AKWAMOZU NWAỌKPỤ NA NNEWI N'OGE UGBU A: MGBANWE NA NSOGBU YA

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Ụmị edemede

Akwamozu nwaọkpụ bụ otu n'ime omenala e nwere na Nnewi nke e ji eme ka mkpụrụobi nwaọkpụ nwụrụ anwụ laruo n'udo. Usoro akwamozu na Nnewi malitere n'oge gboo dịwa ire mana ọtụtụ mgbanwe na nleghara anya batara na ya site n'ọbịbịa ụka Kraịst nakwa mmepe obodo. Mgbanwe ndị a batara n'akwamozu nwaọkpụ mere ka ndị mmadụ leghara ụfọdụ mmemme a na-eme n'ime akwamozu a anya, nke butere nsogbu dị iche iche dị ka ọnwụ ike, ajọ ọrịa, ndaghachi azụ n'ezinụlọ dị iche iche nakwa nkewa na ịkpọ asị n'etiti ndị ụka Kraịst na ndị anaghị eje ụka Kraịst. Nke a kpalitere mmụọ nwanchọcha ime nchọcha n'isi okwu a iji chọpụta kpọmkwem ihe na-ebute nsogbu ndị a ma chọpụta ụzọ a ga-esi gbanahụ nsogbu ndị a. A gbasoro usoro sòvee wee mee nchọcha a. A gbara ndị okenye asatọ nọ n'agbata afọ iri isii na iri asatọ ajụjụ ọnụ iji nweta ụsa dabara adaba. E mekwara nnyocha agụmagụ iji chọpụta ihe ndị ọzọ kwugara maka nwaọkpụ, akwamozu nakwa akwamozu nwaọkpụ. A chọpụtara na e nweela mgbanwe dị iche iche n'ihe gbasara ili ozu nwaọkpụ, ịkwa ozu nwaọkpụ, na ibuna ngịga. Nchọcha a ga-abara ndị Nnewi nakwa obodo niile gbara ya gburugburu uru iji ghọta ihe dị n'akwamozu nwaọkpụ ma gbanahụ ntaramahụhụ nwere ike isi na ya pụta. Na nchịkọta, ndị Nnewi kwesiri ịkwa nwaọkpụ ha ọbụla nwụrụ anwụ dị ka nkwenye na ekpemekpe ya si dị, ka udo, agamnihu na ịhụnanya wee dị n'obodo Nnewi

Ndubanye

Nnewi bụ otu obodo dị n'ala Igbo. Obodo gbara ya gburugburu gụnyere Nnobi, Ọzụbụlụ, Ichi, Amichi, Ukpọ, Ụtụ, Ọba, Ojoto, Ọraifite.

Na Nnewi, e nwere nnukwu ogbe anọ bụ nke sitere n'aka ụmụ anọ nne mụtara. Ha bụ; Otolo, Uruagu, Umudim na Nnewichi. Ogbe anọ ndị a nwegasịrị ogbe ndị mejupụtara ya.Obodo ọbụla

nwechara omenala ha na-eme. Nnewi nwekwara omenala ndị e jiri mara ha. Ha gụnyere: Afịọlụ, ịlọ mmụọ, ịkwa ozu, ichi echichi na omenala ndị ọzọ.

A bịa n'ọmụmụ asụsụ na omenala Igbo, ụfọdụ ndị mmadụ emeela nchọcha n'ihe gbasara akwamozu nwaọkpụ n'obodo ndị ọzọ dị iche iche. E nwere ụdị akwamozu dị iche iche na Nnewi dị ka akwamozu onye chiri echichi, akwamozu nwoke, akwamozu nwaanyị (nwaọkpụ), d.g.z. Mana nchọcha a agbadoro ụkwụ n'akwamozu nwaọkpụ nke bụ mmemme a na-emere nwaọkpụ nwụrụ anwụ iji mee ka mmụọ ya laruo n'udo. A chọpụtakwara nkwenye ndị Nnewi na ya dị ka o si dị n'oge gboo nakwa mgbanwe dị iche iche batarala na ya.

E nwere ọtụtụ omenala dị iche iche ndị Nnewi na-eme mana nchọcha a lebara anya n'akwamozu nwaọkpụ. A bịa n'akwamozu a, ọ bụghị usoro akwamozu niile ka e lebara anya na ya kama ọ bụ usoro akwamozu dị ka o si metụta nwaọkpụ ebe nwanchọcha nọrọ kọwapụta usoro dị iche iche e si eme ya nakwa omenala dị iche iche e webatara na ya.

E mere nchọcha a iji gosipụta n'ụzọ pụrụ iche ihe ndị ahụ na-ebute nsogbu dị iche iche n'ime akwamozu nwaọkpụ na Nnewi. Ka nchọcha a nye aka ibelata ntaramahụhụ dị iche iche na-apụta n'akwamozu nwaọkpụ maọbụrụ na emezughi emume a na-eme na ya.Nchọcha a ga-abakwara ndị na-etolite etolite uru iji mata ka e siri mee mmemme akwamozu nwaọkpụ na Nnewi n'oge gboo.

N'ịga n'ihu, nchọcha a bara ndị Nnewi uru site n'ime ka ọgbaaghara, nkewa na akpọmasị na-adapụta n'etiti ndị na-aga ụka Kraịst na ndị anaghị aga ụka Kraịst kwụsị. Nke a ga-eme ka udo, ịhụnanya na agamnihu dị n'obodo Nnewi. Uru ọzọ nchọcha a bara bụ inyere ndị chọrọ ide maka akwamozu nwaọkpụ n'obodo nke ha aka ịhụ ebe mgbado ụkwụ.

Nkọwa Akwamozu na Ndụ Ndị Igbo:

Akwamozu bụ omenala zuru Igbo niile ọnụ. Ha na-akwa onye nke ha ọbụla nwụrụ anwụ iji mee ka onye ahụ laruo ebe ọ na-aga ma mekwaa ka mmụọ onye ahụ nwee ezumike. Ọtụtụ ndị odee dị iche iche enyela nkọwa dị iche iche gbasara akwamozu na ndụ ndị Igbo. Nwanchọcha ga-eleba anya n'ụfọdụ nkọwa ndị a.

Metuh (1985:119) kọwara akwamozu dị ka "Ugwu a na-akwanyere onye ọbụla nwụrụ anwụ nke gbadoro ụkwụ n'ụzọ onye ahụ siri nwụọ, afọ ole onye ahụ dị, ogogo onye ahụ n'obodo, onye ahụ

abụ nwoke ka ọ bụ nwaanyị". Ọ kọwakwara na ọ bụ mgbe e mechara mmemme akwamozu a ka mkpụrụobi onye nwụrụ anwụ ji ezu ike. Ọ kọwapụtara na anaghị akwa ndị ekpenta gburu nakwa onye kịtịkpa gbagburu akwa kama na a na-eburu ha gaa tụnye n'ajọ ọhịa.

Ihe Metuh kọwara dabara adaba n'ihi na ndị Igbo na-akwanyere onye nwụrụ anwụ ugwu site n'ịkwa ya akwa. Ha kwenyere na onye akwaghị akwa anaghị enwe ezumike. Ọ bụghịkwanụ etu e si kwaa nwata ka a ga-esi akwa okenye.

Ekwealor (1998:66) hụtara akwamozu dị ka: "… mmemme ikpeazụ a na-emere onye nwụrụ anwụ iji hụ na ọ laruru ala mmụọ, Ebe olili ozu na-abụ mmemme iru ụjụ na ịkwa arịrị, mmemme akwamozu na-abụkarị nke oriri na ọṅụṅụ na ọṅụ iji sị onye nwụrụ anwụ gaa nke ọma na njem ọ na-aga n'ala mmụọ".

Nwaamadi a gakwara n'ihu n'ịkwado ihe Metuh kwuru na a naghị akwa ndị nwụrụ ajọ ọnwụ akwa. Ndị nwụrụ ajọ ọnwụ na nghọta ya gụnyere;

a. Ndị kwụrụ ụdọ
b. Ndị ọrịa ekpenta gburu
c. Ndị ọrịa kịtịkpa gburu
d. Ndị mmiri riri
e. Ndị toro afọ were nwụọ
f. Ndị kpudoro ihu n'ala wee nwụọ.

Ihe Ekwealor kwuru dabara adaba n'ihi na akwamozu bụ mmemme ikpeazụ a na-emere onye nwụrụ anwụ iji kewapụ ya n'etiti ndị mmadụ ma mee ka ọ laruo ala mmụọ.

Ogbalu (1979:106) kọwara akwamozu dị ka "Omenala nke a na-emere onye tozuru dimkpa ma ọ nwụa"

Nkọwa Ogbalu nyere adabachaghị n'uche nwanchọcha n'ihi na ọ bụghị naanị onye tozuru dimkpa wee nwụọ ka a na-akwa akwa n'ala Igbo. Okenye ọbụla nwụrụ ezigbo ọnwụ kwesịrị ịkwa akwa kama ọ bụ etu ọnọdụ onye ahụ nọ na ya wee nwụọ si dị ga-egosi etu a ga-esi kwaa ya. Mana eleghị anya ọ bụrụ na ihe ọ na-akọwa bụ na anaghị akwa ụmụaka erubeghị ihe e ji mmadụ eme akwa dị ka o si dị n'akwamozu ndị ọzọ.

Basden (1966:269) kọwara akwamozu dị ka ihe dị oke mkpa a na-emere onye nwụrụ ka mkpụrụobi ya wee zuru ike. Ọ gara n'ihu kọwaa na e nwere ụdị akwamozu abụọ. Ha gụnyere ozu ndụ na ozu ọkpọọ. Nkọwa Basden nyere zipụtara na mmemme akwamozu bụ ihe dị oke mkpa a na-emere onye nwụrụ anwụ. E nwere ike kwaa onye nwụrụ ozigbo nke bụ ozu ndụ maọbụ chetụ iji wee nwetazuo ihe ndị a ga-eji kwaa onye ahụ nke bụ ozu ọkpọọ.

Iji kwado ihe Basden kwuru, Orji (1999:39) kọwara na ihe dị n'akwamozu abụghị naanị ezinaụlọ ahụ mmadụ nwụnahụrụ ka ọ dịịrị. Ọ kọwara na "ọ bụrụ na mmadụ anwụọ, e nwere ike ịkwa ya ozigbo maọbụrụ na ndị ahụ nwere ego, maọbụkwanụ hapụ ya oge ha nwetara ego". Nkọwa Orji na-egosi na ndị Igbo na-akwa ozu dị ka onye siri kwado maọbụ mgbe onye ahụ jiri dị nkwadobe.

N'ịkọwa nnukwu mkpa ọ dị ịkwa onye nwụrụ anwụ, Ubesie (1978:220) kwuru sị;

> Onye Igbo na ibe ya na-akọ ọnụ, a sị ya na a kwaghị nna ya akwa, o nweghi ịkọ ọnụ ka ya, maka na ya bụ okwu na a kwaghị nna mmadụ akwa dị omimi, dị ime, kuru nwa n'aka . . . Na a kwara mmadụ akwa n'ala Igbo na-egosi na onye ahụ anọrọla n'elu ụwa chie ọzọ ọ ga-eji zuo ezuo n'ala mmụọ.

Dị ka nkwenye ndị Igbo siri dị, onye akwaghị nna ya akwa anaghị enwetacha nsọpụrụ n'ebe ndị mmadụ na ndịichie nọ n'ala mmụọ. Ndị mmadụ ga na-agwa ya oge niile ka ọ gaa kwaa nna ya. Ọ bụrụ na onye ahụ akwaghị nna ya wee nwụọ, agaghị akwa ya ganye na e buru ụzọ kwaa nna ya. Ọzọkwa, onye akwaghị akwa anaghị enwe ọnọdụ n'ala mmụọ, n'ihi nke a, o nwere ike ịdị na-ewetara ndị nke ya dị ndụ nsogbu wee ruo na ha enye ya ezi ọkwụkwa zuru oke.

Akọma (1988:77) mere ka a mata na onye ọbụla agbara kụgburu na a gaghị eli ya eli, a gaghị ebere ya akwa, ọ bụ mmụọ nwe isi ya. A ga-akwakọrọ ihe niile onye ahụ nwere buga n'okwu arụsị ahụ kugburu ya. Ọ bụ Oriakụ ka o ji zipụta nke a.

Ndị Igbo kwenyere na ọ bụ otu ozu dobere onwe ya ka a ga-esi wee mere ya akwamozu ya. Onye nwụjọọ, elijọọ ma kwajọọ ya. Nke a mere onye Igbo ọbụla ji agba mbọ ibi ezigbo ndụ iji hụ na e nyere ya ezi ọkwụkwa ma ọ nwụọ.

Amadi (1966:33) rụtụrụ aka n'akwamozu onye agha. O ji Emenike wee zipụta na ọ bụ n'ike n'ike nakwa aghara aghara ka a ga na-eme ihe n'ụbọchị ahụ.

Nkọwa Amadi bụ ezie n'uche nwanchọcha n'ihi na a na-agụ egwu agha ma na-agbagharị na-emebikwa ihe n'ụbọchị a na-akwa onye agha.

Okwechime (1994:98) kwuru na e nwere ajọ ọnwụ nke nwere usoro e si eme mmemme akwamozu ya. Nke a metụtara onye ọbụla toro afọ, nwaanyị ọbụla nwụrụ na mkpe, nwoke ọbụla nwụrụ n'ọnwa atọ o jiri chie ọzọ, onye kwụrụ ụdọ.

Ofomata (2000:70) gara n'ihu mee ka amata na oge nwata nwụrụ na o nweghị mgbe ndị mmadụ ga-abịaba mgbaru dị ka ọ dị n'akwamozu ndị toputagoro mmadụ. O kwuru na ọ bụ ndị mmadụ gbakọta, e buru ozu ga lie, onye ọbụla alasaa.

N'ọtụtụ obodo n'ala Igbo, a naghị akwa ozu nwatakịrị akwa. Ọ bụ naanị ugwu ka a na-akwanyere ya site n'iburu ozu gaa lie.

Nze & Imo (2007:76) kọwara akwamozu dị ka "ihe jikọtara mmemme ikpeazụ a na-emere onye nwụrụ anwụ iji hụ na ọ laruru ala mmụọ, ghara ịtọ n'ụzọ, na-agagharị ka ajọ mmụọ". O kwuru na anaghị emere ụmụaka na ndị nwụrụ ọnwụ ọjọọ mmemme akwamozu.

Akwamozu bụ mmemme ikpeazụ a na-emere onye nwụrụ anwụ. Anaghịkwa emere ụmụaka na ndị nwụrụ ọnwụ ọjọọ mmemme akwamozu. Nke a rụtụkwara aka n'ihe Ofomata na Okwechime zipụtara na nkọwa ha.

Na nchịkọta, ndị Igbo hụtara akwamozu dị ka mmemme dị nnukwu mkpa a na-emere onye nwụrụ anwụ iji nweta ezumike.

Nkọwa Ndị bụ Ụmụọkpụ

Obodo ọbụla n'ala Igbo nwere ihe e jiri mara ụmụnwaanyị ha. Ụfọdụ ka a maara dị ka ụmụọkpụ ebe ụfọdụ ka a maara dị ka ụmụada. Ụmụada/ụmụọkpụ bụ ewumewu ụmụnwaanyị siri ike n'ala Igbo. Ha nwegasịrị orụ dị iche iche ha na-arụ n'obodo. Ọtụtụ ndị odee dị iche iche enyela nkọwa gbasara ụmụọkpụ/ụmụada nke a ga-eleba anya n'ebe a.

Ubesie (1978:84) kọwara ụmụọkpụ dị ka ". . . ụmụnwaanyị a mụrụ n'obodo ọ bụla ma ndị jere di ma ndị a hapụrụ n'ụlọ".Nkọwa Ubesie na-egosi na ụmụọkpụ bụ ụmụnwaanyị niile a mụrụ n'otu obodo ndị lụrụ di na mba na ndị lụrụ di n'ụlọ. Dị ka ọ dị na ndụ ndị Igbo, ụfọdụ ụmụnwaanyị nwere ike lụọ dị n'obodo ọzọ ebe ndị ọzọ na-alụ di n'obodo ha.

Nzeako (1972:110) n'aka nke ya kọwara sị na "ụmụada bụ ụmụnwaanyị a mụrụ n'ụlọ tupu ha alụọ di. Mgbe ụfọdụ ha alụọ di n'obodo ọzọ".

Nkọwa Nzeako na-ekwu na ụmụada/ụmụọkpụ bụ ụmụnwanyị ndị a mụrụ n'otu ebe bụ ndị lụrụ di. Nke a na-egosi na ọ bụ naanị ndị lụrụ di na-esonye n'otu ụmụọkpụ.

Ogbalụ (1979:94) gara n'ihu kwado echiche Nzeako site n'ịkọwa ụmụọkpụ dị ka "ụmụọkpụ bụ ndị nwaanyị a mụrụ n'obodo, ha wee lụọ di n'obodo ahụ maọbụ n'obodo ọzọ".

Nkọwa a na-egosi na ndị so n'otu ụmụọkpụ nwere ike bụrụ ndị lụrụ di n'obodo ha maọbụ n'obodo ọzọ.

Ezeuko (1986:25) kọwara ụmụọkpụ dị ka "otu ụmụnwaanyị so etinye aka n'usoro ọchịchị ọdịnala Igbo. Ụmụada bụ ndị a mụrụ n'ụlọ lụrụ di n'ụlọ maọbụ lụrụ di n'obodo ọzọ".

Ọchịchị ọdịnala Igbo adighị n'aka otu onye. E nwegasịrị otu dị iche iche na-eso etinye ọnụ n'ọchịchị ọdịnala Igbo nke otu ụmụọkpụ so n'otu n'ime ha. Ezeuko n'onwe ya zipụtakwara nke a na nkọwa ya.

N'ịkwado ihe Ezeuko kwuru, Ndukwe(2012:8) kọwapụtara na;

> Ụmụọkpụ na-enye aka ịhụ na ihe na-aga n'ụzọ ọ kwesịrị ka ọ gaa n'obodo. Okwu ọbụla gbara ọkpụrụkpụ n'obodo, ụmụọkpụ na-anọkọ gbasara okwu ahụ, maa kpaa ya n'onwe ha. E mesịa, ha na-agwa ndị ichie mkpebi ha. Ndị ichie anaghị enye mkpebi ikpeazụ na-atụleghị uche na mkpebi ụmụọkpụ. Mgbe ụfọdụ ọ bụ mkpebi ụmụọkpụ ka obodo na-eso.

N'ala Igbo dum, ụmụọkpụ na-esonye n'ọchịchị obodo. Okwu ha bụ ejechaa ọgwụ. A na-asọpụrụ atụmatụ ha n'ụzọ pụrụ iche.

Ekwealor (1998:166) kọwara ụmụọkpụ dị ka "ọgbakọ ụmụnwaanyị a mụrụ n'otu obodo, otu ụmụnna maọbụkwanụ otu ezinụlọ".Nkọwa Ekwealor riri mperi n'ihi na ọ kọwapụtaghị ma ọgbakọ ụmụnwaanyị a abụ ndị lụrụ di ka ọ bụ ndị alụbeghị di. Nke a bụ n'ihi na a bịa n'ụfọdụ obodo n'ala Igbo dị ka obodo nwaanyị ọbụla alụbeghị di bụ nwaada ebe nwaanyị ọbụla lụrụ di bụ nwaọkpụ.

Ọfọmata (2012:204) kọwara ụmụọkpụ site n'ikwu sị na "ụmụnwaanyị lụrụ di ka a maara dị ka ụmụọkpụ na be nna ha".Ọfọmata (2012:208) gakwara n'ihu kwuo na "ụmụọkpụ bụ ewumewu siri ike n'ala Igbo n'ihi na okwu ha anaghị ekwe okwukwu. Ụmụọkpụ bụ ndị a maara dị ka ndị na-abịa ma o siwe ike".

Okwu ụmụọkpụ anaghị ekwe okwukwu ma na ndụ ma n'ọnwụ. Onye ọbụla na-agba mbọ ihu na ọ dabaghị n'okwu ụmụọkpụ. Ihe ọbụla ụmụọkpụ kpebiri n'ọgbakọ ha enweghị mgbagha. Ọ bụ ya mere na ihe siwe ike n'obodo a kpọọ ha.

Nkọwa Ọgbalụ (1979:95) kwadoro nkọwa Ofomata ebe o kwuru sị na "okwu ụmụọkpụ adịghị ekwe okwukwu. Ndị nwoke na-asọpụrụ ha nke ukwuu n'ihi na ha na-asị na ha ejighi ụka nwa-ọkpụ".

Ogbukagụ (1997:61) kwuru sị na "ụmụada nwere ikike ikpebi okwu gbasara ọdịnala na usoro obibi ndụnke bụ oge ụfọdụ ọ na-eweghachi mmepe na agamnihu aka azụ n'ime ime obodo". Ọ gara n'ihu kwuo na ụmụada na-egosipụta ike ha n'oge akwamozu, igba mkpe, alụmalụ, ikpezi okwu na mmemme ndị ọzọ a na-eme n'obodo. N'ezie, ụmụada/ụmụọkpụ oge ụfọdụ na-eti iwu nke ụfọdụ ndị mmadụ agaghị enwe ike idobe n'obodo. Nke a, kacha apụta ihe n'oge akwamozu ọkachasị akwamozu onye otu ha. N'ụfọdụ obodo ha na-aga ebe mmadụ nwụrụ rahụ na ya ụbọchị ole na ole. N'ụbọchị ndị ahụ ha ga-anọ, ha ga na-eti iwu ụdị nri ndị a ga-esiri ha. Ọ bụrụ na emeghị nke a, a mara na ihe a na-eme enwebeghị isi. N'agbanyeghị nke a, ụmụada na-eweta mmepe n'obodo ọkachasị n'ikwu eziokwu n'ebe esemokwu dị. Nke a bụ n'ihi na ụmụada anaghị agba nkịtị n'ebe a na-emegbu mmadụ. Ha na-akwụpụta kwubie okwu gbasara esemokwu ahụ. Nke a mere ka nkọwa Ogbukagu rie mperi n'ihi na ọ hụtara ụmụada dị ka ndị na-ebute ndaghachi azụ n'obodo karịa ndị na-eweta udo na agamnihu.

Na nchịkọta a ga-akọwa ụmụọkpụ dị ka ụmụnwaanyị niile a mụrụ n'otu ezinụlọ, ụmụnna maọbụ otu obodo bụ ndị lụrụ di n'obodo ha maọbụ n'obodo ọzọ. Ụmụnwaanyị ndị a na-abụ ụmụọkpụ nyere ezinụlọ, ụmụnna maọbụ obodo ha. Ụmụọkpụ zuru ala Igbo dum ọnụ.

Nkọwa maka Akwamozu Nwaọkpụ

Ndị Igbo na-akwa ozu nwaọkpụ/nwaada ha nwụrụ anwụ iji kwanyere ya ugwu ma mekwaa ka onye ahụ nwụrụ anwụ ghara inye ha nsogbu. Ụfọdụ na-ekwu n'okwu sị na ozu nwaọkpụ/nwaada na-anyị ajọ arọ. Nke bụ n'ihi usoro dị iche iche a na-agbaso were akwa nwaọkpụ/nwaada nwụrụ anwụ. A ga-eleba anya n'ebe a nkọwa dị iche iche ndị odee nyere gbasara akwamozu nwaọkpụ/nwaada.

Ubesie (1978:90) kwuru sị

> . . . ndị Igbo na-ekwu okwu sị na isi nwaọkpụ anaghị atọ na mba. N'ihi nke a, ebe ọ bụla nwaọkpụ nọ nwụọ, a na-ebula ozu ya na be nna ya je lie. Ma e nwere ike ili ya na be di ya, maọbụrụ na ndị be nna ya enye ụmụ ya ike ka ha lie ya n'ebe ahụ.

N'ala Igbo n'oge ochie, ọ bụ na be nna nwaọkpụ ka a na-eli ozu nwaọkpụ. E nwekwara ike ili ya na be di ya maọbụrụ na ndị be nna ya ekwe. N'oge ugbua, n'ihi ekpemekpe ndị otu Kraist, a na-elikarịzị nwaọkpụ na be di ya belụsọ naanị ma ọ nwere nnukwu nsogbu dị n'etiti nwaọkpụ na ndị be di ya.

Ubesie (1978:243) gara n'ihu kwuo na "nwaada\nwaọkpụ nwụọ, ihe gbasara ozu ya abụghị naanị ụmụnna ka ọ diịrị, maka na nwaanyị a na-alụ dị ka ọkụkọ mmadụ gooro ibe ya, nke a dị abụọ nwere".Nkọwa Ubesie na-egosi na a dị abụọ nwere ozu nwaada. Ha bụ ndị be nna ya na ndị be di ya. Ọ bụ ha abụọ na-etikọ isi ọnụ were akwa nwaọkpụ nwụrụ anwụ.

N'aka nke ya Nzeakọ (1972:87) kọwara ihe a na-eme ma nwaọkpụ nwụọ.

> . . . ndị ozu ahụ dịịrị aghaghị iziga ozi n'ụlọ nne na nna nwaanyị ahụ nwụrụ anwụ. Ọ bụrụ onye na-enweghị nwanne n'ụlọ, ha ezigara ndị ụmụnna ya ozi. Ha aghaghị iburu mmaị wee gaa zie ozi ahụ. Ọ dị mkpa nke ukwu izigara ndị ahụ ozi n'ihi na ọ bụ ha ka ụmụnwaanyị ahụ, maọbụ di ya, ga-ebulara ozu. Ndị ahụ na-alụ nwaanyị adịghị eli ozu ya mgbe ọ nwụrụ. Nke a bụ omenala.

Nzeako n'ebe a kọwapụtara omenala ndị Igbo nke bụ ibula ozu nwaọkpụ na be nna ya. Ọ bụkwa ọrụ dịịrị ndị be di ya izigara ndị be nna ya ozi na nwa ha nwaanyị anwụọla.

Ukaegbu (2002:168) gara n'ihu ịkwado Nzeako, kwuo sị:

> Wee ruo na senchuri iri na asatọ, a na-eli ụmụnwaanyị na be nna ha. Oge ahụ, omenala bụ na alụmalụ bụ maka ndụ, ọnwụ na-ekewapụ nwaanyị ka ọ laghachi azụ na be nne na nna ya. ka oge gachara, ụmụnwaanyị ndị amụtaghị nwa na be di ha na-arịọ ka e lie ha na be nna n'ihina ha na-ekwu na ezinụlọ di ha anabataghị ha…Ndị be di nwaanyị nwụrụ anwụ na-ezigara nne na nna ya ozi na nwa ha anwụọla. Wee ruo na senchuri iri na itoolu a na-ezi ozi a ugboro abụọ tupu nne na nna ya ebilie iga ebe a na-alụ nwa ha. Etu ọbụla ọnọdụ si wee dị, ndị be di ya agaghị eli nwunye ha . . . oge e mechara omenala ụfọdụ, ndị be nna ya ga-eme mmemme akwamozu ya na be di ya.

Ihe Ụkaegbu na-akọwa bụ na ọ bụ na be nna nwaọkpụ ka a na-eli ozu nwaọkpụ ma ọ nwụọ. Ọ bụkwa ugboro abụọ ka a na-ezigara ndị be nna ya ozi tupu ha abịa mara ihe merenụ. Ọ bụ otu a ka o si dị n'ala Igbo tupu ọbịbịa ụka Kraịst.

Na nchịkọta, ihe gbasara akwamozu nwaọkpụ/nwaada nwụrụ anwụ dịịrị ezinaụlọ nna nwaọkpụ ahụ nakwa ezinaụlọ di ya. A na-ezigara ezinaụlọ nna nwaọkpụ/nwaada nwụrụ anwụ gbasara ọnwụ nwa ha. Ọzọkwa bụ na a na-ebula ozu nwaọkpụ na be nna ya tupu e lie ya na be di ya.

Ntụleharị Edemede Nchọpụta Ga

N'ebe a, a ga-eleba anya na nchọcha dị iche iche e merela na ụfọdụ ihe ndị odee kwurula banyere isiokwu nchọcha a.

Ọnwụ bụ ihe onye ọbụla aghaghị izute n'ụwa. Ndị Igbo n'onwe ha eweghị ọnwụ dị ka njedebe ndụ. Ọ bụ nke a mere ha ji emere onye nwụrụ anwụ emume dị iche iche nke akwamozu so n'otu n'ime ha.

Odumchi (2015) kọwara ụmụada dị ka; ". . . ụmụnwaanyị niile sitere n'otu ụmụnna maọbụ ogbe. Ụmụada bụ ụzọ ụmụnwaanyị sitere n'otu ogbe ma ndị lụrụ di na mba si emekọrịta ma na-akpa ihe ndị metụtara ha nakwa nke ọha obodo.

Chima(2015) n'aka nke ya kwuru na ụmụọkpụ bụ ụmụnwaanyị niile sitere n'otu obodo ma ndị lụrụ di ma ndị alụghị di ma ndị gbara alụkwaghịm nakwa ndị di ha nwụrụ anwụ.

Isichei (1970:119) kwuru na ụmụọkpụ bụ otu ọgbakọ ụmụnwaanyị ndị a mụrụ n'otu obodo ma bụrụkwa ndị lụrụ di n'obodo ha maọbụ n'obodo gbara ha gburugburu.

Akwamozu na Ndụ Ndị Nnewi

Nchọpụta e mere na-egosị na ndị Nnewi hụtara akwamozu dị ka nnukwu mmemme dị oke mkpa a na-emere onye nwụrụ anwụ iji mee ka onye nwụrụ anwụ laruo ebe ọ na-aga ya bụ ala mmụọ n'udo. Nchọpụta gosikwara na ndị Nnewi kwenyere na ọ bụ oge e mechara mmemme akwamozu ka onye nwụrụ anwụ na-ewere ọnọdụ kwesịrị ya n'ala mmụọ. Site n'ebe ahụ ka ọ ga-anọ na-enyere ndị ezinụlọ ya bụ ndị ọ hapụrụ aka n'ihe ọbụla ha na-eme. Ọ ga na-ewetara ha ahụ ike ma na-egbochi ihe ọjọọ ọbụla n'ụdị dị iche iche nwere ike ịdakwasa ha.

Site n'ụsa dị iche iche ndị a gbara ajụjụ ọnụ nyere n'ajụjụ ọnụ a gbara ha, a chọpụtara na ọ bụrụ na enyeghị onye nwụrụ anwụ ezi ọkwụkwa, ọ gaghị erite uru ihe ndị a akọwapụtara kama onye ahụ ga na-akwụgharị n'ụzọ obodo ya ma na-eweta nsogbu na ọgbaaghara. Ọ nwekwara ike iweta ajọ ọrịa maọbụ ọnwụ n'ezinụlọ ya ọ hapụrụ wee nwụọ. Ụsa e nwetara na-egosi na nsogbu ndị a na-aka njọ maọbụrụ na onye ahụ nwụrụ anwụ bụ nwaanyị.Ndị Igbo kwenyere na onye nwụrụ anwụ nwere ike ịbịa ụwa ọzọnke a na-akpọ ịlọ ụwa.

Nchọpụta emere na-egosikwa na ọ bụ n'oge akwamozu na Nnewi ka ndị mmadụ ji ekele ndị ihe mere, kasie ha obi, gbaa ha ume ma mekwaa ka ha nwee olileanya na ụbọchị ga-adịrị ha na mma.Ha na-enyekwa ezinụlọ ahụ ihe onyinye dị iche iche dị ka ego, ihe oriri na ihe ọñụñụ. Ọ bụkwa n'oge ahụ ka ha ji akpa etu ha ga-esi na-arụ ọrụ onye ahụ nwụrụ anwụ na-arụrụ ezinụlọ ya maọbụ kwesịrị ịdị na-arụrụ ezinụlọ ya maọbụrụ na ọ dị ndụ. N'ajụjụ ọnụ niile a gbara ndị mmadụ, a chọpụtara na ọ nweghị onye maara oge akwamozu ji malite na ndụ ndị Nnewi. Ọ bụ ihe malitere oge gboo nke si n'aka fere aka wee rute ha aka. N'ala Igbo dum, ọ bụghị mmadụ niile nwụrụ anwụ ka a na-akwa. Anaghị akwa ndị nwụrụ ajọ ọnwụ akwa. Nchọpụta e mere na-egosi na obodo a bụ Nnewi n'oge ochie nwere ụdị ndị ha anaghị akwa ma ha nwụọ. Ndị ahụ gụnyere onye gburu onwe ya, onye toro afọ.

Site n'ihe ndị a gbara ajụjụ ọnụ kwuru, a chọpụtara na n'oge ugbu a, ọ bụrụ na mmadụ nwụọ ajọ ọnwụ dịka onye gburu onwe ya, o nwere omenala a na-emere onye ahụ iji kpụọ arụ tupu amalite ịkwa onye ahụ.

Ndị Nnewi dị ka a chọpụtara nwere akwamozu ha na-akpọ ozu ọkpọọ na ozu ndụ. Ozu ọkpọọ bụ oge mmadụ nwụrụ ọ nọọ ọtụtụ ọnwa maọbụ afọ tupu a kwaa onye ahụ. Nke nwere ike ịbụ ka ndị mmadụ nwụnahụrụ nweta ego ha ga-eji kwaa ya ebe ozu ndụ bụ nke a na-eli ozigbo maọbụ ka abalị ole na ole gasịrị.

Onye bụ Nwaọkpụ na Nnewi.

Nwaanyị ọbụla a mụrụ n'ezinụlọ nwere ihe e ji mara ya. Obodo dị iche iche nwere ihe ha na-akpọ ụmụnwaanyị ha. Ụfọdụ na-akpọ ha ụmụada ebe ụfọdụ na-akpọ ha ụmụọkpụ. Site n'ihe ndị a gbara ajụjụ ọnụ kwuru, nwaanyị ọbụla a mụrụ n'ezinụlọ ka a na-akpọ nwaada. Ọ bụ ezie na nne na nna ya na-aba ya aha, mana onye ọbụla nọ n'ezinụlọ ahụ, ogbe ahụ maọbụ obodo ahụ nwere ikike ịkpọ ya nwaada.

Nchọpụta na-egosi na ọ bụrụ na nwaada alụọ di bịa hapụ ezinụlọ nne na nna ya laa be di ya, ọ na-abụzị nwaọkpụ n'ezinụlọ, ụmụnna maọbụ obodo ya. Nwaada nwere ikelụọ di n'obodo ya maọbụ n'obodo ọzọ. N'ihi ya, ụmụada niile lụrụ di ka a na-akpọ ụmụọkpụ. N'ụsa e nwetara site n'aka ndị a gbara ajụjụ ọnụ na-egosi na enweghị echichi a na-echi tupu nwaada lụrụ di abụrụ nwaọkpụ. Nwaada ọbụla lụrụ di etozuola oke ịbụ nwaọkpụ. Ihe a tụrụanyaka nwaọkpụ a mee bụ iga debanye

aha ya n'otu ọgbakọ ụmụọkpụ obodo ya. Ụmụọkpụ Nnewi lụrụ di n'obodo dị iche iche nwere ọgbakọ ha na-eme jikọtara ha ọnụ.Nchọpụta e mere na-egosi na nwaọkpụ na-alọta ịhụ ndị ụlọ nna ya ọkachasị n'oge emume Afịọlụ, agbamnkwụ nwaanyị na mmemme ndị ọzọ. A na-akwanyere ha nnukwu ugwu n'ezinụlọ nna ya.N'ala Igbo, ụmụọkpụ so n'otu ndị so etinye aka n'ọchịchị obodo. Nchọpụta na-egosi na nke a dịkwa ire n'obodo Nnewi. Ndị ụmụọkpụ na-enye aka ikpezi okwu dapụtara n'ụmụnna maọbụ n'obodo ha. Okwu siwe ike, a chọba ụmụọkpụ. Ha na-akatọ ihe ọjọọ na-eme n'obodo ma na-ewulite agamnihu obodo.

Na nchịkọta, nwaọkpụ na Nnewi bụ nwaada lụrụ di n'obodo Nnewi maọbụ n'obodo ọzọ. Nwaọkpụ a, na-esonye n'otu jikọtara ụmụadaniile lụrụ di nke a na-akpọ otu ụmụọkpụ.

Usoro Akwamozu Nwaọkpụ na Nnewi n'Oge Gboo

Ndị Nnewi n'oge gboo na-akwa nwaọkpụ ha ọbụla nwụrụ anwụ. Nke a bụ iji hụ na mmụọ nwaọkpụ ha nwetara ezumike nakwa iji hụ na iwe nwaọkpụ ha nwụrụ anwụ adakwasaghị ha. Site n'ihe ndị a gbara ajụjụ ọnụkwuru na n'oge gboo ọ bụrụ na nwaọkpụ nwụọ, ndị be di nwaọkpụ ahụ ga-aga na be nna ya gwa ha na nwaọkpụ ha na-arịa ahụ. Oge ha gwachara ha nke a, ha ga-esi na be nna nwaọkpụ ahụ pụọ ma lọghachitekwa azụ ka nwa obere oge gachara gwa ha na nwaọkpụ ahụ anwụọla. Ihe kpatara a ga-eji kwu na nwaọkpụ na-arịa ahụ tupu ekwupụta na ọ nwụọla bụ iji kwanyere ọnwụ nwaọkpụ ahụ ugwu dị ka o si dị na nkwenye ndị Nnewi.

Ihe ọzọ kpatara ndị be di nwaọkpụ ga-eji gaa be nna nwaọkpụ zie ha maka ọnwụ nwaọkpụ ha dị ka a chọpụtara bụ n'ihi na ihe dị n'akwamozu nwaọkpụ abụghị naanị ndị be di nwaọkpụ ahụ ka ọ dịịrị. Ọ dịkwaara ndị be nna ya. Dị ka nkwenye ndị Igbo si dị, anaghị ere nwaọkpụ ere. Nwaọkpụ ọbụla e rere ere na-awa n'afa. Ndị Igbo kwenyere na isi nwaọkpụ anaghị atọ na mba. N'ịgbado ụkwụ na nke a, nchọpụta e mere na-egosi na ndị Nnewi nwekwara otu ụdị nkwenye a. Ha kwenyere na alụmalụ nwaada abụghị ire ya ere maka ego. N'ihi nke a ka nwaọkpụ nwụrụ anwụ ga-eji laghachi azụ na be nna ya ma ọ nwụọ. Ya mere e ji ebute ozu nwaọkpụ na be nna ya ka ha hụ ya anya ikpeazụ. Ha na-anọ ebe ahụ kpuo ya akwa ma si ya jee ije nke ọma.

N'iga n'ihu, ọ bụrụ na ọ nwere nwa nwaọkpụ ahụ ya na nne ya na-ese okwu, ndị be nna nwaọkpụ ahụ ga-ada ya nha n'ihi na o zighi ezi na nne na nwa ga na-ese okwu ruo n'ọnwụ. A chọpụtakwara site na nchọpụta e mere na ụfọdụ oge, oge nwaọkpụ ka dị ndụ, ọ na-ewenatara ndị be nna ya ozi

banyere ndị na-emegbu ya emegbu na be di ya. Ọ na-arịọ ndị be nna ya ka ha kpechitere ya ọnụ ya ma ọ nwụọ site n'ime ka ndị ahụ na-emegbu ya ghara ịhụ ozu ya anya maọbụ ghara isonye n'akwamozu ya ma ọ nwụọ. Ọ bụrụ na nwaọkpụ na-arịa ahụ mana ndị be di ya anaghị eleru ya anya, ndị be nna ya na-aga kpọrọ ya na-elekwa ya n'ahụ na-anwụ ya. Ọ bụrụ na nwaọkpụ arịagide ahụ wee nwụọ ma ndị be di ya ajụghị ase, ndị be nna nwaọkpụ ahụ na-eburu ozu lie na be nna ya.

Site na nchọcha e mere, a chọpụtara na ndị be nna nwaọkpụ na ndị be di ya chikọtachaa isi ọnụ na nzukọ ha akaa oge akwamozu nwaọkpụ ahụ. Akwamozu na-amalite kpọmkwem na be di nwaọkpụ ahụ. Ndị niile e ziri maka akwamozu bụ oge ahụ ka ha ga-amalite ịbịa mgbaru. A na-enyekwa ndị bịaranụ ihe oriri na ihe ọñụñụ. Ndị niile chọrọ ikpu nwaọkpụ ahụ akwa ga-eme nke a. A tụrụ anya na diọkpara nwaọkpụ ahụ ga-ekpu nne ya akwa n'ọnọdụ ụmụ ya ndị nwoke. Ọ bụrụ na e nwere ụmụ ya ndị nwaanyị lụgoro di, di ụmụ ya ahụ ga-ekpu ọgọ ha nwaanyị akwa. A ga-akwagide ozu ahụ ruo na mgbede akpụdebe nso.

Ọzọ bụ na ihe ka pụtakarịcha n'akwamozu n'oge gboo na Nnewi bụ na a na-eme mmemme a na-akpọ "ibuna nguga". Ndị ụmụọkpụ na-anwụnye nwa uriom na ngịga buru ya na-agagharị n'iwe na-achọ nwanne ha nwaanyị nwụrụ anwụ. Ha na-agụ egwu dị n'ụdị a:

> Anyị na-achọ nwanne anyị afụghị ya. Chọọ chọọ, anyị na-achọ nwanne anyi afụghị ya.

Ha na-agụrụ egwu a ruo na be nna nwaọkpụ ahụ nwụrụ anwụ nwụpụta nwa uriom ahụ kedo ma kpodo ya isi n'ala n'otu ukwu osisi dị na be nna ya. Nwa uriom ahụ ga-akugide nwụọ iji gosị na e ketọọla ihe jikọrọ ha na ya ma si ya jee ije ya nke ọma.

Ọnọdụ Akwamozu Nwaọkpụ na Nnewi n'Oge Ugbu a.

Nchọpụta na-egosi na ọ bụghị etu ọnọdụ akwamozu nwaọkpụ na Nnewi dị n'oge gboo ka ọ dị n'oge ugbu a. E nwere ihe ndị a na-eme n'oge ochie bụ nke anaghịzị eme n'oge ugbu a nakwa ihe ndị a na-eme n'oge ugbu a nke anaghị eme n'oge ochie.

Site n'ụsa ndị a gbara ajụjụ ọnụ nyere, ọ bụrụ na nwaọkpụ nwụọ, ndị be di ya ga-aga gwa ndị be nna ya na nwaọkpụ ha na-arịa ahụ. Ha kwuchaa nke a, ha ga-apụ n'ezi ma laghachi azụ ka nwa obere oge gachara gwazie ndị be nna nwaọkpụ ahụ na nwaọkpụ ha anwụọla. Nke a bụ iji kwanyere

ọnwụ nwaọkpụ ahụ ugwu. Ọ bụrụ na nwaọkpụ ahụ anwụọ, a ga-elie ozu nwaọkpụ ahụ na be di ya ma mekwaa mmemme akwamozu niile na be di ya. Mana tupu elie ozu nwaọkpụ na be di ya a ga-ebu ụzọ bulata ya na be nna ya n'ọnụ ụtụtụ ndị be nna ya ahụ anya ikpeazụ ma kpukwazi ya akwa tupu e buru ya gaa lie na be di ya. Ka na-akwa nwaọkpụ na be di ya ka ndị be nna ya nọkwa na-akwa ya na be ha.

Ọzọ bụ na anaghịzi ebunazi ngịga kamaọbụ onyoonyo (foto) nwaọkpụ ahụ ka a na-ebu aga be nna ya.

Akwaghị na Emezughi Mmemme Akwamozu Nwaọkpụ na Nnewi: Nsogbu Ya.

Nchọpụta na-egosi na ọ bụrụ na akwaghị nwaọkpụ maọbụ ghara imezu mmemme a na-eme n'ime akwamozu nwaọkpụ, ọghọm dị iche iche na-apụtara ndị be di nwaọkpụ ahụ na ndị be nna ya.

Site n'ajụjụ ọnụ a gbara ndị mmadụ, a chọpụtara na ọ bụrụ na akwaghị nwaọkpụ ọtụtụ afọ were gaa, nwaọkpụ ahụ nwụrụ anwụ ga-ebido inye nsogbu n'ezinụlọ di ya nakwa n'ezinụlọ nna ya. Ọ bụrụ na ha gaa n'afa ịchọpụta ihe na-enye ha nsogbu, nwaọkpụ ahụ na-awa n'afa na-adọkwa aka na ntị ka ha kwaa ya. Ọ bụrụ na ndị be nna ya agaghị gwa ndị be di ya ka ha kwaara ha ozu nwaọkpụ ha, nwaọkpụ ahụ ga na-enye naanị ezinụlọ nna ya nsogbu. Ọ na-ewetara ha ọnwụ, ajọ ọrịa dị iche iche nke anaghị ekwe ngwọta na agaghị n'ihu n'ụdị dị iche iche. Mana ọ bụrụ na ndị be nna nwaọkpụ na-enye ndị be di ya nsogbu ka ha kwaara ha ozu nwaọkpụ mana ha ekweghị akwa ya, nwaọkpụ ahụ na-enye ndị be di ya nsogbu n'ihi na ha jụrụ imere ya ihe kwesịrị ka ha meere ya. Ọ na-ewetakwara ha ajọ ọrịa, ọnwụ erughi eru na agaghị n'ihu. Nwaọkpụ ahụ nwụrụ anwụ ga-enyegide ha nsogbu ganye na ha akwaa ya.

Mgbanwe na Mmemme Akwamozu Nwaọkpụ na Nnewi

A chọpụtara na e nweela ọtụtụ mgbanwe n'usoro mmemme akwamozu nwaọkpụ na Nnewi n'oge ugbu a. Mgbanwe ndị a dị ka a chọpụtara bụ site n'ọbịbịa ụka Kraịst bụ nke wetara okwukwe dị iche na nke ndị nna nna anyị. Mgbanwe pụtakarịsịrị ihe bụ ibuna ngịga na be nna nwaọkpụ kama ihe a na-emezi bụ ibula onyoonyo (foto) nwaọkpụ ahụ na be nna ya. Ihe ọzọ wetara mgbanwe ndị a bụ site na mmepe dị iche iche batara n'obodo nke mere na ọ bụghịzị etu ndị gboo si hụta ụwa ka ndị oge ugbu a si ahụta ụwa.

Nchịkọta

N'iji chịkọta ihe niile a chọpụtara nakwa nke e depụtara na nchọcha a, ọ dị mkpa ka e metụsịa ihe ndị gbara ọkpụrụkpụ a chọpụtara aka.Site na nchọcha e mere gbasara akwamozu na ndụ ndị Nnewi, a chọpụtara na ndị Nnewi hụtara akwamozu dị ka ụzọ e si eme ka mmụọ onye nwụrụ anwụ laruo n'udo nakwa iji mee ka onye ahụ nwee ike ịlọ ụwa.

Nchọpụta na-egosi na ndị Nnewi nwere nghọta dị iche iche n'ihe gbasara nwaada na nwaọkpụ. Ha hụtara nwaada dị ka nwaanyị ọbụla a mụrụ n'ezinụlọ nke alụbeghị di. Ọ bụrụ na nwaada alụọ di, nwaada ahụ na-agbanwe bụrụzịa nwaọkpụ. Ọ dịghị echichi ọbụla pụrụ iche nwaada na-echi tupu ọ bụrụ nwaọkpụ. Nwaada ọbụla lụrụ di abụrụla nwaọkpụ.

Ọzọ bụkwa ọnọdụ akwamozu nwaọkpụ na n'oge ugbua na n'oge gboo,nsogbu akwaghị na emezughị akwamozu nwaọkpụ na Nnewi. Mgbanwe na mmemme akwamozu nwaọkpụna Nnewi.

Aro Nwanchọcha

Nwanchọcha ga-anọ ebe a tụta aro nke ga-enye aka ịkwalite omenala Igbo ma mekwaa ka udo na agamnihu dị n'obodo Nnewi na obodo ndị gbara ya gburugburu.

Na mbụ, nwanchọcha na-ekwu naọ ka mma ka akwachapụ nwaọkpụ nwụrụ anwụ ọchaebe ọ na-ebutere ndị ezinaụlọ nna ya na ezinaụlọ di ya ajọ ọrịa, ọnwụ erughi eru na ndaghachi azụ maọbụrụ na akwaghị ya n'usoro kwesịrị ekwesị. Ihe dum a na-eme na mmemme akwamozu bụ iji mee ka onye nwụrụ anwụ laruo ebe ọ na-aga. Ụfọdụ oge, ndị nwụrụ anwụ na-akwụgharị n'ụzọ ije n'ihi otu ihe maọbụ nke ọzọ kwesịrị ka e meere ha bụ nke a na-enweghị ike imere ha. N'ihi nke a, ka nwanchọcha ji arịọ ka ndị onye nke ha nwụrụ gbaa mbọ hụ na ha mezuru ihe niile a na-emere onye nwụrụ anwụ dị ka okwukwe na ekpemekpe onye ahụ si dị iji hụ na onye ahụ nwụrụ anwụ laruru n'udo ma mee ka ọghọm na-apụta n'emezughị ihe dị n'akwamozu ghara ịdakwasị ha.

Mmechi

Na mmechi, ọ bụ mmasị nwanchọcha ime ka a mata na nchọcha a ga-enye aka n'ịkwalite omenala Igbo. Ọ ga-enyekwa aka ime ka udo na ịdịkọ n'otu dị n'obodo. Nwanchọcha ji ohere a wee na-arịọ ndị Nnewi ka ha wepụ ihe ọbụla ga-ebute ndaghachi azụ na mmemme akwamozu nwaọkpụ. Ka mgbanwe ọbụla ha chọrọ iwebata n'ime mmemme akwamozu nwaọkpụ bụrụ site na

nkwekọrịta mmadụ niile ma ghara ịbụ n'aka ike. Ka ha mata na onye ọbụla nwere ikike isonye n'ekpemekpe ọbụla masịrị ya. Ọ bụ ezie na omenala na-eto eto ma na-anabata mgbanwe, mana nke a agaghị eme ka a tufuo ndị nke dị adị kpam kpam belụsọ maọbụrụ na ha adighị mma ma ncha.

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CLAY AS A MEDIUM OF SELF-EXPRESSION IN ART, AND ITS VALUE

By

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ABSTRACT

The study is focused on clay as a medium of self-expression, in art and its value. A brief and simple explanation about clay is made, and also simple explanation about clay and its chemical contents and qualities as a medium in clay modeling, also breaking the benefits down to the artist, children and society as a whole making clay a very cheap and highly ceremonial for creative work medium of self-expression. The objective of this write up is to educate people generally on the importance of clay as a natural matter and substance for mankind in terms of creativity and other essential usages of clay as a natural material. Secondly, the types of clay available and special qualities attached to each, and most preferable clay to work with. Another is given a clear historical understanding of clay to man and the background history and how we can indicate our natural clay given land. Though the federal government, fourthly telling the members of public and educating the society on how best to prepare and use clay for a good positive result. Lastly, making clear the health importance of clay as a medium in clay in area of Arts and medicals. The research methodology that will be adopted is basically historical and theoretical descriptive in nature. And the theoretical frame work is also with some references and researches carried out from related ideas but with some uniqueness attached to the research. Research finding of some researchers will also be mentioned during this write up at a conclusive way of improving on our natural resources on clay will be specified. The significance of the write-up research will prove and show that a lot could be achieved from things like clay we got from our natural environment which tells us that we already dwell and live in land full of milk and honey, and if possible producing bricks and exporting bricks to other countries of the world.

1.0 INTRODUCTION

The word "Clay" should be made clear as what clay is all about and knowing what clay can be like as a medium of self-expression in art and its value to the society. Clay is a type of soil, that is heavy and sticky that is mostly got from swampy areas and river banks. Wet clay is plastic malleable and sticky and hard if it is dry. George G. 2005 emphasized on how clay works and the application of it not only on this. The researcher as well, made reference to some other who made

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some good points on relationship to the topic being written on, like Bergaya. F. Theng (2006), talking on clay science, Carretero, M.I. (2002) Jessie C. Obichita, Owolabi, Okafor C., Musa, David K. (2010), SheelaChamaria benefits of clay (2018) just to name few.

All these researchers talked about clay as medium of Art for self-expression, but never emphasized on how best to localize, it among our people and health wise implication of clay as our art medium of expression and even the economic importance of clay from almost all areas of life.

So this research will also show the existing gap of our people not fully knowing what clay is all about with the benefits attached to the use of clay as a medium of self-expression and its value or benefits attached to clay.

The objectives to be derived from this research are: -

Firstly, to educate the members of the society most especially in the third world century on the benefits of clay as a medium of self-expression. Secondly, to tell us about the chemical and scientific components of clay as a means of creativity.

Thirdly, clay as an accessible material naturally given to us to make full use of which has being neglected by people without making full use of its benefits.

Fourthly, what the good of our nation should do in order to improve on what we presently have as a natural clay given material to improve on the use and benefits of clay as second to oil spilling machine of the nation (oil boom) and lastly, the health benefits derived from the use of clay, by individuals who are not even artistically inclined towards the use of clay.

This research is intended to be explanatory, theoretical and historical in nature. Other researchers as earlier on emphasized will be talked about in relationship to the topic of the research.

Although, the researcher talked about clay as a medium but emphasizes on the special benefits derived, Artistically medically, educationally, economically and even religiously were not emphasize as to something easily got within our immediate environment that you don't really need to buy clay before you can start benefiting from the use. Other researchers idea will be discussion upon. Even Jesus Christ our Lord and God used clay to heal the blind man John 9:6.

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From Data analysis made the researchers are still talking about the use of clay without talking about how to improve on it and continue making clay as an equivalent to gold, crude oil or of great relevant to the society and that is why the researcher decided to go deeper as to make clay known and aware of the benefits that could be derived from the use. The findings of this research tells us that the superior heads have to be involved in assisting the members of the society. Children, Adults, will all benefit from the detail study of clay as a medium of self-expression.

2.0 LITERATURE REVIEW

Ceramic and sculpture makes up three-dimensional work of arts most materials used are three dimensional art works/designs are wax, wood, stone, clay, cement, plaster of paris (P.O.P), paper mache, wire, like copper etc.

From definition, clay was defined to be a type of soil, that is heavy and sticky, that can be used for making pots bricks, etc. according to Jessie-C. Obicheta, Owolabi, Okafor C. Musa, David K. (2010) Clay is composed of alumina silica materials mixed with sediments of various type, like quartz, feldspar carbon kaolin and writes like sticks leaves etc.

The internet description of the clay says that clay is a naturally occurring sticky fine grained earth, it is essentially rock dust combined with water. It could be molded into different shapes. Clay is used to make bricks, patterns and ceramics. It is also used to make sculptures and decorative potteries shapes, and designs. Based on the soil content, clay may be seen in shades of white, grey, brown, yellow and orange-red. The general categories of clay are terracotta, stone wares, and porcelain.

Jessie-C. Obichetta, Owolabi, Okafor C. Musa, David K. in a book titled standard cultural and creative arts define clay as a type of soil that is heavy and sticky, that can be used for making pots, bricks, etc. If we look into the definition given by this five authors, we notice that clay has already being defined to be a working tool like medium of art for self expression.

A sculptor by name Andrea, Mulder Slater in his write up defined clay as a special kind of earth which is made by the decomposition of rocks through the action of weathering.

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Clay can be found anywhere and basically known for making of ceramic Art and sculptural works of art. From the Dictionary definition of clay says that clay is a natural earthly material that is plastic when wet consisting essentially of hydrated silicate of aluminum, and these clay have being used by contemporary artists in our present generation like George E. Ohr, Toshiko Takaezu, Jun Kanekoken Eastman but just to mention of few.

Clay as we all know it to be a very common medium of creativity which made it has its promotional creative value not only that it helps promote self-confidence encourages, self-expression and develops problem-solving skills. So one of the objective of the study is to educate members of the society of the importance or value attached to clay as a natural medium which is very common in our locality as a good medium of self-expression and creativity.

Secondly, telling us about the chemical combination and sustained contents of clay as a medium of self-expression in art.

In this study the other works done by other researchers on similar write up will be mentioned like Bergaya F. Theng (2006) Carretero M.I. (2002), MaziOmeje but tell us just mention very few.

The theoretical framework is purely based on the other researcher observations of the research methodology and theoretically.

Theoretical framework is also based on other researchers observation but the present researcher wants to put a greater in put most especially on area of the society being more industrial and focused on what we have which is a natural gift of nature given to us of which we are to make ourselves and society more productive unlike previous period in our life's, this we can ask the federal government to come and assist student so that they can grow better. The researcher findings shows that clay can be used and got from our locality for different purposes must especially depends on the clay with tend to find within our surroundings such clay can even be used to produce many things like China that makes breakable eating utensils, toilet system materials, bricks from South Africa and even flower vases.

The researcher find out that the study can as well change the economy of the country if a good attention is given by the federal government asking the young boys and girls in the field of Art asking them to make good use of clay not only in sculptural forms but also the ceramic way which

means the clay we have even make us to start producing bricks instead of importing south African bricks into our country. In fact, we need to become exporters ourselves in other to boost our economy in fact the country as a whole will seriously benefit from this researchers write up.

Clay as we all know it to be a modeling materials since pre-historic times. It can be squeezed, pinched, coiled and moulded with hands, knives, or modeling tools into a limitless variety of shapes Jarehill.

Steve Ember, says that clay is one of the most universal materials if not even the best material known to humans throughout history and around the world, people have developed the art of forming clay to make ceramic objects or pottery. Clay is made of water and earth. It is formed into different shapes. Then high levels of heat hardened it to produce many kinds of ceramics. According to the researcher different kinds of clay contain different materials such as silicon or iron dioxide. The kinds of minerals in clay affect how soft or hard it is to work with the mineral content of clay also affects the temperature level of which it hardens.

The researcher (Steve Ember) says that ceramics development had an important effect on human history. Ceramic objects permitted early cultures to make containers that could hold water. This means they could cook food like vegetable and meat. Improving food production methods meant larger populations could survive. Pottery is an art form that grew out of the daily needs of life.

Ceramic/sculpture are also important for historians and archeologists. Pieces of ceramics found at archeological areas help tell about ancient cultures. These pieces can last for tens of thousands of years. They help answer questions about culture we know little about.

Shen-Li Lee made some listing about the benefits and why clay Art is great for us as individuals.

- Encourages creativity
- Improves connections in the brain in the default made network.
- Helps to develop visualization and interpretative skills.
- Allows children an avenue for self expression

- Teach children that there is more than one right answer in art so children can feel pride in their artistic creations.
- Help develop hand-eye cordination and fine motor skills playing with play dolls is also recommended as a pre-cursor for hand writing.
- Trains concentration skills and help us have a good focus.
- It's therapeutic, it can reduce stress and anxiety and help us get over sadness.
- Promotes an upward spiral of flourishing.
- Helps us achieve the flow state the mental state of operation where we are fully immersed.

In an activity with energized focus, complete involvement and enjoyment in the process of the activity. Clay is one medium that promote creativity says Darla GrebMazariegos (2012), it is especially beneficial to young people. It helps promote self-confidence, encourages self-expression and develops problem-solving, skills. Noam Zimin, founder of clay Dance studio in Siskiyou country, states that I believe few art mediums kindle growth and skills in children the way clay does.

So, with this, from various researchers' opinion it is observed that clay has a lot role to play in the life of children and up to adult hood it helps us from various aspect of life even medically. And if this is inculcated into our primary, secondary schools which is the initial upbringing of any children in the society to become our adult a lot will be achieved in Nigeria system of education.

Clay is known to be rich in nutrients including calcium, magnesium, silica, sodium, copper, iron and potassium, bentonite clay benefits include helping to deliver essential vitamins and minerals to the body making a wonderfully detoxifying and powerfully absorbent ingredient in skin care as well as cleansing internal.

Mineral are the main source of life on our planet, and are imperative to our survival. Minerals are necessary for all processes in the body, including the assimilation of vitamins, fat, proteins and carbs as well as biochemical functions that occur.

Minerals help with everything from muscle contractions to the production of hormones. A national source of all the minerals used and consumed by humans for a variety of purposes is clay.

Dating back to the prehistoric era, the earliest humans used clay to treat minor ailments such as food poison, aches and pains, infections, and mineral deficiencies. They even turned to clay for spa and beauty treatments. A common clay used for skin conditions as well as spa and beauty treatments is called Bentonite clay. Bentonite clay is formed after vokanie ash has weathered and aged in the presence of water. Bentonite has a strong negative election magnetic charge and when activated by water, it acts like a magnate in and on our bodies.

Bontonite clay is now used in a variety of homemade skin care products. Some are made into product such as hair and face masks, toothpastes and tooth powders, deodorants, soaps and even make ups.

Some uses of clay throughout ancient history include:

Pharmaceutical formulation oral applications

Topical applications

Gas/intestinal protectors

Cosmetics

Use as recipients

Influence on the liberation process of drugs

Influence in the drug's degradation

Sheelachamaria (12 July, 2018), made emphasis on the benefits of clay modeling for kids: clay modeling in small groups allow sun, communicating sharing and also improves social skills. It is an activity which nurtures child's creativity boosts imagination and mbibes.

Clay modeling and in 2 or 3 dimensional, it is versatile such that the sculptor can create unique objects using the material. Also clay provides an avenues where an artist can portray an idea before working on the final design from one object to the other in form of molds.

There are many uses of clay as it can moulded into and endless number of forms.

Humans have been making objects out of clay for ages pots, plates, bowls, sculptures and so on, ability to create so many different objects out of clay shows that clay is a real medium and a means of self-expression in art.

Working with clay encourages:

1. Trial and error
2. Develops fine motor skills
3. Teachings creativity
4. Encourages work based learning

Clay modeling has many advantages to an artist one it is widely available, too, it is inexpensive and there it is versatile such that the sculptor can create unique objects using the material, also clay provides an avenue where an artist can portray an idea before working on the final design, it also allows people to transfer designs from one object to the other in the forms of molds.

Clay art has a lot of benefits it encourages creativity improves connections in the brain in the default mode network. Help to develop visualization and interpretative skills, allows children an avenue for self expression. Teaches children that there is more than one right answer multiple points of view.

Clay in its real sense is very easy to maintain and be used. Some sculptors use clay as permanent medium, firing their works in a kiln, others use it as an intermediary step, making a clay model from which a mold is taken. The mold can be used to make sculpture in plaster, concrete, bronze, or other materials.

Clay can be prepared in two methods:

Wet and dry methods, when preparing the clay using the wet method, the clay should be collected and soaked in a container of water for some days.

Clay being a medium for the sculptors and ceramist which goes under 3 or 2 dimensional work of art, the clay is specifically sieved most especially for the ceramist in order to remove and avoid particles in the clay which could be a problem during moulding or firing when the work of art gets to the finishing stage. And on the aspect of dry method of preparation the clay is collected and allowed to dry up completely and the clay is really crushed to fine powder and all impurities like leaves, sticks little pebbles are sieved out and finally the clay is soaked with water knead and stored properly with polythene to avoid evaporation of moisture.

After the preparation of clay the clay is kept in a moist state to make it workable. To work with clay, the psycho-motor domain skill is involved, using the hands makes work produced by an artist more easily accessible to more skill and creativity and knowledge ability.

Example if you are to mould a lion you have to bear in mind how a lion looks like if possible bringing the object/figure or design closer to you as to have a good and perfect visual perception and this entails watching the object occasionally until you get the desire result.

Clay modelling is a fun art activity that involves sculpting and moulding, modeling clay into a variety of shapes and objects. Clay art with modeling clay is a good precursor to ceramic art with clay. In the process of modeling the artists himself or herself as an individual determines, what is to be created by conceptualizing the figure or image of what is to be done. This is the stage in which the artists now have the clay modeling ideas that should be executed in the cause of making a piece of clay work and not only that the modeling tools will have to be considered along with the type of clay to be used for the modeling.

Different, kinds of clay contain different minerals such as silicon or iron dioxide. The kinds of minerals in clay affect how soft or hard it is to work with. The mineral content of clay also affects the temperature level at which it hardens.

Earthen ware is one of the earliest kinds of clay used by humans. Earthenware hardens at a lower temperature than clay called stoneware. Porcelain is yet another kind of clay. The clay talked about are made very fine, and smooth. All these clays need to be fired at high temperatures. Early pottery was heated in the sun or by a fire, later potters developed heated devices called kilns to control the necessary firing condition.

Being that clay is one of the most universal materials known to humans. Throughout history and around the world, people have developed the art of forming clay to make ceramic objects, or pottery. Clay is made of water earth. High levels of heat hardened it to produce different kinds of ceramics.

The development of ceramics has had an important effect on human history. Ceramics objects, permitted early cultures to make containers that could hold water. This means they could cook foods like vegetable and meat. Improving food production methods meant larger populations of people could survive. Ceramics and sculpture are art forms that grew out of the daily needs of life.

Ceramics and sculpture are also very important vital facts about art for historians and archeologists. Pieces of clay works found at archeologists area help tell about ancient cultures. These art works in clay can last for ten thousand of years. They are reflective answers to questions about cultures we know little about. People first began to fire clay in China and Japan about 14,000 BC, probably they started by lining baskets with clay so they would hold water better and they started leaving off the basket and just making clay containers. They may have used these early clay pots to ferment fish, or may be to make beer or both.

Similar pattern of use is also applicable to our. Africans, using clay for some functional purposes. In Igbo language clay pot is called udu. The udu drum originated drum the Igbo people of Nigerian. Unlike other percussion instruments, the udu drum was invented and developed by the women of the Igbo people from clay pots. If fact udu means pot in Igbo. Udu drum is also used in regae bands of African pop music, percussion musicals, and acoustic performances.

In Nigerian societies we have our traditional art example are ones like Nok Art Igbo-Ukwu art Benin and Ife art and others and they generally in common made use of clay as strong medium of expression in one way or the other. The sculpture works or clay work in terracotta were dated back between 500BC and 300BC and mostly human heads and animal figures.

That of Ife art 11th to 15th century and Benin art between 1400AD so clay has been known as a very strong medium for our people up to this present time of our existence in life. We cannot do without the great use and importance of clay. So clay is a very good medium in art which can not be forgotten.

Commented [A26]: your literature review is not properly structured and organized, please restructure and reorganized well.

2.1 Empirical Review

From the write up the researcher made use of other researchers view just like St. George G. talking, about the science and applications of clay and like materials in health and beauty telling us that there is a lot for us not only as outing to derive from the wonderful benefits of clay. The same is also applicable to AndveaMuldor Slater (1997-2020) and kindrel Art.

Carretero M.I. (2002) also talked, about the health benefits attached to upon human health and development.

2.2. Theoretical Frame-Work

If a good observation is made all the researchers so far within our present society and other parts of the world are still like, attaching good importance to the use of clay which has being developed by above developed countries like China, Japan, America, England, Germany and so on. And so the researcher believes that for use to go far in our study emulate or follow up the footsteps of our developed and advanced in knowledge and technology, of our brother nation, by asking our government to focus also on uses of our natural resources of clay. Just like Agriculture is being given a special attention.

3.0 Analysis of Data

The objective of the study was carried out firstly to educate the members of the society most especially the third world country on the benefits of clay as a medium of self-expression.

Secondly, to tell us about the chemical and scientific components of clay as a means of creativity, thirdly, clay as art material naturally given to us by God to make full of use of which has being neglected by people without making full use of benefits.

Fourthly, what the government of our nation should do in order to improve on the use and benefits of clay a second to oil spilling machine of the nation (oil boom) but clay boom. Bricks for house decoration could be done and we could be exporters of bricks ceramic wares, flower vase fittings for electrical coatings with clay.

And lastly, the health benefits derived from clay as a medium also in medical terms clay can applied to facial treatment on the face and body as a whole. With all these, objectives we should continue arming at a good and more wealthy ways of improving on our uses of clay which ought to more done of master minded by the government of any nation that has the type of naturally gift of God like Nigeria.

4.0 Summary of Findings and Conclusion

From the observation made so far, from the objectives that ought to be derived a great awareness should be carried out and we Nigerians should look up to countries like China, Japanese, Germany, France and even America comparing ourselves with them will make us grow faster by going into exportation of our products to other countries that are not blessed with the way we are naturally bless with clay and other resources.

4.1 Summary of Findings

From the observation made from previous researches, the findings involve our self in not only on personal grounds but on governmental level too. We need more support by the Federal Government.

4.2 Conclusion

The researches carried out by other researchers shows that the write-up will really help our people to have a clearer few of what clay is all about but civilized countries see clay as a product that can yield more money into the economy. As agriculture is known as the key of our sustainability so also clay could as well be a good contributive factor because clay is a purely gift of nature and not every country owns it. In Art psychology, it has been noted that clay has being proved to improve on children's reasoning and visual perception in life up to Adulthood stage. Even in the Holy Bible clay was used by our Lord Jesus Christ to heal the blind man after putting saliva and clay out of the ground in order to heal. John 9:6 and the blind man was healed. Amen.

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Evaluating Totemism in Some Igbo Culture Areas as an African Belief System

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Abstract

This work evaluates totemism in Igbo culture as an African belief system. The younger generation is bereft of the knowledge of what totems are in Igbo culture because the missionaries that brought Christianity in Igbo land termed her culture idol worshiping. As the Igbo culture is at its death throes today because many of their belief systems have been sidelined by civilization, the researcher wants to find out what totems really are and their functions in Igbo land. This study is a qualitative research design, carried out in Igbo land. The area of study is totemism. The population of the study was the Igbo. Simple random sampling was used to select the respondents. Data were collected through oral interviews, and books related to the study were reviewed. Functionalist Theory was employed in analyzing the data collected to prove that totems are messengers of the Supreme Being and His healing agents to His people. Also, totems help the Igbo people in shaping their moral lives. Now that Christianity is the order of the day, these totems should be used for the preservation of the ecosystem and tourist attractions.

Key Words: Evaluating, Totemism, Igbo, Culture, Belief system, Africa.

Introduction

The Africans, which the Igbo people are one of them, are known to be a very religious set of people. They are ardent believers in the Supreme Being, and they revere and worship him in earnest. This is evident in the various names they address him with; Angola calls Him Kalunga, Burundi – Imana, Cameroon – Njinyi, Ghana – Mawu, Ethiopia –Arumgimia, Tanzania - Ishwanga, Zambia – Chiuta and Kenya –Mulungu. Coming home to Nigeria, they hold God in high esteem. This also manifests in the names they call God: the Yoruba people calls Him Oludumare which means the Almighty God, the Edo people regard him as Osanobwa, a description for the one who carries and sustains the world, the Efik address him as Osa-Nudazi which denotes

the impregnable, the Ibibio refer to Him as Abasi Ibom, meaning the ruler of the universe from Heaven; whereas the Hausa people address Him as Ubangidi, meaning the Supreme God.

In the Igbo culture area, this Supreme Being is known as Chi- Ukwu (Chukwu - the Greatest God). This shows that the Igbo people have high regard for God Almighty. The Igbo people of the south Eastern Nigeria are a set of people that fervently believe in the Supreme Being. They agree that a supernatural power that created this world and other things in the world exists. That is why they worship the Supreme Being through smaller gods as they see themselves not worthy to be in the presence of this Supreme God. The Supreme God in turn cannot speak directly to them and, so, He speaks through the deities, by manifesting His presence through various totemic objects. Through these (animals and insects) He sends healings and protection to them as these totems are messengers and/or children of the gods who are representatives of the Supreme Being. This may be the reason Uchendu (2007) avers that the Igbo world is an integrated one in which all created beings, the living and the dead, are in communion through symbolic interactions and other communication channels. In Igbo view, the world of man is not strictly divorced from the world of the spirits. And as such the gods speak to the people through these totems.

When the Missionaries set their feet on Igbo land, the changes that came about from the effect of the contact between the Whiteman and their Igbo counterpart was so enormous that the Igbo culture continues to struggle to survive. The Whiteman's arrival in Igbo land crippled most of the Igbo culture and destroyed many of them, as they ignorantly termed them idol worshipping and fetishism. This act began the genesis of the death of many of the known Igbo culture, noticeable in their religion, social and political inclinations.

Kaapanda (2016) observes bitterly that before the Europeans came to Africa, the continent had a candid sacred culture and spirituality but when missionaries toxically preached religion - therefore undermining our own - they sowed seeds of a new culture which diluted and ultimately erased our cultural guidelines, ranging from traditional practices, the attires, African names, African ritual gatherings to events such as African traditional weddings. The missionaries gave us names of their origin that they could understand and pronounce better than our own names, they labeled African education as backward, they despised African food, they undermined local languages, in fact the

missionaries halted the sacred system with their religion. This has brought a lot of problem to African soil as many of these cultural practices have died and more are at its death throes.

Moved by how the culture of the Igbo people is being sidelined in the comity of other nations, the researcher wanted to evaluate and bring to the fore, functions of totemism in Igbo land as an African belief system. This work would be useful for other researchers and scholars especially those in ethnographical studies for further reviews and sto be used as a reference materials.

Totem

Totem is a natural object or animal believed by a particular society to have spiritual significance and adopted by it as an emblem. It can be an animal, insect (bees), plant, water body, groove, hill or cave that is held in sacredness by one particular group of people or an individual. It can be an animal, a plant or a natural object that becomes the emblem of a clan or of a traditional family. Freud (1919:8) says that totem is an animal, either edible and harmless, or dangerous and feared; more rarely the totem is a plant or a force of nature (rain, water) which stands in a particular relation to the whole clan. The totem is first of all the tribal ancestor of the clan, as well as its tutelary spirit and protector; it sends oracles and, though otherwise dangerous, the totem knows and spares its children. The members of a totem are therefore under a sacred obligation not to kill (destroy) their totem, to abstain from eating its meat or from any other enjoyment of it.

Moving further, Mish (2004:1321) explains totem as "an object (as animal or plant) serving as the emblem of a family or clan and often as a reminder of its ancestry". On the other hand, Okigbo (2015:1) avers that totems are place and things that are considered highly sacred in Igbo traditional religion. These sacred places or things could either be a piece of land, a certain kind of animal, specific water bodies or masquerades. Still on totems and what they are, Maris (2016) sees totem as a sacred animal, plant or force selected by a clan or tribe which its members cannot eat, kill or touch unless on certain special ritual. Kaapanda (2016:1) asserts: "Basically, a totem is an ancestral symbol or an emblem that represents a group of people such as family, clan, lineage and a tribe"

From the foregoing, totems are in kinship with the people who have them.

Totemism

Totemism, is a system of belief in which humans are said to have kinship or a mystical relationship with a spirit-being, such as an animal or plant. The entity, or totem, is thought to interact with a given kin group or an individual and to serve as their emblem or symbol. As defined by Freud (1919:8), totemism is a complex of varied ideas and ways of behaviour based on a worldview drawn from nature. There are ideological, emotional, reverential, and genealogical relationships of social groups or specific persons with animals or natural objects - the totems. Still on totemism, Mish (2004:1321) explains it as a belief in kinship or relationship between a group or an individual and a totem

Culture

Culture in a lay man's definition is the totality of a people's way of life, their language, food, house pattern, dancing pattern and musical instrument, marriage styles and beliefs. Lending support to this, Neibuhr (1956) writes that culture is the sum of all that has spontaneously arisen for the advancement of material life and as an expression of spiritual and moral life - all social interactions, technology, art, literature and science. This means that culture of people arises from their material needs. Emphaphizing on what culture is Nwala (1985:8) asserts that:

> *Omenala* (culture) refers to Igbo attitude to life and their basic conceptions about nature, society and life. It embraces the whole system of civilization of the Igbo in both theory and practise. Indeed it contains, within itself, the principles for propagating and protecting Igbo traditional civilization and way of life. Myths, rituals, traditional system of initiating, educating and socializing the young into the traditional way of life, and sanction, were the means of propagating and protecting Igbo traditional civilization

In addition to what Nwala says, Uwandu and Nwankwo (2006) opine that culture is the complete way of life of a people, the shared attitudes, values, goals, and practices that characterize a group, their customs, art, literature, religion, philosophy. It also includes their institutions and their organizations, their material goods - foods, clothing, building, tools and machines.

Belief System

Belief system is a set of principles or tenets which together form the basis of a religion, philosophy, or moral code. It can refer to a religious worldview. A belief system is an ideology or set of principle that helps us to interpret our everyday reality. This could be in the form of religion, political affiliation, philosophy, or spirituality, among many other things. These beliefs are shaped and influenced by a number of different factors. Collins online Dictionary says that belief system of a person or society is the set of beliefs that they have about what is right and what is wrong and what is true and false.

Origin of totems in Igbo Culture

A respondent explained that totems mostly originated from helps such totems rendered to their adherents, either during a war with a neighbouring community or during the era of the slave trade. According to him, many protected or hid themselves in caves and grooves during their journey of settlement or relocation during crisis. Afterwards, they revered these natural elements. Awka people monkey is their totem as their deity *Imoka*, uses monkey in warning them against impending enemy invasion during their war with a neighbouring town. Also the rats (*ewi*) saved Nnewi indigenes from impending doom of war by their assemblage and leaving off their foot marks on the village square. These signs scared away the warriors. These examples established reverence to totems and totemism, assigned by the role they played in helping to save the people.

Another respondent claims that the green snake, a totem in old Awgu Local Government Area, protected this area during the era of the slave trade. This snake, addressed as the child of the Earth goddess, (*nwa ali anyi or aka)* always bit the slave dealers on their way back after purchasing slaves but it spared the slaves bought from the area. This green snake is very poisonous but it rarely bites someone. This harmless nature makes the people of this culture area address a gentle person as *aka ataghi aru* - the green snake that cannot bite. The selection of attack on these hostile slave dealers forced them to abandoned their trading depots and flee this area. Hearing what had been transpiring between the slave and the slave masters from the returned slaves, the people vowed not to kill the green snake as it only bit those who committed an abomination.

Oriji (2009:1) posits that the origins of totems and taboos in Igbo and other West Africa societies are unknown. But the extensive research done in other regions of the world by cultural anthropologists, like C. Levi-Strauss, A. Goldenweiser, and J. G. Frazer, is helpful in making

some extrapolations about the roots of totems and taboos among Igbo people and the functions they perform in their society.

Totems in Igbo Culture

Many totems exist in Igbo culture, but, for the sake of this work, we will look at only three of them: plant totems, animal totems and water totems.

Plant Totems

Many plants in Igbo land are totem plants. They are *Oha*, *Ogirisi*, *Oji*, *(*Kolanut tree), iroko tree, *ogbu*, *achi*, *udara* and *anunuebe* tree. According to a respondent, these plants are sacred in Igbo culture and, in their belief system, are not to be cut down anyhow. In plant totem we will look at the *oha* tree, *ogirisi*, *Udara* and *Anunuebe* tree.

African Rosewood Tree: *(Uha/ora/ ohaa*)

African Rosewwod tree botanically known as Pterocarpus mildraedii belonged to the Africa Rosewood family that popularly grown in the Eastern part of Nigeria and in other parts of African countries. The plant is medicinal and grows into a huge tree that retains its green leaves throughout the year. Obidike (2021) says that the green leaves are incredibility nutritious and are used in preparing a delicious local soup called 'oha soup'. Enemali (2018) avers that oha leaves contain minerals like, magnesium, calcium, potassium,copper, iron, zinc and manganese. It is a source of vitamins A, B, and C source of amino acids like lysine, glutamic acid cysteine while still maintaining its low sodium status. She notes that health Benefits of Oha Leaves is that it Boosts Production of Red Blood Cells, Promotes Good Digestion, Good For Your Bones, Regulates Blood Pressure, Helps In Treating Diarrhoea, Keeps Your Joints Healthy, Good for Diabetes Patients, Boosts the Immune System. Oha leaf is a nutritious, leafy-green vegetable with incredible health benefits.This vegetable helps prevent diabetes, cancer, health disease, anemia, and bone disease. It is highly recommended for the elderly, pregnant women, diabetics, and young children.

According to my personal conversation with a respondent, many places in Igbo culture area, like Awgu town have this tree as a personal totem and it is always planted at the center of a man's hut – *obi*. According to this respondent, the man of the house makes his libation at the foot of the *oha* tree and it marks the presence of his personal god. He makes his supplications to God through it and offers sacrifices like immolation of goat or fowl to it during festivities and during thanksgiving for child birth, especially a male child.

Another respondent explained that woman that is not fidel to the husband cannot cook or eat the soup prepared with such *oha* leaves. A woman accused of infidelity will be resolved by preparing the earth goddess food with *oha* leaves for the woman to prove her innocence. A guilty woman suffers edema of the legs and stomach or generally bloatedness of the body. This may be the reason Oriji (2009:1) states that:

> Although the shrine of Ala was located in the common political, cultural and commercial center of each community, the totemic emblems of the goddess were in some places, perennial trees like *Uha* planted at the center of each compound (*Ala Ezi*, lit. earth goddess of a compound), to serve as its guardian spirit and protector, and the source of its ethical ideals. Sacred *Uha* trees were also planted in mounds demarcating the boundaries of family and village lands, and people were forbidden to dismantle the mounds or cut down the sacred trees.

At the death of the man, this tree will be cut down immediately as it becomes a taboo for his wife to eat any food prepared with it. This *oha* tree planted at the compound of Igbo men unknowingly to them serves as a source of carbon dioxide emission to the compound and equally as a moral regulation of a wife. It protects the environment from degradation.

Newbouldia plant (*Ogirisi)*

Ogirisi (botanical name: *Newbouldia laevis*) is a plant that is native to Africa but can be found in other parts of the world. The name '*Ogirisi*' is an Igbo name. The Yorubas call it '*Ewe Akoko*' while it is called '*Aduruku*' in Hausa. The plant has dark shiny leaves with purple flowers, and the plant can grow up to 20m in height. It is an ornamental plant, grown for its purple flowers, and is often used to mark boundaries or territory on land, particularly in rural areas. People use ogirisi

for different things, which is why it is popularly called 'tree of life'. Some people use it for health reasons while some others use it as part of their religious regimen.

This plant according to a respondent is regarded as a fertility plant in Igbo land. It's leaves are boiled and the juice given to any of the gender who is suspected of having fertility issue. *Ogirisi* plant is seen as earth goddess plant because of its potency in curing infertility in the olden days. The earth being a female deity is in charge of bearing fruit of any kind, including the fruit of the womb. That is why it is used in demarcating land boundaries of the families, village and town lands. The respondent maintained that the *Ogirisi* tree planted as a demarcation of land cannot be cut without the consent of those who planted them; else it will be fatal to the person who cuts the plant down. The *Ogirisi* trees function as erosion control plants and also provide carbon dioxide to them. The missionaries advent discouraged the relevance attached to these socio-economic trees, and advised their cut down, as they were fetish objects. Was it not the same plant they told African people to fell as the entire trees were evil that they are now planting? Ogirisi is used to treat and relieve pain, especially the kind associated with rheumatism and arthritis. Boiling the leaves and barks, and drinking it can help to reduce the pain and make it easier to deal with those conditions. The leaves also has anti-inflammatory properties.

Nwokolo (2021) says that the leaves and bark of Ogirisi plant are used for treating epilepsy and spasms. The barks and leaves are boiled in water, to extract the juice which is then drunk. This can be used to effectively subdue a spasm or epileptic episode.The extract from Ogirisi leaves can be gargled in the mouth to reduce the pain from toothache. Just boil the leaves in water to gain the extract and allow it to cool a little before putting it in your mouth. Ogirisi leaves contain anti-fungal properties which makes them very effective against skin problems like eczema, acne, and so on. The leaves and bark of Ogirisi plant are used for treating epilepsy and spasms. The barks and leaves are boiled in water, to extract the juice which is then drunk. This can be used to effectively subdue a spasm or epileptic episode.The extract from Ogirisi leaves can be gargled in the mouth to reduce the pain from toothache. Just boil the leaves in water to gain the extract and allow it to cool a little before putting it in your mouth. Ogirisi leaves contain anti-fungal properties which makes them very effective against skin problems like eczema, acne, and so on.

African Apple tree (*Udala)*

The African star apple fruit is more commonly known as Agbalumo in Yoruba and Udara in Igbo. Just like every other fruit offered by nature, it has some wonderful health benefits. From the prevention of mouth gum disease to the tackling of toothache as well as sore throat, the benefit of consuming Agbalumo goes on and on. Onyekaegbu (2022) states that the milky juice that comes out of it when squeezed or sucked is not only satisfying like the chewable skin, it comes with some wonderful health benefits. The sweet and sour taste of agbalumo acts as a natural remedy for common issues such as constipation, toothache sore throat, and indigestion. Herbal practitioners are also known to use the bark of the tree to treat yellow fever and malaria, while the leaves are useful for treating wounds, stomachache, and diarrhea.

This tree as explained by a respondent is believed to have some medicinal potency to pregnant women as it helps in making their children have less mucus when they are delivered. Also it is believed in Igbo culture that the spirits of unborn children waiting to be conceived are ever present at the *udala* tree. This is why many towns in Igbo land in the olden days did not pluck the *udala* fruit carelessly as it is believed that they were children waiting for whom they would fall for. Towns like Urualla in Ideato, Imo State, Uli and Umuleri in Anambra, Ozalla and Akpuoga both in Enugu State do not pluck Udala fruit from its tree. *Udala* trees are known to be huge trees and they help in producing carbon dioxide to the environment and even providing shield against violent storm from overturning a house, especially, planted in the middle of a compound.

The Giant/Dreadful IrokoTree (*Anụnụebe)*

Anụnụebe or *Nnụnụebe* in Igbo language means birds don't perch. The tree is called according to what it does to any living creatures that come closer or touches it. 9jainformed (2021) says that before anyone can touch or come closer to dreadful there must be a form of appeasement inform of sacrifice. He goes further to say that *anụnụebe* tree is the most powerful and fearful tree in Igboland, natural Oracle of a tree, no human gets closer to it not even medicine men unless the spirit residing in the tree left for a mission… that is only time one can touch *anụnụebe* tree. *Anụnụebe* leaves and barks are used to fight witchcraft attack, anti- poison, anti-convulsion, destruction of charms neutralizer, embalmment of corpse and soaps.

According to a respondent this sacred tree called *anụnụebe* is powerful and mysterious. It is feared and respected as it deals decisively with evil. In Igbo culture area, healers and diviners venerate

this most powerful sacred tree as it is a bold place of action with supernatural presence. Often, it is held as the abode of thunder or *Amadioha.* The respondent explained that *Anụnụebe* tree is inhabited by male and female most powerful supernatural forces that can cause and heal diseases. Underneath this tree are carcasses and remnants of devastated evil beings, animals and birds. No flying birds can fly over this dreaded tree, any attempt knowingly or unknowingly will fail, as the wings of such bird will crash, such is the mystery of this tree. *Anụnụebe* tree provides healing drugs to people and instills good behaviour in people, as those who engage in social vices are visited by *Amadioha,* the god of thunder, whose abode is in this mysterious tree.

Animal Totems

Many animals are known totems in various parts of Igbo culture area. The animal that is a totem in this town may not be so in another town, hence the Igbo saying that *ihe ndi na-eri ka ndi na-aso* (one man's meat is another man's poison).

The Python (Eke)

According to a respondent, python as known in many Igbo communities is totem owned by sacred rivers like *Idemili* in Idemili Anambra State hence the name *Eke Idemili.* Njaba river in Orlu, Imo State and *Atammiri* river in Ihiala, Anambra State. In these towns and their environs, pythons are revered and held in high esteem and are given the privilege of moving freely among the people without harassment. Whoever kills it knowingly or unknowingly will perform a funeral ceremony for it that is commensurate with that of a titled man. These pythons are known for conveying messages of warning and healings to people because whenever it visits a home, they would consult a diviner to know why such an august visitor has visited them. Oriji (2009) writes extensively on the Eke Njaba. He says that the Njaba is home to the sacred python (Eke), which is believed to represent the founding father of the community. Pythons are deeply revered in the community, and they move about freely. Nobody molests or kills them, and their appearance is often regarded as ominous. They may, for example, communicate important messages from the ancestors to individuals and save them from calamities. Now that Christianity has found its way in the lives of the Igbo people many are now killing the pythons and even eating them. Very soon it will be only seen in picture as the new generation will not know how pythons look like.

Monkey (Enwe)

Monkeys are synonymous with the lives of Awka people hence the saying, *Awka na-aso enwe.* This according to a respondent is because of the role monkeys played in their defeating a neigbouring town that wanted to invade her town secretly. He explaines that Awka people were unaware of the impending danger of the attack, but were waken in the dead of the night by the cries of thousands of monkeys. Worried by such ominous cries from these animals, they quickly consulted their deity *Imoka.* The oracle informed them of the plan, by a neigbouring town, to invade their town last night, but the attack was aborted by the horrific cries of the monkeys. That was how the massacre of Awka people was averted by the monkeys and, since that day, they vowed not to harm any monkey. This account, by the respondent, bestowed on the monkeys, as confirmed by *Imoka* deity, the power to scare the neigbouring community with their wailings corroborated what other respondents said about monkeys as totem in other parts of Igbo culture area.

Water bodies

These, according to a respondent, may be lake, river, stream or pond dedicated to a deity. This type of water bodies have potency of healing. One significant thing these water bodies have in common is they have one creature that is not killed. Some have pythons like Idemmil and Njaba rivers, while some have crocodiles as Agulu lake in Anambra and Obanukwu lake in Agbogugu in Enugu state. Others like Oviangu, Ngene and Ovo streams in Awgu has fishes. This type of water bodies is recorded by Kanachikuzhy (2012), where Elisha told the Naaman soldier to go and wash himself seven times in the river Jordan in order to cleanse himself of leprosy that he is plagued with (2 Kings 5).

Also, in the Bible, the Bethesda pool is known as cleansing water; whenever it is stirred by an angel of God whoever enters first get instant healing (John 5). These type of water bodies if they exist in Igbo land will become totem to them as the fishes and their grooves will be not be kill or cut down. Examples of water bodies in Igbo land that are totem include Njaba river in Njaba Imo State, and its surrounding communities consider them messengers and is forbidden from harm or eating; Ngene Stream in Amawbia, Oviangu Stream in Awgu, Imo Mmiri the spirit of the Imo River which runs between present day Imo State (which is named after the river) and Abia State and runs into the Atlantic between a section of Rivers State and Akwa Ibom State in Nigeria.

Functions of Totems in Igbo Culture

The functions of totems in Igbo culture cannot be overlooked, as they have helped many communities immensely in shaping their religious, social, political and economic life. Makumure (2015) opines that in prehistoric societies, totems were keys to symbols of religion and social cohesion; they were also important tools for cultural and educational transmission. Totems were the basis for laws and regulations In Igbo land, many of these totems were looked upon to send messages to them for certain ritual to take place.

These totems say a respondent help in shaping morality of the people who use them. For instance, the green snake known as the child of the earth's goddess is believed to bite only those who have committed an abomination. This made people to avoid any abominable act in order to avoid being bitten by the green snake. It helped in reducing crimes and social vices that are prevalent today in our society, to almost zero in the olden days. No one dared to committee any atrocity that would warrant the earth goddess to vent her anger against that person. This may be the reason Meek (1937: 25) states:

Ala is the fountain of human morality, and in consequence, a principal legal sanction. Homicide, kidnapping, poisoning, stealing, adultery ... and all offenses against Ala must be purged by rites to her. Ala deprives evil men of their lives, and her priests are the guardian of public morality. Laws are made in her name, and by her, oaths are sworn. Ala is in fact, the unseen president of the community.

These totems help in the socialization of the people. During the festivities of these totems, the villages or towns that habour such totem will gather for celebration. Those who have not met for over one year or so will see each other. Pleasantries and gifts are equally exchanged. From visiting friends and well-wishers and from the display of dancing, wrestling matches and other sports by the youths, marriages are contracted as maidens with good dancing steps are sought for and young men with best wrestling techniques are followed home freely by beautiful maidens.

The totems serve as messengers of the deities they are representing. The death of the green snake in the home or farmland of any person in the old Awgu culture area is not handled with levity. A diviner is consulted to know what has gone wrong. Some times its visit to anybody's home may

be to welcome a new born child or bring relief or solution to a sick person's health. That is why when it pays a visit to a sick person, a diviner will equally be consulted to know the message it comes to deliver.

Aside from animal totems, plant totems like *ogirisi* leaves and *anunuebe* are used in curing ailments that torment human beings. *Ogisi* leaves are used in the treatment of infertility in both male and female, and *anunuebe* is a mysterious tree known for its potency in the destruction of evil spirit and treatment of poison.

These totemic trees indirectly but most importantly, serve the people as an environmental protection trees. The giant totems like the *achi* which usually stands in the middle of every village square help in checking storms and winds from wrecking houses in the village. Also the sacred *akpu* trees that herald the end of each village also help in checkmating winds that blows through the village.

Many of the totemic trees serve as economic trees used for building houses today like the *Ogbono* tree, great iroko tree, *achi* tree and *akpu* tree.

Conclusion

Having seen what totems are and what they do to the people of Igbo land and why they have it in their belief system – as messengers, moral enforcement, healing agents of the deities associated with the totems - it is therefore pertinent that Igbo people should maintain these totems especially the plant totems as they actually help in protection of the environments.

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