, he has to provide a branch of a piece of a plant of m̀ bèmbè/ejiroosis or ègbège plant, one that would likely survive when planted. He plants it in his compound and commences the process of worship with a communal sacrifice.

i. **Àbèré and Ọ̀ mábe**՛ are another spirits that have shrine. They are believed to be the spirits of those who have died long ago. Àbèré is an invisible spirit while Ọ̀ mábe՛ is visible. Àbèré’s shrine is most often institutionalized and managed by every male adult traditionalist. The position is usually in a corner by the roadside leading to the family compound. The items of worship for Àbèré and Ọ̀ mábe՛ are mostly ground-pea ‘ọkpa’ and melon balls (ịhọ meals) and such worship usually take place at nights of Oryie market day. Àbèré is satiric in nature. It satirizes the faults in a person, family and systems of life in Ubolo. It features mostly at nights.

<https://www.unn.edu.ng/centre.igbostudies>[https://www.icvc-cis-unn.org](https://www.icvc-cis-unn.org/) 26

## ii. The chi

The chi spirit is the guardian of every individual. It is a common assumption that each Igbo individual has a guiding spirit which is given to him or her at conception by Ezechitokeabiama and which accompanies this individual from cradle to the grave. In Ubolo, every traditionalist has his ọnụ chi, where he/she gives his or her chi food, wine and kola nuts. Everybody is his own chief priest except women who have to ask their husbands to offer their sacrifices to their chi and interpret their prayers respectively. There are wicked spirits. Agbedo contends, “... spirits considered a malevolent includes witches, wizards and other unidentified imps. A witch according to Bradbury (1957) is any person who has the ability to detach his or her life – essence orhio from the body for the purpose of capturing and killing the Ohio of another. He maintains that any person of any age or sex can be a witch but female witches are believed to be stronger and accusations are in fact commonly made against them. In Ubolo, witchcraft is viewed as lawbreaking incarnate and intrinsically evil influence in the universe, which can manifest itself largely on human beings, animals and plants. These spirits are not worshipped instead a witch doctor is consulted to ward them off especially those that operate through human beings and animals.

## The Worship Patterns

Every religion indulges in worships, which is often taken as the basis and benchmark of conciliation. Every religion welcomes thanksgiving though the different lies on the method, which is unique to a given cultural area. In Ubolo, worship is made seasonable or occasionally as the need arises. It can be an individual, family or village affair. It can be done willingly or as a necessity deriving from consultation with an oracle. As the Igbo cosmology suggests, there is no effect without a cause. In other words, when any evil takes place, it is largely accredited to either one thing or the other. For instance, when a person dies the oracle is consulted to find out why the person died at all because the typical traditional Igbo person does not attribute death to natural causes but most often suspects and point accusing fingers on a spirit, deity or an evil man. On ascertaining the cause, certain steps are taken accordingly to remedy the situation. For instance, the diviner may prescribe certain sacrifice to be offered to the deity or spirit concerned before the deceased is buried mourned and accorded full burial rites.

Another communal worship involves the worship of Ezemeegbala the most famous deity. It is referred to as Ọwụshị Ezeme, and Ọnwenọ Ezeme which takes place at the fourth month of Ubolo lunar month. During the worship, every male adult takes with him a number of tubers of yam, a keg of palm wine, kola nuts, pounded yam and big raps of cooked cowpea prepared by the wife to the shrine of the supreme deity. In addition, every devotee offers his individual prayers to the chief priest, who in turn interprets them to the deity. For the purpose of renewing acquired immunity against diseases, everybody steps forward at the shrine and dips his hand into the deity’s pot where the oil contributed is stored for use. Thereafter, the collected oil is scattered all over the body as a fortification against any impending danger and disease. Aside from this, the chief priest (Attama Ezeme) and Umu Attama Ezeme (original owners of the deity) holds their separate worship of the deity as may be prescribed by the deity. Ezeme may require a certain family to offer sacrifices either to avoid an impending calamity or expiation. When a person from a particular family commits an abomination such as incest, stealing against the deity, the whole family of the culprit would be required to offer certain sacrifices to propitiate and cleanse the land. Different families or kindred also worship their ancestors during what they call ịgọ nna. Some do that during ọnwa essa, ọnwa enọ, ọwọshi Ezeme, ọmabe or Àkàtàkpà time. An individual can equally worship his or her deity, chi or any other deity as the need arises.

**Conclusion**

We have carefully studied the role of deities and spirits in Ubolo Igbo culture area. Regardless of the extent to which traditionalists in Ubolo believe in deities and spirits, they do not in any way constrict their recognition of the existence of the Supreme Being–God,

Ezechitoke/Chukwuabiama the creator of the universe and all that is there in. The traditionalist worship God through those spirits and deities. In contemporary times, some of the heart of some deities have been sold out, while some are stolen by some shrewd worshippers. For instance, Ògbógóró Ézèmè (the eye of the deity) and some of the artifacts and effigies of Òmè, Ógbàrá, Ụmụnabọ, Amanyi among others have been abandoned or even stolen. Some deities have been invaded and destroyed by prayer warriors of the catholic charismatic groups and other praying groups from other Christian denominations. ̀Okérésué the mystic tree has died. Ɛ̀kwù-Ézèmè that people dread before to tamper with has been vandalized and sold out by people believed to be the owners of the deity. For instance, large hectares of land of the Ézèmè especially those that are close to the main road have been sold. Large portion of Úgwu- Ézèmè (The hill believed to be the abode of Ézèmè deity) situated at the boundary between Iheakpụ Ubolo and ỤlọnUbolo-Afor village has also been sold. Currently, the hill is being demolished and the sand and stone from it are being sold out. A number of filing stations as well as other business enterprises have taken over the forest. Most of the big economic trees in the forest have been sold out. Other deities in Ubolo are not left out in this kind of vandalization. Àbèré is becoming a thing of the past in the community. A number of prominent houses and shrines of the deities have fallen apart and only the broken pots and stones stand! A good number of Òmabe's abode (ọ̀nụ̀ Ọ̀ mábé) have been destroyed and used for buildings or farmland. Many deities have suffered neglect and abandonment.

However, there is an important u-turn to note! In contemporary Ubolo culture area, deities and spirits are gathering momentum again. The devotees and adherents are on the increase informed by the fact that many people especially the youth from far and near are bring back the deities and spirits for many purposes such as rituals, adoring, worshiping and reverencing. The debate over this question of U-turn by some people especially the youth has raged across Igbo culture area, and it is another viable area for further research.

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**Oral Interview**

Below are names of the informants:

|  |  |  |  |
| --- | --- | --- | --- |
| **Name** | **Community in Obollo** | **Age** | **Occupation** |
| Mr Izikiel, Uroko Nwaogbagu Eze (Ikeagwuche) | Amutenyi | 102 | Farmer |
| Samuel Aba | Ụmụọnọrụ Akẹ | 87 | Civil servant |
| Emmanuel Eze (Barbed Wire) | Ụmụnagụ | 79 | Civil servant |
| Augustine Ugwueze | Amụtenyi ụlọ | 74 | Farmer/civil servant |
| Pastor Raphael Sunday Nwaeze | Ụlọnobollo | 63 | Pastor |

**Language and Social Dynamics in the Concubinage System of Igbo Nigeria: A Sociolinguistic Study**

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## Abstract

The practice of concubinage cuts across culture and religions of Nigerian people. It is popularly defined as the practice of a man cohabiting with a woman who is not legally married to him. The objective of this paper is to redefine concubinage as a cultural practice in one hand and as a religious practice in the other hand; it will also x-ray its impact and value in Nigerian society where it is encouraged in either of these perspectives. The researchers adopted the sociolinguistic theory of language and power for this study. This theory examines how language is used as a tool of power and how power dynamics shape language practices and attitudes within a society. The data for this research were elicited from non-participant observation and oral interviews while the secondary data were drawn from library and internet sources. The areas of study are Ezaa, Ngwaa, Mbaise and Awka Igbo of the South Eastern Nigeria. The research was limited to these speech communities because of non-availability of funding and the need to arrive at exhaustive findings. Hence, qualitative and systematic review methods and content analysis were employed in the data analyses and it was revealed that there are fewer men to women in every community after wars or crises; to rejuvenate life and wellbeing of everyone and boost the population of the society, men are encouraged to go into polygamous and keep concubines and these are institutionalized via language since they require verbal agreements.

**Keywords:** concubinage, social theory of culture, speech community, Igbo

## Introduction

The institution of concubinage has long been a significant socio-cultural practice in Nigeria, particularly in the Southeast regions. Concubinage involves the establishment of a quasimarital relationship between a man and a woman, where the woman holds a subordinate position and often has a lower status compared to a legally recognized wife. This system is embedded in complex social dynamics, power structures, and gender relations within communities. Language plays a crucial role in shaping and reflecting social dynamics, power relations, and cultural practices within a society. Sociolinguistic research offers valuable insights into how language functions within specific cultural contexts, shedding light on language practices, variations, and attitudes associated with various social institutions. This study undertook a comprehensive sociolinguistic exploration of the concubinage system in Southeast Nigeria, delving into the language practices and communication patterns that characterize this unique socio-cultural institution. These were achieved via examination of the sociolinguistic dimensions of the concubinage system in Southeast Nigeria, investigating language practices, variations, and attitudes within this unique socio-cultural institution. By exploring the role of language and its implications on power dynamics, gender relations, and cultural norms, this study contributes to a comprehensive understanding of the concubinage system and provides insights for promoting linguistic equality, gender empowerment, and cultural understanding within these communities since concubinage system in Southeast Nigeria represents a significant socio-cultural institution with complex power dynamics, gender relations, and communication patterns. Diala (2000) posits that concubinage is a relationship or contract involving married males, females, widows, and/or widowers regarding sexual services practiced in socio-cultural communities where extra-marital sexual services and relations are encouraged. Researchers have proven that there is a growing body of literature on concubinage in Nigeria but there is lack of in-depth sociolinguistic research specifically focused on the language practices, variations, and attitudes within this system in the Southeast and Northeast regions. Therefore, the research problem addressed by this study is the need to understand the role of language and its sociolinguistic implications within the concubinage system in this region. Therefore, a comprehensive examination of the language practices, variations, and attitudes within the concubinage system is necessary to provide a holistic understanding of this complex institution. Understanding the language practices within the concubinage system is vital for several reasons. Firstly, it contributes to unraveling the power differentials and gender relations that exist within these communities. Language use and communication patterns within the system may reflect and reinforce these social dynamics. Secondly, exploring language variations associated with concubinage across different communities in Southeast Nigeria can shed light on linguistic diversity and its relationship to cultural practices. Lastly, investigating language attitudes and ideologies towards concubinage provides insights into the social perceptions, linguistic stigmatization, and societal norms surrounding this practice. By addressing the research problem, this study aims to bridge the gap in knowledge regarding the language dimensions of the concubinage system in Southeast Nigeria.

## Objectives, Research Method and Theoretical Framework

The primary objectives of this study are to explore how the language practices and communication patterns vary within speech communities engaged in the concubinage system; to investigate the language attitudes and ideologies towards concubinage, analyzing the societal perceptions and linguistic stigmatization related to the system in speech communities of Southeast Nigeria. This research also examines how language use within the concubinage system intersect with broader socio-cultural and historical contexts and to determine the sociolinguistic implications of the concubinage system on power dynamics and gender relations in the speech communities. It also provides insights for addressing linguistic inequalities, promoting gender equality, and fostering cultural understanding within the context of the concubinage system.

Data for this research were elicited via observations and document analyses and interviews. Semi-structured interviews were conducted with individuals involved in the concubinage system, including concubines, legally recognized wives, and other community members. Some of whom were not willing to speak to the researchers. These interviews allow for rich data on language practices, variations, attitudes, and power dynamics within the system. Interviews were audio-recorded, reviewed and analyzed systematically. Nonparticipant observations were conducted in relevant community settings to observe language use, communication patterns, and social interactions within the concubinage system. These provide contextual insights into language practices and power dynamics.

Triangulation of data sources (interviews, observations, and documents) was employed to enhance the credibility and validity of the research findings. Multiple perspectives and data sources were compared and analyzed to ensure a comprehensive understanding of the sociolinguistic dynamics within the concubinage system.

The sociolinguistic theory of language and power provides a valuable framework for analyzing the sociolinguistic dimensions of the concubinage system in Southeast Nigeria. This theory examines how language is used as a tool of power and how power dynamics shape language practices and attitudes within a society. Applying the four aspects of the theory (Language as a Marker of Power, Linguistic Stigmatization and Marginalization, Language and Negotiation of Power) to the study of concubinage shed light on the power differentials and social hierarchies within the system.

The language and power theory emphasizes that language serves as a marker of social status, privilege, and power. Within the concubinage system, language can be used as a means to reinforce and maintain power differentials between the man, the legally recognized wife, and the concubine. The study explores how language choices, linguistic behaviors, and access to language resources may vary depending on the individuals' positions within the system. The study examines how language is used by individuals within the concubinage system to negotiate power, assert their identities, and challenge or reinforce social norms. It explores the ways in which language use and communication strategies may reflect or contest power imbalances and gendered roles within the system. Language and power theory also highlights the role of language planning and language policies in addressing linguistic inequalities and empowering marginalized groups. Hence, this study inform interventions and policies aimed at promoting linguistic equality, empowering concubines, and challenging linguistic stigmatization within the concubinage system.

## Language and Social Dynamics of Concubine System in Igbo Land

Language plays a crucial role in shaping and reflecting social dynamics, power relations, and cultural practices within a society. It is known to be the vehicle that carries the culture and other elements of culture in any given human society. Igbo language, together with the norms and values of the Igbo people, are transferred from one generation to another through language and communication. Language is the commonest tool of communication. Moreover, language plays an important role in concubinage. Relevant documents such as oral narratives, songs, proverbs, and local literature which reveal and teach linguistic patterns, cultural norms, and ideologies associated with the concubinage system and other aspects of Igbo belief systems are made available for the younger generation through language. Simbolon, Wibowo and Suherman (2022) state that the changes that happen in societies can be in the form of social values, social norms, community behavior patterns, community institutions, etc. The idea of concubinage was an acceptable social norm in most Igbo clans and communities; just like marriage, it is anchored towards multiplication of humanity. Simbolon, Wibowo and Suherman (2022) identified four processes of social dynamics. They include diffusion, acculturation, assimilation, and accommodation.

The Igbo concubinage system, just like other cultural practices in the land, was diffused and accommodated. All the participants revealed that all parts of Igbo land have different ways of encouraging population growth outside marriage. The typical Igbo traditional society is one without orthodox medicine and one which encourages the survival of the fittest though interpersonal and intercommunity relationships are sacrosanct. Because of high infant mortality rate and the desire of every clan to ensure that their human capital does not diminish or go extinct, concubinage was initiated by few communities and it was diffused from one individual to another, from one group to another and from one clan or culture to another. This diffusion occurs because of the interconnection between these communities. After the diffusion of concubinage system in the land, it was accommodated as a way of life. Simbolon, Wibowo and Suherman (2022) aver that ‘accommodation refers to human efforts to relieve conflict or actions to achieve stability in social interactions.’ The process of acculturation encourages mixing borrowed cultures with indigenous one; that was not the case of Igbo concubinage system in the traditional Igbo society. Assimilation, on the other hand, arises from the existence of groups of people with diverse cultural backgrounds who interacted directly and intensively over a long period so that the culture of that community group will change its distinctive character to become elements of a new culture that is different from the original one. Hence the Igbo concubinage system in the traditional Igbo society adopted the process of diffusion and accommodation but in recent times, after the advancement of Christianity, the concubinage system is threatened by acculturation and assimilation of the western culture which arrived in the name of a new religion and civilization.

Uchendu (1962) posits that concubinage is as institutionalised as marriage in some African cultures in which extra-marital affairs are culturally-accepted. Most time, people engage in the act of concubinage in order to bear children and have sexual satisfaction, bear a male child (for transmission of a family lineage and for economic gain via partnership and/or acquisition of land, economic trees/plants, and various financial responsibilities. However, all these cannot be achieved without language; the language practices and communication patterns play vital role in communities where concubinage system is practiced. Mansour (2018) posits that ‘when considering language and sexuality, and their relationship to one another, often a certain general conjecture tends to blend two levels of approach that are not necessarily similar. The first is language as a system; old, formal, and grammatical; offering no opportunity for synchronic comprehension. The second is language as performance, deeply-rooted and contingent on meeting; political and psychological.’ In the culture areas where the research was conducted, it was revealed that there are language practices and communication patterns involved in their concubinage system. Concubinage is an Igbo tradition that encourages adultery. It is one of the traditions that unite the Igbo people even though its practices differ in places. It gives men the privilege to have multiple sex partners and thereby increasing the number of people in the society. Concubinage was sacrosanct in the traditional Igbo society because it was a way of ensuring maximum multiplication of mankind in a community where there was high rate of child mortality because of lack of health and prevalence of sickle cell anemia (as was the case then) and other life striking ailments. It was also a source of help to societies where there are fewer men than women (mostly after inter/intra-communal wars/crises) and for the welfare of families where there are no male child to carry or extend the family line.

Before a woman enters into concubinage in the Igbo setting, there must be a verbal agreement about this relationship. This agreement gives the man's and the woman's family a chance to know what their children, husband or father is/are going into and what the family stands to benefit from the relationship. This terms and condition is what makes concubinage institutionalized like marriage. This counters the stance of Basden (1921) which asserts that

Igbo “women have but few rights in any circumstances and can only hold such property as their lords permit. There is no grumbling against their lot; they accept the situation as their grandmother did before them taking affairs philosophically, they managed to live fairly contentedly.” Both parties share mutual relationship but the woman involved in the relationship is conscious of the fact that the man is not her husband though she may or may not be the real woman in the man's life since he has wife/wives who are aware of the relationship and have given their consent. And the man himself knows that the woman would have made been an apple of a man’s eye if situation such as condition of war or strange illness have not denied the society more men that would have equate the number of women in the society. Hence, the parties are in mutual relationship guided by respect, dignity and integrity especially as it is made known formally to their families.

According to one of the respondents, here are sayings like: *kpara akwụ kpara akwụ, onye nwe nkwụ nwe isi akwụ.* Meaning that the concubines are not the rightful owners of the palm heads from which they get their fruits rather the owner of the palm tree owns the palm head. But no right thinking woman will willfully deny her fellow woman these important seeds of life and joy knowing full well that it was grace that elevated her from being in the shoes of the former. It was also revealed that married women of those days allowed their husband to engage in such acts because there are no sexually transmitted infections within the communities and the cases of concubinage revolves within the community and everyone knows about the relationships since they are open and acceptable. It was also revealed that most women of those days have less sexual drive/libido compared to women of nowadays since most of them (in the traditional society) undergo female genital mutilation. Since there is no much drive for sexual urge on the side of the women, they encourage their husbands to satisfy their urge elsewhere since there is nothing to be afraid of.

The Igbo culture permits a man to commit adultery with a woman who is not his wife because the Igbo culture supports polygamy. Concubinage is practiced in different places in different ways in Igbo land. Clans such as Mbaise, Ngwa, Ohum Ijebogene and some other communities in Imo and Abia states permits a married man to have a sexual and interpersonal relationship with a woman whose bride price he did not pay. Anderson (2007) asserts that acceptance of bride-price signifies support, involvement and approval of the union by both sets of parents and it is physical cash or money transferred from the groom’s family to the parents or the family of the bride at the time of marriage agreement which signifies the acquisition of the rights by the groom, of the bride’s labour and reproductive ability. Nwabude (2022) adds that the rite of marriage (which he also referred to as contract of convenience) cannot be done without the *ụmụnna* (over 20 male extended family members)of both families. But when there is no such contract of convenience, but a minor contract involving few family members (women inclusive), concubine is birthed. In this situation, the woman becomes a regular visitor or friend of the man's family; hence her status is less than a wife. The wives do not see the concubine as a problem since she is always loyal to both the man and his wives though the women accord her some respect for their husband’s sake. Hence, the concubine appears like a maidservant in one way and as a sex tool in another way though her contribution to the welfare of the family is rewarded. She can beget children for her father from the relationship. Sometimes, children from the relationship are accepted into the family of the man who conceived them, especially when a child (such as a male child) is needed in the family.

Another type of concubine found in Igbo land is the one that is established when a woman and her husband agree to bring in another woman (a concubine) into their family to act as a maidservant to the wife. The concubine does have sexual relationship with the man but she is not considered as a member of the family but sometimes the concubinage contract may also include her birthing a child for the family. Though the concubine is the biological mother of the child who might be the apparent heir to the family success yet the concubine does not have right of inheritance in the family except she is given. Most times, children conceived from this kind of relationship are raised to treat their biological mother with disdain hence the legal wife is considered their mother though she could be offered something that can raise her social status or that of her father’s family. Such things include piece or parcels of land, palm tree or other commodities that can raise her financial status or that of her father. Hence there are sayings thus: *ihe onye nwere ka o ji eme ọjị; aka nri kwọọ aka ekpe, aka ekpe a kwọọ aka nri* meaning you cannot offer what you do not have; you use what you have to get what you want. This reveals the power of language and communication patterns in social dynamics. A situation where a child will treat his own biological mother like a nobody and treat a foaster mother with much respect and sometimes may never bond with his mother. Since such life style was accepted in the society as a norm, no one sees it as anomaly.

Our respondents from Ezaa, Ikwo, Izii and some other parts of the Old Abakaliki Block of Ebonyi state revealed that a woman can introduce a fellow woman into the concubinage system: as a married woman or as a single or divorced. The initiator of this system, if married, can initiate the system while her husband is alive or dead, especially if the initiator is childless. She does this to ensure her sweat of life (wealth/possessions) are inherited by people she can proudly call her descendants. This is done when the initiator of the concubinage process on approval of her husband (if still alive) marries another woman (the concubine) as her wife following the institutionalized marriage system of the supposed concubine’s culture area. Hence, the concubine is seen as the wife of her fellow woman though she would be having sexual affairs with the woman’s husband for procreation but her association with the man is partially controlled by the legitimate wife. Hence, the woman brought into this situation becomes a bride of lower status, or better still a concubine, though she performs all responsibility deemed fit of a wife for their husband but her loyalty lies with the initiator (i.e. the main wife) though their husband reigns supreme. The woman, however, can become a full fledged wife to their husband if and only if the initiator dies before her husband. And if the man dies first, the initiator automatically assumes a patriarchal position in the family though not seen as a masculine by the same *ụmụnna* that paid her bride price. On the other hand, an elderly single woman or one divorced as a result of childlessness can return to her paternal home and perform the rite of patriarchy and then is seen as a masculine being among the *ụmụnna* of the family (though with limitations since she squats or opens her two legs wide open to urinate). After that, she can proceed with marriage of a fellow woman (concubine) who then becomes her wife. The marriage contract gives the concubine the opportunity to give birth to children for the family through sexual affairs with a man who may be a member of the extended family or an outsider. The difference between the type of concubinage system seen in the Abakaliki area and the ones seen in Imo and Abia is that those of the Abia and Imo name theirs as concubine without any form of marriage rite involving the *ụmụnna* but those of the Abakaliki area is initiated via a marriage ceremonial rite which gives the children produced from the relationship right as heirs/natives to the family that married their mother though as a lower wife or concubine; the family of this bride, most often, do not feel very comfortable to reveal the condition of their daughter's marriage; that is why most of such marriages are often between people of distance geographical location.

## Social Implication of Concubinage in Igbo Land

Sexual satisfaction seems to be one of the reasons why the traditional Igbo society encourages concubinage. That is not completely true since men who have over five wives, who are eager and willing to satisfy their husband’s urge based on the family arrangements in a polygamous home, still keep concubine. Hence, outside sex and its component drives, there are more to reasons why men keep concubines. One of the reasons is to show off. One of our respondents revealed that men in the traditional Igbo society argue and brag on who has dominion over certain class of women; hence the number of women at the beck-and-call of a man determines the prestige and dignity of the man among his peers in the society.

In another’s view, these concubines are helpmates to their men and their family though they have their own interest and gains; because of the patriarchal nature of the society in those days it is better for an unmarried lady to have a man whom she/ the society sees as hers/her lover or risked being forced into some kind of sexual harassment. The women here, are simply means to an end or a channel for the achievement of the lineage preservation. In the Igbo ethnicity, most times a girl is questioned to ascertain the paternity of the child for whom she bears and failure to address that will attract grave consequences. Even if the family of the girl needs the child, they often confirm the paternity of the child because it is believed that genes are very powerful and would have great effect on whatever the child would become in future. A child therefore, is legitimate in Igbo land if the biological father is known by the family of the woman who gets pregnant in her father's house. This child when he is born is regarded as *Amadi* or *Nwadiani* meaning son of the soil. Nwanyị *anaghị enwe nwa n'ala Igbo.* This means that a woman does not own a child in Igbo land, hence if the child is not her husband’s, it will eventually be her father’s.

Akin to the point above, nature and nurture (culture) arrogates some powers on men over women. Some of our respondents revealed that the same act committed by a man and a woman favours the man more; the society approves a married man having affairs with a single lady but disapproves of a married woman having affairs with a single man. Children belong to man's ancestral lineage. It does not matter whether the progeny is a product of marriage or concubinage, what matters is the acceptance of the man for the ownership and responsibility of the pregnancy and then the child at birth also. This view brings to light the dynamics of power between the man and the woman and by the man over the woman. The Igbo human society explains this dynamics of power with the influence men have over their wives, concubines and children.

However, the progeny of concubinage does not matter but if it were a male child, especially when the woman in the marriage had no children or had female children only, the woman in the concubinage will be seen as a blessing from God or simply God sent. In some cases, this woman will be loved more than the woman in marriage and may even be treated with more respect and care from the husband. If eventually the man decides to pay her bride price immediately, to make her second wife or even third, as the case may be, it will be the case that this woman that has brought forth a male child will have more romantic and quality time with the husband, over and above her co-wives, who have been in that marriage many years before her. Everybody at this instance forgets that biologically, the man should be blamed or held responsible for the sex of the child given birth to. The family will deify this last woman that brought forth the male child claiming or insinuating that other wife(s) that could not bring forth a male child is/are bad luck, misfortune or cursed. So, it is not just unfortunate that women are not meant to choose their men or be in concubinage with many or different men but also unfortunate that the biological responsibility of men to determine the sex of the foetus and child is blamed on women.

Some of those scenarios which were considered the social norms in the past have changed significantly over the years. Social norms are now based on objective or subjective grounds considering the believe system and self esteem of the women in the society. The wind of change came from Christianity, western education and civilization which brought a widespread behavioural regularities, beliefs and culture which seem to contradict the traditional ways of doing things in the Igbo society. Individuals, men, women and children alike started repetition of interaction experienced when they came in contact with the western religion and culture. Hence there is assimilation of culture which has gradually eradicated the idea of concubinage and introduced lesbians, gay, bisexual, Transgender (LGBT) etc. which do not increase the world population. However, some still pray that such life style should be acculturated in the life of the Igbo younger generation. Hence, the churches’ method of fighting in favour of marriage has changed since some churches abroad now wed LGBT’s with the hope that they will live as couples and will never have children for procreation. The same church that condemns polygamy and concubinage is now doing these wonders and possibly hoping to bring them in full force to Igbo land.

## Summary

We have carefully studied the role of language and other social behaviours that result to concubinage system in the Igbo society. Reduction in the population of men as against women in traditional Igbo Society is often caused by war, disaster and other challenges keeps women at a disadvantaged position at the mercy of fewer men. Other women who knew that it was a privilege to have a man they call their own (as it was always in a polygamous setting) believe it is by grace. Because most of them also do not always find themselves in the mood for copulation because of the mutilation their female genital organs and there is scarcity of sexually transmitted infections, they too encourage their husbands to get a helping hand elsewhere. The society generally is not left out since concubinage system results to greater number of pregnant women and child births in the society. The idea was population growth. Hence concubinage is a win-win project for everyone. Language is vital in initiating and strengthening the business of the ‘babe-magnets’ and ‘bedroom eyes’ who do anything within their reach to have formal verbal agreement for the approval of the cohabitation in the presence of their family members. Concubinage systems are initiated by different category of people in different ways and in different places with the sole target of satisfying each person’s need. Some are initiated by lovers, married women, patriarchal women etc. The greatest proceed from the system are children who end up being the possession of men. Their surname/ family affiliation often is be that of their biological father, foster father or grandfather as the case may be, leaving the woman with nothing much. Sometimes, these women are even paid off not to be part of the life of the child they bore; the Igbo culture arrogates some powers on men over women. This paper therefore supports the call for abolition Female Genital Mutilation to enable married women take good care of their husbands especially nowadays that STI’s are commonly deposited and monogamy is the order of the day.

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**Transformation in the Edem-Ani dialect of Igbo language: A syntactic analysi**

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## Abstract

This study presents a syntactic analysis of transformational processes within the Edem-ani dialect of the Igbo language. Transformational processes play a crucial role in the formation and interpretation of sentences, enabling the expression of complex ideas and conveying nuanced meanings. The aim of this research is to explore and analyze the syntactic transformations that occur in the Edem-ani dialect, shedding light on the unique linguistic features and structures found within this specific variant of the Igbo language. To achieve this, the study adopts a descriptive and analytical approach, drawing on both primary and secondary sources. Primary sources include recorded conversations, narratives, and other language data collected from native speakers of the Edem-ani dialect. Secondary sources encompass existing literature on Igbo linguistics, transformational grammar, and syntactic theories. The analysis focuses on various types of transformations, including movement, deletion, and insertion, that are employed to derive different sentence structures and convey specific grammatical and semantic information. The study examines the rules governing these transformations and investigates how they interact with other aspects of the Edem-ani dialect's grammar, such as word order, agreement, and case marking. Furthermore, this research aims to identify any unique transformational patterns or features that distinguish the Edem-ani dialect from other Igbo dialects or related languages. By doing so, it contributes to a deeper understanding of the syntactic structure and evolution of the Edem-ani dialect, offering insights into the linguistic diversity and variation present within the Igbo language. The findings of this study not only enhance our knowledge of Igbo linguistics but also have broader implications for theoretical linguistics, particularly in the realm of transformational grammar. The examination of transformational processes in the Edem-ani dialect provides valuable data for comparative studies, cross-linguistic analyses, and the refinement of syntactic theories. In conclusion, this research contributes to the growing body of knowledge on the syntax of the Edem-ani dialect of Igbo, shedding light on the transformational processes employed in this particular variant of the language. It highlights the significance of syntactic analysis in understanding the intricate structures and rules that govern language, facilitating a more comprehensive understanding of the rich linguistic heritage of the Igbo people.

**Keywords: Transformation, research, Edem-ani dialect**

### 1.0 Introduction

The Edem-ani dialect, also known as the Nsukka dialect, is a distinctive variant of the Igbo language spoken by a community residing in the Nsukka region of Nigeria. Igbo, as one of the major languages in Nigeria, exhibits considerable dialectal variation, with each dialect reflecting unique linguistic features and cultural influences. The Edem-ani dialect offers an intriguing opportunity for a syntactic analysis, focusing specifically on the transformational processes that shape the sentence structures and convey meaning in this particular variant of Igbo. Syntactic analysis plays a crucial role in understanding how languages organize and convey information through grammatical structures. Transformational processes, including movement, deletion, and Adjunction, are essential mechanisms that allow for the derivation of different sentence structures and the expression of complex ideas. By examining the transformational aspects of the Edem-ani dialect, we can gain valuable insights into the unique syntactic features and rules that characterize this variant of Igbo. The study of transformations in the Edem-ani dialect has significant implications for both descriptive linguistics and theoretical linguistics. Descriptively, it provides an opportunity to document and analyze the grammatical structures and processes used by native speakers of this dialect. Understanding these structures is crucial for preserving and promoting linguistic diversity and heritage. From a theoretical perspective, investigating the transformational processes in the Edem-ani dialect contributes to our understanding of universal principles that govern language and syntax. It allows for comparative linguistic studies, facilitating cross-dialectal analyses and providing data for the refinement of syntactic theories. By examining the transformational processes within this specific dialect, we can uncover linguistic patterns and features that may differ from other Igbo dialects or related languages, thereby enhancing our knowledge of the broader Igbo language family.

The aim of this research is to conduct a comprehensive syntactic analysis of the transformational processes in the Edem-ani dialect. Through this analysis, we seek to uncover the rules and mechanisms that govern sentence formation and meaning construction within this specific variant of Igbo. By exploring the primary sources, employing appropriate methodologies, and utilizing established analytical frameworks, we aim to contribute to the existing body of knowledge on the Edem-ani dialect, advance our understanding of Igbo linguistics, and provide insights into the broader field of transformational grammar. In the subsequent sections, we will discuss the primary sources, methodologies, and analytical frameworks employed in this study. We will also explore the potential significance and implications of the findings, both for our understanding of the Edem-ani dialect and for linguistic research in general. By investigating the transformational processes in the Edem-ani dialect, we hope to shed light on the syntactic structures and linguistic features that characterize this fascinating variant of the Igbo language in the Nsukka region.

## Objectives of the Study

The objectives of the paper are to outline and analyse movement transformation, deletion transformation, adjunction transformation, and substitution in Edem-ani dialect of Nsukka.

### 2.0 Literature Review

This literature review aims to explore the transformation of the Edem-ani dialect of Nsukka in the Igbo language. The Edem-ani dialect is a variant of the Igbo language spoken by a specific community in Nsukka, Nigeria. The Edem-ani dialect is a prominent variant of the Nsukka language, which is spoken by the Igbo people in southeastern Nigeria.

The review synthesizes existing literature to examine the linguistic, sociocultural, and historical factors contributing to the transformation of this dialect. By analyzing the available research, this review sheds light on the changes that have occurred over time and the implications for language preservation and cultural identity.

Edem-ani is from Edem an autonomous community made up by three villages, they are Edem-ani, Ozi Edem, Akpa Edem. Edem-ani which is the main reason for this research is made up by several clans they are: Isu utazi, Amaenu, Odojo, Amaogwu, Umuchagwu, Nkofi, Owere, Umuchoke, Ozara. This clan made up Edem-ani village in Nsukka local government area and they speak one language which is Edem-ani dialect of Nsukka.

**3.0 Methodology:**

This literature review employs a synthetic analysis approach to examine the available literature on the transformation of the Edem-ani dialect. A comprehensive search was conducted across various academic databases, including linguistic journals, anthropological studies, and historical texts. Relevant articles and research papers were carefully selected based on their relevance to the topic and the quality of their findings. The collected literature was then analyzed and synthesized to identify common themes, patterns, and key insights regarding the transformation of the Edem-ani dialect.

**4.0 Data Presentation and Analysis.**

**1. Movement transformation:**

In linguistics, movement transformation refers to a syntactic process that involves the displacement of words or phrases from their original positions to new positions in a sentence. This transformation allows for the formation of different sentence structures and helps convey specific meanings or grammatical relationships.

In the context of the Edem-ani dialect of Nsukka in the Igbo language, movement transformations can occur for various reasons, such as emphasizing certain elements, marking focus, or fulfilling specific syntactic requirements. Let's explore some examples of movement transformations in this dialect:

1. **Topicalisation:**

Original Sentence: "I j'ahu nwa gh" (You will see our son).

Topicalized Sentence: "Nwa nwoke anyị, I j'ahu." (Our son, you will see). In this example, the noun phrase "nwa nwoke anyị" (our son) is moved to the beginning of the sentence, emphasizing the son as the topic of discussion.

1. **Focus movement:**

Original Sentence: "Ị na-achọ ihe dị oyii." (You are searching for something good). Focused Sentence: "Ihe dị oyii, ị na-achọ." (Something good, you are searching for). Here, the noun phrase "ihe dị oyii" (something good) is moved to the beginning of the sentence to highlight it as the focused element.

1. **Wh-movement:**

Original Sentence: "Ọ bụ ne wee?" (Where is that place)?

Wh-moved Sentence: "mbe ọbụ bụ ne wee?" (That place, where is it)?

In this case, the question word "ebe" (where) is moved to the beginning of the sentence, forming a question structure.

These examples demonstrate different movement transformations in the Edem-ani dialect of Nsukka Igbo. It's important to note that the specific movement transformations and their usage can vary among different Igbo dialects, and the examples provided here are specific to the Edem-ani dialect.

1. **Deletion transformation:**

In the Edem-ani dialect of Nsukka Igbo, as in other Igbo dialects, there are instances where elements can be omitted for various reasons, such as economy of speech, redundancy, or to conform to specific syntactic patterns.

Here are a couple of examples that illustrate cases where deletion or omission can occur in the Edem-ani dialect:

1. **Subject Deletion:**

Original Sentence: "Ọ jị kpọta umuja ọbụ ne nzukọ ọzọ." (He will invite the children to another gathering). Deletion Transformation: “jị akpọta hé ne nzukọ ọzọ." (Will invite the children to another gathering). In this example, the subject pronoun "ọ" (he) is omitted in the transformed sentence. The subject pronoun can be omitted when the subject is clear from the context or when it is repetitive.

1. **Verb Deletion:**

Original Sentence: "Lee mbe ụmụja ọbụ nọ". (See the place where the children are). Deletion Transformation: "Achọ ebe nke ụmụja."(See the place where the children). Here, the verb "agha" (are) is deleted in the transformed sentence. This deletion is possible because the verb can be understood from the context or it is not essential for the meaning of the sentence. It's important to note that the examples provided here are just a few instances of potential deletions in the Edem-ani dialect of Nsukka Igbo. The specific contexts and conditions for deletion can vary within the dialect and depend on factors such as pragmatic considerations, discourse structure, and speaker preferences.

1. **Adjunction transformation:**

In Igbo grammar, the adjunction transformation refers to a syntactic operation where an element is added to a phrase or clause to provide additional information or clarification. This transformation helps in modifying and expanding the meaning of a sentence.

Let's take a look at some examples in the Edem-ani dialect of Nsukka to better understand the adjunction transformation:

## 1.Base sentence: "Ọ furu afụ." (S/he went.)

Adjunction transformation: "Ọ furu afụ na-agbakwa ụtụtụ." (S/he went in the morning.)

In this example, the base sentence "Ọ furu afụ" means "S/he went." By employing the adjunction transformation, the phrase "na agbakwa ụtụtụ" (in the morning) is added to the sentence to specify the time of the action, resulting in "Ọ furu na agba akwa " meaning "S/he went in the morning."

1. Base sentence: "Ne wee bụ ọ n'ewe iwe?" (Where does it hurt?)

Adjunction transformation: "Ne wee bụ ọ n'ewe na n'ishi." (Where does it hurt on the head?)

The base sentence "Ne wee na n'ewe?" means "Where does it hurt?" By using the adjunction transformation, the phrase "na ishi" (on the head) is added to the sentence to specify the location of the pain, resulting in "Ne wee na ishi" meaning "Where it hurts on the head?"

1. Base sentence: "O nwere eka." (S/he has a hand). Adjunction transformation: "O nwere eka n'onu." (S/he has a hand in the mouth). In this example, the base sentence "O nwere eka" means "S/he has a hand." By employing the adjunction transformation, the phrase "n'onu" (in the mouth) is added to the sentence to specify the location of the hand, resulting in "O ji eka n'onu" meaning "S/he has a hand in the mouth."These examples demonstrate how the adjunction transformation in the Edem-ani dialect of Nsukka Igbo allows for the addition of phrases to modify or specify different aspects of a sentence, such as time, location, or manner.

**Substitution transformation:**

In Igbo grammar, the substitution transformation refers to a syntactic operation where a word or phrase is replaced with another word or phrase, while preserving the overall structure and meaning of the sentence. This transformation helps in conveying different information or emphasizing specific elements within a sentence. Let's explore some examples of the substitution transformation in the Edem-ani dialect of Nsukka Igbo:

These examples demonstrate how the substitution transformation in the Edem-ani dialect of Nsukka Igbo allows for the replacement of words or phrases to convey different meanings or emphasize specific elements within a sentence while maintaining the overall structure and grammatical integrity.

Base sentence: "Ugochi na-ete egwu." (Ugochi is dancing).

Substitution transformation: "Nne na-ete egwu." (Mother is dancing).

In this example, the base sentence "Ugochi n'ete egwu" states that Ugochi is dancing. Through the substitution transformation, the word "Ugochi" is replaced with "Nne" (Mother), resulting in "Nne n'ete egwu" meaning "Mother is dancing." Base sentence: "Obi atodighi (shishi) otu ego." (Obi does not have one naira). Substitution transformation: "Onye ozo atodighi (shishi) otu ego." (Another person does not have one naira). In this example, the base sentence "Obi atodigh otu ego" indicates that Obi does not have one naira. Through the substitution transformation, the name "Obi" is replaced with "Onye ozo" (Another person), resulting in "Onye ozo atodighi otu ego" meaning "Another person does not have one naira. Base Sentence: Nwa mụ n'asụ asụsụ nke mụ." (My child speaks my language).

Transformed Sentence: Nwa mụ n'asụ Igbo”. (My child speaks Igbo).

In the transformed sentence, the phrase "nke mụ" (my) has been substituted with "Igbo" to avoid repetition.

## Conclusion

In the Edem-ani dialect of Nsukka, the processes of transformation, movement, substitution, and deletion play crucial roles in language. These processes contribute to the overall linguistic structure and function, allowing for effective communication within the community. Adjudication, which involves making judgments or decisions, may also have significance within the dialect's cultural or social context. Together, these processes shape the unique linguistic characteristics of the Edem-ani dialect and contribute to its richness and complexity. The phenomenon of movement plays a crucial role in the Edem-ani dialect, allowing for the displacement of words or phrases within a sentence to convey specific meanings or grammatical relationships.

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**Crime and Punishment in Igbo society: An analysis of violation of the principles of land ownership in Udo ka mma**

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## Abstract

The study focuses on crime and punishment in selected contemporary Igbo drama text. Objectives of the study were to: identify the themes of ethical violation; examine the punishment on the culprits of ethical violation; ascertain the consequences of ethical violation on non-culprit characters and the communities. The research design used was descriptive survey. Document observation of texts related to the subject matter was used for the retrieval of the primary data for analysis. Secondary data was sourced through the internet. Expert purposive sampling technique was used in selecting four texts from the contemporary Igbo drama written from 1974 as sample for the study. The data were analyzed using consequentialist ethical theory with emphasis on utilitarianism and Maslow’s expanded and modified hierarchical needs theory as theoretical framework. The study revealed that the playwright showcased themes of ethical violation; the culprits of ethical violation were duly punished; non-culprit characters and the entire communities were affected by ethical violation. The study concluded that people violate the societal ethics in their efforts to satisfy their needs. Crime affects the culprit, non-culprit characters and the entire community and needs to be curbed and appropriately atoned for. Since all issues about crime cannot be handled in this work, the study recommends that, research on crime and punishment be carried out by other researchers in other genres of literature, poetry and prose.

## Introduction1.1Background to the study

Literature is an indispensable tool in human life and experience because it mirrors life and society. Drama is a branch of literature that allows actors and actresses to act out a playwright’s central or dominating ideas about the different aspects of his/her society for the audience or readers to evaluate. One of the aspects of life that drama mirrors is the expected behaviours guided by the people’s worldview that man needs to observe to live morally acceptable life for peace to reign in the society.

Ethics are concerned with describing and prescribing moral requirements and behaviours, which suggest that there are acceptable and unacceptable behaviours in a society. Every society, organisation, nation and continent has its own ethics that governs interpersonal and inter-communal relationship. Ethics is societal and varies from one society or community to the other. In most communities, societal ethics are enforced by the leadership of the community.

People commit all manner of crimes as they now see the observance of taboos as obsolete tradition especially since after the Nigeria-Biafra war (1967-1970) and also in this period of globalization forgetting that there was no taboo instituted without reason and they all worked together unto the good of the society (Anedo, 2019).

The studies of drama and crime/ethical violation have respectively attracted a lot of attention from people in diverse fields and disciplines like psychology, philosophy, religion, education and literary studies. Drama and crime/ethical violation are found in different languages and cultures of the world. They are also culture specific as each society has her specific way of showcasing her drama and ethics right from the olden days to the contemporary period. Playwrights concern themselves with details of life and attempt to give spectacular insight into the real problems of people (Nwabueze, 2011). Our society “lacks insights, intuitions, self-sacrifice a nd is therefore, innocent of conscious sustained thought and the ability to abstract and synthesize” (Nwabueze, 2005:34). Drama helps to provide solution to the human problems in the society. Therefore, drama (theatre) is needed because it constitutes the best and brightest expressions of all humanity. It helps to solve real problems, the problems of existence and the problem of being human. The Igbo playwright knows his/her society, its pace, its pulse, its dreams and its realities and s/he has embodied ethical violation and punishment in his/her literary work of art.

### 1.2 Objectives of the study

The aim of this study is to analyse one contemporary Igbo drama text in relation to crime and punishment. The specific objectives are to:

i.identify the themes of crime in the selected text; ii.examine the punishment on the culprit characters of ethical violation in the selected text iii.ascertain the consequences of crime on non-culprit characters and the communities in the selected text.

### 1.3 Scope of the study

One contemporary Igbo drama text was chosen for this study. The reason for the choice of the text is that the theme of the play is related to the present research. Therefore, to achieve the purpose of this study, the researcher examined how the playwright approached the issue of crime and punishment in his work - *Udo ka mma.*

### 1.4 Significance of the study

The study of this kind will help the audience or readers for better understanding of the contemporary drama text used for the study so as to know about ethics and to avoid ethical violation or crime because it attracts punishment to the culprit characters and also affects the non-culprit characters and the entire community.

The selected play for this study is set in Igbo society, therefore a research of this nature will refresh people’s mind about the Igbo norms and values so as to help them in rediscovering themselves. The study will also be a means of making the Igbo ethics available to those that are ignorant about it to help them in reshaping their lives and avoid crime especially in this period of globalisation and moral decadence. Ethical violation amounts to crime and every crime has its corresponding punishment. Therefore, the study will make the punishment and consequences of evil activities available to people so as to avoid such acts in future.

### 1.5 Limitation of the study

The study was constrained by preliminary problem such as problem of translation. Achebe (1973) observes that an African writing in English is not without setbacks. He often finds himself describing situations or modes of thought which have no direct equivalent in English. The problem however, does not invalidate the present work because the researcher tried as much as possible to translate as near as possible to the original as convenience and descriptions permit.

### 1.6 Research methodology

#### 1.6.1 Research design

The research design that was used in this research study is descriptive survey. It is usedto gather data about varying subjects to know the extent to which different conditions can be obtained among these subjects (Zumuehlin, 1981). Descriptive survey according to Ali (2006) and Nworgu (2015) is concerned with the collection and description of data from a given population in a systematic way. The design is appropriate for the study since it is concerned with collection, description and interpretation of data.

#### 1.6.2 Sample and sampling technique

The sample for this study was made up of one Igbo play selected purposively from the contemporary Igbo drama written from 1974. Expert sampling as one of the purposive sampling techniques is more appropriate for the study. Expert sampling is a form of purposive sampling used when research requires one to capture knowledge rooted in a particular form of expertise (Patton, 2002). This will enable the researcher to collect information about crime and punishment in the Igbo plays, as well as facts and points relevant to the study.

#### 1.6.3 Method of data collection

The primary data for the study were collected through document observation or intent reading of texts related to the topic under study for the retrieval of the primary data or corpus for the analysis. Secondary data were sourced from electronically-stored materials and from other literary materials like journals, research papers, seminar papers and relevant conference papers.

#### 1.6.4 Method of data analysis

The relevant data retrieved from the selected text was analysed using consequentialist ethical theory with special attention to utilitarianism as theoretical framework for the study. The theory believes that the expected outcome of an action determines whether to do or not to do something. Ethical violation is not palatable because it affects the culprits, the community and other members. Maslow’s expanded and modified hierarchical needs theory was also used as theoretical framework for this study. He believes that people are always motivated to satisfy their needs. The theory is relevant to the study as the study is on crime and punishment in selected contemporary Igbo drama text. People are motivated to violate the societal ethics in their efforts to satisfy one level of their needs or the other. The study on crime and punishment in Igbo drama text involves identification, interpretation and explanation of ethics. The text is properly read to identify the themes of ethical violation.

Maslow’s hierarchical needs theory comprises different levels of human needs. The crimes are interpreted and explained to bring out the need that led to it, the punishment for culprit characters, the consequences of the ethical violation on the community and non-culprit characters in the society.

## 2. Crime and punishment

### 2.1 Crime

Every society has its ethics that guide the behaviours of its citizens for peaceful coexistence among the people. Ethical violation is a global or universal phenomenum especially in this period of globalization. In every culture or organization at one time or the other, some people violate the societal ethics by not acting in accordance with them. Ethical violation amounts to crime against the people and the land and is always accompanied by punishment.

Crime, according to Hornby (1999:561) is “an activity that involves breaking of law”, or “an act that is immoral or big mistake.” There are divine criminal laws and human criminal laws in Igbo society according to Oraegbunam (n.d:15). Okafor (1992:13) sees the breach of only the divine laws as offences or crimes. He argues that “only the violation held as *nsọ* or *alụ’* could be regarded as a criminal offence, to use western legal term.” Oraegbunam (n.d:15) is in total disagreement with Okafor’s view about criminal offence. Oraegbunam argues and maintains that “there is no gain saying that in criminal law, the words ‘offence’ and ‘crime’ are synonymous.” He further explains that using the term ‘criminal offence’ would amount to one being unnecessarily tautologous. He further argues that although in Igbo parlance, crimes are not, as in common law, classified into felonies, misdemeanours, or simple offences, yet some crimes are more serious than others, and the seriousness depends on the legal framework that created the crime. The researcher is in support of the points raised by Oraegbunam and adds that society varies and crime in Igbo society should not be forced to fall in line with western legal system or term. It may be because of the divine origin and thus, more heinous nature of some behaviours that Okafor regards as “criminal offences” in exclusion of others (Oraegbunam, n.d:15).

In Igbo thought according to Oraegbunam (n.d:15), “a crime is really an act that breaks the law (divine or human) and is punishable by law.” Going further, he avers that because there is no clear cut distinction between crime and morals, a criminal act is invariably immoral. He, therefore, asserts that it would amount to reductionism for Okafor (1992) to restrict the list of ‘criminal offences’ to violation against the divine laws (abominations, taboos, *nsọ* or *alụ*). Oraegbunam observes that in another dispensation, Okafor seems to agree with Green (1904) that there are two main classes of offence: those that are *nsọ* and those that are not. Green refers to the former as taboos and to the latter as natural offences. Oraegbunam (n.d) therefore, points out that there is need for Okafor (1992) to put his position straight on the issue of what constitutes crime in Igbo justice system for in the Igbo society, many moral violations of divine and human laws are regarded as crimes. Oraegbunam’s (n.d) definition of crime is adopted as a working definition in this research.

### 2.2 Punishment

#### 2.2.1 Definition and origin of punishment

Punishment is a term used in operant to refer to a consequence that follows an operant response that decreases the likelihood of that response occurring in the future. It involves the deliberate infliction of suffering on a supposed or actual offender for an offence such as a moral or legal transgression (Cherry, 2020). Punishment may be defined as “infliction of suffering upon wrong doers” (Gendin, 1967:235). It is an authorised imposition of deprivations of freedom or privacy or other goods to which the person otherwise has a right, or the imposition of special burdens – because the person has been found guilty of some criminal violation, typically (though not invariably) involving harm to the innocent. Thus, punishment may involve removal of something valued or the infliction of something unpleasant or painful on the person being punished. Itis the practice of imposing something unpleasant on a person as a response to some unwanted behaviour or disobedience that they have displayed (New World, 1917).

Punishment has evolved, especially in some traditional societies, as a simple system of revenge by the individual, family, or tribe. Iteventually grew as an institution protected by governments, into a large penal and justice system. The methods of punishment have also evolved. The harshest penalty which used to involve deliberate pain and prolonged, public suffering, involving stoning, burning at the stake, hanging, drawning and quartering, and so forth evolved into attempts to be more humane, establishing the use of the electric chair and lethal injection. In many cases, physical punishment has given way to socio-economic methods, such as fines or imprisonment. The trend in criminal punishment has been away from revenge and retribution, to a more practical, utilitarian concern for deterrence and rehabilitations. As a deterrent, punishment serves to show people’s norms of what is right and wrong in a society. It effectively upholds the morals and values that are important to a particular society and attempts to dissuade people from violating those important standards of society. In this sense, the goal of punishment is to deter people from engaging in activities deemed as wrong by law (New World, 1917).

Oraegbunam (n.d:2) observes:

…the existence of crime and punishment is a reality of human existence. Just as crime and criminal activities are co-eval with man breeding disharmony in his society and the natural order in general, punishment is equally co-existent with man from time immemorial making it, as it were, the tool for prevention of crime and for other reasons.Punishment therefore is the action put in place to check-mate and curb crimes so as to make the society peaceful and habitable for the citizens.

#### 2.2.2 Punishment in Igbo society

There are human and non-human acts according to Oraegbunam (n.d). Ilogu (1985:10) informs that “homicide, adultery, especially incest, stealing of yams and some other criminal offences are considered *Nsọ Ala*, abomination against *Ala*; that is, against the traditions of the people laid down by the earth deity. When such abominations occur, propitiation and restitution become the concern of all. The culprit must be removed from the community. In case of less serious offences like stealing, the offender must provide the animal needed for sacrifice through which the earth goddess is approached for forgiveness. Failure to perform the necessary propitiation, the whole community might suffer a calamity or the earth goddess might withdraw her beneficent influence on the fertility of the soil, the happy and regular bearing of children, and peaceful rest of the spirits of the ancestors. In the past, it was an abomination to give birth to twins. The twins were thrown away into the evil forest. However, in some places, one was retained while the other was thrown away. The mother of the twins then became a culprit and must be cleansed by a spiritualist or medicine man before she is re-integrated into the community (Umeagudosu, 1990).

The diviner would list all the items necessary for the cleansing and sacrifice to appease the earth goddess. In the first instance, in some places, the woman would be ostracised for seven native weeks. She could go to a distant relation and stay there. On coming back, all the utensils she might have used within that period would be deposited into the evil forest, and she would have her bath there. Then, in her house, she would be cleansed and given a special medicine by herbalist to cleanse her womb (*igbujụ afọ*). She would thereafter associate freely with other members of the community (Umeagudosu, 1990: 69).

#### 2.2.3 Punishment for human and non-human acts in Igbo society

Ilogu (1985) outlines a set of items that constitute offences or crimes, as well as traditional moral code in the Igbo justice system. He puts together a set of items that make up the Igbo traditional moral code. The code contains items that disrupt or violate the natural order of things and ushers in cosmic, and not merely societal disharmony. Igbo legal system has provisions for punishing human and non-human acts that violate the society ethics.

1. Human acts: According to Oraegbunam (n.d: 17), “taboos are clearly human acts.” They include: homicide, incest, suicide, poisoning someone with the intent to take his or her life, willful arson, theft of domestic fowls, especially hen on her hatching pot where she can easily be taken along with her eggs, theft of any kind committed by an *ọzọ* titled man, adultery by a wife (not by a husband), secretly altering land boundaries, especially at night, divulging the identity of the masquerade, especially if the offender is a woman. Others include a woman breaking confinement by cooking and serving meals during her menstrual period, especially if the husband is an *ọzọ* titled man, deliberately killing or eating any totem an imal like *ewi*(rabbit) for Nnewi, *enwe* (monkey) for Awka, *eke*(python) for Idemili areas, deliberately cutting the succulent tendrils of yams in another's farm, (advertently destroying people’s crop in the farm), women climbing palm tree or kola tree, unmasking a masquerade, a widow having sexual relationships while still in the period of mourning her dead husband, a husband deliberately breaking or throwing away his wife's utensils, etc. It is observed that all the offences in this category are within the control of man as he is free to do or not to do them unlike the non-human acts that are completely outside human control.
2. Non-human acts: In the non-human acts, the issue of criminal responsibility is not considered at all. For example, the act of a woman giving birth to twins, the act of a cock crowing at an awkward time in the night or a hen crowing like a cock, the act of a baby delivered “feet first” rather than “head first”, the act of an infant cutting the upper teeth first, etc are acts “clearly regarded as immoral or criminal without any consideration of the impossibility of criminal liability on the part of the ‘culprits’” (Oraegbunam, n.d:16). Thisstudy is in support of Umeagudosu’s (1990:69) observation that it is a matter for conjecture why certain natural occurrences such as a child cutting the upper teeth first before the lower one or a child coming out with leg at birth would be branded abomination to the earth goddess. She asserts that the rationality and justice for such things are often to question, and the punishments meted to the children. The children were either thrown away into the “bad bush” or given out to “Nri Priests” (Metuh, 1981:110) where they would be perpetually cut off from their kinsmen.

Some of the code items according to Oraegbunam (n.d) are discriminatory against females when viewed through the western socio-psychological binoculars. Yet the Igbo traditional thought offers some justifications for them. Instances of these offences are adultery by a wife, a wife throwing her husband down on the ground in the course of a domestic scuffle, a woman climbing a palm tree or kola nut tree and a woman dying while still mourning her dead husband. It is equally regarded as an offence to die a “bad death”, i.e. death resulting from an infectious disease like leprosy, or small pox, or dying within one year after having sworn to an oath, a freeborn having sexual relationship with *osu* (outcast). The list is inexhaustible as morality, criminality, illegality, religion are inseparable as they are interrelated and dovetailed. The earth goddess prohibits some anti-social behaviours like killing another person’s pregnant she-goat, killing the sacred python, breaking the week of peace and incest. The sacred python is regarded as a totemic animal in some parts of Igboland, and if anybody kills it, the whole community would rally round and make a coffin for it and mourn its death. Then it would be given a befitting burial like a human being. The culprit will in turn be required to pay for expenditure and offer cleansing sacrifice to appease the goddess. If the offender refuses s/he would be ostracised. The appeasement is necessary because of the inevitable punishment from the Earth goddess such as constant death or famine in the entire community (Umeagudosu, 1990). Murder for instance is regarded as a very grievous offence against the society and also a violation of divine law. God is the giver of life. Metuh (1981:111) says, “The taking of human life is universally held as a great evil in Igbo land except where such killings are commanded by religion.” It was instituted to protect the weak from the strong and to make people realise that life belongs to God alone. Shedding of another blood under any circumstance is an abomination. A murderer of a kinsman whether intentionally or unintentionally must go on exile as in the case of the character, Okonkwo in Achebe’s (1958) *Things fall apart.* When a murder case is identified, some rituals are performed to cleanse the land. Even in times of war, those who killed in the war are expected to undergo the ceremony of ritual cleansing (*ịkwọ aka ọchụ*). Homicide is the killing of one person by another, whether premeditated or unintentional. It is also regarded as assassination, manslaughter (unintentional), and murder. Homicide can also refer to the murder of a kinsman by a kinsman as described by Okafor (1992).

Certain periods in the year are set apart to offer sacrifice to the gods. Parrinder (1951:48) refers to the gods as ‘unseen president of the society’. In the agricultural calendar of the Igbo, before planting season, “week of peace” is usually observed (Umeagudosu, 1990:69). Achebe (1958:21) notes how Okonkwo broke the “week of peace” by beating his wife. For the fact that the beating was done at the particular “sacred time,” it became an abomination against the earth goddess. He was required to offer a propitiatory sacrifice to appease the mother earth whose peace he has broken. Ezeani, the priest of the Earth goddess admonished Okonkwo by reminding him that “the evil you have done can ruin the whole clan...” (Achebe, 1958:45) In the Igbo society, punishment generally ranges from verbal warning, fines, forfeitures, ostracism, banishment or even death, depending on the seriousness of the offence. Punishment is given for diversified reasons or purposes. It may be for retribution to the offender or for reforming him/her into becoming a better member of the society, or for deterrence on the part of the offender or future offenders, reparation as a result of committing the offence, or for the aim of incapacitating or removing the offender from the social group.

4. **Drama**

Africa possesses both written and unwritten traditions according to Finnegan (1970). As we have traditional and modern societies, we also have traditional (oral) and modern (written) literatures (Pickering & Hoeper, 1990). Drama is one of the genres of both oral and written literatures (Okebalama. 2003). As no one has given accurate account about the origin of oral literature in Africa, no one has equally given an accurate account about the origin of drama in Africa. Drama has, therefore, been with us since the world started. According toFinnegan (1970:49), "it would perhaps be truer to say that in Africa, in contrastto Western Europe and

Asia, drama is not typically a wide-spread or developed form.” For instance,

*Nsibidi* is one of the earliest forms of writing in Africa. According to Nwadike (2002:18), *"nsibidi* did not exist in a simple medium. It was a multi-medium system of communication not confined to graphics. It was partly written and partly acted out (pantomimic)". Pantomine or mime is an aspect of drama that does not involve the use of language. Nwadike further says that in 1904, T.D. Maxwell, a District Commissioner in Calabar, had discovered the extensive use of *Nsibidi* script within his jurisdiction. Nobody knows exactly when the people started using this script as it is mainly used by secret societies like *Mmọnwụ and Ọkọnkọ*.

Every group of people in the world possesses the innate ability to imitate. However, the Greeks are credited with being the beginners of the organized activity called drama. This assumption according to Agoro (2001:10) is "as far as the Eurocentric approach to the subject goes". The Greeks are not the only people capable of imitating people and things. They may have an edge over other European people because with them are found the earliest recorded materials about the origin of drama. Drama among the Greeks is said to have begun by Thespis in the religious rites in connection with the god, Dionysus - the god of wine and fertility (Nwabueze, 2005).

## 5. Theoretical framework

The endemic nature of ethical violation and punishment in Igbo society and their multidimensional nature require effective combination of theories to provide a solid foundation for their analysis for better understanding of the concepts. Having reviewed various theories that are related to the topic of the study, the consequentialist ethical theory with special attention on utilitarianism, and also Maslow’s expanded and modified hierarchical needs theory, were adopted as theoretical framework for the study. Consequentialist ethics posits that the moral content of an action is determined by the real and expected consequences of an action (Kaptein & Wempe, 2002). Taboos for example are observed because to contravene their prescriptions, sets in motion a chain of reaction that destroys the moral and harmonious relationship between man and the cosmos (Ilogu, 1985). According to Nwadiugwu (2015), consequentialist theory determines whether to do or not to do something based on the expected result of the action. If the expected result is good, then it is ethically right to do, if it is bad, then it is wrong. Therefore, the consequentialist theory is suitable for the study. Secondly, utilitarianism is another classical ethical system that can be discerned from Igbo traditional morality. Utilitarianism prescribes actions that maximise happiness and well-being for all the citizens. The theory fits into the study because it is in line with the provisions of the Igbo ethics as Igbo society is communal in nature, therefore actions that do not maximise happiness and well-being for all the citizens violate Igbo ethics, attract punishment to the culprit(s), and affect other members of the society and the community in general.

Maslow’s expanded and modified eight-tier hierarchy of needs is adopted because, apart from the five basic needs propounded by Maslow (1943, 1954), the additional three needs: cognitive, aesthetic (Maslow, 1970a) and transcendence needs (Maslow, 1970b) are also very relevant to the study of human growth needs. Again, Maslow’s (1987) modification of his initial statement in Maslow (1943, 1954) that individuals must satisfy lower level deficit needs before progressing to meet higher level growth needs by admitting that a need must not be satisfied 100 percent before the next need emerges fits properly into the study. Maslow’s theory fits into the study because people are motivated to violate the society ethics in one way or the other in their efforts to satisfy one level of their needs or the other.

## 6. Crime in *Udo ka mma*

### 6.1 Violation of the principles of land ownership

Chukuezi (1974) explored the theme of violation of the principles of land ownership in his play, *UKM*. Land in traditional Igbo society, just as in other culture is a highly valued resource. It has both ritual and commercial values. Land is of very fundamental importance in traditional Igbo society. It is communally owned, although family ownership exists with communal ownership. It is a source of wealth and is greatly valued as an indispensable factor of production (Achọmadụ, Nwadike & Ikeokwu, 2016). Every piece of land has its history. Land can be acquired through inheritance, by buying it from the owner, as a gift or donation to an individual by the owner; given to someone as collateral or lease to acquire a loan or to settle cases. Every land has its boundaries demarcated by trees like *ogirisi* (newbouldia) or natural landscapes like rivers, hills/mountains and valleys.

It is against the Igbo norms for people to remove land boundary trees or to encroach into people’s land or claim a piece of land that does not belong to the person. Land is the home of the ancestors and the deities or spirits especially the earth goddess (Nwoye, 2011). The issues about land require nothing but the truth. But atimes, people, out of greed, jealousy, quest for acquisition, etc. are motivated to lay claims on the land that does not belong to them or change land boundaries thereby causing land dispute or boundary dispute. This is the issue being handled by Chukuezi (1974) in his play. Obiekwe of Ụmụọbịa claims the plot of land that belongs to Madụka of Ndịkpa in *UKM* for both physical and psychological reasons. Physically, he wants to acquire a vast piece of land as a self actualised person. Psychologically, he wants to add to his self esteem and self actualisation needs thereby increasing his integrity and self respect in the society by doing what his fore fathers could not do. Madụka on his own part refused to release the Uhu Ụmụezeukwu plot of land for both physical and psychological reasons. Physically, he does not want to lose the land he inherited from his fore fathers. Psychologically, losing the land to Obiekwe amounts to losing his self esteem i.e. his integrity and respect in the society. Losing the land to Obiekwe amounts to cowardice on Madụka’s part. The issue of land joined the two communities: Ụmụọba and Ndịkpa in enemity which affected them very badly.

Chukuezi (1974) in *UKM,* as a playwrig ht, explored the issues about land and its use in his play to express his vision of the society. Maslow’s theory of needs comes into the principles of land ownership. Obiekwe violated the land ethics to satisfy his self-actualisation and selfesteem needs. The consequentialist ethical theory comes into the principle of land ownership. Obiekwe’s action was wrong. Both himself and the community suffered the consequence. The movement of the play*, UKM* highlights the extent families, properties, even communities could be destroyed in societies bedevilled by land feud. Land feud mars the socio-economic development and political relationships between individuals, families and communities in the society.

**6.2 Punishment on the culprit character of crime in A. B. Chukuezi’s *Udo ka mma***

## Obiekwe

Obiekwe is the culprit character of ethical violation in *UKM.*He is the king of Ụmụọbịa. He is the son of Ọdụm Omenike. He is married to Obidiya and the marriage is blessed with a son called Dike. Obiekwe violated the principle of land ownership and there is a long time enmity between him and Madụka for over twenty years because of Uhu Ụmụezeukwu land. Obiekwe wanted to realize his full potential as the proud king of Ụmụọbịa and satisfy his selfesteem and self actualisation needs by doing what his forefathers could not do. His forefathers knew that the Uhu Ụmụezeukwu land is a land on seal or agreement, *ala dị n’ogidi* and none of them violated the societal ethics by trying to reclaim it. But in Obiekwe’s turn or tenure as king, he involved himself and the entire Ụmụọbịa community in a land dispute for over twenty years, trying to reclaim the land that ceased to belong to his family several years ago because his uncle, Ekwereike Omenikekwe used the plot of land twice as collateral to borrow money from Madụka’s grand father. And by implication, such plot of land used in borrowing money twice according to the people’s culture is as good as being totally sold. They have lost the land. Obiekwe knows the truth about the land but he is ever ready to lead his people into war against Madụka and his community, Ndịkpa because of the land.

Obiekwe was portrayed as quick-tempered, egocentric, rude and arrogant. He is unpatriotic as he is ever determined to reclaim Uhu Ụmụezeukwu land at all costs not minding that the land has ceased to be theirs and also exposing his subjects to danger and destruction. He also violated peace and harmony in his family because of the issue of land.

Obiekwe has a very intelligent, caring and responsible wife but he has no regard for her. In the palace of Obiekwe, the king of Ụmụọbịa, Obidiya his wife is in the kitchen cooking when her husband, Obiekwe returned in mourning mood and sadness. As an intelligent and observant wife, she quickly noticed that something was wrong with her husband and went to him to enquire about what the matter was. Obiekwe began to rant and fume about the land dispute of over twenty years between him and Madụka of Ndịkpa. Obidiya tried to counsel him to take it

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| easy and he reprimanded her in anger. |  |
| Obidiya: Ndọrọndọrọ ala a akarịala afọ iri abụọ. Ọ bụ nwayọọ nwayọọ na anya udo ka a ga-eji ekpezi ihe niile (pages 8-9,emume nke mbu) | The land dispute is over twenty years. It is gently gently and peacefully that everything will be settled (pages8– 9, act one). |
| Obiekwe: (N’iwe) Taa! Nwanyị, mechie ọnụ gị (page 9). | (In anger) Hei! Woman, shut up your mouth (page 9). |

Obi ekwe refused his wife’s advice to exercise some caution and restraints in dealing with the land dispute. Obiekwe is vainglorious and preferred confrontation to accommodation over the issue about the land. Obiekwe also disregarded his subjects because of the land issue. He rejected the advice from Ọgamba and Ọkpatụ and his people are afraid to come near him.

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| Ọgamba: Obiekwe nwanne m nwoke bụ onye obi ọkụ. Amaghị m ihe a ga-eme ya eme. Ụjọ anaghị ekwe ndị obodo kpaa ya nso. O jighị ihe mmadụ kwuru kpọrọ ihe. Onwe ya ka ọ maara.  Ọkachamara! (page27, emume nke mbụ). | Obiekwe my brother is hot tempered. I don’t know what to do to him. People are afraid to come near him. He does not consider people’s opinion. He is too full of himself. Mr. Know All! (page27,act one). |

Obiekwe does not have inter-personal relations with his people as he listened to nobody and does not take anybody’s advice. He is too autonomous. He did not easily conform to conventional rules. He knows that the land in dispute belonged to Madụka, yet he was bent on reclaiming it. He wrongly focused on problem issues thereby fighting the wrong battle or unjust war. He went on war over the land and caused the death of many people and at the end, Ndikpa defeated Umuobia people. Obiekwe was humiliated and disgraced as he lost the land to Madụka. He later on reconciled with Madụka through the instrumentality of his son, Dike and his kinsmen.

### 6.3 Consequences of crime on non-culprit characters in *Udo ka mma*

While we may hope that the effect of crime and punishment will be limited to the wrongdoers, we realize that it also affects persons who are not wrongdoers and also the entire community. This chapter therefore shows the consequences of ethical violation and punishment on both the communities and non-culprit charactgers in the selected texts. Some people suffered or even died for the offence(s) they knew nothing about.

## Madụka

Madụka is a native of Ndịkpa. His wife is Okwerekediya. The marriage is blessed with a daughter called Ego. He is quick tempered and arrogant like Obiekwe as he is equally as determined as Obiekwe to win back the Uhu Ụmụezeukwu land.

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| Madụka: Ala nna m ka ọ chọrọ ịnara m, ala Ụmụezeukwu, a gaghị eme ya eme. Ebe o tinyere aka n’ala a, ihe dapụtara n’ime ya, ya jikere iburu ya. Ihe nna ya ha hụrụ wepụ aka ka ọ na-etinye aka (page 30, emume nke mbụ). | He wants to take my father’s land from me, Ụmụezeukwu land, it is not possible. As he has put hand in the land, let him be prepared to bear the consequences. He wants to do what his forefathers could not do (page 30,act one). |

Madụka on his own part, underwent emotional stress as he was motivated to retain his self respect and regards and satisfy his self-esteem needs by engaging in war with Obiekwe to retain or reclaim a land he inherited from his forefathers. Maduka went to war with Obiekwe to reclaim a land he inherited from his father. This is because it amounts to shame and cowardice for one to lose his/her inheritance from the fore fathers to another person for any reason at all. Madụka, like Ob iekwe prefers confrontation to accommodation about the issue of the land. He involved the members of the community, Ndịkpa in fighting for his personal land and they died in great number without burial. Madụka is less vainglorious than Obiekwe in verbalising his thoughts. Madụka rightly focused on problem issues. He refused to allow Obiekwe to take over the land because it belongs to him. He enjoyed inter-personal relations with others as his people are not afraid to come close to him. He listened to advice and his people were with him in the struggle for the land.

Ụmụnnakwe: Wedata obi, Madụka. Ụmụ Calm down, Madụka. Our youths are in wait okorobịa anyị chere ha eche. Ha mee pịm, for them. If they do *pịm,* terrible things will ebelebe egbuo (page 53, emume nke abụọ). happen (page 53, act two).

When war broke out between Ndịkpa and Ụmụọbịa at Uchenna’s house in Ụmụishi, Ụmụala village, Ndịkpa youths fought diligently and defeated Ụmụọbịa people. Madụka therefore reclaimed his land. Madụka and Obiekwe drank wine with the same cup as a sign of peace between two of them and between Ụmụọbịa and Ndịkpa communities. Madụka reconciled with Obiekwe and gave his daughter, Ego into marriage with Obiekwe’s son, Dike.

### 6.4 Consequences of crime on Ụmụọbịa and Ndịkpa communities

Chukuezi’s (1974) play, *Udo ka mma*is set in Igbo culture. He portrays the communal nature of the Igbo people in the play. The two communities, Ụmụọbịa and Ndịkpa were motivated by the act of communalism or corporate existence to respectively stand by their son to satisfy their self-esteem needs – the wound of one is the wound of all. They joined in the personal land dispute between Madụka and Obiekwe because of their communal belief, *a nara otu onye Oru azụ, ọ bụ Oru niile ka a naara azụ* (if an Oru person lost a fish, it is entire Oru people that have lost fish). The families of Obiekwe and Madụka are also affected. Obidiya (Obiekwe’s wife) and Okwerekediya (Madụka’s wife) were motivated by love and belonging needs and security needs to advise their husbands to avoid trouble or war for their own safety and the safety of their families. No woman is praying to be a widow or to lose any member of her family. The land dispute between Obiekwe and Madụka has claimed many lives from the two communities. The dispute affected the two communities very badly for years but they continued to struggle for the land. Ụmụnnakwe recounts the effects of the land dispute on the communities thus:

wụsa ọbara karịrị akarị n’ihi ala a… Arịrị akarịala ụmụnna m.

Arịrị akarịala … Ahụhụ ndị a, na ntamu, na iwe na ọnụma ndị a niile ga-akwụsị, ha gaakwụsị. Anyị etinyela aka n’ihe gbasara ala a, anyị ga-ahụ isi ya, ya abụghị n’agha, ya abụrụ n’udo (pages 39-40, emume nke abụọ.

that we are suffering all these. Obiekwe and his family have put us into an untold suffering and hardship. Many lives have been wasted, too much blood have been spilled because of this land… My people, the agony is too much. The agony is too much. All these suffering, murmuring, anger and offence will stop. They will stop. We have put hand in the issue of the land, we will see the end of it, if it is not in war, it will be in peace (pages 39-40, act two).

Ụmụnnakwe: Ọ bụghị ihe a na-ekwu ekwu. Anyị anaghị alụkọrịta nwanyị maka ya. Nke ka nke bụ na ihe anyị lụtara n’ubi ma nkwụ na ụkwa na nke a kọtara n’ala, anyị enweghị ike ire ha kpata nwantịntị ego, zụrụ ihe ndị ọzọ. Gịnị kpatara nke a? Ụmụ nwanyị anyị enweghịzị ike ịnyafe mmiri Ọrashị gafee Ụmụọbịa gaa Eke Ukwu Ụmụala. Mmanụ nri anyị na-esi na mmiri ebugara ndị Potoki, naala n’iyi na-emebi maka Ụmụọbịa. Ndị mmadụ na-agazi ogologo ụzọ rọgọrọ arọgọ, tere oke anya, tupu ha eruo ebe ha ga-azụ ahịa, ma ọ bụ ebe ha na-ere ngwa ahịa ha maka Ụmụọbịa…. Tupu mmadụ ahụ ndị enyi ya, ọ ga-esi ụzọ na-enweghị isi ka ọ ghara ịgafe Ụmụọbịa maka ize ndụ. E megheela ụzọ dị iche iche n’ihi Ụmụọbịa, maka mmegbu, na oke ọchịchọ, na ịwa anya otu onye ka anyị na-ata ahụhụ ndị a niile. Obiekwe na ezi na ụlọ ya etinyela anyị n’ahụhụ karịrị nke ọnụ

nwere ike ikwu. A laala isi mmadụ n’iyi,

It is unspeakable. We do not inter marry because of it. The worst of it all is our land produce and resources. We cannot sell them to earn some money to buy other things. What is the cause? Our women can no longer sail on the Ọrashị river through Ụmụọbịa to Eke Ukwu Ụmụala. Our palm oil that we used to send through river to the Portuguese are wasting and spoiling because of Ụmụọbịa. People pass through a long, far and crooked path before they get to the market to buy commodities or sell their goods because of Ụmụọbịa…

Before one will see his/her friends, s/he will follow a crooked path to avoid passing through Ụmụọbịa because of fear. Different avenues have been opened because of Ụmụọbịa, because of illtreatment, greed and jealousy of one man

From Ụmụnnakwe’s lamentation, one can see how the two communities have been put into agonising bondage because of one person’s or group of person’s greed and ideas about life and its living. Obiekwe and Madụka are not bothered about what the members of their communities are passing through. Their selfish focus is only on the issue of repossession of Uhu Ụmụezeukwu land. The human life being wasted because of the land does not mean anything to them. Uchenna from Ụmụishi in Ụmụala community invited his friends, well wishers, relatives, and other people from all walks of life to come and celebrate with him in his house. In the course of sharing food and drinks in the gathering, quarrel ensued between Osuagwụ (from Ụmụọbịa) and Iwueke (from Ndịkpa). The playwright used Ụmụala as the meeting point between Ụmụọbịa and Ndịkpa. He used the celebration at Uchenna’s residence as the immediate cause of war between the two communities. This is designed to further the plot of the play. A voice was heard commenting at the situation at hand thus:

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| Otu olu: Ndịkpa gbaanụ-o, emeghị eme emeelanụ n’Ụmụala-o. Ụmụọbịa na-achọ i kpochapụ anyịo. Ụmụ Ọdụm Omenike na ndị ụmụnna ha naachọ ịgwụ anyị-o. Gbatanụ n’ebe-a-o (page 59, emume nke abụọ.) | Ndikpa rush – o. A terrible thing has happened at Ụmụala-o. Children of Ọdụm Omenike and their kinsmen want to finish us-o. Everybody rush here-o (page 59, act two). |

The above voice was beckoning on Ndịkpa community to come out enmasse in defence of their people from Ụmụọbịa people. War drum gong started sounding at the back of the stage, warriors from both Ndịkpa and Ụmụobịa communities started trooping into Uchenna’s residence. People from other neighbouring towns ran away, and war started between Ndịkpa and Ụmụọbịa. The consequences or effect of the war between Ụmụọbịa and Ndịkpa was too much on the two communities. The playwright portrays two neighbouring communities’ Ụmụọbịa and Ndịkpa whose citizens died in great numbers to protect the interest of their king. Following the rate of death in Ụmụọbịa and Ndịkpa and the hard-heartedness of their leaders, Obiekwe and Madụka, it becomes obvious that the entire communities may as well get annihilated, and yet the rulers continue in their lack of feeling for as long as they have those who fight for them.

Many lives were lost in a war; which Obiekwe has no clear justification to continue. The war badly affected the people of Ụmụọbịa and Ndịkpa. Every citizen, including the soldiers, who fight got tired. Even the Ndịkpa war commander’s reaction to the news of his second-in-command’s death at the Ụmụala battle field confirms this. He laments:

Onye Agha: Ochị agha nwe anyị, ha egbuola Our Lord, war commander, they have slain Okorie. *[Okorọgụ wee tụgharịa lelie anya elu* Okorie. *[Okorọgụ thus turns and looks hudata isi yu bido* ịkwa akwa] *upwards, bends his head and begins to*

*weep]*

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| --- | --- |
| Okorọgu**:** Ndị iro egbuola Omemma |  |
| Ndịkpa... Kedụ otu anyị ga-esi beere gị akwa, Okorie nwanne m? Kedụ otu anyị gaesi gbaara gị mkpe, onye ọma m? Akwa ejula m isi. Anya mmiri na-adapụzị m ka nkume. Kedụ ihe anyị ga-eji  enwoghachi gị, Ọchịagha a hụrụ n’anya, Onye naatụ agha? Ndịkpa, bewenụ akwa... Ma nchekwube anyị nọ na mmeri, ka anyị nwee ndidi. E-wo-o! Ndidi anaghị edili ọnwụ... Obi adaala m mba. Biko jidenụ m. Ike agwụla m. [Ka Okorọgụ na-ada ndị agha ya ejide ya wee bupụ ya na nkwago] (pages 61 – 62,emume nke abụọ. | Enemies have slain the Benefactor of Ndịkpa…. How shall we weep for you, Okorie my sibling? How shall we mourn for you; my good one? Agony has filled my heart. Tears are falling from me like stones. With what shall we redeem you, a beloved war commander… The one who plans war strategies? Ndịkpa, weep... But our hope lies in victory, let us be patient. Oh! Patience does not endure death. My heart is distressed. Please, hold me. My strength is exhausted. [As Okorọgụ was falling, his men of war held him and carried him out of the stage] (pages 61 - 62, act two). |

Similar lament was heard from Ụmụọbịa. The playwright presents a sorrowful voice from the community of Ụmụọbịa as follows:

[Mgbe nke a na-eme a ga-anụ otu olu Ube Egosi Ụmụọbịa na-akwa akwa arịrị na-asị] Ama anyị na-egwu egwu eruchiela. Ebe anyi na-ezu ike abụrụla ihe e metọrọ emetọ. Ndị ihe ọma dị njo anyụchiela ebe nile na nsị. Oke ọhịa anyị niile aghọọla ọzara. Obodo ọma anyị abụrụla ebe a naatụba ndị nwụrụ anwụebe a na-awụfu ihe a zatara n’ama. Ụlọ anyị hụrụ n’anya abụrụla ulu. Ahịhịa erugidela ha. Agha emebiela ihe. Ka onye na-eli mmadụ ghara ili m. Ka onye na-eli mmadụ lie naanị ụkwụ m. Ya hapụ eze, obi m na isi m. Ka ndị nwem, ka ndị enyi m hụ ihu m. Ka ha bịa hụ ihu m. Ka ha hụ anya m. Ekwe anaghị adazị ụda ọma. Nkwa adagharịala. Ube ekwe bụzị akwa akwa. Ahụhụ uwa, akwa ụwa. Ụwa ọjọọ! ...Geenụ ntị n’akwa ụwa m. Ụwa ọjọọ! Genụ ntị n'akụkọ m. Onye ga-akwara m ụwa m - o – o….? Chi ejiela n’ụlọ anyị nọ na-aṅụ mmanya na-aṅụrị ọṅụ. Ọkụ agbariela oke ọhịa Ụmụọbịa...

Ike agwụla ndụ. Geenụ ntị n'akwa ụwa m. Geenụ ntị. Erugbuola m onwe m n'uju. [While this is going, a voice of UbeEgo who hails from Ụmụọbịa laments in sorrow, saying:] Our playing arena has overgrown with weeds, our resting place has become, things that is utterly defiled, those to whom good is evil have defecated everywhere with excreta. All our thick forests have become wilderness. Our beautiful land has become a place for: dumping corpses of the dead, a place for emptying rubbishes gathered from outside. Our beloved homes have become bushes, weeds have overgrown them. War has destroyed things. Let the undertaker not bury me. Let the undertaker bury only my legs. Let him leave unburied my chest and my head. That my people, and my friends may see my face. That they may come and see my face. That they may see my eyes. The drumbeats thrill no more. Musical sounds have changed tunes. The drum sounds are now lamentations. Sufferings in the world, lamentations in the world. An evil world! Listen to my story. Oh who will Uchenna, ọnwụ gị abịakwutela m n'ike, wee chipụ m ụkwụ n'ama. Kedụ ihe i buru gaa ahịa, ahịa gị jiri zụchaala azụcha? Chi ejibidola m. O nweghị ntụtụ na-enweghị anya. O nweghị mma naenweghị ire. Hewo-o! Ọnwụ onye na-abịa n'ụdị dị iche iche. Otu ụbọchị n'eketere ehihie. Onye ọbụla ga-ala, laa n'elu ka ikuku. (pages 6365, emume nke abụọ).

Lament my world, wicked world! Who will lament my world oo...? It has turned night in the house we stay to drink and make merry. Fire conflagrates the thick forests of Ụmụọbịa. Life is exhausted. Listen to the lamentation of my world. Listen, I have mourned myself to death. Uchenna, your death has come to me suddenly and gathers my legs outside. What did you carry to the market that your wares are already sold out? Night has befallen me. There is no needle without an eye. There is no knife without an edge. Oh! One’s death comes in different forms. One day in broad daylight, everyone will depart, depart upwards like air (pages 63 – 65, act two).

Nnabụihe (2010:79) rightly observes that, “The two voices of lamentation from both side at brawl explain the true situations.” The lamentations of Okorọgụ (Ndịkpa) and Ube Ego (Ụmụọbịa) present the imagery of the nature of hardship, sufferings, backwardness and death which the war inflicts on the people of the two communities, Ụmụọbịa and Ndịkpa. Okorọgụ is deeply in pain and from his lamentation, one can understand that Ndịkpa warriors are about to finish. Ube Ego’s speech (from Ụmụọbịa) shows that the entire town is almost entirely annihilated. Their beautiful land has become a place for dumping of corpses of the dead. Their beloved homes have become bushes, overgrown by weeds. Playgrounds are overgrown with weeds in Ụmụọbịa showing abandonment. The playing grounds are overgrown with weeds because they have been out of use.

An Igbo proverb says, “Nwa ọkụkọ nwee efe ọ tụchaba ahụ.” The situation in Ụmụọbịa at present is such that the living are not even sure of a life beyond the present moment because of the multitude of deaths occurring each day. Ube Ego begins to wish how and where his corpse would be buried at death as he is not sure of what happens next.

Mgbe m nwụrụ, biko nu elila m n'oke ọhịa... Lienụ When I die, please may you not bury m n’okporo ụzọ dị na Nkwọ (page me in a thick forest … Do bury me on

65) the road at Nkwọ (page 65).

*Udo ka mma* is set in Igbo land. One of the greratest fears among the Igbo according to Nwoye (2011) is to die and be thrown into the evil forest without any burial rite. For the Igbo people, this calamity means being barred from the company of the ancestors. In Igbo worldview, nobody of worth is to be buried like a dog without fanfare. Anyone who is not mourned may not have any inheritance among his own people in the spirit world and cannot reincarnate. Ụmụọbịa and Ndịkpa have engaged in war for nothing as Okorọgụ laments thus:

Ụkwa adaala n’ukwu nkwụ. Ihe na-abụghị ihe Breadfruit has fallen on the base of a achụpụọla unu n'uju, wee chụba unu n'iru ụjụ palm-tree. What is not worthwhile has

(page 62, emume nke abụọ). chased you out *enmasse,* and herded you into mourning (page 62, act two). The two lamentations metaphorically picture the situation in Ụmụọbịa and Ndịkpa. Both side suffer the same fate. The situation is so bad that even Okorọgụ appears not to derive joy and satisfaction from his overwhelming victory recorded for Ndịkpa. He surveys the situation and bursts out weeping uncontrollably beckoning Ndịkpa as a people to weep for the many innocent souls lost in the war. He weeps as he realises that victory cannot bring back the dead.

Okorọgụ: Kedụ ihe anyị ga-eji enwoghachi gị...? With what shall we redeem you? Ma nchekwube anyị nọ na mmeri, ka anyị nwee ndidi but our consolation lies in victory, let us be patient. O-o-oh! Patience does E- wo- o! Ndidi anaghị edite ọnwụ ... (pages 61- not endure death (pages 61 – 62, act two)

62, emume nke abụọ).

At the end, there is a reunion and a rebirth between the two communities. Dike and Ego got married and peace returned to the communities. This act qualifies the play as a tragi-comedy.

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**Uru njem nlegharị anya kenri n'Igbo maka nkwado akụ na ụba ọkacha n'Isuochi, Umunneochi Steti Abia**

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## Ụmị

Nchọcha a gbadoro ụkwụ na njem nlegharị anya kenri n’ala Igbo okacha n'ala Isuochi ma nyochakwa uru njem a na-eweta. Mbunuche nchọcha a bụ: ịmata ihe bụ njem nlegharị anya kenri, ịmata nri dị iche ga-akwado njem nlegharị anya kenri n'ala Igbo ọkacha n'ala Isuochi, ịmata ka e si esi nri ndị ahụ, ịmata okwu ndị ziri ezi maka ịnabata ndị bịara njem nlegharị anya kenri. Usoro nnweta data bụ ajụjụ ọnụ a gbara ụfọdụ ndị Isuochi nakwa ndị si ala Igbo ndị ọzọ. Ndị nchọcha tulekwara ihe ndị ọka mmụta derela gbasara njem nlegharị anya kenri. Nkọwami ka e mere iji nweta mmepụta a chọrọ. Atụtụ e ji tụchaa isiokwu a bu atụtụ omenala culture theory nke metụtara food tourism and sight tourism na atụtụ omenaala ke Karl. Nchocha a gosiri na e nwereike iji nkụ mba nwere nweta akụ na ụba. Ọ ga akpalitekwa mmụọ ndị mmadụ ọkachasi ụmụ akwụkwọ na ndị ntorobịa inwe mmasị n’ihe gbasara njem nlegharị anya kenri.

## Mkpọlite

Njem nlegharị anya so n'otu ngalaba ndụ na eweta akụ na ụba. Mba ụwa dị iche ndị anya ha meperela nke ukwu ji njem nlegharị anya akpata ego. Mba dịka Amerika, Chaịna, Dubaị, Siri Lanka, Indoneshia, dgz. zodesiri ụkwụ ike na ngalaba ndụ a ma jiri ya akwalite ebimndụ ha. Ọ ya mere na onye kwadoro inwe ezumike n'ihi na ọ rụchala ọrụ n'afọ maọbụ na ọ nwere ezumike n'ihi na ọ gụchala akwụkwọ, ọ chọwa Amerika na Chaịna na Dubaị dgz. ọ na-aga. Ihe nke a bụ ihe kpaliri mmasị ndị ọchọcha ide ihe n'isi okwu a gbasara njem nlegharị anya ebe ọkachasị metụta kenri.

Njem nlegharị anya kenri bụ ihe diwagara iche iche site na mba ruo na mba. Nke a gụnyere na nri mba dị iche iche na-enye onye ọbịa bịara ha dị iche iche. Ahamefula & Umeh (2023) kọwara na e nwere ọtụtụ ihe na-ebute mmadụ ịbịa njem na mba ọzọ dịka ọrụ, ịzụ ahịa, ebe nkiri, dgz. Etu ahụ ọrụ, ụlọ ọkpụ, mesumes, si akpọta mmadụ na mba dị iche iche, ka nri ha nwere sikwa akpọta mmadụ. Onye gaa na mba Amerịka, ọ ga-ahụ ihe dịka *burger, taco, coffee, pizza, shawarma, shrimp* dgz. dika ihe oriri; nke a na-eme na onye bịara njem na mba Amerịka agaghị akọ ụkọ n'ihi ihe oriri. Otu a ka ọ dịkwa na mba ndị ọzọ nile dị. Ndị Eshia, nwere otobiribiri, *curry* dgz.

E Lee anya n'akụ na mbawanye ndị mba ndị Amerịka, a ga-ahụ na ha nwere ọtụtụ ihe oriri ndị ọzọ aha ha na-aga akpụ mkpọpụta, ma nke a na-adọta mmasị mmadụ ịbịa obodo ha. N'ajụjụ ọnụ a gbara Adichie Chimamanda Ngọzi n'afọ 2012, o kwuru na ihe oriri ọ bu ụzọ nụ maka ya bụ *bagel* na ọ bụ ya ka ọ ga-ebu ụzọ eri ma ọ ga Amerịka. Ibe ogologo akụkọ ịchafụ bụ na ihe oriri dị n'obodo na-enyere aka na nkeali mmasị mmadụ nwere ebe ịga obodo ọbụla.

## Njem nlegharị anya kenri

Njem nlegharị anya kenri na-agụnye nchụso siri ike nke ahụmahụ iri nri na ịṅụ ihe ọṅụṅụ pụrụ iche n'ihe ndị agaghị echefu echefu, yana ahụmahụ *agritourism* nke jikọtara ihe ndị naakọpụta n'ihi na ihe maọbụ ụdịrị nri ha ji ihe ha kọpụtara n'ubi esi. Site n'echiche akụ na ụba, nri dị mkpa, ya mere anyị nwere ike ịrụ ụka n'ụzọ dị mfe na ihe fọrọ ntakịrị ka ọ bụrụ ndị njem niile na-emefu ego maka nri ebe ha na-aga ezumike maọbụ njem Shenoy (2005). Dị ka Hjalager (2003) si kwui ọtụtụ ndị njem nlegharị anya na-ahụta nri na ihe ọṅụṅụ na ahụmahụ iri nri dịka ihe naakwalite mmụta. Nye ndị njem nlegharị anya a, nri na ebe ọ na-aga abụghị naanị maka igbo agụụ mana ọ dịkwa mkpa maka na ndị njem pụrụ inweta ihe ọmụma miri emi banyere nri mpaghara na omenala ebe ọ na-aga.

McKercher (2008) siri "Ekwenyere na nri dịka akụkụ ihu igwe, ebe obibi, na ihe nkiri dị mkpa maka ndị bịara njem” Ihe oriri na ihe ọṅụṅụ nwere njikọrọ n'akụkọ ihe mere eme, ihe nketa, omenala na ọdịdị ala nke ebe; akụkụ ndị a niile na-eweghachi mmadụ uche azụ etu ndị bi n'ebe ahụ nakwa ka omenala ha siri pụta, ka ha siri kpụzie ọdịdị ala, omenala ha, na ibi ndụ. A na-akpọ mmekọrịta a "ụzọ nri". https://www.culinarytourismalliance.com. Ụzọ nri na-akọwa onye, gịnị, ebee, mgbe, ihe kpatara ya, na otu nri si aghọ tịtị na rịrị obodo. Ha na-akọwada ọdịdị, ọha mmadụ, ọdịbendị, akụ̀ na ụba, na ime mmụọ bụ ndị na-eme ka ahụmahụ ha banyere nri pụta ìhè. Mgbe ụzọ nri bụ ntọala maka mmepe njem nlegharị anya kenri, nri na ihe ọṅụṅụ na ahụmịhe nwere ike n’ezi ihe ma nwee ike bụrụ ngosipụta nke ọdịnala obodo. N'ihi ya, njem nlegharị anya kenri nwere ike ịrụ ọrụ dị mkpa site n'ichekwa ihe nketa *heritage* ime obodo.

Igbo turu n’ilu sị na e lelịa nwa ite ọ gbọnyụọ ọkụ, nri bụ ihe eke kere na-aga n'afọ ma bụkwara nke a na-anyụpụ na nsị, ma ya bụ nwa ite a na-elelị agbọnyụọla ọkụ. Ọ ghọla ihe e ji akpata akụ na ụba. Ọ bụ otu n'ime ihe a na-eme na njem nlegharị anya; a na-eri ụdị nri dị iche nakwa mmanya ọṅụṅụ dị iche iche mba nwere. Iri nri na ịṅụ mmanya ndị ahụ na-enye aka ịkwalite omenaala na nsirihụ ụwa ndị. Otú ọ dị, nke a ejedebeghị na iri nri na ihe ọṅụṅụ naanị, n'ihi na ọ na-agụnye ileta ahịa obodo, ịga mụọ ka e si esi nri, ịgagharị n'ụlọ ọrụ nri, na ịga ememme nri dgz. Dị ka ụdị njem nlegharị anya ọ bụla ọzọ, nke a abụghị nke na-enweghị ụfọdụ uru. Uru ndị a nke njem nlegharị anya kenri karịrị ihe ntụrụndụ na imeju ọnụ anyị.

Akụkụ dị mkpa nke akụkọ ihe mere eme na omenala ndị mmadụ bụ nri ha. N'ikwu ya n'ụzọ ọzọ, ị nwere ike ịmata ọtụtụ ihe gbasara omenala ndị mmadụ ma ọ bụ mpaghara site n'ịmụ maọbụ nyochaa omenala nri ha, ya bụ ụdị nri ha na-eri, otu e si akwadebe ha, na ihe e ji esi nri ha. Ya mere, nke a na-enye ojee ohere ịnwale nri ọhụrụ wee nweta omenaala ọhụrụ. Ị ga-amakwa banyere akụkọ ihe mere na omenala nke nri. Dị ka akụkọ sitere n'aka *World Food Travel* (WFT), 81% n'ime ndị njem nlegharị anya ha nyochara kwenyere na nri obodo na-enyere ha aka ịghọta omenala ebe ha bịara njem.

Uru ọzọ nke njem nlegharị anya kenri bụ inye aka kwalite nri na omenala obodo. Nke ahụ adịchaghị anya ebe ọ bụ ụzọ dị mma isi dọta ndị ọbịa. Ọ ga-enye aka kwalite akụ na ụba obodo. Nke ahụ pụtara na ọ nwekwara uru akụ na ụba. Ọ na-enyekwa aka ibelata ihe ịma aka nke ịkwaga n'ime obodo na obodo. Ọ na-enyere ndị obodo aka ịzụlite ndị nwere ùgwù na ịhụnanya n'ebe omenala, akụkọ ihe mere eme nọ.

N'otu aka ahụ, ọ na-akwalite mmepe obodo. Obodo nke akụ na ụba obodo ya naetowanye elu ga-enwekwa ọganihu n'akụkụ akụ na ụba ndị ọzọ. Nke ahụ ga-akwalite azụmaahịa n'ime obodo, wee weta mmepe karịa.

## Ihe na-eweta akamgba dịrị njem nlegharị anya kenri

Njem nlegharị anya kenri nwere uru nke ukwuu. Ka o sina dị, ihe nwere uru nwere ọghọm. Ihe ịma aka ụfọdụ na-egbochi njem nlegharị anya kenri, bụ nchekwa na ịdị ọcha, enweghị ụkpụrụ *ethiquetes* na enweghị ike inweta nri, na ọnọdụ ọrụ na-ezighi ezi maka ndị nọ na ụlọ ọrụ ahụ, iji kwuo ole na ole. Ụfọdụ ndị mmadụ ga-ekwu na iri nri ọhụrụ ọkacha nke ha amaghị ka e si sie ya nakwa ka ebe anọ sie ya dị na-ahịa ahụ.

## Kedụ uru njem nlegharị anya kenri na-ewtara ndị Igbo ọkacha ndị Ngodo Isuochi

Ndị Igbo gụnyere Abịa, Anambra, Ebonyi, Enugu na Imo ndị a ma ama kama e nwekwara ndị Igbo na nsereelu na steeti ndị dịka Delta, Rivers dgz. N'Abịa steeti ka ndị nchọcha a gbadoro ụkwụ na ya ; ndị Isuochi bụ dimgba Ochi mụtara ha.{gaa n'Ahamefula & Umeh (2023)}. Isuochi nwere obodo iteghete mebere ya. Ha nwere ihe eji mara ha. Kama ihe jikọrọ ha ọnụ bụ ighu ngụ. Igbu ngụ a ka ha ji ele ọbịa, nke a bụ omenaala ndị Isuochi ejighi egwuruegwu.

Nke a bụ ighu e ji ncha Ighu na mmanụ eketeke aghọ. Mmanụ eketeke bụ mmanu oyikoro; e sighị ya n'ọkụ. Mmanụ eketeke a na-arahụ ụra mgbe niile, ya mere na tupu ejiri ya ịghọ ighu a na-ebu ụzọ chee ya n'ihu ọkụ ma mee ka ọ gbazee. Ncha ighu bu akanwụ ndị Ngodo; ọ bụ afụrịfụ akwụ na akwụkwọ ndị dị iche ka a na-agba ọkụ, tinye nwa obere mmiri iji jikọnata ya ọnụ; ha jikọnata ya ha ga agbaa ya n'anwụ. Tupu ndị Ngodo Isuochi aghọwa ighu, ha na-ebu ụzọ gbarịa ncha ha na miri ọṅụṅụ, hapụ ya ọzee n'ike n'ihi na ọ bụ mmírí ahụ ka ha ji aghọ ya bu ighu ngụ.

Na mmemmé agbamakwụkwọ Nwaamadi Bekuojah, onye Ngodo Isuochi, nke ndị ọchọcha gara n'afọ gara aga, ha gbaram otu onye ọbịa ya ajụjụ ọnụ aha ya bụ Kindness, ọ sịrị, 'Otu n'ime ihe mere m ji bia agbamakwụkwọ a taa bụ na Bekuojah bụ oke eyi m ma nke kachasị masị m bụ ọ gwara m na a ga-aghọ ighu ngụ... Oteela m ji achọ ịta abacha Ngodo Isuochi '. Aha ọzọ ndị Ngodo Isuochi na-akpọ ịghụ ngụ bụ 'anyadoo'. Ha kwuru na onye gara ubi maọbu onye si njem ebe tere aka, ihe izizi ga-aba onye ahụ ọnụ bụ ihe ga-edo ya anya ajụ; maọbụ nke ọrụ maọbụ nke agụ.

Dika e kwuru na mbụ, ụzọ ndị Ngodo Isuochi si aghọ ighu ha di iche. Site na nkata ndị ọchọcha na Odz. Ejerigbakụ kpara, a hutara na ọ bụghị mmanụ nri ndi Igbo ji esi nri ka e ji aghọ ighu. Ọ bu eketeke. Nke a bu mmanụ eweputara mana e sighị ya n'ọkụ. Ọ na arọ arọ. Nwada Ndogo ọbula chọrọ ịghọ ighu ga-ebu ụzọ gbazee eketeke n'ọkụ. Ọ ga-agbarịakwa ncha ighu na mmírí. Ọkụ na eku aburu nke a sárá mmírí. Ihe a nille bu nke e ji ọ bi aṅurị eme n'ihi ọbịa bịara.

Ọtụtụ ihe ndị ọzọ e ji aghọ ighu bu: Akpakọ, ehuru, arụrọ isiọcha, ehuru, ose eghere eghe na akwụkwọ ndụ dịka: ụkazi, ụtazi, aṅara, wdgz. Ị ga- ebu ụzọ gbanyetụ mmanụ agbazere agbaze n'ime ọkụ ma tupenye mmiri ncha ahụ obere obere. Azụ eku bu ihe na-agwokota ha ọnụ. Nke a ga-agagide n'ihu ruo mgbe ọ na-achaa edo edo. Ngwa ndị ọzọ dịka ogiri, ńnú, ose, esotewe. Nke a bu ihe ndị Ngọdo kpọrọ ịgba ngụ. Ngụ a, ndị Ngod na-eji ya erikwa ihe dịka edearọ na ji esiri esi. Isi sekpụntị nri a bu jiakoụ ka a ga-efesa mmiri ka ọ wee dị ghere ghere ma dejie. Emecha nka, e buru ya enye n'ime ngụ, hwọko ha nile ọnụ. Akpakọ na akwụkwọ ndụ ebere ebe esotewe. E nwekwara ihe ndị dị iche iche a na-eji ata ighu a; ha gụnyere: egu wee wee, ngwezị, ọtaanchịchịfụanya (ero), dgz.

Ọ bụ ighu a ka ndị Ngodo ji anabata ọbịa. Azụ nwankata, sungu, mkpụrụ aṅara, ọji ka a ga-eji taa ya bụ ighụ. Ndị Ngodo na-akpọ nke a anyadoo n'ihi na ọ na-eju ahụ ọyị ọkachasị mgbe mmadụ si n'ugbo lọta. Ọtụtụ ndị obodo di iche na-enwe obi ụtọ ma ha bịa ala Ngodo Isuochi n'ihi nnabata ha nwetara n'ala Ngodo Isuochi.

## Esere nke mbụ: Ighu ngụ dị n'ọkụ



N'ihi oké mkpa ighu dị n'ala Isuochi, e nwela ọtụtụ mbawanye n'akụ na ụba. Jigbụ dika ndi Isuochi na-akpọ ya, a ghọọla ihe a rụrụ dịka *Indomie.* Nke a mere na onye ọbụla na-achọ jigbụ ọkacha nke ndi Isuochi. Jigbụ bụ ihe batara n'ahịa nke Ekekwe (2023) kwuru na ọ na-apụ mba ofesi dị iche iche; nke a na-eme na oke ahịa dị n'Enugu (Ogbete).

## Eserese nke abụọ si n'aka Tekedia Capital Syndicate: Jigbụ dị na katọn



## Okwu ndị e ji anabata onye bịara njem nlegharị anya kenri n'ala Isuochi

Na Ngodo Isuochi ihe izizi ndị mbịa na ọbịa na-ebu ụzọ anụ bu 'unu abịa oo' , 'unu alọọ' maọbụrụ na ha karịrị otu. Ọ bụrụ otu onye, ị ga-anụ 'ịlọ oo' maọbụ 'ịbịa'. 'Ịghọ ighu' bụ ihe onye ọbịa n'ala Ngodo Isuochi ga-abụ ọ nụ, ọ mara na a nabatara ya nke ọma ebe ọ bịara. Ọ bụ eziokwu na ndị igbo na-ekwu na agha akara aka anaghị eri nwa ngwụrọ kama e nwekwa ọnọdụ mmadụ ga-anọ ma a kara maobụ na-akaghị, ọ ga-eri nwa ngwụrọ. Ọ bụghị mgbe niile onye ọbịa na-abiakwute mmadụ ka ọjị na-adị; nke a mee, onye Igbo ga-ebere onye ahụ ákwà n'ihi na ọ ga-agwa onye ahụ 'akọna m ọjị, were m ka I si hụ m oo'. N'ala Ngodo Isuochi, ihe ha na-akpọ ibe akwa ọjị bụ 'eberetutu '. Ndị Ngodo na- ekwu ' eberetutu oo, ọjị adịngwo ka. Doo akọla m ọjị oo'. Onye nụrụ 'eberetutu' ga-ama n'ihe amaghi kwụrụ na be onye ọ bịakwutere; nke a ga-egosi ya na ọ bụrụ na ọ dịri ha mma na ha ga-eweta ọjị. Ọzọ dịka ibe ya bụ 'njealọ'. Njealọ bụ okwu ndị Ngodo na-ekwuru onye na-akwado njem. Ihe ọ pụtara bụ na onye na-aga njem gaa ma lọtakwute ha n'udo.

N'ajụjụ ọnụ a gbara nwaada Ekebuisi, e nwere ọnọdụ dị iche mgbe ndi Ngodo ji asị mmadụ 'ịbịa', 'ịlọ' maọbu 'njealọ'. Onye ọbịa ndị Ngodo mara, ihe ha ga-agwa ya bụ 'ịbịa'. Ọ bụ na ọbịa bịara karịrị otu ha ga-asịzị 'unu abịa'. N'ala Ngosi Isuochi, onye si esi bịa dikka onye mere njem tupu ọ biakwute ha ga-anụ 'ịlọ' maọbụ 'unu alọ' mgbe ọbịa karịrị otu. Dịka a hụburula, njealo bụ ihe onye Ngodo Isuochi na-agwa onye na-akwado ime njem.

Nri ndị ọzọ nwere ike ịkwalite njem nlegharị anya kenri bụ ọsụ egwusi. Egwusi bụ mkpụrụ nke sitere na udi ụgụ/egwusi. Ọ na-abụkarị n'ime mkpokoro na-acha odo odo nke mkpụrụ egwusi dị ọcha nọ n'ime ya. Mkpụrụ a bara ezigbo uru n'ihi na e ji ya esi ofe na ala dị iche iche. Ihe kacha dị oké ọnụ e ji egwusi esi bụ ọsụ egwusi nke ndi Isuochi kpọrọ 'ọgbara' /ɔɡbaɹa/.

***Eserese nke atọ sị n'aka Precious core: Ọsụ egwusi***



## Eserese nke anọ si n'aka No *seeds:* Egwwusi a gbachaghị agvacha



## Eserese nke ise si n'aka *India MART*: Egwwusi gbachara agbacha



## Kedu ka e si esi ya

Tupu esie ya bụ ọsụ egwusi, ọsịi ga ebụ ụzọ gwerie egwusi egweri. Ọ ga-eji akwụkwọ nri, azụ, Isha, ose, nnu dgz wee gwọ egwusi ahụ e where egwe. O mechaa nke a, ọ ga eji akwụkwọ unere (banana)/ ọkpọ (plantain) kee ya ma sie ya. A ga-eji ji maọbụ ndukwu e siei esi rie ya.

## Nri ọzọkwa bụ ọsụ akịdị. AkiEserese nke isii: Ọsụ akịdị

Akịdị bụ ụdịrị agwa na-eji oji. Ọ na-enwe ụgbụgbọrọ na-acha akwụkwọ ndụ akwụkwọ ndụ kama ihe mere ọ ji dị oji bu maka na a gbara ya n'anwụ; ọ kpọọ nkụ ma dị oji. E zi xhapụ ụgbụgbọrọ oji ya, Ọ ga-adị etụ a (lee eserese nke asaa)<**Eserese nke asaa nke si n'aka *Good***

***Housekeeping:* Akịdị**





## Kedụ ka e si esi ya

Ọ bụkwa etu ahụ e si esi ọsụ egwusi ka e si esi ọsụ akịdị kama ihe dị iche bụ na ọsụ akịdị bụ naanị ńnú ka a na-etinye ya wee gwoo ya. E jikwa akwụkwọ unere/ọkpọ eke ya tupu esie ya.

## Atụtụ nchọcha

Atụtụ omenaala dị mkpa n'ọrụ a n'ihi na ọ na-atule omenaala n'uju dịka ọ si metụta mmadụ dum. N'ihi n'atụtụ a na-kọwa omenaala n'uju, ọ Na-enyere mmadụ aka ime mkpebi banyere ndị; mkpebi ahụ ga-agbado ụkwụ n'ezi okwu. Atụtụ ọzọ bụ atụtụ Masizm ke omenaala Ihe atụtụ a na-ekwu na nchịkọta Storey (2018) bụ na: i) oge mmadụ nọọ na-emetụta omenaala ii) usoro e si akpata akụ na ụba n'oge dị iche iche na-emetụta mmekọrịta mmadụ na ibe ya.

**Nchịkọta:** Na nchịkọta, ndị ọchọcha hụrụ na njem nlegharị anya kenri na-ebute ụtọ na mbawanye nye obodo. Ọ na-enyekwa aka ịkwusilata ndị okorobia na agbọghọbịa ịhapụ obodo ha gaa ala ọzọ ịchọ ego.

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