

**AN ETHNOGRAPHIC STUDY OF EULOGY ON HEROES AND HEROINES IN
IGBO LANGUAGE**

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BENIN CITY, NIGERIA

AUGUST, 2023

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**SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIRMENTS FOR THE
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APPROVAL PAGE

This is to certify that this project was carried out by DIKE KOSISOCHUKWU PRISCA, with the matriculation number ART1801461 in the Department of Linguistics Studies, Faculty of Arts, University of Benin, Benin City, Nigeria.

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DIKE KOSISOCHUKWU PRISCA

Date: _____

DEDICATION

This project is dedicated to my parents Mr and Mrs Theophilus N. Dike and to my siblings for consistently supporting and encouraging me all through the years.

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My sincere and profound gratitude goes to God Almighty for never taking his eyes off me, his consistent spur of love and mercy has been the greatest support system from the beginning of this academic journey, and now, the end.

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ABSTRACT

This focus of this project work is to examine from a linguistics perspective, heroes and heroines eulogies in Igbo language. Eulogy is an intriguing aspect of linguistic expression in Igbo land as it encapsulates the essence of individuals on the entire speech communities. It is one of the important aspects of orature in Igbo language as the Igbo holds in high regards the good and heroic deeds of their people. The thrust of this study is an ethnographic analysis of these eulogies. To highlight the roles of eulogies in preserving the collective memory and cultural identity among Igbo people.

Oral interviews were made in collection of the data for this study. A number of eulogies to certain heroes and heroines in Igbo land was collected and these data were analyzed using Dell Hymes' S.P.E.A.K.I.N.G model of ethnography of communication. Each eulogy present was analysed in respect to 'settings/scene', 'participants', 'ends', 'act of sequence', 'key', 'instrument', 'norms', 'genre', of which the acronym 'S.P.E.A.K.I.N.G' was coined.

The findings depicts huge cultural significance, oral traditions, linguistics expression, social cohesion, gender dynamics and adaptation to change. Ethnography of communication analysis entails the analysis of communication within the wider context of the social and cultural beliefs and practices of members of a particular culture or speech community. Documenting heroes and heroines eulogies preserves and ensure the continuity of this cultural heritage. Eulogies also are characterized by rich linguistics expressions including metaphors, proverbs and address terms.

Eulogies provide a comprehensive understanding of the roles, contribution and importance of individuals within the Igbo society. This research study is recommended for further study, and for teaching the cultural significance and heritage of Igbo language in institutions.

CHAPTER ONE

BACKGROUND OF THE STUDY

1.0 Introduction

In the heartland of southeastern Nigeria lies the vibrant and culturally diverse region of the Igbo people. With a rich heritage that spans centuries, the Igbo language serves as the backbone of their intricate social fabric. One of the intriguing aspects of their linguistic expression is the art of eulogy, a profound and integral component of their oral tradition. Eulogies in the Igbo language are not just mere praises; they are poetic expressions that encapsulate the essence of individuals, events, or even entire communities.

The term eulogy has been defined by different scholars, it is a major concept in linguistic literatures of languages, this term is very prominent with African languages, Cambridge dictionary (2022) has defined eulogy as “a speech, piece of writing poem etc. containing great praise especially for someone who recently died”. Merriam-webster dictionary defined eulogy as a commendatory oration or writing especially in honor of one deceased. Eulogy, though especially for funerals aren’t only for funerals and shouldn’t be confused with “elegy”, it can also honour the living. In Africa in general it is that, only good things can be said about the dead, this is not different with the Igbo linguistic society. Eulogy in Igbo holds high regards for the good deeds of both the living and the dead, especially those whom have be recognized to have been involved in heroic deeds. Eulogy is an orature in

African society, the significance of the orature forms lies in the verbal structure of indigenous African societies. Eulogy in Igbo land is a linguistic property that is as old as the language itself; it is one of the most highly recognized orature in Igbo culture. Eulogies in Igbo land are sang as songs in most instances and not just spoken as speeches or just written down as written works. This implies that Eulogy in Igbo can be categorized to be under poetic part of literature as folksongs.

This study is an attempt to examine the linguistic function and importance of heroes and heroines eulogy in Igbo Language, this will be achieved by using Dell Hymes ethnography of communication as it's theoretical framework work, this will enable the researcher bring out the social cultural context usage of this eulogy in Igbo. The motivation of this work is tied to the fact that most attention haven't been given the study of heroes and heroines eulogy in Igbo, the research will expose the importance of this eulogy in Igbo by analyzing a reasonable number of them collected in Igbo language.

1.6 Statement of the problem

Despite the significance of eulogies in Igbo culture, there has been limited scholarly exploration into this profound aspect of their language and its cultural implications. As the world undergoes rapid globalization and modernization, the traditional practices of eulogies risk being overshadowed, forgotten, or diluted. Therefore, this study seeks to carry out an ethnographic study into the eulogy tradition in Igbo language to comprehensively

document, understand, and analyze the heroes and heroines dimension of this linguistic art form

1.2 Research Questions

From the research objectives, the research questions include;

1. What are historical origins and evolution of eulogies in Igbo language and their significance in Igbo culture?
2. What are the linguistic features employed in the composition of eulogies?
3. What are the contexts in which eulogies are performed (ceremonies and other communal gatherings)?
4. What are the different impacts of modernization, globalization, and changing societal values on the preservation and practice of eulogies in contemporary Igbo society?
5. What are the roles of eulogies in preserving the collective memory, cultural identity, and socio-political cohesion among the Igbo people?

1.3 Aim and Objectives

The aim of this study is to carry out an ethnographic study of heroes and heroines eulogy in Igbo language, while the objectives of this study include:

1. To investigate the historical origins and evolution of eulogies in Igbo language and their significance in Igbo culture.

2. To explore the linguistic features employed in the composition of these eulogies.
3. To examine the contexts in which these eulogies are performed, including ceremonies and other communal gatherings.
4. To assess the impact of modernization, globalization, and changing societal values on the preservation and practice of eulogies in contemporary Igbo society.
5. To highlight the role of eulogies in preserving the collective memory, cultural identity, and socio-political cohesion among the Igbo people.

1.4 Research Methodology

This involve the method of data collection and method of data analysis

1.4.1 Method of data collection

To achieve the objectives of this study, a mixed-method data collection will be employed. Data will be collected through participant observation, interviews with cultural custodians, local elders, poets, and individuals with expertise in eulogies.

1.4.2 Method of Data Analysis

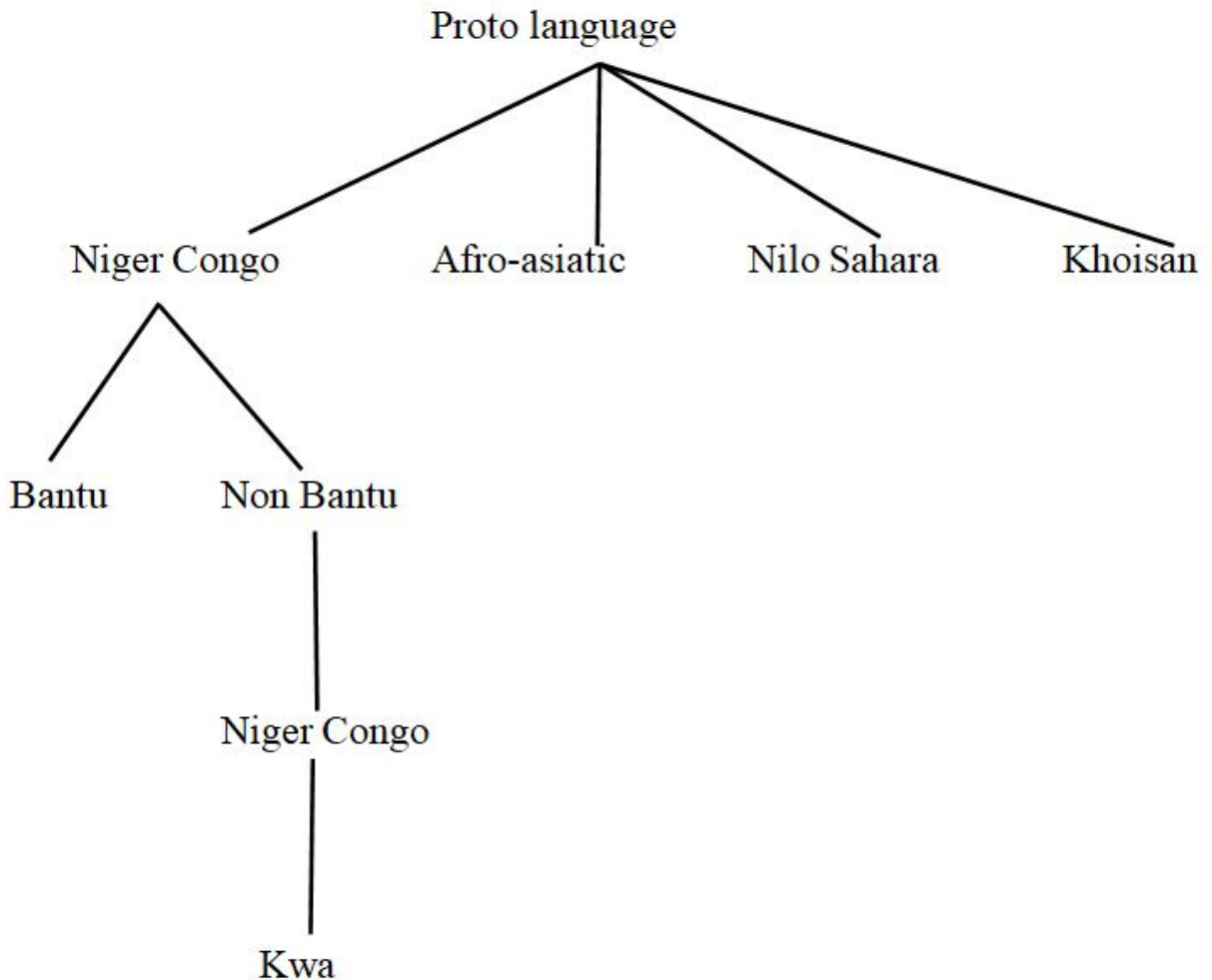
A qualitative method of data analysis will be used where the ethnography of communication will be put into effect in the analysis of the data, the

S.P.E.A.K.I.N.G model will be used to deduce the contextual usage of these eulogical expressions and their linguistics functions brought out.

1.5 Language Of The People

Igbo language(asusu Igbo) or Ibo is one of the largest languages of West Africa which is spoken by over 18million people in Nigeria. The language is thought to have originated around the 9th century AD in the area near the confluence of the Niger and Benue rivers and then spread over a wide area of South Eastern Nigeria. The Igbo language is one of the dominating languages in Nigeria, Igbo language is also one of the official languages of Nigeria and it is spoken in the southern delta states of Abia, Anambra, Ebonyi, Enugu and Imo as well as the Northeast of the delta state and in the southeast of rivers state. The Igbo people played significant roles in pre-colonial trade especially in palm oil, which led to interactions with Europeans traders. Asides palm oil, the Igbo people also cultivate yam, cassava and cocoa as staple crops.

According to Greenberg (1963) classification of African languages, which was reviewed by John Bendor Samuel (1989), the Igbo language falls under the Niger Congo family of languages, under the sub-group Kwa.



Source: Coined out of Greenberg (1963) classification of African languages

Igbo culture includes the various customs, practices and traditions of all the people. It comprises archaic practices as well as new concepts added to the Igbo culture either through evolution or outside influences. These customs

and traditions include the Igbo people's visual art, use of languages, music, dance forms, as well as their attire, cuisine, and language dialects. Overall, the Igbo people have a rich history, diverse geography, and a culture that has adapted to changing times while still preserving their traditions and values.

CHAPTER TWO

LITERATURE REVIEW

2.0. Introduction

This literature review examines existing scholarly works and research on eulogies in the Igbo language, aiming to gain insights into their cultural significance, linguistic patterns, and social implications within the community. This chapter will be divided into four distinct parts, they are; conceptual review, previous study, concern of the present study and theoretical framework

2.1 Conceptual Review of Literature

The conceptual review has to do with the review of relevant concepts associated with the study or topic of focus, this helps the readers to know the ideal explanation of what the concept associated with the topic is all about in plain terms. The concepts reviewed in this study are the concept of the eulogy, and it's importance.

2.1.1 Eulogy

Eulogy has been explained to be a speech presented to honor someone or a person who has contributed immensely to the growth and development of someone and something. It is also a form of tribute paid to honor someone or a person who has died. It is a poem, speech, piece of writing, containing great praise for someone. Modern cremation sees eulogy as a funeral speech which is an opportunity to pay tribute to someone who has died, by giving a short speech about their lives and what they meant to you. It is seen as a sign of respect to such an individual, it becomes a tradition that almost every culture people take into cognizance. Questions are raised on who specifically is in the position to present a eulogy at a funeral; it is not specific to an individual, but anyone of choice who is close to the deceased. In Africa, a eulogy to people is not just a speech but are composed as songs sang in honor of such a person, these songs are kept and written down for generations to come, such are eulogy sang in honor of heroes at wars, kings and prominent people in the society. In time past eulogy have been studied in spoken form this fact ensures eulogy to be a feature of oral tradition.

2.3.1. Purposes/Importance of Eulogy

Eulogy is composed for different purposes and plays great roles, some of these functions include;

- Acknowledgment of public figures in African societies.

- It is used to show love to the dead by people of a deceased, the sweet memories shared with such people.
- It is used to tell of the great deeds of heroes
- It is used as an opportunity to say a last goodbye message to the deceased.

2.2. Previous Studies

The previous studies of this research is gathered based on evidence from the historical development of eulogy and the different analysis of the existence of eulogy in different languages of the world.

According to Onu (2018) in his study an ethnopoetic analysis of Igbo oral funeral poetry analyzed eulogy in Igbo with particular reference to Elugwu Ezike. His major objective of his study was to analyze oral funeral poetry performance of the Elugwu Ezike people with emphasis to the form and structure of Elugwu Ezike linguistics community and the impact of Christianity, Islam and western lifestyle on the performance of Elugwu Ezike dirges. An aspect of ethnopoetic theory known as infracultural model in folklore analysis developed by Alebi was used in the analysis of data. He used oral interview and participant observation in the collection of his data. His findings include that there are constant repetition of words and sentences in the dirges, the funeral artists make use of linguistic and paralinguistic features at their disposal to realize the aims of their performance and various imageries are used in the dirges to showcase emotion, events and objects such as loss, death .and hunting, lion, kite, forest and mountain respectively.

His findings also reveal that the dirges poetically used the theme of satire, praise for the dead (eulogy), theme of vulnerability of death and theme of death as a universal phenomenon. He concluded that Christianity, Islam and western education have negatively and positively affected the performances of dirges in such a way that Christian music is used in funeral ceremonies in recent time.

According to Emenyonu (1978), Igbo oral literature which include all oral tradition performance is the foundation of the traditional Igbo music and these include folksong, folktales, proverbs, beliefs, prayers, which include traditional incantation, histories, legends, myths, drama, oratory and traditional festivals. Emenyonu explained further that the sound of music which include folksongs and others have its origin deeply rooted in the culture of the people and is of great prominence

According to Lanle (2012) acknowledged that in spite the recognition of the existence of literature work in African languages, the diversity of oral traditions has not been fully recognized as to make possible the analysis of each type as historical data, he used the history of some African languages as a case study to justify that oral tradition exist in

African languages and should be given special attention, the researcher pointed out the importance of eulogy in the development of oral tradition.

Ayodele (2013) in his work stated that most languages of Africa are losing their values as most linguistic properties of these languages are dying very fast, such properties include; greeting, eulogy, folklores etc. Ayodele used the Yoruba language as a case study stating that the greeting values that were upheld by generations long ago are not as effective as before, the civilization and modernization of the modern world are taking the importance of our culture away. He emphasize on the ethnography of communication, explaining that the society we live in, in Africa there is a direct correlation between the people and their cultural values that forms our identity and form a base for the history of its people and generation to come

Toyin, & Akintunde (2017) explained that concept of culture and custom are interwoven and cannot be separated, one is the totality of the way of life of people while the other is the traditional way of behaving, and it is no news that the traditional way of behaving in Africa has an oral part which is inherent in it, eulogy is one of it. Toyin et al. made it clear that eulogy is a very vital and important part of the linguistics properties of every African society since it is part of our customs, and these customs should be passed down from generation to generation.

Carter-Enyi, (2018:83) opined that in the song video of the eulogy “lùlù fún won” meaning “drum for them” by the ijálá artist Kojo Àyánwoḷá praises Lágbájá that it is a peculiar challenge for any linguistic poet to compose such a eulogy writeup. He went further to explain that the Yoruba praise poetry known as Oriki (eulogy) canonically identifies the origin of the Yoruba people, heritage, great deeds and history. According to Lágbájá’s oriki, his mother sol cow skin known as “kpomo” which could just be anybody, this is the identity of the woman, this was her line of work and she raised her kids with earnings from her sales. This paints the picture of almost every struggling African mother who tries by all means to put food on the table of her family, pointing out the conditions that comes contemporary urban life in which heritage, custom and culture are obscured by this reality. Carter’s work presents fact of recent happening with and a body of corpus as backup.

Oluwole (2022: 2-4) place a relationship between the Yoruba eulogy and folksongs, He explained that eulogy has a place in folksongs, as most of the eulogy in Yoruba can be sang or are composed as songs. He stated that the significance of the orature forms lies in verbal structure of indigenous African society, among the Yoruba people, eulogy occupies a strategic place that is express verbally and through music, songs beats and drums, this is mostly dramatized.

2.3. Concern of the Present Study

From the review of the previous study different scholars have made different approaches to the study of eulogy. This present study is concern with the analysis of heroes and heroines eulogy in Igbo language, in achieving this; the researcher will collect its data using oral interview, by interviewing native speakers of Igbo language. The analysis of the work will be carried out using ‘Dell Hymes’ ethnography of communication theory also known as ‘ethnography of speaking’, using the S.P.E.A.K.I.N.G model in checking out the linguistic implication and interpretation of each eulogy expression in social context of usage.

2.4 Theoretical Framework

This section examines the theoretical framework in the area of sociolinguistics field with reference to the specific area of study. In the theoretical study, the researcher chooses a theory that best suit the analysis of the study, and explains explicitly the way in which the theory is applied.

The theory used for this study is the ethnography of communication theory propounded by Dell Hymes in his master piece “Ethnography of speaking”.

2.4.1 Ethnography of Communication

The ethnography of communication (EOC), originally called the ethnography of speaking, is the analysis of communication within the wider context of the social and cultural practices and beliefs of the members of a particular culture or speech community. It comes from ethnographic research (Hymes, 1964). It is a method of discourse analysis in linguistics that draws on the anthropological field of ethnography. Unlike ethnography proper, though, EOC takes into account both the communicative form, which may include but is not limited to spoken language, and its function within the given culture. (Cameron, 2001)

General aims of this qualitative research method include being able to discern which communication acts and/or codes are important to different groups, what types of meanings groups apply to different communication events, and how group members learn these codes, in order to provide insight into particular communities. This additional insight may be used to enhance communication with group members, make sense of group members' decisions, and distinguish groups from one another, among other things.

Dell Hymes proposed the ethnography of communication as an approach towards analyzing patterns of language use within speech communities, in order to provide support for his idea of communicative competence, which itself was a reaction to Noam Chomsky's distinction between linguistic competence and linguistic performance (Hymes, 1976).

Originally coined "ethnography of speaking" in Dell Hymes' eponymous 1962 paper, (Hymes, 1964) it was redefined in his 1964 paper, Introduction: Toward Ethnographies of Communication to accommodate for the non-vocal and non-verbal characteristics of communication, although most EOC researchers still tend to focus upon speaking as it is generally considered "to be a prominent - even primordial - means of communication." (Lindlof, 2002).

The ethnography of communication is an approach to language research which has its origin in the development of a view in anthropology that culture to a large extent is expressed through language and of the view in linguistics that language is a system of cultural behaviors (Hymes, 1968). Hymes argued that the study of language must concern itself with describing and analyzing the ability of the native speakers to use language for communication in real situations (communicative competence) rather than limiting itself to describing the potential ability of the ideal speaker/listener to produce grammatically correct sentences (linguistic competence). Speakers of a language in particular communities are able to communicate with each other in a manner which is not only correct but also appropriate to the socio-cultural context. This ability involves a shared knowledge of the linguistic code as well as of the socio-cultural rules, norms and values which guide the conduct and interpretation of speech and other channels of communication in a community. The ethnography of speaking or the

ethnography of communication, as it was later referred to, is concerned with the questions of what a person knows about appropriate patterns of language use in his or her community and how he or she learns about it.

The term "ethnography of communication" is meant to be descriptive of the characteristics that an approach towards language from an anthropological standpoint must take. According to Hymes(1968) it must "Investigate directly the use of language in contexts of situations so as to discern patterns proper to speech activity" and "Take as context a community, investigating its communicative habits as a whole."

In other words, rather than divorcing linguistic form from its function, the analysis of a culture's or community's communication, linguistic and otherwise, must occur with respect to the sociocultural context of its use and the functions of the meanings conveyed.

According to Hymes, language cannot be studied in isolation. It has to be studied in the wider context of cultural and social aspects. Language is not limited to a mere technical set of grammatical rules. In fact, it has a specific context, both in terms of the individual and the cultural norms and beliefs. They cannot be separated. Hymes divides speech into two components: 'means of speech' and 'speech economy'. 'Means of speech' means 'the features that enter into styles, as well as the styles themselves'.

‘Speech economy’ refers to the relationships within a speech community where the people use their means of speech.

Speaking Model

Hymes also developed the SPEAKING model which analyses speech in its cultural context. It consists of sixteen parts which have been divided into eight categories. They are as follows:

S – setting and scene – the physical location where the speech takes place

P – participants –the people who take part in the speech E – ends – the purpose and the outcome of the speech

A – act sequence – the speech acts and the sequence in which they are carried out

K – key – the tone and manner in which the speech is carried out I – instrumentalities – the medium of communication that is used

N – norms of interaction – the rules of speech, interaction and interpretation

G – genres – the ‘type’ of speech and its cultural contexts

EOC can be used as a means by which to study the interactions among members of a specific culture or "speech community," which is any group of people that creates and establishes its own speaking codes and norms. Gerry Philipsen explained, "Each community has its own cultural values about

speaking and these are linked to judgments of situational appropriateness."(Philipsen, 2009)

The meaning and the understanding of the presence or absence of speech within different communities will vary. Local cultural patterns and norms must be understood to analyze and interpret the appropriateness of speech act within specific communities. Thus, "the statement that talk is not anywhere valued equally in all social contexts suggests a research strategy for discovering and describing cultural or subcultural differences in the value of speaking. Speaking is one among other symbolic resources which are allocated and distributed in social situations according to distinctive culture patterns."(Philipsen, 2009)

2.4.2 Relevance/Justification of the Theory

The relevance of ethnography of communication, helps in explaining how linguistic expressions ends up evoking knowledge of a particular eulogical compositions used by Igbo speakers. This theory go as far as bringing out the socio cultural implication, importance and function of each composed eulogy, since it is certain that it is societal circumstances that brings about the linguistic existence of eulogies.

Several research studies have used ethnography of communication as a methodological tool when conducting empirical research, however, these

studies not only identify communication acts, codes, rules, functions, and norms, but they also offer different ways in which the method can be applied.

In justification of this theory, to understanding the usage and linguistic function of eulogical expression in Igbo, eulogy to heroes and heroines are taken into consideration in Igbo language as it is viewed in relation to ethnography of communication. Eulogy cannot be interpreted independently without an understanding of the ethnography of communication in its usage. Ethnography of communication is a product of the linguistics method of analysis that tells us about the socio cultural linguistic context of eulogical expression in Igbo.

CHAPTER THREE
DATA PRESENTATION

3.0 Introduction

This chapter contains the presentation of the data collected for the study through oral interview. The data are eulogy in Igbo language. These data are placed into various groups of eulogy in Igbo, these groups include eulogy for heroes and eulogy for heroines. Subsequent chapter will reveal the analysis of the data using Dell Hymes Ethnography of Speaking.

3.1 Eulogy for Heroes

These eulogies are praise songs to past Igbo heroes

S/N	Text in Igbo	Text in English
1.	<p>NNAMDI AZIKIWE</p> <p>Nnamdi Azikiwe, Dike nke oge anyi, Onye agha ikpe ziri ezi, dike dị oke mma.</p> <p>N'amamihe na obi ike, were ike lụọ ọgụ;</p> <p>Ihe mgba ọkụ nke olile anya, na-enwu nke ukwu.</p> <p>Amụrụ n'ala Zungeru, ị nabatara akara gị.</p>	<p>Oh, Nnamdi Azikiwe, legend of our time,</p> <p>A warrior of justice, a hero so sublime.</p> <p>With wisdom and courage, you fought with might,</p> <p>A beacon of hope, shining so bright.</p> <p>Born in the land of Zungeru, you embraced your fate,</p> <p>A destiny sealed, from early on, so great.</p> <p>Scholar and scholar, your knowledge</p>

<p>Akara aka mechiri, site na mmalite, di ukwu.</p> <p>Okà mmụta na okà mmụta, ihe omuma gi buru ibu,</p> <p>I kpuru uzo, ka anyi wee guzosie ike.</p> <p>Nke Naijiria tohapuru, otu jikoro onu.</p> <p>Olu gi, di ka egbè eluigwe, ma jijiji nke ukwu;</p> <p>Ikpọ maka nnwere onwe, iguzogide ura ura.</p> <p>I chikotara oha mmadu, na aguu na ike.</p> <p>Maka nnwere onwe, nha anya, odinihu na-egbuke egbuke.</p> <p>Zuo ike ugbua, nnukwu Zik, n'udo eighi-ebi,</p> <p>Emechaala oru gi, njem gi kwusiri.</p> <p>Mana mmetuta gi ka di, n'ime obi anyi o di ndu,</p> <p>Nnamdi Azikiwe, dike na-agaghi anwu</p>	<p>vast,</p> <p>You carved a path, so that we'd be steadfast.</p> <p>Of a liberated Nigeria, a united team.</p> <p>Your voice, like thunder, shook foundations deep,</p> <p>Calling for independence, resisting slumber's sleep.</p> <p>You rallied the masses, with passion and might,</p> <p>For freedom, equality, a future shining bright.</p> <p>Rest now, great Zik, in eternal peace,</p> <p>Your work is done, your journey ceased.</p> <p>But your impact remains, in our hearts it's alive,</p> <p>Nnamdi Azikiwe, a hero who will never die.</p>
--	---

	<p>anwụ.</p>	
<p>2.</p>	<p>CHUKWUEMEKA ODUMEGWU OJUKWU</p> <p>Ojukwu, ọdum n'etiti ụmụ nwoke, Mmụọ gị na-ezu ike ugbo a, mana ọ na- adịkwa ndụ ọzọ.</p> <p>N'akụkọ ihe mere eme, a ga-edede aha gị. Onye ndu, dike, n'ime obi anyi, edebere ya rue mgbe ebighi ebi.</p> <p>N'oké agha, i guzoro ogologo na ike; Na-edu ndị gị, na-emezi ihe ọjọọ ọ bụla. Biafra, nrọ nke i ji kpọrọ ihe, Ala olile-anya, ala na-enweghị egwu.</p>	<p>Ojukwu, a lion among men, Your spirit now rests, but lives on again. In the annals of history, your name will be inscribed, A leader, a hero, in our hearts, forever prescribed.</p> <p>In the heat of battle, you stood tall and strong, Leading your people, righting every wrong. Biafra, the dream you held dear, A land of hope, a land without fear.</p>

<p>Ugbua, ka anyị na-eru uju ị gafe, obi anyị na-eru uju na iru uju;</p> <p>Anyị na-echeta àjà gị, nkwenye gị na-enweghị mgbagha.</p> <p>Chukwuemeka Ojukwu, onye ezinwanyi, onwunye ihie.</p> <p>N'ihie ndekọ nke oge, aha gị ga-adịru;</p> <p>Na ka anyị na-ekele gị nke ọma, na anya mmiri n'anya anyị.</p> <p>Anyị na-eme ememe ndụ gị, mmụọ gị nke na-adighị anwụ anwụ.</p> <p>Zuo ike ugbua, nnukwu onye ndu, n'udo ebighi-ebi.</p> <p>Ihe nketa gị na-adị ndụ, mwute anyị agaghị akwụsi.</p> <p>Chukwuemeka Ojukwu, ebighi n'ime obi anyi ka I ga adi.</p> <p>Onye dike, akụkọ ifo, anyị ga-echeta ruo mgbe ebighị ebi.</p>	<p>Now, as we mourn your passing, our hearts heavy with grief,</p> <p>We remember your sacrifice, your unwavering belief.</p> <p>Ojukwu, a true patriot, a beacon of light,</p> <p>In the annals of time, your name shall endure,</p> <p>And as we bid you farewell, with tears in our eyes,</p> <p>We celebrate your life, your spirit that never dies.</p> <p>Rest now, great leader, in eternal peace,</p> <p>Your legacy lives on, our sorrow won't cease.</p> <p>Chukwuemeka Ojukwu, forever in our hearts you'll be,</p> <p>A hero, a legend, we'll remember for eternity</p>
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<p>3.</p>	<p>KING OBI OKOSI OF ONITSHA</p> <p>Eze nke chiri n'imu onu ochi na obioma agaala n'ebe Jehova no ruo mgbe ebighi ebi.</p> <p>Okosi II anwula mana ncheta ya ga-adi ndu ebighi ebi.</p> <p>O bu ezie na e kewapuru ya na nne uwa ma ebube nke bu omume ya ga-adi ndu ruo mgbe ebighi ebi</p> <p>N'agbanyeghi na magnetik ya anyi agaghi ahụ ọzọ, mana njiko o mere n'etiti Onitsha na ndi Ibo ndi ọzọ agaghi agbaji.</p> <p>Ka iyi Nkisi na Idemili na-atamu ntamu na-aga n'uzo ha na-efeghari nke oma n'irubere Eze ukwu nke gara ezumike.</p> <p>A na m akpoku ndi Ogbaros niile na ndi na-agba egwu ha mara mma ka ha kwanyere eze odinala na-ele obia ma na-anabata Onitsha ugwu ikpeazu ha.</p>	<p>The king that ruled with a smile and kindness has gone to rest with the Lord for ever and ever.</p> <p>Okosi II is dead but his memories will live for ever.</p> <p>Although he has been severed with mother earth but the dignity that was his demeanor will live for ever.</p> <p>Although his magnetic frame we will see no more, but the link he made between Onitsha and other Ibos will remain unbroken.</p> <p>Let the murmuring Nkisi and Idemili streams flow through their winding courses solemnly in obedience to the great King that has gone to rest.</p> <p>I call on all the Ogbarus and their graceful dancers to show their last respect to the traditional ruler of the ever hospitable and accommodating Onitsha.</p> <p>I call on all the Nupes, the Igaras, the Hausas, Yorubas to gather to pay the last homage to the king of the land that has given us shelter and food for years undisturbed.</p>
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	<p>A na m akpọku ndi Nupe niile, ndi Igara, ndi Hausa, ndi Yoruba ka ha gbaḳoṭa ka ha kwanyere eze ala ahụ ugwu nke nyere anyi ebe obibi na nri kemgbe otutu afo na-enweghi nsogbu.</p> <p>A na m akpọku ndi niile na-azu ahia na ndi ochunta ego n'Ibo ka ha gbaḳoṭa onu maka iru uju eze ha ji ama (sic) chiru n'enweghi ikpa oke.</p> <p>Ka o zuru ike n'udo.”</p>	<p>I call on all the industrious Ibo traders and businessmen to rally round to mourn their cheritable (sic) king that ruled without discrimination.</p> <p>May he rest in peace</p>
4	<p>EKUMEKU WARRIORS OF ANIOMA</p> <p>N'isopuru ndi dike Ekumeku, bu ndi guzoro ogologo n'ihu ichisi ndi Briten, na-ahapu akara a na-apughi ihichapu n'akuko ihe mere eme, o bughu nani ndi dike kama ndi dike, Anioma dum agaghi echefu echefu. Ikwa Gwadia of onicha-olona, Dunkwu Isus of Onicha-Olona, Nwabuzo lyogolo of Ogwashi-Ukwu, Awuno Ugbo, Obi of Akumazi, Agbambu Oshue of Igbuzo, Idabor of Issele-Azagba, Ochei Aghaeze of Onicha-Olona, Abuzu of Idumuje-Unor, Idegwu Otokpoike nke Ubulu-Ukwu ka na-echeta na ala Anioma na</p>	<p>In honor of the Ekumeku warriors, who stood tall in the face of British colonization, leaving an indelible mark in the annals of history, not just warriors but heroes, the whole of Anioma would never forget. Ikwa Gwadia of onicha-olona, Dunkwu Isus of Onicha-Olona, Nwabuzo lyogolo of Ogwashi-Ukwu, Awuno Ugbo, Obi of Akumazi, Agbambu Oshue of Igbuzo, Idabor of Issele-Azagba, Ochei Aghaeze of Onicha-Olona, Abuzu of Idumuje-Unor, Idegwu Otokpoike of Ubulu-Ukwu are still remembered in Anioma land and Igboland in general.</p>

<p>ala Igbo n'ozuzu.</p> <p>Ndị dike a abụghị nanị ndị agha; ha bụ ndị nlekota ala, ndị na-agbachitere nnwere onwe, na ndị na-ebu oku nke ihe nketa Naijiria. Ihe mere ha ji egwuri egwu gbanyere mkporogwu n'ihunanya miri emi maka ndị ha, omenala ha, na ukpuru ha. Site na mkpebi siri ike, ha bilitere megide ndị agha Britain na-achi, na-ahapu ihe nketa na-agaghị echefu echefu nke obi ike na nkwusi ike.</p> <p>Iguzosi ike n'ezi ihe nke ndị Ekumeku n'ala nna ha na-eke eke; o kpokotara ndị ikom si n'akuku nile nke ndu, na-ejikota ha n'okpuru otu nzube: ntọhapu nke Nigeria.</p>	<p>These warriors were not merely soldiers; they were guardians of the land, defenders of freedom, and torchbearers of Nigerian heritage. Their noble cause was rooted in a deep love for their people, their culture, and their values. With unwavering determination, they rose against the British colonial forces, leaving an unforgettable legacy of courage and resilience.</p> <p>The Ekumeku warriors' unwavering loyalty to their homeland was contagious; it rallied men from all walks of life, uniting them under a common purpose: the liberation of Nigeria.</p>
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3.2 Eulogy for Heroines

These eulogies are praise songs to past Igbo heroines

S/N	Text in Igbo	Text in English
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<p>1.</p>	<p>NNE MGBAAFO OF OHAFIA</p> <p>Cheo', nwunye oke-okpa Nde-Awa-Ezema-Elechi !</p> <p>Nwunye Onye-oke ikporokpo Nde-Ada-Ezema-Elechi, Nne mbgaafu.</p> <p>Nwa Eme Ndukwe Emeuwa,</p> <p>O ji ezhi okpogho kpo o okpogho lusa Nne Mgbaafo bianwa dowe ulue.</p> <p>Wo lohe ebi.</p> <p>Aha Isantum pu!</p> <p>Choo, Nna m Ndukwe Emeuwa nwa</p> <p>Ya daa okpome mukwara,</p> <p>Ya daa ikwu-eri-abo ya bukwara:</p> <p>O da mmon o da ochi,</p> <p>O da mmadu o da akwa,</p> <p>Ya turu aha Isantum gaje</p> <p>Nde muo alogbaalari aha Isantum!</p> <p>Nde muo alogbaalari aha Isantum!</p> <p>Nne Mgbaafo bere nna ya akwa !</p> <p>Nne Mgbaafo bere di ya akwa !</p>	<p>Hurray for the great wife of Nde-Awa-Ezema-Elechi</p> <p>Wife of the Offspring of the lineage of Dike firstborn son of Agwu, Nne mgbaafo.</p> <p>Son of Erne, Ndukwe Emeuwa,</p> <p>He saved up a good sum of money, a very good sum of money</p> <p>indeed, and with it he married great-mother Mgbaafo</p> <p>and brought her home to his house.</p> <p>They went on living together.</p> <p>Then, the war of Isantum broke out!</p> <p>Straightaway, that great-father of mine, Ndukwe Emeuwa,</p> <p>He quickly found his okpome and brandished it,</p> <p>And he quickly found his man-of-the-lineage-that-eats- two-at-a-gulp and slung it on:</p> <p>Be it spirits or be it laughter,</p>
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<p>'Chee, nde a di m?'</p> <p>'Nde aha alotaala ike!'</p> <p>'Chee, nde a di m?'</p> <p>Wo si o dio luahe!</p> <p>Nne Mgbaafo lea anya ezhi di ya, o luaghu alua;</p> <p>Nne Mgbaafo, nwa nwa Nne Dike Okwara Agwu.</p> <p>Nwa nde-eri-isi-anighi-eri-agbor ,</p> <p>Nwa nde-eri-isi-anighi-eri-agba.</p> <p>Ya daa muo egbe nara,</p> <p>Daa mma gwekwara.</p> <p>Mgbaafo fu</p> <p>Nde-di-ike-eri-onwu.</p> <p>Wo ju 'Go gajea gini?'</p> <p>'Go gajea gini?'</p> <p>Nwata nwaanyi, go gajea gini?</p> <p>Ya si ya chogea do ya</p> <p>'Di go o za gini?'</p> <p>Ya si o za Ndukwe Emeuwa.</p>	<p>Be it humans or be it tears,</p> <p>He got prepared and set out for the war of Isantum.</p> <p>A long time passed after his fellows had returned from the war of IsantumeI</p> <p>A long time passed after his fellows had returned from</p> <p>the war of Isantum!</p> <p>Great-mother Mgbaafo cried out aloud to her father!</p> <p>Great-mother Mgbaafo cried out aloud to her husband</p> <p>'Alas, where is my husband?'</p> <p>'Most of the warriors have returned!'</p> <p>'Alas, where is my husband?'</p> <p>But people told her that her husband was on the way!</p> <p>Great-mother Mgbaafo looked out for the return of her good husband, but he did not return;</p> <p>Great-mother Mgbaafo, daughter of the son of the mother of Dike firstborn son</p>
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<p>Nwa umu-ekwe-eri-ji.</p> <p>'Nde eleghe go ji buru egbe buru mma? di go?</p> <p>Ye si ye bu di ye ejeku:</p> <p>'Nde-aha aluogbaale, Oluoghu aluo.</p> <p>'Ma ya je ruo ibe ohu.'</p> <p>Ye jere ruo.</p> <p>Ibe ozu wusiri!</p> <p>Nne Mgbaafo, ibe o rusa, ya kwaata ozu.</p> <p>Ibe o rusara ye shietaa ozu.</p> <p>Nne Mgbaafo shiehaa ozu ohu, Ma o letu o ya-afu di ya afu.</p> <p>Nne Mgbaafo ya eke eshie ozu ohu.</p> <p>Ya fu Ndukwe Emeuwa, Nwa umu-ekwe-eri-ji,gbuu!</p> <p>Yalokuo ye, 'Ezhi miye mi o, iyanga!</p> <p>'Nwa Ndukwe Emeuwa, di m ezhi di mi!</p> <p>'Di alu mi alu ikwu m 'Ojegini?'</p>	<p>of Agwu</p> <p>Offspring of the-people-that-eat- only~heads-and~never-eat-jaws, Offspring of the-people-that'-eat-only- heads-and-never- eat-jaws.</p> <p>She went to them and took a gun, Went and also took a matchet.</p> <p>Mgbaafo saw / was seen.</p> <p>Strong-ones-that-never-entertain^death.</p> <p>They questioned, 'What are you searching for? What are you searching for 'Young woman, what are you looking for? She replied that she was going in search of her husband. 'Your husband, what is hisname?' She replied that his name was Ndukwe Emeuwa. Offspring of the-people-that-do-not-eat- yams. 'How is it that you carry a gun and carry</p>
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<p>Ya si ya chosago o!</p> <p>Onwu gbukwaari nwata nwaami wo ye- eji di ye emere ezhi ikwu o.</p> <p>Ya si o Ndiisi?'</p> <p>Ndukwe Emeuwa siye-egbughi isi.</p> <p>Wo je zo nzookpa ato,</p> <p>Wo fu mmadu.</p> <p>Nne Mgbaafo para mma bia gbu ya</p> <p>Ya gbupu isi</p> <p>NneMgbaafo nwa nwaDike okwara</p> <p>Agwu nwa</p> <p>Si di ya NdukweEmeuwa, 'Gomee go apai ya isi ohu, wolaje.'</p> <p>Ndukwe Emeuwa si ya anigi apai gi isi:</p> <p>'Wo gaje uzo nwa,</p> <p>'Afu nwata nwaanyi ebe opa isi, iye je!'</p> <p>Nwata nwaanyi para egbe churu di ya,</p> <p>iye iyee je! Iye je!</p> <p>Nwata nwaanyi para egbe churu di ya,</p> <p>Iyee! Iyee!</p>	<p>a matchet?</p> <p>your husband?</p> <p>She replied that she was going to meet her husband:</p> <p>'All the warriors returned a long time ago,</p> <p>'But he did not return.</p> <p>'Let me try and get to that place myself.'</p> <p>She went on and got to that place.</p> <p>The place was strewn with dead bodies!</p> <p>Great-mother Mgbaafo, to every spot she came, she pushed over and pushed over dead bodies.</p> <p>To every spot she came, she tugged and tugged dead bodies.</p> <p>Great-mother Mgbaafo tugged and tugged those dead bodies,</p> <p>To see if she could catch a glimpse of her husband.</p> <p>Great-mother Mgbaafo, she went on tugging those dead bodies.</p>
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<p>Nwata nwaanyi para egbe churudi ya, Iyee je! Iyeje, iye IyejeI Iyeje! Nwata nwaami para egbe churudi ya, I IyeeI Iye jeI uwa chi.</p>	<p>She saw Ndukwe Emeuwa, Offspring of the-people-that-do^not- eat-yams, Killer! He cried out to her, 'O my very dear wife, iyanga! 'Dear Ndukwe Emeuwa, my husband, my darling husband! 'Husband that cares for me and cares for all my kin!' 'What have you come to do?' She declared that she had come in search of him! Even if death had killed her (in this search), (it would have been no loss at all for her relatives) for they would find a loving next-of-kin in her husband. She then questioned him, 'Where is the head you won in battle?' Ndukwe Emeuwa said he won no head in the battle. They set out, and just three steps away,</p>
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		<p>They encountered a man.</p> <p>She killed him.</p> <p>She cut off his head.</p> <p>Great-mother Mgbaafo daughter of the son of Dike firstborn son of Agwu</p> <p>Told her husband Ndukwe Emeuwa, 'Give that head to me to carry as we now walk homeward.'</p> <p>Ndukwe Emeuwa said he would not give her the head</p> <p>'When we are on our way, 'What would people say when they see a young woman carrying a head!</p>
<p>2.</p>	<p>INYAN OLUGU</p> <p>Inyan Olugu wu onye Amaeke Abam wuru Eyen.</p> <p>Ogbu-etuwui-di-ya, Inyan Olugu!</p> <p>Nwa nwaanyi Eyen, Inyan Olugu e!</p> <p>Oke-nnwa nwa nwaami Eyen, Inyan Olugu!</p> <p>Di ya egbughi isi, wo na-eri di yaji-ujo.</p>	<p>Inyan Olugu is a person of Amaeke Abam and is also of Eyen.</p> <p>Killer—that-gave-the-honour-to-her-husband, Inyan Olugu!</p> <p>Young woman of Eyen, InyanOlugu!</p> <p>Great daughter, Young woman of Eyen, nyan Olugu!</p> <p>Her husband won no head in battle, and so they exacted fromhim the penal-</p>

<p>Amaeke Abam wo la Nkalu ekwu-Igbo-ekwu-nsu: wo ji mmeta</p> <p>Nde furu umu wo Wo egbu a</p> <p>Inyan Olugu turu di ya ura: go jee gbuiya akwu ri a ofia nkalu</p> <p>Itenta Ogbulopia kwere ya je egbui</p> <p>Inyan Olugu akwu ri a ofia nkalu</p> <p>Ya daa egbe buru.</p> <p>Inyari Olugu daa egbe ye di ya buru.</p> <p>Ya suimbe mgbo ohu sui.</p> <p>Ya buru uzo je zi ya di ya.</p> <p>Ya je si diya:</p> <p>'Go lele nkwa go ya-egburu ya.'</p> <p>Di ya nyiri elu nkwa.</p> <p>O nori elu enyi nkwa.</p> <p>O nori enyi elu nkwa.</p> <p>Nde Nnong-Ibibie choro ya bia,</p> <p>Inyan Olugu nonwa ali gwere egbe gbairi nde Nnong.</p> <p>O gwerela egbe gbairi nde Nnong-Ibibie!</p> <p>Ya gbagbuo nde Nnong-Ibibie nde ife</p>	<p>yam-for-cowardice.</p> <p>Amaeke Abam and Nkalu people that spoke neither Igbo nor in stammer, they were at loggerheads.</p> <p>Anyone that met his neighbour's children, killed them.</p> <p>Inyan lured out her husband: 'Please, come and pluck palm fruits for me, in the Nkalu forest.</p> <p>Itenta Ogbulopia agreed to go pluck palm fruits for Inyan Olugu in the Nkalu forest.</p> <p>She found and slung on a gun.</p> <p>Inyan Olugu found and slung on her husband's gun.</p> <p>She charged and charged it full of gunpowder</p> <p>She led the way and went and showed it to her husband.</p> <p>She went and told her husband:</p> <p>'Look at the palm fruits you will have to pluck for me.</p> <p>Her husband straddled up the palm tree.</p>
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<p>ano.</p> <p>Ya gbuugba muo isi gwere ni di ya.</p> <p>Ogbu-etuwui-di-ya, Inyan Olugu!</p> <p>Nwa nwaanyi Eyen, oo nne o ji gbue isi, ya gbui di ya aha.</p> <p>Inyan Olugu gbui di ya aha.</p> <p>Onye Eyen Ezhiaku, Inyan Olugu e!</p> <p>Person of Eyen Ezhiaku, o Inyan Olugu!</p> <p>Nne Inyan Olugu, ogbu-etuwui-di-ya!</p>	<p>He was there straddling up the palm tree.</p> <p>He was there straddling up the palm tree.</p> <p>Nnong-Ibibie people came in pursuit of him.</p> <p>Inyari Olugu, who was on land, took her gun and fired at the Nnong people.</p> <p>She has fired a gun at the Nnong-Ibibie people!</p> <p>She shot and killed Nnong-Ibibie people, five men in all</p> <p>She chopped off the heads of all of them and gave to her husband.</p> <p>Killer-that-gave-the-honour-to-her-husband, Inyan Olugu</p> <p>Young woman of Eyen, that is how she won a head in</p> <p>combat, and she gave to her husband the glory of</p> <p>battle.</p> <p>So then, Inyan Olugu gave to her husband the glory of war,</p>
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		<p>Person of Eyen Ezhiaku, Inyan Olugu</p> <p>Great-mother Inyan Olugu, killer-that-gave-the-honour-to-her-husband!</p>
<p>4.</p>	<p>AHEBI UGABE(FEMALE KING)</p> <p>N'obi ala Igbo, otu akukọ bilitere,</p> <p>Ahebi Ugbabe, nwanyi di egwu na amamihe.</p> <p>Mụọ ya enweghị mgbagha, ike ya guzoro ogologo;</p> <p>Onye-ndú, onye-ndú, nākwaji mgbidi nile.</p> <p>Ndị ọ na-achị na-asopuru ya, ama ama ama ama ama.</p> <p>Ahebi Ugbabe, eze-nwanyi ha, okpu-eze ebigbi-ebi.</p> <p>Na-akwado umu nwanyi, na-agbaji agbu ọ bula.</p>	<p>In the heart of Igbo land, a legend did arise,</p> <p>Ahebi Ugbabe, a woman fearless and wise.</p> <p>Her spirit was untamed, her strength stood tall,</p> <p>A leader, a ruler, breaking every wall.</p> <p>Her subjects revered her, her wisdom renowned,</p> <p>Ahebi Ugbabe, their queen, forever crowned.</p> <p>Advocating for women, breaking every chain,</p>

<p>Na-enye ndị a na-emegbu emegbu ike, na-ehichapụ ntupọ ọ bụla.</p> <p>Oh, Ahebi Ugbabe, a trailblazer eziokwu,</p> <p>Ihe nnọchianya nke ike, n'ihe niile ị na- eme.</p> <p>Ị gheere ụzọ ụmụ nwanyị ibili;</p> <p>Na-akpali anyị niile, na ọkụ n'anya anyị..</p> <p>N'ụlọ nzukọ nke akụkọ ihe mere eme, aha gị ga-egbuke egbuke,</p> <p>Ihe nnọchianya nke ike, ruo mgbe ebighị ebi.</p> <p>Ahebi Ugbabe, nwanyi eze so rare,</p> <p>Ọchịchị gị nke ịdị ukwuu, enweghị atụ.</p>	<p>Empowering the oppressed, erasing every stain.</p> <p>Oh, Ahebi Ugbabe, a trailblazer true, A symbol of strength, in all that you do. You paved the way for women to rise, Inspiring us all, with fire in our eyes.</p> <p>In the halls of history, your name shall shine, A symbol of power, forever enshrined. Ahebi Ugbabe, woman king so rare, Your reign of greatness, beyond compare.</p>
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<p>5.</p>	<p>NWANYERUWA(PIONEER OF THE ABA WOMEN RIOT)</p> <p>Nwanyeruwa , Ada Ngwa nwere obi ike na obi ike,</p> <p>N'etiti ogha aghara, a na-akọ akụkọ gi.</p> <p>Aba ndị inyom Aba, agha maka ikike,</p> <p>Site na omume gi, ikpe ziri ezi na-enwu.</p> <p>Ọ bughị na ọ hughị ikpe na-ezighị ezi gburugburu,</p> <p>Ka e mechiri olu ụmụ nwanyị, kechie?</p> <p>N'ike na mkpebi siri ike, o biliri.</p> <p>Na-emegide ụkpụrụ, na-ama ahụhụ.</p> <p>Nwanyeruwa , were mmuo ọku na-enwu.</p> <p>Ị na-edu ọrụ ahụ, n'ụbọchị ndị ahụ oghaghara.</p> <p>Mkpo-nkwuba gi, oku maka ịdị n'otu,</p> <p>Kwanyere ụmụ nwanyị ike, na-eke nkwekọrịta.</p>	<p>Nwanyeruwa, Ngwa's daughter courageous and bold,</p> <p>In the midst of turmoil, your story is told.</p> <p>Aba Women's Riots, a battle for rights,</p> <p>Through your actions, justice ignites.</p> <p>Did she not see the injustice around,</p> <p>As women's voices were silenced, bound?</p> <p>With strength and determination, she rose,</p> <p>Defying the norms, challenging the woes.</p> <p>Oh Nwanyeruwa, with fiery spirit ablaze,</p> <p>You led the charge, in those turbulent days.</p> <p>Your rallying cry, a call for unity,</p> <p>Empowered the women, creating harmony.</p>
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<p> Ọ bụ na ọ bughị na ọ tughị ha n'anya n'ihì obi ojọọ ya. Ka ọ na-atughị egwu na-eche ugwu dị ike ihu? Okwu ya kpalitere mgbanwe, obi na- agba ọkụ, Ọgbaghara ụmụ nwanyị Aba ruo mgbe ebighị ebi na ama. </p>	<p> Were they not amazed by her fierce will, As she fearlessly faced the powerful uphill? Her words sparked revolution, hearts aflame, Aba Women's Riots forever etched in fame. </p>
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CHAPTER FOUR

DATA ANALYSIS

4.0 Introduction

This chapter entails the analysis of the data collected for this study, these data include eulogy for heroes and heroines in Igbo language collected from native speakers of Igbo language. These eulogies will be analyzed using the ethnography of communication theory by Hymes (1962). The speaking model of the ethnography theory will be used to deduce their context of usage and their hidden intent

4.1 Eulogy for Heroes

Table 1 No. 1

1. Eulogy to Nnamdi Azikiwe

This praise song is in dedication to Nnamdi Azikiwe who is one of Igbo great heroes starting from time of independence, he is one of the first Igbos to be educated and hence created a great legacy on the basis of education for the Igbo people, he was also one of the major elites that fought strongly for the Independence of Nigeria

Using the Speaking Model from Ethnography of Communication

S – SETTING – The setting of this eulogy is in the community

P – PARTICIPANTS – The participants involve in the chanting of this eulogy are dedicated Igbo people

E – ENDS – the end means of this eulogy is to highlight the great impact of Nnamdi Azikiwe in the freedom fighting for Nigerian at large and the Igbo people

A – ACT OF SEQUENCE – the act of sequence used here is a chorus pattern

K – KEY – the tone used here a calm tone

I – INSTRUMENT – the instruments used here are that of metaphor comparing Nnamdi Azikiwe to thunder and other powerful items. Example from data “Your voice, like thunder, shook foundations deep”, “Nnamdi Azikiwe, a hero who will never die”

N – NORMS – the belief attached to this eulogy is that a hero can never die, even if they die physically their legacies lives on

G – GENRE – the social environment of a the usage of this eulogy is that of a community of language speakers

Table 1 No. 2

2. Eulogy to Chukwuemeka Odumegwu Ojukwu

This eulogy is in honor of Chukwuemeka Odumegwu Ojukwu who fought strongly for the liberation of the Igbo people and the formation of the Biafra republic of the Igbo people during the emergence of the civil war

Using the Speaking Model from Ethnography of Communication

S – SETTING – The setting of this eulogy is in the community

P – PARTICIPANTS – The participants involve in the chanting of this eulogy are dedicated Igbo people

E – ENDS – the end means of this eulogy is to highlight the great impact of Chukwuemeka Odumegwu Ojukwu in the fighting for the formation of the Biafra republic of the Igbo people during the emergence of the civil war

A – ACT OF SEQUENCE – the act of sequence used here is a chorus pattern

K – KEY – the tone used here a calm tone

I – INSTRUMENT – the instruments used here are that of metaphor and praise referring to Chukwuemeka Odumegwu Ojukwu as a hero who will be remembered forever. Example from data “A hero, a legend, we'll remember for eternity”

N – NORMS – the belief attached to this eulogy is that a hero can never die, even if they die physically their legacies lives on

G – GENRE – the social environment of a the usage of this eulogy is that of a community of language speakers

Table 1 No. 3

3. Eulogy to King Obi Okosi 11 of Onitsha

This eulogy is in honor of King Obi Okosi of Onitsha who was a great hero and leader to the Igbo people mostly those came to Onitsha to stay or trade.

Using the Speaking Model from Ethnography of Communication

S – SETTING – The setting of this eulogy is in the community

P – PARTICIPANTS – The participants involve in the chanting of this eulogy are dedicated Igbo people

E – ENDS – the end means of this eulogy is to highlight the great relevance and kindness of King Obi Okosi of Onitsha who ruled his people in ove

A – ACT OF SEQUENCE – the act of sequence used here is a chorus pattern

K – KEY – the tone used here is a tone expressing pain and lovely, regretting the demise of a great hero, leader and father

I – INSTRUMENT – the instruments used here are the uses of praise words, describing how charitable the King was

N – NORMS – the belief attached to this eulogy is that a hero can never die, even if they die physically their legacies lives on

G – GENRE – the social environment of a the usage of this eulogy is that of a community of language speakers

4.2 Eulogy for Heroines

Table 2 No. 1

4. Eulogy to NNE MGBAAFO of OHAFIA (DIKE NWAAMI)

This is a eulogy to the great heroine NNE MGBAAFO of OHAFIA for her great act of bravery and courage to go search for her husband “Ndukwe Emeuwa” who was a warrior and did not return after the war

Using the Speaking Model from Ethnography of Communication

S – SETTING – The setting of this eulogy is in the community

P – PARTICIPANTS – The participants involve in the chanting of this eulogy are dedicated Igbo people

E – ENDS – the end means of this eulogy is to praise NNE MGBAAFO of OHAFIA for her great act of bravery and courage to go search for her husband “Ndukwe Emeuwa”

A – ACT OF SEQUENCE – the act of sequence used here is a chorus pattern

K – KEY – the tone used here is a tone expressing pride and love

I – INSTRUMENT – the instruments used here are the uses of praise words, how brave a woman can be to take a gun and to the war front in search for her husband who has not returned from the war

N – NORMS – the belief attached to this eulogy is that the love of a mother and a wife is supersede all

G – GENRE – the social environment of a the usage of this eulogy is that of a community of language speakers

Table 2. No. 2

5. Eulogy to INYAN OLUGU (KILLER-THAT-GAVE-GLORY-TO-HER-HUSBAND)

Inyan Olugu was another remarkable woman from Qhafija who possessed a similar spirit to Nne Mgbaafọ. She was married to a man named Itenta Ogbulọjia, in a time were pressure was laid on men to succeed in war, Inyan Olugu assisted her husband on the battle field and gave the glory to her husband to save her husband from shame and dishonor.

Using the Speaking Model from Ethnography of Communication

S – SETTING – The setting of this eulogy is in the community

P – PARTICIPANTS – The participants involve in the chanting of this eulogy members of Qhafija community

E – ENDS – the end means of this eulogy is to praise INYAN OLUGU for her great act of bravery and love towards saving her husband “Itenta Ogbulọjia” from shame and death

A – ACT OF SEQUENCE – the act of sequence used here is a chorus pattern

K – KEY – the tone used here is a tone expressing praise and love

I – INSTRUMENT – the instruments used here are the uses of praise words, showing how brave a woman can be to take a gun and to the war front in just save her husband from shame and death

N – NORMS – the belief attached to this eulogy is that the love of a mother and a wife is supersede all

G – GENRE – the social environment of a the usage of this eulogy is that of a community of language speakers and war ground

Table 2. No. 3

6. Eulogy to AHEBI UGABE(FEMALE KING)

This eulogy is in honor of AHEBI UGABE(FEMALE KING) a heroine warrior in Igbo land, know for fight for his people

Using the Speaking Model from Ethnography of Communication

S – SETTING – The setting of this eulogy is in the community

P – PARTICIPANTS – The participants involve in the chanting of this eulogy members of the Igbo community

E – ENDS – the end means of this eulogy is to praise AHEBI UGABE (THE FEMALE KING) for her great strength and zeal to fight and defend her people in battle

A – ACT OF SEQUENCE – the act of sequence used here is a chorus pattern

K – KEY – the tone used here is a tone expressing admiration and love

I – INSTRUMENT – the instruments used here are the uses of praise words, showing how brave and strong a woman king can be fearless in battle

N – NORMS – the belief attached to this eulogy is that the love of a mother and a wife is supersede all

G – GENRE – the social environment of a the usage of this eulogy is that of a community of language speakers and war ground

TABLE 2. No. 4

7. Eulogy to NWANYERUWA (PIONEER OF THE ABA WOMEN RIOT)

This eulogy is in honor of NWANYERUWA who pioneer of the aba women riot, know for fight for his people

Using the Speaking Model from Ethnography of Communication

S – SETTING – The setting of this eulogy is in the community

P – PARTICIPANTS – The participants involve in the chanting of this eulogy members of Aba community

E – ENDS – the end means of this eulogy is to praise NWANYERUWA for her great bravery for instigating the ABA riot of (1929), a riot that was structured to stop the oppression of the people by the colonial masters and their warrant chiefs

A – ACT OF SEQUENCE – the act of sequence used here is a chorus pattern

K – KEY – the tone used here is a tone expressing admiration and praise

I – INSTRUMENT – the instruments used here are the uses of praise words, showing how brave a woman as Nwanyeruwa was to advocate for freedom for people

N – NORMS – the belief attached to this eulogy is that the love of a mother and a wife is supersede all

G – GENRE – the social environment of a the usage of this eulogy is that of a community of language speakers and war ground

4.3 Discussion of Findings

The analysis of the data reveals that that Igbo language just like every other African language have Eulogy as an old, long and deep linguistics properties and these Eulogy are mostly used by people to praise others mostly heroes and heroines who have done great deeds in the society. Some of the Igbo Eulogy always use metaphoric expressions and not in mere literal forms example in data 2 “A hero, a legend, we'll remember for eternity”, these Eulogy are used to measure the knowledge of the community.

With the use of contextual usage one can simply say the Igbo Eulogy gives us more insight about the background, lifestyle as well as history of the person or people been eulogized. It also signifies the mood, thought and places this action is been carried out.

The analysis also reveals that the primary setting in which Igbo heroes and heroine Eulogy are used in the Igbo society are either, palace, community, or war front, presenting the community as the most common among others, this proves that the community is the primary and first place in which linguistic norms and values are communicated and used. The sequential act in which the speeches are communicated in normal utterances is just one speaker voicing out the eulogy, or a chorus voicing. While hero eulogies are often associated with male figures who exhibited exceptional courage and achievements, it is imperative not to overlook the substantial contributions of Igbo women to their communities. Heroine eulogies, though perhaps less pronounced historically, hold an equally potent place within the Igbo cultural narrative. These eulogies offer an insightful view into the roles and influence of women, often underrepresented in conventional historical records.

The heroine eulogies serve as oral archives, chronicling the narratives of women who defied societal norms, exhibited extraordinary leadership, and showcased unmatched resilience. These eulogies, recited in various contexts such as funerals, festivals, and community gatherings, serve as an acknowledgment of the crucial but often unheralded roles played by women within the Igbo society. Through carefully crafted language and poetic metaphors, these eulogies transcend mere biographical accounts to embody the spirit and essence of the women they celebrate.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.0 Summary

This study is titled an ethnographic study of selected Igbo heroes and heroines eulogy; the data for this study was collected using oral interview.

This project is divided into five chapters. First we discussed the general introduction to the study which specifically consists of the background to the study, statement of the problem, objective, purpose and aim of the study, research methodology, significance and theoretical frame work. Then we discussed the relevant concepts and literatures of the study, previous studies done in relation to the present study and the focus of the present study of this research. The theoretical frame work used in this research work is the ethnography of communication by Hymes (1964)

Furthermore, relevant data were presented regarding the topic; ethnographic study of Igbo heroes and heroines' eulogy and then the data presented were analyzed subsequently in chapter four using the S.P.E.A.K.I.N.G model

This study is recommended for further study, and for the teaching of Igbo language in institutions, it will also serve a means of documenting the language of the study.

5.1 FINDINGS

The most significance of this research is the emergence of consensus-oriented eulogy that represent the borderline view in addition to opposing worldviews which had characterized other research outcomes in the field of worldview analysis. Not only has this research shown that eulogies are vital especially within the Igbo tribes but also there are sources and ways of approach to eulogy.

The findings of this ethnographic study reveal several important insights into the practice of hero and heroine eulogy in Igbo land:

- **Cultural Significance:** Eulogizing heroes and heroines is a deeply ingrained cultural practice in Igbo society. These eulogies serve as a means of honoring individuals who have made significant contributions to the community, whether in warfare, leadership, or other impactful endeavors.

- **Oral Tradition:** Hero and heroine eulogies are predominantly transmitted through oral tradition. Elders, griots, and traditional bards play a crucial role in preserving and passing down these eulogies to younger generations, ensuring the continuity of cultural heritage.
- **Linguistic Expressions:** The eulogies are characterized by rich linguistic expressions, including metaphors, proverbs, and praise names. These linguistic devices not only honor the hero's achievements but also contextualize their actions within Igbo cultural values.
- **Social Cohesion:** Hero and heroine eulogies contribute to social cohesion by reinforcing a shared sense of identity and history among the Igbo people. They serve as a binding force that unites different communities and generations.
- **Gender Dynamics:** The study identified a gendered pattern in hero and heroine eulogies, with each gender being celebrated for distinct qualities. Heroes are often praised for bravery and strength, while

heroines are lauded for their wisdom, resilience, and nurturing qualities.

- **Adaptation to Change:** In contemporary Igbo society, the practice of hero and heroine eulogy is evolving. The influence of modern education, globalization, and technology has led to adaptations in the way these eulogies are performed and transmitted.

5.2 Conclusion

This study was carried out to examine the semantic usage of heroes and heroine eulogical expression in Igbo language. The researcher employed the use of the qualitative method of data collection, involves the collection of data through oral interviews. Data analysis was carried out using Hymes' ethnography of communication as its theoretical framework. The speaking model was put into perfect use.

The ethnographic study of hero and heroine eulogies in Igbo Land revealed the intricate interplay between culture, history, and identity. The tradition of eulogies serves as a living testament to the resilience of Igbo culture, adapting to the changing times while maintaining its essence. These eulogies illuminate the stories of both celebrated heroes and unsung heroines, providing a holistic understanding of the roles and contributions of individuals within the Igbo society

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