

**DOCUMENTATION AND PRESERVATION OF TEN STORIES AND SONGS IN  
EDO: A CASE STUDY OF ORA**

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**BENIN CITY**

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**A PROJECT WORK SUBMITTED TO THE DEPARTMENT OF LINGUISTICS  
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**FEBRUARY, 2025**

**APPROVAL PAGE**

This is to certify that this project was carried out by **IFOUNU GLORIA EKATA** in the Department of Linguistics Studies under my supervision.

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Confirmed by

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(Head of Department)

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## PLAGIARISM CERTIFICATION

I, **IFOUNU GLORIA EKATA**, with matriculation number **ART2008974** declare that this work titled **“DOCUMENTATION AND PRESERVATION OF TEN STORIES AND SONGS IN EDO: A CASE STUDY OF ORA”** has successfully passed the anti-plagiarism test and so does not violate any copyright regulations.

Sign: \_\_\_\_\_

**IFOUNU GLORIA EKATA**

Date: \_\_\_\_\_

## **DEDICATION**

I dedicate this work to God Almighty, whose grace, wisdom, and strength have guided me every step of the way.

## ACKNOWLEDGEMENTS

My heartfelt appreciations to God almighty for His Divine intervention in everything I ever did in this school and my academics. His ceaseless Favour, Blessings and unwavering Strength for the great pursue, that has finally come to a memorable end. Words can't really express my gratitude to God almighty for overseeing my affairs in these four walls, but all Glory and Honour is unto His Name.

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## ABSTRACT

*This study examines Ten stories and songs in Edo: A case study of Ora, by investigating the cultural significance of these stories and songs, analyzing the content and meaning of the stories and songs in Ora, and lastly, promoting the understanding and appreciation of the Ora culture. The study relied on oral and documented data collected from primary sources. The oral data which made up the primary data were elicited from competent native speakers of Ora language. The interviewees were residents of Edo State whose ages range from fifty years and above. The respondents are: old people (3 man and 2 women), who are competent speakers of Ora language and also vast with the history, traditional stories and songs of the land. The data collected were recorded using a voice recorder which were then written down for organization and categorical analysis. The ethnography of communication, Hymes (1964) theoretical framework was used, several methods of data analysis was employed to explore the intersection of stories and songs in Ora. . Findings revealed that there are cultural significance of the stories and song in Ora, the stories and songs in Ora have content and meaning, and lastly, these stories and songs can be promoted when they are sung and thought especially to the younger generations as it will help in preserving the Ora's culture. The researcher recommends further studies in this particular area and any aspect not touched in this study be treated by linguist, scholars or any other researchers who have interest in the documentation and preservation of the stories and songs in Ora or any other Edoid language.*

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 BACKGROUND OF THE STUDY**

Stories and songs are a vital part of preserving a people's culture and identity. The use of language in traditional stories and songs is a way of preserving history, values, and culture, and these forms of expression play a role in shaping and maintaining a sense of identity for the Edo people (Aluede & Braimah, 2005). The importance of oral literature can never be overemphasized as it is responsible for keeping the Edo language active and relevant in the modern world.

This study seeks to examine the documentation and preservation of ten stories and songs in Edo: A case study of Ora. A large number of Edo speakers especially the younger generations do not have interest in their legendary/myth and folktales stories and songs and are only interested in that of the white men. Many are moved and swayed by modernization and globalization and only find interest in modern songs and have even been eaten up by the modern lifestyle in terms of their dressing, speaking and attitude. These geared up the motivation for this study as this study will attempt to revive the stories and songs used in Edo and give reasons why this aspect of culture should be learnt

and used by the present generation. The study primary or central focus will be on Edo looking at the perspective of Ora. Also, the study will look into how the stories and songs are documented in Edo and should be documented, and to what extent do the documentation of the oral stories and songs in Edo reflect in the lifestyle of the Ora people.

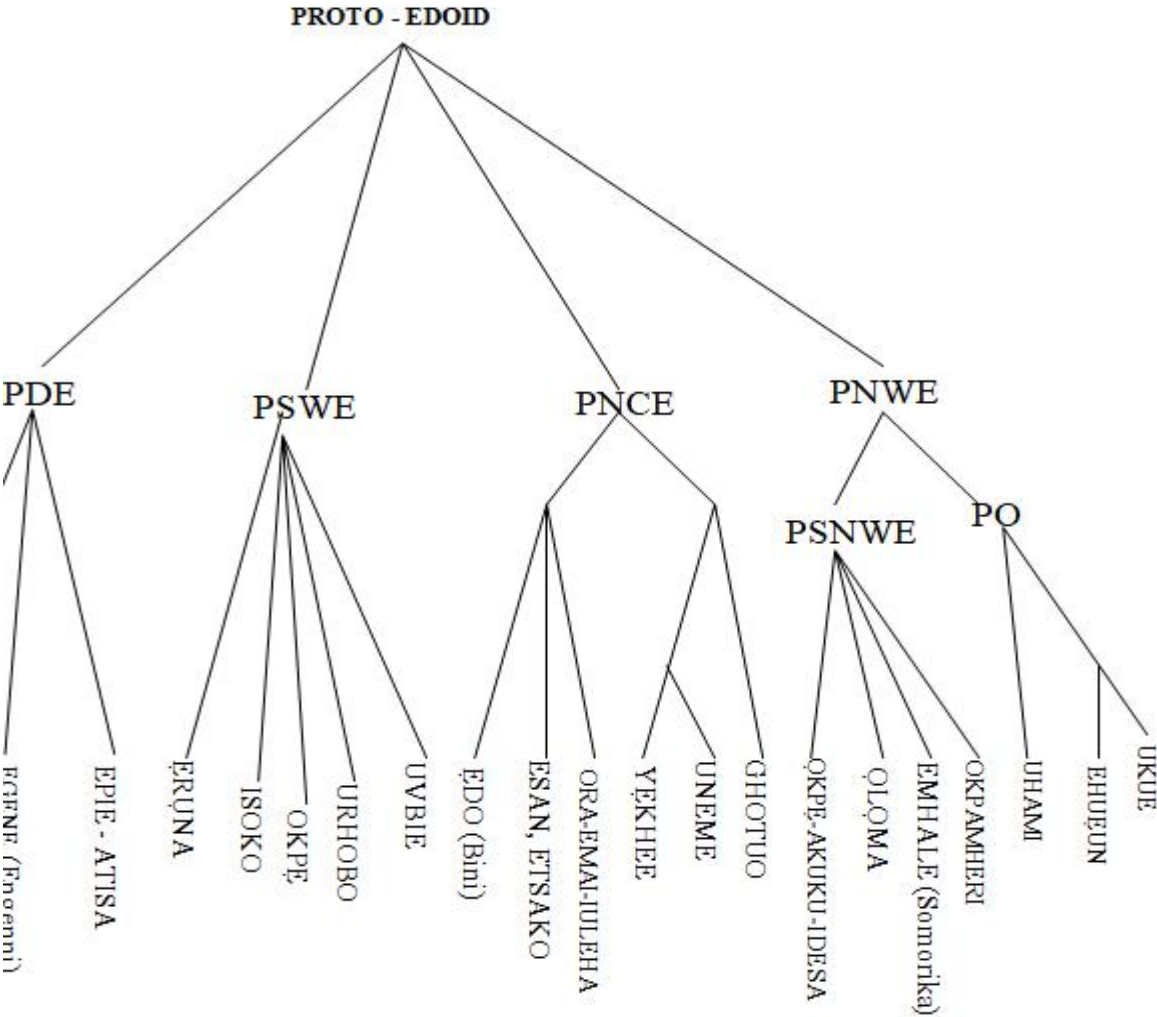
### **1.1 ORA LANGUAGE AND THE SPEAKERS**

Owan is an ethnic group located in the northern part of Edo State, Nigeria, and belongs to the Edoid peoples. It comprises two Local Government Areas: Owan East and Owan West, encompassing numerous clans such as Ihievbe, Emai, Iuleha, Ora, Igue, Uokha, Otuó, Ikhin, Ivbi-Mion, Ikao, Ivbi-adaobi, Ozalla, Uzebba, among others. The name "Owan" originates from the area's largest river, Onwan/Owan. Onwanvbua was shortened to "Owan," meaning someone who celebrates in prosperity.

Ora which is the language of study, falls under Owan West Local Government Area of Edo State. It is a language spoken by over 97, 000 people (Wikipedia, 2024). The language is called Ora so as the people. Though, Ora is a language spoken in Owan West, it is not the only language spoken in Owan West but rather only intelligible to its speakers as there are other languages spoken in Owan West. The people of Ora are known to be

very industrious and resourceful as their major occupation is farming. There are lots of produce produced by this people such as garri, rice, etc.

The table below shows the classification of the Edo language in the Edooid language family tree by (Elugbe, 1989).



## **Figure 1**

The Ẹdoid family tree (Elugbe 1989)

### **Key**

PDE - Proto Delta Ẹdoid

PSWE - Proto South Western Ẹdoid

PNCE - Proto North Central Ẹdoid

PNWE - Proto North Western Ẹdoid

PSNWE - Proto Southern North Western Ẹdoid

## **1.2 METHODOLOGY**

The present study relied on oral and documented data collected from primary sources.

The oral data which made up the primary data were elicited from competent native speakers of Ora language. The interviewees were residents of Edo State whose ages range from fifty years and above. The respondents are: old people (3 man and 2 women), who are competent speakers of Ora language and also vast with the history, traditional stories and songs of the land. Their names are: Mr. Abbey, Mr. Aigbondon, Mr. Adaniken, Mrs. Ofure and Mrs. Ivie. Interviews were conducted as an instrument for data collection by means of a question and answer method and also through recordings of conversational

discourses in meetings and family time. The data collected were recorded using a voice recorder which were then written down for organization and categorical analysis.

The ethnography of communication, Hymes (1964) theoretical framework was used, several methods of data analysis was employed to explore the intersection of stories and songs in Ora.

### **1.3 PURPOSE OF THE STUDY**

The purpose of this study is to examine the documentation and preservation of ten stories and songs in Ora. This study will investigate the linguistic features of the language with a specific focus on its stories and songs, which will include Folklores, non-fiction stories, wedding songs, naming songs, burial songs, etc. We also explore how these stories and songs are used by different user groups, including men and women, and users of different generations.

### **1.4 STATEMENT OF THE PROBLEM**

The traditional oral traditions of the Ora people are at risk of being lost due to the effects of modernization and globalization. As younger generations become increasingly influenced by the modern world, they less likely to learn and pass on traditional stories and songs to the unborn ones. This could lead to a loss of cultural heritage and a lack of

understanding of the history and traditions of the Ora people. Also, the lack of documentation and preservation of these oral traditions makes them vulnerable to being distorted or forgotten. Additionally, the lack of documentation and preservation of these oral traditions could lead to misunderstandings and inaccuracies about the history and culture of the Ora people. Without a record of the stories and songs, future generations may not have access to the rich cultural heritage of the Ora people.

Lastly, there will be need for more research on the linguistic and cultural significance of these traditions. By documenting and preserving these traditions, researchers can gain a deeper understanding of Ora people and their culture.

## **1.5 AIM AND OBJECTIVES**

The aim of this study is to examine ten stories and songs in Edo: A case study of Ora. The specific objectives are to:

1. Investigate the cultural significance of these stories and songs.
2. Analyze the content and meaning of the stories and songs in Ora.
3. Promote the understanding and appreciation of the Ora culture.

## **1.6 RESEARCH QUESTIONS**

The following are the research questions:

1. What is the cultural significance of the ten stories and songs in Ora?
2. How can the content and meaning of these stories and songs in Ora be analyzed?
3. In what ways can the understanding and appreciation of Ora culture be promoted through these stories and songs?

## **1.7 SCOPE OF THE STUDY**

This research work will be delimited to the Ora language and its speakers, with a particular focus on stories and songs within this linguistic and cultural context. The study does not examine other languages or dialects, nor does it compare Edo to other languages in detail. The primary emphasis remains on exploring the cultural significance, content, and meaning of ten stories and songs in Ora, aiming to deepen understanding and appreciation of Ora culture through these narratives and musical expressions.

## **1.8 SIGNIFICANCE AND JUSTIFICATION OF THE STUDY**

The oral traditions of the Ora people are an important part of their cultural heritage. By documenting and preserving these traditions, the research would contribute to the

appreciation and understanding of the culture. The study would also be useful in terms of linguistic research, as it would provide insight into the structure and evolution of the Ora language. The study would be valuable for the community, as it would help to preserve their cultural identity and promote intergenerational transmission of knowledge.

This work will be useful for all those who have interest in the culture of Ora. It will be beneficial to learners, teachers, scholars and other researches and to the government as a whole as it will make known the rich culture of the oral stories and songs embedded in Ora and how should work in promoting this culture, specifically its oral stories and songs.

## **1.9 SUMMARY**

This chapter discusses the importance of stories and songs in preserving the cultural identity of the Edo people, particularly among the Ora speakers in Edo State, Nigeria. It introduces the Ora language and its speakers, outlines the methodology used for data collection and analysis, and defines the study's purpose, scope, and objectives. The chapter emphasizes the cultural significance of documenting and preserving ten stories and songs in Ora, highlighting concerns about their potential loss due to modernization and globalization.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 INTRODUCTION**

This chapter presents a review of previous scholarly works and articles which are related to this study. The chapter is broken down into four sections: conceptual review or theoretical review as may be called, previous studies which gave rise to the motivation for the present study, the present study and its concern and lastly, a summary of the chapter.

#### **2.1 CONCEPTUAL REVIEW**

This section carefully outlines and explains the concepts or key terms which are related to this study. The purpose of the review is to provide a better understanding of the content of the work, and this review will help remove any form of ambiguity that may arise in the mind of the reader. The concepts to be reviewed and discussed are:

- Documentation
- Preservation

- Stories
- Songs

### **2.1.1 Documentation**

Documentation refers to the systematic collection, organization, and presentation of information or evidence. Documentation is a critical process in the preservation and transmission of knowledge, particularly in fields such as language, history, and science (Amiraslani & Dragovich, 2022). It involves systematically recording information to ensure that it is available for future reference and study. This process not only facilitates the continuity of research but also helps in maintaining accuracy and reliability in various disciplines. In the context of linguistic research, documentation plays a vital role in capturing and preserving language data. It ensures that linguistic features, such as phonetic variations, syntactic structures, and semantic nuances, are systematically recorded and analyzed. For example, documenting the phonological variations of a language can provide insights into its phonemic inventory and stress patterns, which are essential for understanding its phonological system (Guzman, 2003).

Moreover, language documentation contributes significantly to the preservation of endangered languages. Many languages are at risk of disappearing due to globalization

and cultural assimilation. Effective documentation practices can help linguists and anthropologists to record these languages' vocabularies, grammatical rules, and oral traditions, thereby contributing to their preservation (Rogers, 2015). This documentation process often involves recording spoken data, transcribing texts, and creating detailed linguistic descriptions.

In addition to language documentation, the importance of accurate record-keeping is also evident in historical research. Historical documentation involves recording events, dates, and figures in a structured manner, which is crucial for constructing an accurate historical narrative. For instance, historians rely on primary sources such as letters, diaries, and official records to piece together historical events and understand the context in which they occurred (Cuceanu, 2015).

Furthermore, scientific research relies heavily on meticulous documentation to ensure reproducibility and validation of findings. Researchers must document their methodologies, experimental conditions, and results in detail so that other scientists can replicate and verify their work. This practice is fundamental to the scientific method and helps maintain the integrity of scientific research (Taylor, 2023).

In conclusion, documentation is an indispensable aspect of research and knowledge

preservation across various fields. It ensures the accuracy and accessibility of information, supports the preservation of cultural and linguistic heritage, and upholds the standards of scientific inquiry. Through meticulous documentation, researchers can safeguard valuable data and contribute to the ongoing advancement of their respective fields.

### **2.1.2 Preservation**

Preservation is a critical process in maintaining the integrity of cultural heritage, languages, and biological diversity. Its importance spans various fields, from historical artifacts to natural ecosystems, and involves a range of practices and strategies designed to ensure that valuable entities remain intact for future generations.

#### **2.1.2.1 Cultural Preservation**

Cultural preservation is essential in safeguarding traditions, languages, and artifacts that define a community's identity.

According to Smith (2022), the preservation of cultural heritage is not only about maintaining physical objects but also about sustaining the intangible aspects of culture, such as languages, rituals, and social practices. Efforts in this area often involve documentation, education, and the creation of policies that protect cultural expressions from being lost or diluted over time (Amam, 2024). For instance, in many indigenous

communities, language preservation programs are critical in preventing the extinction of native languages that are integral to cultural identity (Nilson, 2018). These programs often involve language revitalization efforts, including teaching the language to new generations and creating educational materials in the language.

#### **2.1.2.2 Environmental Preservation**

Environmental preservation focuses on protecting natural ecosystems and biodiversity. According to Singh and Philosophers (2024), the preservation of natural habitats is crucial in combating climate change and ensuring the survival of various species. Efforts in this domain include the establishment of protected areas, sustainable resource management practices, and conservation initiatives aimed at reducing human impact on the environment (Al-Swidi et al., 2024). For example, national parks and wildlife reserves serve as sanctuaries for endangered species and help to maintain ecological balance by providing a safe habitat away from urban development and industrial activities (Barakagira, 2024).

#### **2.1.2.3 Technological Preservation**

Technological preservation addresses the need to maintain digital and physical records of technological advancements. As technology rapidly evolves, older systems and formats

can become obsolete, potentially leading to the loss of valuable information (Samiei, 2023). Efforts in this area include digital archiving, the migration of data to contemporary formats, and the preservation of hardware and software to ensure that historical technological achievements are not lost (Najar & Wani, 2019). Institutions like libraries and archives play a significant role in preserving technological artifacts and making them accessible for future research and reference.

#### **2.1.2.4 Challenges and Future Directions**

Preservation efforts face numerous challenges, including limited resources, evolving technologies, and the impacts of globalization. The ongoing struggle to balance preservation with modernization requires innovative approaches and collaborative efforts across disciplines (Houghton, 2016). Future directions in preservation will likely involve greater integration of technology, such as using digital tools for archival purposes and developing more sustainable practices for environmental and cultural preservation.

In conclusion, preservation is a multifaceted process that encompasses cultural, environmental, and technological domains. Each area presents unique challenges and requires tailored strategies to ensure the longevity and integrity of valuable resources. By understanding and addressing these challenges, societies can better protect their heritage

and natural resources for future generations.

### **2.1.3 Stories**

Stories are detailed accounts that describe a sequence of events or experiences involving characters, settings, and plots. They can be purely fictional or grounded in reality and serve multiple purposes: to entertain, inform, or impart moral lessons.

As noted by Ball (2023), storytelling is an ancient practice that spans human history, evolving across different cultures and mediums. It is a potent tool for sharing information, passing down cultural values and traditions, evoking emotions, and expressing complex ideas. Mastery in storytelling not only engages audiences but also fosters a profound connection between the storyteller and the audience, enhancing mutual understanding and empathy. Ball (2023) further explores storytelling from a social perspective, emphasizing its role in community-building and fostering a shared sense of understanding. This highlights storytelling's essential functions in communication, education, culture, and the broader human experience. The study underscores the importance of storytelling in developing communal bonds and enhancing collective insight.

*The Merriam-Webster Dictionary* (2024) defines a story as a narrative of incidents or events pertinent to a situation. In contemporary times, the scope of storytelling has

broadened significantly, incorporating various media and innovative narrative structures. Modern storytellers experiment with nonlinear plots, and audiences now engage with narratives more interactively than ever before. As Boone (2024) questions, “Where will ‘Once upon a time...’ take us next?” Stories remain a vital means of sharing experiences, culture, and ideas across generations. They entertain, strengthen relationships, persuade, sell, and help us navigate and understand our world (New Routes, 2019).

The explanation effectively captures the multifaceted nature of storytelling, highlighting its historical significance, social impact, and evolving forms. By integrating perspectives from Ball (2023) and Merriam-Webster (2024), it provides a comprehensive overview of storytelling's roles and functions. The inclusion of Boone (2024) and New Routes (2019) further emphasizes the dynamic nature of storytelling and its continuous evolution in modern media. Overall, the discussion underscores storytelling’s enduring relevance and its crucial role in shaping human experience and communication.

#### **2.1.4 Songs**

Songs are musical compositions that combine melody, harmony, and lyrics. They are typically structured into verses and choruses and are performed with the intent of expressing emotions, telling a story, or conveying a message. Songs can be accompanied

by instruments or sung a cappella, and they often play a significant role in cultural and personal expression. A song can be viewed as a journey marked by various thresholds or stages (Ang et al., 2019). Throughout human history, songs have been crafted in a myriad of genres, including sea shanties, folk songs, lute songs, and art songs, among many others (Gray et al., 2023). Schruth et al. (2019) suggest that musical behavior is deeply rooted in our evolutionary history, potentially originating as far back as 60 million years ago within the primate lineage. The evolution of early singing into the diverse music of modern humans is thought to have been shaped by numerous selective pressures. However, efforts to precisely delineate these influences and define musical behavior in a universally applicable manner have encountered significant challenges.

This expanded and paraphrased passage provides a clearer and more detailed context for understanding the historical and evolutionary dimensions of music. By emphasizing the broad range of song genres and the ancient origins of musical behavior, it offers a comprehensive overview of how singing has evolved and the complexities involved in studying its development. The inclusion of more specific information about the evolution of musical behavior adds depth and highlights the ongoing challenges faced by researchers in this field.

## **2.2 PREVIOUS STUDIES**

This section highlights and discusses previous studies which are related to this research work.

Aluede (2005) asserted that traditions occupy the apogee of the several ethnic groups in Nigeria and among the Edo people mores and folksongs are principal part of oral traditions. The study examined five folksongs from Edo speaking Nigeria as data for historical reconstruction. In doing this, the researchers corroborated the validity of the selected songs with the available treatises, traditions and literature in Edo nation.

Emielu (2018) asserted in his work that for a long time, African traditional music was seen as fixed and rigid, while the popular was allowed headroom for innovations— notions that continue to be challenged by current scholarship. The article further challenges this notion of rigidity and fixity by using a focused study of the Edo of Nigeria to demonstrate in very specific ways how dance bands are redefining traditional music through innovations in ways that articulate progressive traditionalism because much of so-called African popular music developed from indigenous roots and shows evidence of the interpenetration of the old and the new. The article proceeds to problematize the traditional/popular binary, proposing in its stead a theory of progressive traditionalism as a way to understand the continuous modernization of indigenous African music, as well as the continuous indigenization of imported foreign music and musical

resources.

Ighile (2012) paper admitted that the forces of globalisation have taken its toll on the existence of orature and other practices that are indicative of the intangible heritage. The paper argues that the changing indices of internationalisation have considerably enhanced the development and continuity of oral literature. Situating Edo songs in Nigeria within the cultural and integration theories, the paper argues that an understanding of what has always existed will guide any structuring of a mixed system that is of current relevance and concludes that the Edo songs, rather than slide into oblivion, has actually evolved into a contemporary vehicle for transmitting, re-inventing and diffusing different parts of culture in an age of globalisation.

Ighile (2013) study attempted a poetic analysis of the Igue festival song text. He opined that Igue festival is one of the major cultural markers among the Edos, a strategic ethnic group in Nigeria. It is an annual event that ushers in a new year for every Edo- speaking person. It is characteristic of the famous “head washing” and the significant display of ‘Ewere leaves’. These are two important cultural practices are central to the royalty and overall development of the Edo kingdom. The study indicated that beyond the historical and cultural implications of the songs is an intricate and predominant interplay of poetry and other aesthetic resources. The songs were analysed based on the critical approach of

literary stylistics. This approach was used to examine the literary forms and functions of the selected text within the framework of oral literature. Finally, it was discovered that the songs have creative potentials and artistic qualities which justify their appreciation as essentially literary masterpiece.

### **2.3 CONCERN OF PRESENT STUDY**

The present study, differs from previous research in several ways. Aluede's 2005 study focused on using Edo folksongs for historical reconstruction, emphasizing the role of songs in Edo traditions and validating them through historical sources. Emielu's 2018 work challenged the notion that African traditional music is rigid, highlighting how Edo dance bands innovate within traditional frameworks, thus blending the old and new. Ighile's 2012 paper explored how globalization impacts Edo orature, arguing that Edo songs have adapted and evolved in response to global influences. In 2013, Ighile's analysis of Igue festival songs concentrated on the poetic and cultural significance of the songs, exploring their artistic qualities and cultural functions.

In contrast, the current study is centered on the documentation and preservation of specific stories and songs from the Ora community, aiming to capture and safeguard

cultural expressions that may not have been the primary focus of these earlier studies. It looks at both stories and songs, focusing on the Ora context, and emphasizes the importance of preserving these oral traditions in their entirety, rather than analyzing or innovating them. This study assumes to be the first looking at the documentation and preservation of stories and songs in Edo with a specific focus on Ora.

## **2.4 SUMMARY**

This chapter provides a comprehensive literature review divided into several sections. It begins with a conceptual review that clarifies key terms such as documentation, preservation, stories, and songs. Documentation is discussed as a crucial process for preserving knowledge across various fields, including linguistics and history. Preservation is examined through its impact on cultural heritage, environmental sustainability, and technological advancements, highlighting the challenges and future directions in each area. Stories are defined as narratives that serve to entertain, inform, and impart values, evolving across cultures and mediums. Songs, combining melody, harmony, and lyrics, are explored for their historical significance and cultural impact, tracing their evolution and ongoing challenges in the field of musical behavior.

The chapter then reviews previous studies related to the current research. Aluede (2005)

focused on Edo folksongs and their role in historical reconstruction. Emielu (2018) challenged the perception of African traditional music as rigid, demonstrating innovations in Edo music. Ighile's works (2012, 2013) addressed the impact of globalization on Edo orature and analyzed the poetic aspects of Igue festival songs, respectively.

The current study aims to document and preserve stories and songs from the Ora community, a departure from previous research that focused on Edo traditions or broader aspects of African music. This study emphasizes capturing and safeguarding these cultural expressions in their entirety, specifically within the Ora context, marking a novel approach in the field.

## **CHAPTER THREE**

### **THEORETICAL FRAMEWORK**

#### **3.0 INTRODUCTION**

This chapter focuses on the theoretical framework for the research on the documentation and preservation of ten stories and songs in Edo: A case study of Ora. The theoretical framework to be employed for this research is the "Ethnography of communication (SPEAKING model) " by Hymes (1964).

#### **3.1 ETHNOGRAPHY OF COMMUNICATION**

The Ethnography of Communication theory, developed by an American linguist Dell Hymes in 1964, focuses on the ways communication functions within specific cultural contexts. It emerged as a response to the structuralist approach to language, emphasizing the importance of understanding language use as embedded in social practices and

cultural norms. Hymes argued that communication should not be studied merely as a set of formal rules or linguistic structures but as a dynamic, context-dependent practice.

Hymes's framework, often referred to as the SPEAKING model, is a tool for analyzing communication across cultures by examining several elements: Setting and Scene (S), Participants(P), Ends (E), Act Sequence (A), Key (K), Instrumentalities (I), Norms (N), and Genre (G). These components help scholars understand how communication varies in different contexts, taking into account not just the language used but also the cultural and social factors shaping communication.

Key scholars who have contributed to the development and application of this framework include Goffman, who explored face-to-face interaction and its role in constructing social reality, and Tannen, who expanded the understanding of conversational patterns within various speech communities. Later scholars such as Bauman (1977) and Gumperz (1982) elaborated on how cultural and social factors influence language use, demonstrating how the Ethnography of Communication theory works in real-world interactions.

The core principle of the theory is that communication is socially situated, and thus, meaning is not only created by the words used but by the context in which they are spoken. It emphasizes the cultural and situational relevance of speech acts, suggesting

that understanding communication requires not only linguistic analysis but also an exploration of the norms, values, and practices of the communities involved. In essence, the theory provides a framework for analyzing how language functions within particular social contexts, revealing how communication practices are influenced by and contribute to social structures and cultural identities.

### **3.2 APPLICATION OF THE THEORY**

The Ethnography of Communication (EC) theory is an effective framework for understanding how language functions within cultural contexts, especially when documenting and preserving indigenous stories and songs. In the case of the research "Documentation and preservation of ten stories and songs in Edo: A case study of Ora," this theory provides valuable insights into the communicative practices and cultural significance of oral traditions in the Ora community.

At its core, the Ethnography of Communication focuses on the ways in which communication is shaped by social and cultural factors. It emphasizes the importance of context, roles, and the norms governing communication practices within specific communities. By applying this theory, the researcher would delve into the symbolic meanings of the stories and songs, understanding how these elements of oral tradition are

not only forms of entertainment but also vehicles for transmitting cultural values, history, and identity.

The researcher could start by identifying the speech communities involved in the storytelling and song performances. In Ora, the way stories are told and songs are sung may vary across different social groups—such as elders, youth, or gendered roles—and these variations reflect underlying social structures. The theory encourages the exploration of communicative events, such as the rituals, performances, or ceremonies in which the stories and songs are shared, which are deeply embedded in the community's cultural practices.

Furthermore, the framework would help the researcher examine the specific rules and conventions that guide communication in these events, such as appropriate linguistic styles, gestures, or performance settings. By documenting how these elements operate within the Ora community, the research can highlight the richness of the local language, and its role in constructing meaning.

In terms of preservation, applying the Ethnography of Communication theory emphasizes the need to maintain the context and authenticity of these traditions. This might involve recording not just the stories and songs themselves, but also the manner in which they are

performed and the setting in which they are shared, ensuring that future generations understand the cultural and communicative dynamics behind the stories.

Through this lens, the research would not only preserve the content of the legendary stories and songs but also safeguard the communicative practices that give them life, ensuring that the Ora community's oral traditions continue to thrive in their original forms.

### **3.3 RELEVANCE/JUSTIFICATION OF THE THEORY**

The Ethnography of Communication theory is highly relevant to this study because it focuses on understanding how communication practices are shaped by culture, context, and social interaction. This theory provides a framework for exploring how language, storytelling, and songs function within the specific cultural setting of the Edo people. Since the research deals with preserving oral traditions, the ethnographic approach allows for a detailed analysis of how these stories and songs are passed down, interpreted, and maintained in the community.

The theory's emphasis on the relationship between communication and cultural identity makes it particularly suitable for understanding the significance of the stories and songs in the Edo context. These oral traditions are not just forms of entertainment but are

integral to the community's identity, values, and social structure. Ethnography of Communication allows the researcher to capture the nuances of how these stories are performed, the roles of the storytellers and listeners, and the contexts in which these cultural expressions occur.

Other theories, such as formal linguistics or narrative analysis, might focus more on the structure of the stories or their linguistic elements. However, they do not account for the broader cultural and social dimensions that the Ethnography of Communication addresses. This theory allows for a holistic understanding of how communication shapes, reflects, and preserves the cultural heritage of the Edo people, making it the most justified framework for this study.

Below is a sample data showing how the theory framework can be applied to the analysis of the research.

*Song: Hegbemen*

*Héé gbè mẹn, é égbè mẹn (2x)*

*gbè mẹn líyè, hé gbè mẹn*

*Égbè mẹn lẹghòghò, hé égbè mẹn*

Translation: Do not kill me

Do not kill me (2x)

My body is full of honey, please do not kill me

My body is full of money, please do not kill me

Analysis using the SPEAKING model

### **S: Setting and Scene**

Traditional setting, likely a communal gathering or ritual where the song is performed to convey a plea for mercy.

### **P: Participants**

Speaker: The person pleading for their life.

Addressee: A powerful entity (person, deity, or spirit).

Audience: The community witnessing the plea.

### **E: Ends (Purpose)**

The song's purpose is to plead for survival and mercy, emphasizing the value of the

speaker's life.

**A: Act Sequence**

The song consists of repeated pleas not to be killed, creating a rhythm of desperation and urgency.

**K: Key (Tone)**

The tone is desperate and pleading, conveying the urgency of the speaker's request for mercy.

**I: Instrumentalities (Channel/Mode)**

Performed vocally, possibly with traditional music or instruments in an oral performance.

**N: Norms (Social Rules)**

Reflects cultural norms of respect for life and plea for mercy in Edo society.

**G: Genre**

A traditional/ritualistic song, part of Edo's oral literature and cultural heritage.

This song is a key example of oral tradition in Edo culture, emphasizing the preservation of cultural memory through music.

Below is another sample data showing how the theory framework can be applied to the analysis of the research.

**Story:**

Ítàn Ọkà bí ìzàgwọ bí éí

Ègbẹ lí ghèghè, áreṭà Ọkà bí ìzàgwọ yàn w'ọlọghó. Áreṭa khiyàn zémí wọn ọlọghó seṣbo émí ikomì élíké yàn vbivbò ien.

Sókpen, ede ọkpa khé re se, yàn re moṣon ítuánú vbì íyemniogben. Ọkà reì yon men ìzàgwọ, éni ìzàgwọ khé se gùhà yonmen rúrú.

Ọna ọ khé si ítuànù re. Ègbẹ yàn hese tuànù ni, éni éi khè seṣváé. Ókhé váé, ọrè gúhá yèn, yàn gúezọ, láse miénkhí yon gwónièn. Ókhé gwónà, éni yàn khè se bevbì ọlezọ egù.

Ègbẹ yànhése gúezò shàni, éni éi khé se wọn Ọkà vbì étáóbọ-ghọlogóbo,ọre gbó wí ìzàgwọ vbì étàòbọ-ghọlobòdìon. Ízàgwó bí Ọkà kpèèen ébo rùàn, éi ẹ filí ien kùnù. Ọnàn ze láre rí ìzàgwọ ọ Ọkà.

**Translation:**

The story of the maize, the groundnut and the tortoise

In ancient times, Maize and Groundnut were said to be good friends. Their friendship was

so strong and mutual that other crops became envious of them. However, on one fateful day, they had a misunderstanding over their age. This resulted in a heated argument. The Maize argued that it was older than the Groundnut, while the groundnut argued otherwise.

This argument continued to the extent that it attracted the attention of Tortoise, who was passing by. On arrival, Tortoise asked what had happened so it could resolve it. So, while they were explaining, the Tortoise took the Maize on his right palm, and then Groundnut on his left palm and asked them to continue narrating their ordeal. Unknowingly, they never knew the plan of Tortoise. While they were narrating their stories, the Tortoise threw them into his mouth. It was at that point the Tortoise felt it was a delicious delicacy. That is why today, Maize is eaten in combination with ground nut.

Analysis using the SPEAKING model

### **S - Setting and Scene**

The story takes place in ancient times in a rural setting, possibly a farm or village, where crops like Maize and Groundnut grow, and animals like Tortoise play a role.

### **P - Participants**

Speaker: The storyteller (likely an elder).

Addressees: The audience, typically community members.

Characters: Maize (Ọkà), Groundnut (Izàgbọ), and Tortoise (Eghe).

### **E - Ends**

The goal is to explain the origin of Maize and Groundnut being eaten together, while also teaching a lesson about misunderstandings and trickery.

### **A - Act Sequence**

1. Maize and Groundnut argue over their age.
2. Tortoise intervenes, takes them in his hands, and eats them both.
3. The outcome is the combination of Maize and Groundnut in meals.

### **K - Key**

The tone is humorous and light hearted, with Tortoise's trickery adding a playful element.

The style is conversational, using repetition and suspense.

### **I - Instrumentalities**

The story is told in the Edo language, likely through oral narration, with possible gestures

and vocal emphasis to engage the audience.

### **N - Norms of Interaction**

The storytelling follows cultural norms of respect for elders and the imparting of wisdom through fables. The audience listens and learns from the tale.

### **G - Genre**

This is a fable or myth, using anthropomorphized characters to teach moral lessons about conflict resolution and the consequences of actions.

The story reflects a communal culture, where elders hold wisdom and trickster figures like Tortoise represent wit and problem-solving, transcending physical strength.

This analysis highlights how the SPEAKING model helps understand the communication, social functions, and cultural meanings embedded in the story.

## **CHAPTER FOUR**

### **DATA PRESENTATION AND ANALYSIS**

#### **4.0 INTRODUCTION**

This chapter presents and analyzes the data for this research, of the project topic titled “Documentation and Preservation of Ten Stories and Songs in Edo, a case study of Ora”.

The chapter is organized into three sections, namely; data presentation, data analysis, and the discussion of findings. The analysis will be guided using the Ethnography of communication (SPEAKING model), and the analysis will reflect the objectives of the research.

#### **4.1 DATA PRESENTATION**

All the stories and songs gotten from the data collection are presented here.

#### **4.1.1 Ora Songs**

##### **4.1.1.1 Song 1**

**Dọlọ samẹn vba khe**

*Dọlọ sámen vbà khé?*

*Mẹnmẹn lègbé lùdẹdẹ*

*Úhà réà gbélúdẹdẹ,*

*Ámẹn wòà sàbà ámẹn*

#### **Translation**

**Who carried water from the pot**

Who is carrying water from the pot?

I am, the one with soft body

Even though you have a soft body

You must go and fetch the water

##### **4.1.1.2 Song 2**

**An uda lú bẹ**

*An uda lú bẹbẹbẹ lóvbíẹ tá ló bẹ Obe (2×)*

*Omù wẹ óyà*

*Óbe!*

*Omù wẹ ọẹghẹn*

*An uda lú obe!*

**Translation**

**This is where you escaped**

This is where you escaped (2×)

Your soup is bitter

Obey!

Your soup is sweet

This is where you escaped

**4.1.1.3 Song 3**

**Igbe loje**

*Igbé lòjé mẹn òjé mẹn, òjé mẹn fi eghò i mẹn (call)*

*Igbélòjé (response)*

*Igbé lòjé mẹn òjé mẹn, òjé mẹn fi eghó i mẹn (call)*

*Igbélòjé (response)*

*Òjé egbé eghó (call)*

*Yẹ vba r'egho re (call)*

*Igbélòjé (response)*

*Yẹ vba r'omọ re (call)*

*Igbeloje (response)*

*Elọ kiẹ mao (call)*

*Igbélòjé (response)*

## **Translation**

### **I Dance for my king**

I have danced for my king

And my king has sprayed me with money

I have danced for my king

And my king has sprayed me with money

My king is an embodiment of riches

Please spray us money

I have danced for my king

Our dance will attract bringing a child

We are getting tired of dancing

I have danced for my king

#### **4.1.1.4 Song 4**

**Oṭọ lọ zẹo**

*Oṭọ lọ zẹo wàgbó ghè mẹn*

*Gbo mẹ o*

*Oṭọ Lọ zẹo, wàgbó ghè me*

*Gbo me o*

**Translation**

## **The land with an eye**

This land that has eyes looking at me,

Take this gift

This land that has eyes looking at me,

Take this gift

### **4.1.1.5 Song 5**

#### **Okha**

*Okhá o! au yee*

*Okhá o! au yee*

*Ologuẹ au yee*

*Oloiguẹ au yee*

#### **Translation**

#### **Story**

Story, story (2x)

If you know how to tell a story, auyee!

If you do not know how to tell a story, auyee!

#### **4.1.1.6 Song 6**

**Ye vba gbesea**

*Yé vbá gbèsea yànyányán*

*Elá moin dé o,*

*Yé vbá gbèsea yànyányán*

*Elá moin de.*

#### **Translation**

**Prepare the arena**

Let us prepare the arena to look beautiful

Our owners are coming

Let us prepare the arena to look beautiful

Our owners are coming

#### **4.1.1.7 Song 7**

## **Ivbiv bimẹn**

*Ivbivbimen o (2x)*

*É oo*

*Eimikpeé*

*Odao kpeé*

*Ou sọọ*

## **Translation**

### **My brethren**

My brethren (2x)

Ye!

Let us look at our back

Let us look at our front

I have thrown it out

### **4.1.1.8 Song 8**

## **Ovbuọ vbuọ**

*Ovbuṣvbuṣ, ṣdemà vbé gbè*

*Ovbuṣvbuṣ, ṣdemà vbé gbè*

*Amẹn li wẹẹ*

### **Translation**

#### **The dew**

The dew is falling on us

The dew is falling on us

The dew has become a light rain

#### **4.1.1.9 Song 9**

#### **Ododo**

*Ododo vbae é*

*Erà wé yé yoó*

*Ọḍọ khá hueé*

### **Translation**

#### **Ododo**

Ododo, the cold hands of death has come

It has taken your father away

Go and cry

#### **4.1.2 Ora Stories**

##### **4.1.2.1 Story 1**

#### **ITAN IDAMORIRI BI AKPOĒGHĒĒ**

*Eḍe ọkpá khèṣe, vbi ẹvboo eanmí, a re akpoḗghẹ bi Idamoriri, yan zémi suḡbe. Egbẹ lata ọlḡbe yẹn tóto sẹ, yain yiḗ reoo mioegbe, yáin roo.*

*Ukpẹ dọ kpá he re, yan ghe gaégbé yẹn vbì avándẹ vbi ukpodi'ogua yẹn. Egbẹ yán khè sẹ daghegbeni, yan ẹ gbo bẹ vbi uroo, yán vàn wowowo. Ebḡsui yẹn unu vbḡna, yḡn khi ituanú ọlḡ tótó lẹ. Akpoḗghẹ ọwẹ, yḡnyḡn tótó lẹ, Idàmoriri rei da unu lḡḡ ta iyḡ. Yán khe tuaunu sẹvbḡ, ọḡ yán kiki osho.*

*Eni yon Idamoriri khè sẹ gúha Akpoeghe, eghe khè sẹ yán rẹ yughe lẹ, yan sẹ dami egbe biaghè vb'osho, lasẹ ẹn, ọlọ tótó lẹ vbúsè yáin èvèvà. Eni akpoeghe khè tatá yon yama. Oreta, sokpen, yán kpe yi olughee lẹ khon osho, yan sẹ reken gbi oanmi vbi ikpede ihion. Idamonriri rei okpokpo zioni, yon yanma. Eni yan khesẹ yi ukpede ihion vboli areken gboanmi.*

*Li evbii khesẹ khe vbọ, yan zi Ofianmi ivbi ọlọ lẹ a kaoghien. Kpesẹ yan bẹ vbi ọloye, yan gbile khi yan eveva kha runu sui ebae vbọ lukpede ihioni. Yan gbo gbile khi ugba ọkpa yan sẹ awọ.*

*Oli ukpede yán yi vbọ khé sẹ, Idamoriri bi Akpoeghe yán doli ehe yan sẹ woli areken gbohanmi re. Egbe yan khe sẹ vae ni, yan deha vbi ichobọ ọdọdan yain isẹ dahegbe. Sokpen, yan fi uru gogegbe kokoo. Akpoeghe kha gbota “Idamoriri kokoo, Idamoriri agbo ẹi, Akpoeghekoo.”*

*Iyọ yán sẹ ghe wọ ukpede lọ kpodao, ọzevba, ọzeha, ọzenen bi ozi ihẹen iyọ. Ama, ebi Idamoriri ien khi, Akpoeghe, elọ oduoi yi ógua lẹ fan esiẹn evbievbivbi,.kpesẹ ọ shan vbi efen yan sereken gbohami.*

*Idamoriri vboghò, ọyẹ ebae ukpoyo ile yan gbenegbe. Ukpede okpodao rẹ di ukpede lozi ihẹen, Idanmoriri ghe mati dalegbe. Sokpen, bó ghè rẹ si ukpede lozi ehan, uroo*

*Idamoriri ọẹbẹ khọ kpon yoto. Ukpede lozi ihon he se, Akpoeghe ogboshọ vae. Oefi uru gogi Idamoriri kókoo, sokpen, oihon eanjen Idamoriri. Iyo khesẹ fi uru fifi okpe gaen kpigbi. Boí khe re hon urọ Akpoeghe; yon khe re shan vbi efen ri Idamoriri ri. Bò khe re se vbọ ọegányen, Idamoriri okwi akpókaa (ou).*

*Eni yán he setai Akpoeghe yon otótó re Idamoriri.*

## **Translation**

### **The Story of the Nightingale and the Raven**

Once upon a time, in the animal kingdom, the Nightingale and the Raven were said to be bitter enemies. They hated themselves so much that they do not like seeing each other. On one fateful day, they met themselves at a junction leading to their farms. On seeing each other from a distance, they began to shout and insult each other. Their cause of quarrels has always been the struggle for who was stronger.

So, on this fateful day, they engaged in the same argument. In the cause of their argument, the Nightingale declared that he would want them to fight in the public where everybody would see them so that they would judge who was stronger at the end of the fight. The Raven agreed to this but he however, suggested they first undergo a seven-day fasting.

According to the Raven, the seven-day fasting, would be part of their preparations for the fight. Right there, they fixed a date for the commencement of the fasting exercise; which was to begin in seven days' time. During the period, each of them would sit at each end of the designated Grass-field for the fasting. Though, they were in the same field, the tall grass however made it impossible for them to see each other. Meanwhile, they could feel the presence of each other by chirping. To ensure strict compliance with the rules, they appointed a fellow bird to monitor the exercise.

Eventually, the day came and both of them went to their respective positions to announce their presence. The Nightingale would shout "*kokoo*" and the Raven would equally respond with "*kokoo*" as well. They would then sit down until late in the evening before they would go back to their houses to rest for the night.

However, unknown to the Nightingale and the bird appointed to observe the exercise, the Raven was secretly going to its farm every morning. The Raven would leave very early to eat pepper before going to the venue of the exercise. With this trick, he was able to withstand hunger. On the other hand, the Nightingale remained faithful to the rules without eating.

On the first day, both of them went to the venue. As usual, they made chirping sounds to

signal their presence. They sat there until late in the evening and did the same the following day, third, and fourth day. However, on the fifth day, the voice of Nightingale began to dwindle because of hunger. The voice became worse on the sixth day and eventually, he could not even raise it voice.

On the seventh day which was the last day, the Raven came to the venue. As usual, it chirped *kokoo* to know if the Nightingale was around. To its utmost surprise, there was no response from Nightingale. He chirped again and again, still without response from the Nightingale. This prompted it to rush to where the Nightingale was supposed to be. When Raven got there, behold, the Nightingale was lying dead! It was at this point that the Raven was declared winner of the contest and was pronounced to be the stronger.

#### **4.1.2.2 Story 2**

#### **OVBI OBA BI EANMI**

*Eghe lí gheghe ri agbọn bì eanmi ọ deha kugbé, arẹ obá okpá rio ló vbia Omon lọ zemi honmosen. Bẹ eghe khe rẹ sẹ lo rẹ won se, éanmi lobubu yán gbayengbe yán se rio.*

*Sokpen, vbẹkẹen éanmi eugbe, Oee ókpá yon honmenken gho. Áma, bi oba khè mion egbe yán gbegbè ivbó, yank here tai, ehen mi oguà egua li elánmì ni ose sumi abo. Yon oẹ gbi erùó khi olo won okpodao, yon re ri ovbion. Yón yán yiovbi ikpẹde ihion.*

*Olukpede khè sẹ éanmi éugbe yan hieli egue yen. Aghè fi ife, yan éugbe yàn vbèn kwi ogwaegwa. Yán ghé bẹ omo, Oee yon seni rìen shan. Sokpen, okhé die fen ri ugbi zagwo ri, ọefi egue ghọ vboto, ọebe khọ izagwo, égbé lọ se wiyo ni, elike yán hieraire. Bi ovboba he re daebou, ọefi ukporu lo be vbi ogwa toi.*

*Eni yon oee, ori óbọ ri egue, ọe gbò zi izagwo kwi uvo zighi, oebe vbi ogua. Ukpen ebo ruan, oega ivùe yén, oehi izagwo non, ivue ọkobo vbi ogwagwa. Oee oraire. Okhegbo ga Uzo yén, ọegbo wiyo. Iyo oseghé wó sevbi ògai éanmi lokpodao yen, oegbo raire.*

*Lá hẹ siọ luagbe, oee ọre wi ọkpodao. Okhemama muso, ọe túà ri obọ ri ovbi ọba, yán e be yán kwá lánshàn. Éanmi elike hèmámá daghien ni, yan e be yan la khien. Yan la shàn ugbo ọsá bí akonton. Bí oee rẹ daoghi, ọoli ula òtótò, oetua, toni oto aa, oewi ovbiobo fio, ẹre làhe. Be leanmi he re kho baku, yán shan. Li Oee he re dianre, oiechemati ẹen ẹfen lo se ton oto lọ won e. Eni osè bevbi evie ọnili uguaoe vboto, li Oselubua ligbaobo nion. Yon zè enan, oee khá shan chichen ọkhua yoke egbe uhuamien ovbábò ní Oselebua.*

## **Translation**

### **THE STORY OF PRINCESS OLO AND THE ANIMALS**

#### **4.1.2.3 Story 3**

## **AWA BI EI**

*Eghe okpa khere se, are oami ofi vbi evbo eanmi. Are oli oanmi zemi fita sevbo efen yan se mi ebàe efo. Eli eanmi yan si yan wi wemi ejeje, e yan u lo kwà.*

*Ukpede okpa khere se, eanmi eugbe ele kúee. Vboli ekwee ni, eni yan se tai yan re a ri iyien wabo lasa mien khi yan ogbe ihuokwa.*

*Are oli uhi ni ozemi ri awa ohu ukpoye ozemi honmeken iyon ghò. Oeri ughegbe kaoghò li uen, ore yon kha degbe gbi iyion. Bo he u, ore wi iyon ghò la he vbo ohumu. Edede oha yi eokpa osui li iyion fi ui dotò re. Iyon ghò gbo fi ui dotò re. Olawa hen olui doke le ebae.*

*Eda okpa khere se, egbe li awa ohe segbo suo li yon fi ui di otò re, are ei oera re, ohe dai ebò ruan, otua lahe. O daehò ioo li awa so bi ui lo dotò re la awa hen yoke.*

*Eda ghe fuan, Ei oeyi oleghe ni, oebe ofi uru egbe awa. Omi yan fi ui di otò re. Eni ose be hen olui, egbe lose hen olui shan vbo ke ni, eni awa ohe se re. Bo re ganyen Ei hen olui yan, enion khesa vbi eoo ukpuru ji iyon ghò hi yon kore, lo yan olui a. Eni iyi awa khesa yan olui a, Ei o faan vbotò gbi. Eni egbe ghò hesa kpakà kwà. Oni ose li egbe Ei o kpakàkpakà ena.*

## **Translation**

In the distance past, when humans and all the animals were living together. There was once a king who had a beautiful daughter. Her name was Olo. She was so pretty that all the animals crave to marry her. Thus, when she was old enough to marry, many of the animals flocked around her to express their love and interest. Each of them was desperate. This resulted in fierce struggle among them with each trying to outsmart the other.

However, among all the suitors, the Squirrel was the one that Olo desired to marry. When the king saw that the struggle for her daughter was becoming highly competitive; he decided to call the animals together for a meeting. During the meeting, he announced that he would organize a “heap contest” for them. He said whoever comes first in the competition would be the one his daughter would marry. With this promise, all the animals agreed to participate. Consequently, a date was fixed for the contest.

On the day of the contest, as early as 7am, all the animals had already assembled at the venue of the contest with their hoes. As soon as the king arrived, he ordered the commencement of the heaping exercise with the sound of a whistle.

From the beginning of the contest, it was the Squirrel who was leading. But when he got to a point where he found a pool of ground nut, the Squirrel dropped its hoe and started eating them. While he was doing this, other animals overtook it. When Princess Olo saw

what the Squirrel was doing, she shouted at it and ordered it to continue heaping. She was able to communicate this message to him through a song.

Afterward, the Squirrel stood up and filled its pocket with groundnuts and started heaping again. Few minutes after he resumed heaping, it met the Grasscutter and gave it some of the ground nuts. As soon as the Grasscutter collected the ground nut, tasted it and discovered it was very delicious, it suspended heaping and settled to eat the ground nut. At this point, the Squirrel overtook the Grasscutter and met the Antelope and gave it a pool of groundnut. The Antelope too abandoned what it was doing and sat down to eat. This was the same trick that the Squirrel used for all the animals until he succeeded in overtaking all of them.

Eventually, the Squirrel finished first! It was at this point that the animals realized they have been tricked by the Squirrel with the ground nut. As soon as the Squirrel was done, it grabbed the princess and ran away. When the other animals saw that the Squirrel was running away with the princess, they started chasing them. They ran through and thick jungle. The race was so tensed that the Squirrel had to hide and quickly dug a hole to hide the princess so that they would not snatch her. When the animals came and searched all the surround dings without seeing them, they went back home disappointed.

Later, the Squirrel came out of its hiding and started to trace where it hid the princess. Unfortunately, the Squirrel had completely forgotten the exact spot it buried the princess. After a long period of searching, it started kneeling at every spot begging God to help it find the princess. That is why till date, Squirrels are seen roaming about, and often times seeing them raising their hands to the sky as though they are begging God for help.

### **THE DOG AND THE GREEDY TORTOISE**

There was a famine in the animal kingdom. This famine had lasted so long that any existing source of food had been completely depleted. The animals knew they had to do something real quick or they would all die off. One day, they called a meeting where every animal was in attendance and they determined that they had to do something drastic. It was decided that the mothers would be sacrificed to ensure the continuation of the animal races. They would eat their mothers.

The dog was extremely sad because he loved his mother. He thought about this action a great deal and decided he was not going to sacrifice his mother. Instead, he hid her in the sky. Every day, he would go to a particular spot where he sang a song asking his mother to drop a rope. His mother would drop a rope and the dog would climb to the sky where his mother would have a feast waiting for him.

One day, as the dog was singing for his mother to drop the rope, the tortoise was passing by and hid himself to observe what was going on. He heard the song the dog was singing, then he saw a rope being dropped from the sky and with which the dog climbed to the sky.

The following day, the tortoise went to the same spot and, disguising his voice like the dog's, he sang the song he had heard the dog sing the day before. A rope dropped from the sky and the tortoise began to climb this rope. At this same time, the dog was just approaching the same spot when he saw the tortoise climbing to the sky. The dog immediately started to sing to his mother. This time, he sang that he was not the one climbing the rope and that his mother should cut the rope. Dog's mother got a pair of scissors and cut the rope, sending the tortoise crashing to the ground.

This caused the tortoise's shell to break into several pieces. He managed to glue these pieces together, but that was how the tortoise ended up with the rough shell we know today.

#### 4.1.2.4 Story 4

### ITAN INI BI OKHỌ

*Eghe okpa ri o, are okhọ bi Ini yan re dea kpen egbe. Are Okhọ elọ chichen oigbo mọeti. Sokpen, olini ogba, oegbo mon etoto. Are gbo ta elọ gbọ ruo.*

*Yan e be unu e tua. Ini re o Okhọ, kaoghe men, "igba, igbo, sokpen, elu chichen, ugbo*

*toto. Rẹ shan ọni, imon ukoto rẹ"*

*Eni Ọkhọọ hése anjọn"U mọn úkótò rẹ mẹn, Iẹn hù gbá rẹ mẹn, amama, ièn emi rẹ. Lẹ shán ọni imọn úkótò rẹ. Ini rẹ iyọ kọ, Ọkhọọ iyọ. Ọkhọọ bí itua ùnu herẹ rioni, zúán sùmi abọ. Ini rẹ degbẹ asumabọ leníú*

*Ọkhọọ rẹi zúán yi ẹda aẹen ọlọ áme rẹ. Ini ọgbí ọjea. "Degbẹ asambọ ọburu leni u, ọre e yon wini ghọ. Ọrẹ eyọn mati ọọn amẹn lọbubu rẹ Ọkhọọ. Yán e yan manegbe.*

*Ẹde he se, Ini bi Ọkhọọ yán gogi éanmi elikẹ yan rẹki adajọ vbo isumusumu. Yan bẹ vbo lamẹn eọn, Ini owunu ghọ unu vbo lẹda, ọsiọ lame kwunu ronhuon. Ama Ọkhọọ ọde degbe wi unu ghọ ivbi amèn, sokpen ọin.*

*Ini ọẹkpe ghé amẹn shan. Ọghe kpe anmi shan, úkpe eẹn ẹbọ ríàń, Ini ọugbeghe ọẹ gbea.*

*Okéké ẹre. Eni Ọkhọọ vbàì daghọ hi ẹwán emoin ọkhọmọn lei, ẹgbá.*

## **Translation**

### **THE ELEPHANT AND THE FOWL**

Once there was a cock who lived near an elephant. The cock was small and weak, and the elephant was big and strong. He was proud, too.

"Look at me," the elephant often said to the cock. "I'm big and strong. You're small and weak. I'm much, much more important than you." The cock soon became tired of the elephant. "You're not more important than I am," he said. "I know you're bigger than me, but I'm cleverer than you. That means that I'm more important than you are."

"No, it doesn't," said the elephant. "Yes, it does," said the cock, "but we'll never agree, so let's have a competition." "What kind of competition?" asked the elephant.

"Let's go to the river," said the cock. "Then we'll see who can drink the most water, you or me." The elephant laughed. "What a silly competition!" he said. "I'll win. Of course I'll win! I can drink much, much more water than you can."

So the elephant and the cock asked all the other animals to come to the river and judge their competition. The elephant put his trunk into the water and the cock put his beak into the water. The elephant began to pour water down his throat, but the cock just opened and closed his beak. He didn't drink anything at all.

The elephant went on drinking. He became bigger. He drank some more. He became even bigger. He drank more, and more, and more. At last, the elephant burst.

"Ah," said the cock to all the other animals. "You see? It's much, much better to be clever than to be big!"

#### 4.1.2.5 Story 5

*Agángán Ukpe ọ li éhèn Emai ọu. Ukpè ebáe e bí aeree. Ukpède okpa yán a wọ vbùkpe. Eghẹ olukpena, yón ehen Emai rẹ ee elohian yan u re. Ukpède aeree reji on. olẹde khasẹ, uanso iyegbudu yi ogua. Yán miohon khi olu kpède, erarai kwe vbi ogua yẹn. Rẹ shan ona, uanso iyẹ gbudu yi ogua. Olọta yòn mọn aka eho, ebọmien, oroboivbo.*

*Oli ukpèdé ukpè ha se, elagbon yán ri asùn gbogbé, yán vbendi oe re. Yán kukpon eloghien yán u, yán rọ wi aeree. Yán gbó hieli ifoto yèn, yán bé yán shán evbó shán swioo. Oki ukpe lọzemi gbá. Ebae yán yẹn vbi olovbẹghena yon kí Isikolo*

#### TRANSLATION

#### ORIGIN AND CELEBRATION OF AGAGAN FESTIVAL

Agangan is a festival celebrated by Emai people. It is an event of feast and commemoration. It is a one-day festival, which affords the people the opportunity to commemorate their dead ones. It is a day of sober reflection for the inhabitants. Nobody goes to farm on the appointed day of festival. It is believed that on the day of celebration, all the gods in the land meet to celebrate in their farms. As a result, nobody is allowed to go to farm. Anybody, who does so, does it at his/her own peril; such person may not

comeback home to tell the story.

On the day of the festival, the people would paint their faces with latex and come out in large numbers. They would put on their late parents/relations' attire as a way of remembering them. They would display their photographs and move from one end of the community to the other, chanting songs. It is more or less a carnival. Local delicacies such as Isikolo are prepared to spice up the occasion.

#### **4.1.2.6 Story 6**

*Óbàzú ọwí ùkpè lí èhèn áoma vbi Iuleha yán u ukpukpe. Efen lọ lukpe se zeri yòn khi ẹghẹ lí ómóhe lò wún re, Óbàzú oẹ yi ogwi ohúà vbi evbó la gógọ Ipele vbotọ Ondo. Bọli Omohè ná he re si Ipele, ọedighi elagbòn yán wu kpè. Olukpé zemi eghon vbe o. Egbe lọ he eghon vbeo se, ọeho egbè yón se yi ebi yàn wọ lukpe yon se yọ dore au. Ona ghe māmá vbudu, ọebọ owi eoo ivbi èfen yí eli kue. Ohe wi ẹọ fo, asòn he re, oẹ dwo yi evbo lẹ hi ele mi.*

*Bohe rẹ dóáre, oẹbẹ okha ivbi áoma bí elogho lí kẹre. Yán huè ibe gbi ikhien vbo. Bo he rẹ ze mi ohia, oẹ bẹ vbi ehónmón. Ikpemi gho, oẹlẹ u. Okpe fi etian, orẹ guha Aoma, yan wi olukpe sọ se yan wi emion. Aoma ghe wọ egbelọta. Aoma gbo guọ ha eloghọ yan wọ shan deidei vbukpukpe. Úkpèdé ihion yòn yán wi olukpe. Ama Imohe okpa yan wọ, eli*

*ikhuoo ọwai.*

*Kpese ẹdẹ òlúkpe sẹ, ofian, elò yán evbo hi fiago. Akha da yolẹ defo, emi ebọbọ liọ la wa: ẹgbẹ emiomi eeu, éyaa ekọ, aiyé gbo zi okhuoo ovbi ekeen ugbi eya. Olúkpe khada bẹhẹ, ela fi ikhuoo yẹn vbi ẹkoá vbi ikpẹdẹ ihíón yán wi ọlukpe ni. Akhá degbe miẹn khi, okhuoo daghọ, elọ dí Odiegbe, Okhọọ, Ebisu bi emí elikẹ kpi ẹgbea.*

## **HOW OBAZU FESTIVAL CAME ABOUT**

Obazu is an annual festival celebrated by Aoma sub clan of Iuleha. Origin of the festival is traceable to the hunting expedition of Obazua. Obazua was a good friend of Irimo, the founder of Iuleha. They meet at Uokha and later built a flourishing friendship. Their friendship was so healthy such that even after Irimo left Uokha, Obazua was still coming to visit Irimo at his base in Iuleha.

As per how Obazua came up with the festival, J.W. Amu, noted that Obazua in one of his hunting adventures at Ukpele, he came across the natives of the place exercising idolatry festivity. This event was strange to him, so he took his time to observe how they were carrying out the celebration from his hideout. The mode of celebration attracted his admiration. He wished he could join them. From this moment, he started thinking of how he could take some of the tools used for the festival. To this end, he did his best to monitor where those t

things would be kept. So, in the dead of the night, Obazua, secretly went to where the items were hidden and took three of the items and ran away with them.

So, on arrival at his settlement, he started to teach his people how to dance and beat the instruments. It follows that when he was coming to Iuleha at the latter stage of his life, he equally took the tools with him. During this time Irimo, had died. So, Obazua settled with Aoma, who was always glad to associate with him when his father was alive. After he settled down, Obazua taught Aoma and his children how to perform the festival.

It happened that after sometime, Obazua became critically ill and eventually he died. However, just before he died, he instructed Aoma to perform the festivity at his burial. Aoma heeded his instruction and did exactly what he was told. Aoma, in his bid to honour Obazua, made the ceremony an annual event to commemorate the legacy of Obazua. He impressed it on his children to observe the festival. Since then till now, the descendants of Aoma have never failed to celebrate the age-long festivity. This shows how Obazu festival came about.

As earlier stated, it is celebrated every year. It takes seven days duration to celebrate. It is a festival celebrated by only the male folk; women are forbidden from participate in it. Weeks before the festival, the town crier is expected to go round the component villages

to announce the date. As soon as the date is announced, certain things are forbidden such as burial ceremony, suspension of planting, barring of women from entering yam plantation among others. Finally, once the festival starts, women are confined to stay in-door for the seven days that the festival is expected to last. If by chance, any female happens to witness it, she is expected to buy items like goat, fowl, Snail or other similar items for cleansing otherwise, her life will be in danger.

#### 4.1.2.7 Story 7

##### **ÈGBÈÈDA OWAN SHAN VAE**

*Arẹ Owan vbi ei, Owanbùá asẹ yán ré. Itúmú ghọ khi, ọlọ ghonghon vbẹkẹn efe. Ọli ei nà, ei ókhuoo ọ lọshọ vbi òra ré vbi evbò Uhonmora. Ama Otúo yon sẹ wọn se.*

*Arẹọlọ khúoo na, ọfe leshán egbẹ lágbon mọn emiyie vbegheghọ. Ayàngbè lọ gbe vbi eki ghọ, eni efe ghọ yán vae. Arẹokhe fẹfo kpesẹmọhe ori Otuo reriọ. Yan wọnse vbi ikpe lẹbubu. Sokpen, yán mi Omon vbia. Egbẹ yán sẹ vbia, owi eboyo si oshamen ji ọlọkhuoo. Iyiọ yán sẹ wọ dàlọlọkpesẹỌlómọhe lẹ uu. Ọlọkhuoo yán gbege shán uu ọlómọhe. Ọgbi aigụẹ gbege. Yán man mati tion údu zò.*

*Lẹ shán egbẹ ebọ ruan jọ, agbon bẹ yán siẹluanon, zemizemi eloghọ doghọ. Egbẹ laisẹ mi ọlọgbẹ kaoghọ, ọẹbẹhonmọn. Ọha sánsán ọrẹ uu zẹ. Egbẹ li agbon iyẹche nonu ghọ,*

*yán yèn ghọ. Ukpèn ẹboruan,ọẹbẹọa. Okha tẹlẹ iyọọẹ khuroa ki amẹn. Olamẹn ọẹ sovbi Otuọ bẹ vbi ela, lashán Emai lewi Uhongbe vbi Ora, kpẹsẹOlẹ kwọkwa vbi ẹdá ọhẹ. Eni Ẹda Owan sẹ vbae.*

## **Translation**

### **THE MYTH BEHIND RIVER OWAN**

Etymologically, the name “**OWAN**” is derived from a river in the area called “**River Owan.**” It is a river that takes its course from Otuó through Emai and Ora communities before it empties its content at Osse River. Owan is an abbreviation of OWANBUA, which means “*one who makes merry in wealth.*” According to oral account, it was a name given to a notable Uhonmora woman in Ora. In the ancient times, Owanbua was relatively a rich woman going by the standard of that time. She earned her wealth through domestic trading. She was said to be very generous and kind to all those around her. She gave to the needy and empowered the poor. It was said that this woman later came across an Otuó man, who she later married.

After their marriage, they both settled at Otuó. They lived together for many years without a child. Her state of childlessness made her life miserable. Her sadness and sorrow became compounded when her husband suddenly fell ill and died. Because of the

mysterious circumstances that surrounded her husband's death, people began to distance themselves from her. Everybody abandoned her including her in-laws. She was practically abandoned by everybody. Her grief became compounded. She could not be comforted with the tragedies that have struck her. As a result, she fell ill. After battling with the illness for months, she eventually died in her house. Since nobody could check on her, no one knew she had died. Before long, her corpse started decomposing. With time, the corpse became water ran from her house, Usobua stream in Otuo, flowed through many villages in Emai and Ora to join river Ule, before it emptied its content into river Osse.

#### **4.1.2.8 Story 8**

##### **EGBENU WASIRE**

*Èdèòkpa ná khéré sẹ, arẹ ọlòmọhe ná, ọri Ikhúoo évá ọegbo vbià ivbià. Ama, ọkpa u se Ikhúoo eva lọ rie ọmọn ọmon. Èdèòkpa khere, ọẹ yi ogwi eran, okhe devbọomi oran ukpativi lọ zemi hómọsen. Orẹ i " uhama ki ọmọn mẹ vbia. Egbẹ lọkhe se gwi iyenmini, éni eti lóri olóran anjọn si yon kha ki ọmon non bọlea go yón. Orẹ Egbewasire. Orẹ gheé*

*he dọbọ gogiyon oràn lòmoman, ọrei áshan vbò a eyon ki omon na vbia.*

*Ason vbọ lẹde yán bi ọdoghoofi alele. Bẹdẹna bẹdẹna, ọẹbẹohaman. Lakhedo siọ titi luagbe, uki lọzi isi, ọele vbia ọmọn ọkhuoo. Ọlọkhuoo ina ọsẹ ri Ọmọn eghuan : ọwi egbe yọkọkọ, ọsẹn ọtuọ.*

*Ọlọmọkhuoo khe bẹ oyá re, iyon ghọ, ọẹbẹ oyán i. Ọiye zọ wi emionso. Ọẹ gbo guha ọse ghọ efen yon sẹ mi omon vbia, lọ sẹ gboa akpayon yan. Ama, ọẹ guhai lọ khe gúaha uanso. Bẹdẹna bẹdẹna, ọli ọdọ ghọ rẹgu ha ọemi ebò ruan.*

*Ẹdẹọkpa ná khè re se, Ọlọkhuoo ọẹ yi ogwa fi ọlọmọn yẹn vboa. Aisẹ lelọgba ohumi ọẹbi, ukpen ẹen ebọ ruan, amẹọẹbẹowewẹ. Ení ọẹẹ ghọ hé sé fi uru chechọ lọ re yi ukpon iyọn ghọ shiọ ukpon re. Bọẹ fi uruu chechọ, ọrẹ Oranloman lehi ukpon iyón wé shọ amen. Oni lọkhe gogọ, ọẹtuọ ùdua. Ọyí elukpon shọ vbi ólui re. Ọẹhani emi ghọ gbe gbe ohio shan vbi efen lọ sẹ vae. Ọkhe ẹzẹ si éfen lọ yè kpeseọlọ khúoo doare, ọẹbẹ oohe shan. Bọ khere mion, ọẹnó ọenmi ghọ ghe, ọre ọghé khi emi ghọoghe vbi ọdẹ a re. Ukpuru ioo lọfi yon khé hòn nonọi. Ọkpe khe sievba vbi okhe degbee ki oran, Ọlọkhuoo he si eni, ọẹvbabọ, sokpen, oihon ivbá bọọẹ zọọ emi eugbe lọ rúan khai. Eni ọlọ khuoo khe sẹ hi eviẹ vbù homọn, ọrẹeyon gbi ubi ọẹẹmi uru vbẹgbẹ uza lọ zẹ.*

## **Translation**

## THE MYSTERIOUS CHILD OF WEALTH

Once upon a time, there was this famous man, who had two wives and children. Sadly, one of the wives was barren. The woman has practically lived all her life in sorrow because of the mockery that people were making of her for not having children. All efforts made her to get a child proved abortive. Since she has to resign her fate to herself.

One fateful afternoon she went to fetch firewood at a deep forest. While she was going fetching the firewood, she saw an Iroko tree laced with beautiful shrubs. She admired it. She said to the tree "I wish you could turn into a child for me to give birth to." It seems the gods of the land had been waiting for that moment to confess her desire. Surprisingly, the shrubs responded, "if I turned into a child for you, what will you be calling me?" The woman said, "Egbenuwasire." The tree said, that it is ok, but she warned her should never call "Oranolomon", adding that the day she would try it she would return to her domain. The woman agreed to the terms and it assured her very soon she would be pregnant. The woman fetched the firewood is needed to fetch and hurried back home.

That very night she and her husband had sexual intercourse. And Weeks later, she observed that she was pregnant. This threw her into an untold joy. After nine months of pregnancy, she put to birth a baby girl. Her excitement at this point knew no bound. She

was completely ecstatic about it. The child was so beautiful and adorable that everyone around her wished he/she could have her. When the child was growing up, the woman picked up the courage to share with her husband how the child came about. She further advised him to keep it secret to himself. Her husband later betrayed her trust when he told his other wife the circumstance that led to the birth of the child.

Being a special child, while she was growing up, her mother pampered her with everything good that you could think according to the standard of that time. She hardly allows her do anything strenuous or anything tasking.

One day the mother went to the farm and left her at home. Before she left, she had washed some clothes and kept them in the line outside. No sooner had he left, when the weather became gloomy. Within a twinkle of an eye, it started drizzling. When her step mum saw her mother's clothes outside, she called Egbenuwasire, a name she forbade” Oranloma.” This made her very annoyed. She angrily packed the clothes and dropped them inside the room. She then pack all her belongings and headed for the forest. While she was going she was singing a song:

*Iyion lo vbi omon o chi Omon Egbenuwasire*

*E echo Egbenuwasire*

*Erá lo vbi omon o chi ómón Egbenuwasire*

*E echò Egbénúwàsiré*

*Uàn vbè cho Oranloma yó (2x)*

When the mother came home, she discovered that she was not at home. Out of curiosity, she checked inside her room and discovered that the room was empty. Fear gripped her immediately. She was forced to ask her fellow wife of her whereabouts. When she told her that she left had left with her passions and headed for forest, she knew something bad must have provoked her. She asked her if anybody her got her angry, she said no.

At once, she set out and started tracing her. While she was racing to the forest, she overhead her singing from a distance. She increased her pace to catch up with her. Before she could sight her at a close distance, Egbenuwasire was about to hold the tree in which she was wanted to transform it. Just when came very close, she held the tree and began to transform into a tree gradually. The woman immediately went into her kneels and started begging not to transform into a tree. Egbenuwasire narrated her ordeal and reminded her of their covenant. Before long, Egbenuwaire became a full-fledged tree. The mother fell on her face and started weeping profusely. As managed to gather her strength, she vowed that she was going to her fellow wife for what she did to Egbenuwasire that made her to

return. She wanted to strike her dead that day when she came but it was their husband that save the situation. From that day onward, she hated the woman with bitterness.

#### 4.1.2.9 Story 9

##### OMO AKA EHO

*Edeokpa na ko re se vbi evboo okpa, a reOmophe okpa ri o lo wi okhua. Ori okhuoo o e gbo vbia ivbia. Ama, u se ivbio, omon oloyo mon akaeho. Egh eugbe osumegbe jan era gho yon jan yi ogwi ohua, sokpen era gho gbegbei, uha degbe jan iyon.*

*Bedena bedena, edokpa khe re se, o e kpoli ewen, o e kpolo kwi ekpa era, o e zi ivbi oyo vbolekp yon se a non shan so yan vbi ogwo we. Era gho riemi ogwo owe fo, olob o ri olekpa, vbeken oiyen ewen oedele jan. Olomon oeb eo noni jan i.*

*Egbe lokhese shan ni oemi Ivie. Oekhon, o efi ukpuru chechi era gho leshan. Oghi era gho unu. Sokpen, o re lel obo. Oegbo ga uzo yen, o e gbo fi uru. Iyo se won shan sevb o o ega, ikpi yen. Oghe gb o fi uru, era guha ogbai moin. Yan bi olo yen oghe gbegbe. Bo khe vbi uru, okhe khe kho jan re. Eni era gho khesen en, oloyen onian. Ori era kpekhe seni oegan eyen gbo vbioto. Owi eku gho won re vboa. Okhe won soa okeke evie lere. Olomophe zo eba mien, o be ozo vbokhuoo egbe yon zolomon mon akaeho omionmi, eni uroo khe gb o. Vbegbe lo luroo okhese toto ivbo ni, Oselebia ore ri obo*

*suomón vbeken ti oẹche dagbon re. Eni yán khè sè yán ukẹkẹ non ebi éra bi takhai, loa rẹ ivbo.*

## **Translation**

### **THE STUBORN CHILD**

Once upon a time, there lived a great hunter by Ohaiwe, who lived in a village called Eleha. He had a wife and many children. However, one of the male children was very stubborn.

He pestered his father for long to accompany him to a hunting expedition. But the father had always refused on the ground that hunting was too dangerous, and moreso, he was too young to go into such activity. But the son seemed to be adamant; he was consistently agitating for it, but the father kept turning it down.

His desperate attempt to accompany his father to hunt, one day, he packed some quantity of ashes and poured into the bag that his father was using for hunting. He then put a hole in the bottom of the bag. He did it so that he could trace his father when he is going for hunting with the drop of the ashes.

That very night, unknown to him, the father picked the bag and left for hunting. As soon as he left, the son prepared himself and set out, tracing his father with the drop of ashes

littered on the ground. He walked a considerable distance into the forest and came across a grasscutter. He grabbed it and used a song to draw his father's attention.

*Ohaiwe lò vbi à vbé Edo*

*Ee lovbi è á Edo,*

Surprised to hear his voice, the father responded and said he should let it go.

*Zobo lò hashan ó vbe Edo*

*Ee lovbi è á Edo,*

He caught many animals but his father kept telling him to let them go. He then came across a Python. He sang the same song, knowing that it was a dangerous animal and wanting to pay for his disobedience, he instructed him to hold the Python. As he held the snake, it retorted, and what ensued was a fierce struggle. The father deliberately delayed and the son kept battling with the Python until it wrapped it up. By this time, his voice has gone down. It was at this point his father knew that the snake had dealt with him. He turned back and went to the scene and met his son lifeless. He took the lifeless body home. He got home, he narrated what transpired and they all went on in tears. The father started blaming the mother for the stubbornness of their son which has led him to die prematurely. At this juncture, they started quelling. With tears and sorrow, all over the

place, God decided to reverse the death and he came alive again. It was at moment that they warn him never to disobey the instruction of his parents or elderly ones.

## **4.2 DATA ANALYSIS**

This section analyzes all the songs and stories presented in (4.1). The Ethnography of Communication (SPEAKING model) will be used for the analysis.

### **4.2.1 Song 1: Dọlọ Samẹn Vba Khe**

S (Setting): Likely a domestic or communal environment, where water fetching is part of daily life.

P (Participants): The speaker (soft-bodied person) and the one being addressed (someone who also must fetch water).

E (Ends): The purpose is to communicate a task (fetching water), highlighting gender roles or responsibilities.

A (Act Sequence): Question and response sequence focusing on the task of fetching water.

K (Key): Informal and instructional, possibly playful or light-hearted in tone.

I (Instrumentalities): Spoken words, possibly a chant or song.

N (Norms): This reflect social norms where certain tasks are shared but expectations remain.

G (Genre): Traditional song that blends daily life with music.

#### **4.2.2 Song 2: An Uda Lú Bẹ**

S (Setting): This is a communal context, involving food or social interaction.

P (Participants): The person being addressed (likely the cook) and the speaker.

E (Ends): The purpose is to comment on the food, with emotional reactions like bitterness or sweetness.

A (Act Sequence): Describing the taste of the food and invoking a response (Obey!).

K (Key): Conversational with an exclamatory tone.

I (Instrumentalities): Spoken words, likely in a rhythmic or chant-like form.

N (Norms): Reflects social expectations around food preparation and reactions to it.

G (Genre): A song with playful or teasing elements.

#### **4.2.3 Song 3: Igbe Loje**

S (Setting): A performance context, where dancing is involved, such as a celebration.

P (Participants): The dancer, the king, and the audience.

E (Ends): To praise the king and receive rewards (money).

A (Act Sequence): A call-and-response structure, reflecting a performance for a king.

K (Key): Celebratory and appreciative tone.

I (Instrumentalities): Call-and-response with dancing.

N (Norms): There is a cultural exchange, where dance and praise are tied to receiving rewards.

G (Genre): A praise song that involves ritual and performance.

#### **4.2.4 Song 4: Otọ Lọ Zẹo**

S (Setting): A religious or ceremonial context involving offering to the land or spirits.

P (Participants): The speaker and the land or spirits.

E (Ends): To offer a gift to the land or spirits that are believed to have power.

A (Act Sequence): A repetitive offering of a gift to the land, indicating respect.

K (Key): Reverent and ceremonial.

I (Instrumentalities): Direct speech or chant.

N (Norms): Cultural practices of giving to the land or spirits.

G (Genre): A song of offering and respect.

#### **4.2.5 Song 5: Okha**

S (Setting): A storytelling context.

P (Participants): The storyteller and the audience.

E (Ends): To engage the audience in storytelling.

A (Act Sequence): The singer calls for the audience's attention and participation.

K (Key): Fun, engaging, and interactive.

I (Instrumentalities): Repetitive calls and responses.

N (Norms): Encourages communal involvement in the storytelling tradition.

G (Genre): A song that invites communal participation in storytelling.

#### **4.2.6 Song 6: Ye Vba Gbesea**

S (Setting): A festive or community gathering.

P (Participants): The people preparing the space and the incoming guests.

E (Ends): To prepare and beautify the space for the guests' arrival.

A (Act Sequence): A call to action to prepare the environment.

K (Key): Preparatory and anticipatory.

I (Instrumentalities): Simple chant or call to action.

N (Norms): Reflects communal hospitality and the importance of preparation.

G (Genre): A preparatory song for an event or gathering.

#### **4.2.7 Song 7: Ivbiv Bimen**

S (Setting): An informal or communal setting.

P (Participants): The speaker and their community members.

E (Ends): To address a situation or give advice, possibly about checking one's actions or surroundings.

A (Act Sequence): A reflective questioning of actions or intentions.

K (Key): Casual and direct.

I (Instrumentalities): Call-and-response pattern.

N (Norms): Suggests mutual concern for each other's actions.

G (Genre): A reflective and advisory song.

#### **4.2.8 Song 8: Ovbuoṣbuo**

S (Setting): A natural or communal environment where dew is falling.

P (Participants): The speaker and the community.

E (Ends): To describe a natural event (dew falling) and its transformation.

A (Act Sequence): Describing the change from dew to rain.

K (Key): Descriptive and contemplative.

I (Instrumentalities): Simple, declarative language.

N (Norms): Reflects a connection to nature and environmental awareness.

G (Genre): A descriptive song of nature.

#### **4.2.9 Song 9: Ododo**

S (Setting): A mourning or funeral setting.

P (Participants): The deceased (father) and the living (family or community).

E (Ends): To mourn the passing of a loved one, acknowledging death.

A (Act Sequence): Describing death and encouraging the mourning process.

K (Key): Sad, mournful, and reflective.

I (Instrumentalities): Direct speech or song with emotional weight.

N (Norms): Reflects societal mourning practices.

G (Genre): A mourning or lamentation song.

Each of these songs serves different social and cultural functions, ranging from practical tasks to religious observances, praise, and community gatherings. The SPEAKING model helps us understand how they communicate values, social roles, and expectations within the Edo community.

#### **4.2.10 Story 1: The Nightingale and the Raven**

Setting: The story takes place in the animal kingdom, specifically in a grassy field where the Nightingale and the Raven prepare for a fasting contest.

Participants: The main participants are the Nightingale and the Raven, with a bird acting as an observer.

Ends: The ultimate goal is to determine who is stronger through the fasting contest. The Raven tricks the Nightingale into weakening, leading to his victory.

Act Sequence: The two birds engage in a contest involving fasting for seven days. They

chirp to announce their presence but are separated by tall grass. Over time, the Raven cheats by secretly eating while the Nightingale remains faithful to the fasting rules. The Raven wins by surviving, and the Nightingale dies from hunger.

Key: The tone of the story is serious and dramatic, with a clear focus on the contest and trickery. There is an element of moral lesson regarding fairness and the consequences of dishonesty.

Instrumentalities: The primary instruments are the sounds (chirping "kokoo") used to communicate during the fasting contest. Additionally, the Raven uses deception to win.

Norms: The story reflects the norm of engaging in fair contests but highlights the violation of this norm through cheating. The norms of honesty, loyalty, and survival are key themes.

Genres: This story is a folk tale with elements of fable, focusing on animal characters and moral lessons about the consequences of deception.

#### **4.2.11 Story 2: Princess Olo and the Animals**

Setting: The story occurs in a distant past when humans and animals coexisted. The main

location is a contest ground where animals compete for Princess Olo's hand in marriage.

Participants: The primary participants are Princess Olo, her father the king, and a variety of animals, especially the Squirrel, which eventually wins her favor.

Ends: The contest's purpose is for the animals to compete in a heaping exercise, and the winner gets to marry Princess Olo. The Squirrel wins by tricking the other animals with groundnuts.

Act Sequence: The king announces the contest. The animals gather and compete. The Squirrel tricks the other animals by offering them groundnuts to distract them while he works. In the end, the Squirrel wins and runs away with Princess Olo.

Key: The tone of the story is lighthearted, with a focus on competition, cleverness, and trickery. The story also includes humor and playful interaction between the animals.

Instrumentalities: The contest involves physical actions (heaping) and the use of groundnuts to distract and deceive the other animals.

Norms: The norms of competition and marriage are central to the story. The contest itself is a way to decide who is worthy of Princess Olo. The Squirrel's trickery, though clever, challenges norms of fairness in the competition.

Genres: This story is a folk tale, particularly a humorous animal story, with elements of a love story and a competition.

#### **4.2.12 Story 3: The Dog and the Greedy Tortoise**

Setting: The setting is an animal kingdom experiencing famine. The action takes place in a particular spot where the dog climbs a rope to the sky to meet his mother.

Participants: The main characters are the Dog, the Tortoise, and the Dog's mother. The other animals are indirectly involved.

Ends: The goal is survival and the preservation of life during famine. The Dog seeks to ensure his mother's survival without sacrificing her, while the Tortoise seeks to steal the Dog's trick.

Act Sequence: The Dog hides his mother in the sky, and every day he sings for her to drop a rope. The Tortoise overhears and imitates the Dog's song to climb the rope. The Dog realizes the deception and calls for his mother to cut the rope, causing the Tortoise to fall and break his shell.

Key: The tone is serious, with an emphasis on survival and the consequences of greed.

The moral lesson deals with the dangers of dishonesty and imitation.

Instrumentalities: The key instrument is the rope dropped by the Dog's mother. The Dog's song is also instrumental in the communication between the Dog and his mother.

Norms: The story highlights the norms of family loyalty and the protection of one's loved ones. It also explores the ethical issue of greed as the Tortoise tries to mimic the Dog's actions for selfish gain.

Genres: This is a traditional folk tale with moral lessons, focused on survival, family values, and the consequences of greed.

#### **4.2.13 Story 4: The Elephant and the Fowl**

Setting and Scene: This story takes place in a natural environment, likely near a river, where the elephant and the cock (fowl) compete in a contest of drinking water. The setting includes a public space where animals gather to witness the competition, reflecting a social environment.

Participants: The main participants are the elephant and the cock, representing two contrasting types of beings: one large and strong, the other small and clever. The audience of animals is also involved, judging the competition and witnessing the event.

Ends: The end goal is for the cock to prove that cleverness is more important than physical strength. The moral of the story is to highlight the value of wit over brute force.

Act Sequence: The competition starts with the elephant and the cock agreeing on the terms. The act involves the elephant drinking excessively, while the cock does not drink at all but uses the situation to his advantage. The end result is that the elephant bursts, and the cock triumphs, teaching the lesson about the power of intelligence.

Key: The key is humorous and playful, using the context of a competition to convey a deeper moral lesson. The tone is light, yet there is a serious undertone regarding the value of cleverness.

Instrumentalities: The primary medium of communication is spoken dialogue between the elephant and the cock, along with the observation of actions by the animals. The competition itself acts as a non-verbal form of communication that illustrates the moral.

Norms: The norm here is that animals in the community can engage in friendly competitions, and the outcome is a lesson for the audience. The ethical norm is to value intelligence, showing that appearances and size are not everything.

Genre: This story fits the genre of a fable, common in many cultures, where animals are anthropomorphized to teach moral lessons.

#### **4.2.14 Story 5: Origin and Celebration of Agangan Festival**

Setting and Scene: The setting is in the community of Emai, where the Agangan festival

takes place. The scene involves a day of commemoration, where people gather to honor their deceased ancestors. The festival is set in a celebratory, but reflective atmosphere.

Participants: Participants include the members of the Emai community, especially those celebrating the dead. The festival involves families and individuals, especially the men, who are the main participants in the ceremonies.

Ends: The end goal is to commemorate the deceased, reflect on their lives, and honor their spirits. It also serves as a community event that fosters unity and remembrance.

Act Sequence: The sequence involves preparing for the festival, with activities like painting faces and wearing the attire of deceased ancestors. The act culminates in a procession and the chanting of songs, celebrating the departed. Local delicacies are prepared and shared to enhance the community bonding.

Key: The key is solemn and reverent, as the community reflects on the lives of their deceased loved ones. It also carries an element of joy, as the celebration of the ancestors is intended to uplift the community.

Instrumentalities: The festival is communicated through physical actions, such as face painting, wearing ancestral attire, and singing songs. The medium of communication here is primarily non-verbal (costume, rituals) and verbal (songs, chants).

Norms: The norms here include respect for the dead, community participation in the festival, and the avoidance of work or farming during the celebration. The community is expected to engage in the celebration with seriousness and reverence.

Genre: This is a festival narrative, common in many cultures, which links the community's identity with its history and ancestral roots.

#### **4.2.15 Story 6: How Obazu Festival Came About**

Setting and Scene: The setting is a rural environment where Obazua, the protagonist, goes on a hunting trip, later establishing the festival in his home community. The scene transitions from a hunt to a spiritual and cultural setting where Obazua observes a foreign festival and later adopts it.

Participants: The key participants are Obazua, Irimo (the founder of Iuleha), the people of Iuleha, and Aoma, the one who ensures the continuation of the festival. Other participants include the men of the community, who are tasked with carrying out the festival.

Ends: The festival's purpose is to commemorate Obazua's legacy and honor the friendship and cultural contributions he made. The festival becomes an annual event, binding the community together through ritual and celebration.

Act Sequence: Obazua first learns about a local festival, then steals the tools used for the

celebration, teaching the people how to dance and use the instruments. The story ends with the festival becoming a ritual event, celebrated annually in Obazua's honor.

Key: The key here is solemn, as it is a festival born out of respect for Obazua and his contributions to the community. The festival's tone is serious, as it honors ancestors and binds the community to their heritage.

Instrumentalities: Communication is carried out through music, dance, and rituals, which are the main forms of expression during the festival. Verbal communication occurs in the form of announcements and instructions related to the festival's customs.

Norms: The norm involves male participation in the festival, as well as adherence to specific taboos (e.g., women are forbidden from participating). It is also expected that certain activities, like farming or burials, are suspended during the festival.

Genre: This story follows the genre of a cultural myth or origin tale, explaining the beginnings of a festival and its significance to the community.

#### **4.2.16 Story 7: The Myth Behind River Owan**

Setting and Scene: The story takes place in the communities of Otuo, Emai, and Ora, with

the river Owan as a central element. It is set in ancient times when the social structure and traditions were more tightly bound by familial and communal roles.

Participants: The primary participants are Owanbua, the wealthy woman from Uhonmora, and her husband from Otuo. Secondary participants include the community members who initially support and then abandon her after her husband's mysterious death.

Ends: The end of the story is the mysterious death of Owanbua and her subsequent transformation into a river, symbolizing her abandonment and the tragic fate of a once-prosperous woman.

Act Sequence: The story unfolds as Owanbua gains wealth, marries, suffers from childlessness, experiences her husband's death, and ultimately dies alone, leading to her body becoming the river that connects various communities.

Key: The tone of the story is tragic and solemn, underlining themes of abandonment, sorrow, and transformation.

Instrumentalities: The communication is primarily oral through storytelling, passing down traditions and history.

Norms: The norms in the story focus on societal expectations of family, wealth, and generosity. The tragic turn occurs when these norms are violated, and the community

shuns Owanbua.

Genre: The genre is a myth or legend, meant to explain natural phenomena and the consequences of social abandonment.

#### **4.2.17 Story 8: The Mysterious Child of Wealth**

Setting and Scene: The story is set in a rural village, where the central event involves the mysterious birth of a child from a barren woman. The forest, where the woman encounters the Iroko tree, also plays a symbolic role in the narrative.

Participants: The main participants are the barren woman, the Iroko tree, her husband, and the child Egbenuwasire. The community members also play a role in the child's upbringing and the eventual betrayal by the husband.

Ends: The outcome of the story is the tragic transformation of Egbenuwasire into a tree, a result of the violation of an agreement.

Act Sequence: The narrative follows the woman's desire for a child, the mystical intervention of the Iroko tree, the birth of the child, the secret kept, and the eventual consequence of the child's transformation after being called by the forbidden name.

Key: The key here is cautionary, emphasizing respect for covenants and the consequences

of disobedience.

Instrumentalities: The story uses oral narrative, possibly accompanied by song (as seen when Egbenwasire sings before her transformation), which is common in oral traditions to emphasize themes or events.

Norms: The norms focus on secrecy, respect for supernatural agreements, and the relationship between mother and child. The husband's betrayal of the wife's secret leads to tragedy.

Genre: This story falls into the genre of folklore or fairy tale, blending the magical with moral lessons on respect and obedience.

#### **4.2.18      STORY 9: THE STUBBORN CHILD**

Setting and Scene: The story takes place in a rural village where the hunter father lives with his wife and children. The forest, where the father goes hunting, is a central setting.

Participants: The key participants are the father (the hunter), his stubborn son, and the mother. The animals in the forest, particularly the python, also play a crucial role.

Ends: The tragic end is the son's death due to his disobedience, followed by his miraculous return to life. This highlights the themes of obedience and the consequences

of ignoring parental authority.

Act Sequence: The story progresses with the child persistently trying to follow his father on a hunting trip, despite being forbidden. He uses ashes to trace his father and eventually gets into a life-threatening encounter with a python, leading to his death.

Key: The tone of the story is one of tension and warning, emphasizing respect for authority and the dangers of defiance.

Instrumentalities: Oral narration is key, with the addition of song, which serves as both a communication tool and a means to bring attention to the situation (as seen when the son sings to call his father).

Norms: The primary norm in this story is respect for parental authority and the importance of listening to elders. The son's stubbornness and his ultimate demise serve as a moral lesson.

Genre: This story can be categorized as a folktale, a narrative often involving moral lessons, and highlighting human behavior, especially the consequences of defying parental instructions.

These stories communicate cultural values and societal lessons, preserving the traditions of the Edo people.

### **4.3 DISCUSSION OF FINDINGS**

The findings from the analysis reveals that Ora stories and songs serve different social and cultural functions, ranging from practical tasks to religious observances, praise, and community gatherings. The SPEAKING model helped understand how they communicate values, social roles, and expectations within the Edo community.

## **CHAPTER FIVE**

## **SUMMARY, FINDINGS AND CONCLUSION**

### **5.0 INTRODUCTION**

This chapter summarizes the previous chapters of the study on documentation and preservation of ten stories and songs in Edo: A case study of Ora, as well present the findings draw some conclusions and recommendations.

### **5.1 SUMMARY OF THE STUDY**

This research study was designed to look into the documentation and preservation of ten stories and songs in Edo: A case study of Ora. The first chapter of the study focused on the background of the study. It introduced the topic, language of discuss, as well as stating the aim and objectives of the study, research questions, the statement of the research problem, scope of the study, methodology, and the significance of the study. The second chapter reviewed some relevant literature. The chapter was divided into three main sections, they were: conceptual review, previous studies, and lastly, the concern of the present study. The third chapter looked into the theoretical framework employed for the research which was the "Ethnography of Communication (SPEAKING model)" Theory framework developed by Hymes (1964). The chapter discussed what the theory framework was all about including its working principles,

application of the theory, relevance/justification of the theory to the research, and lastly, how the theory can be applied to the analysis of the present study by providing sample data. The fourth chapter has as its main concern the data presentation and analysis. The chapter concerned itself with the presentation of the data, analysis of the data, and lastly, the discussion of findings.

## **5.2 FINDINGS**

The findings revealed that:

1. There are cultural significance of the stories and song in Ora.
2. The stories and songs in Ora have content and meaning.
3. These stories and songs can be promoted when they are sung and thought especially to the younger generations as it will help in preserving the Ora's culture.

## **5.3 CONCLUSION**

The study showed that stories and songs in Ora help preserve their identity and culture. These stories and songs promote unity, celebrate important life events, and teach values like patience, respect, and family harmony. They play an important role in passing down traditions and guiding the community through life's milestones.

## **5.4 RECOMMENDATIONS**

The researcher recommends further studies in this particular area and any aspect not touched in this study be treated by linguist, scholars or any other researchers who have interest in the documentation and preservation of the stories and songs in Ora or any other Edoid language.

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