



## **Authenticating Performance with Oral Forms: The Case of Uko Akpan Cultural Troupe**

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### **ABSTRACT**

A people are identified, to a large extent, by their language, cultural artefacts and the different literary outputs. Annang people are identified by their ancestral lineage, language and homogeneity in culture which include dance, songs, folktales, mode of dressing, food, occupation, marriage pattern, cultural displays and other literary expressions through which they express their personhood. In Africa, oral literature includes all creative imaginations which articulate dimensions of social experiences which tickle the imagination, feed the emotion and have the capacity to teach and to entertain. This paper explores the social relevance of indigenous musical body in authenticating performance in its domain. Data were gathered from Uko Akpan Cultural Troupe, Abak. Six performances covering funeral, marriage, traditional title taking, annual festival ceremony. Richard Schechner's Performance Theory is adopted for the literary analysis of these texts. The texts were transcribed and translated into English language for easy accessibility to audience. Two texts are reflected here as African oral arts are generally found to overlap each other in the course of performance.

**Keywords:** Performance, Audience, Songs, Cultural displays and Creative imaginations.

## INTRODUCTION

A people is identified, to a large extent, by their language, cultural artefacts such as mode of dressing, food, occupation, marriage pattern, cultural displays and the different literary outputs (dance, songs, folktales and other literary expressions) through which they express their personhood. The Annang are the second largest ethnic group in the present Akwa Ibom State, Nigeria. Annang people are identified by “their homogeneity in culture, language and ancestral lineage” (Udondata, 10). The word “Annang” is used to identify both the people and their language. According to Joseph Udondata's, “Annang language is one of the twenty-seven languages approved by the Federal Government of Nigeria for the enhancement of mother-tongue education” (10). Their population is estimated at 1.9 million out of the 3.9 million realized at the 2006 National Population Census. Annang comprises eight (8) Local Government Areas (LGAs), out of the thirty-one local government areas that Akwa Ibom State is delineated into. Annang language is spoken and understood beyond these eight (8) Local Government Areas (LGAs). The creation of Akwa Ibom State by President Ibrahim Babangida in 1987 is the result of the agitation instigated by the Ibibio State Union (ISU) founded in 1928 which comprised at the time, Annang, Ibibio and the Oron people (Ekpotu, 2004; Nkanga, 1991; Obot, 2006).

It is however to be noted that the issue of tribal demarcation and ethnicity is purely political. Otoabasi Umana (2004) says that:

... from the earliest times, all the groups which now constitute Akwa Ibom State were Ibibio. That was during the virgin age when politics never coloured the perception and consciousness of the people. Every inhabitant of today's Akwa Ibom State was proud to be counted as an Ibibio person. They did this because it was good and profitable to be identified as one. For this, Ibibio State College was sited at Ikot Ekpene which is in Annang land today.... Similarly, during this very age of innocence, a high chief in Oron was the National Treasurer of the Ibibio State Union (3).

Annang is rich in cultural artefacts where the expression of their identity

is reflected.

Oral literary performances of a people date back to the emergence of a people as living in groups within specific cultures; it involves the life pattern of the people as they come into existence. In Africa, oral literature includes all creative imaginations which articulate dimensions of social experience in terms of what actually is, was, or could be, which tickle the imagination, feed the emotion and have the capacity to teach and to entertain. It comprises all the artistic literary expressions embedded in both the visual and performing arts components of the people's culture (Usoro, 22). According to Fred Akporobaro “an oral literary expression exists as a performance, as a speech act accentuated and rendered alive by various gestures, social conventions and the unique occasion in which it is performed” (4); this informs the application of Richard Schechner's model of Performance theory in the analysis of the concepts of this paper.

According to Schechner, performance is “what people do in the activity of their doing it” (1). Marvin Carlson (2001 cited in Okoye 81) terms it “an activity consciously carried out and presented to others to have some effect on them”. William Beeman on his own enthuses that performance is an inherently human activity. It is thus believed that it is only human beings that can successfully replicate actions – through performance – that would have meaningful impact on both the performer and the audience. In order to emphasize his point, he reflects Victor Turner's opinion that:

If man is a sapient animal, a tool making animal, a self-making animal, a symbol-using animal, he is, no less, a performing animal, Homo performans, not in the sense, perhaps that a circus animal may be a performing animal, but in the sense that a man is a self-performing animal--his performances are, in a way, reflexive, in performing he reveals himself to himself (Beeman, 1).

Performance on its own is the artistic manifestation of action involving some creative representation of the event before an audience. It involves the actual portrayal of literary forms, especially the oral art forms and the dramatization of societal values before an appreciable live audience.

It is an indisputable summation that oral literature thrives, not on the pages of the book that technology has promoted/elevated it to in

recent years, but on performance. Ropo Sekoni avers that “oral narrative performance is a communicative system in which social discourse takes place principally between a narrator/performer and an audience” (139).

Performance in oral literature can take any pattern: song, dance, drumming, clapping, telling a story, and speaking in esoteric language which is understood by the performer and his audience (invisible), chant, among others.

A performance cannot be said to have taken place without the audience as the audience is the receiver of the rites of performance. Sometimes, a performance involves a single performer or a group of performers. This group performance is the case of the group understudy, The Uko Akpan Cultural Troupe of Abak Local Government Area of Akwa Ibom State. This paper explores the performance dynamics in African oral literary muse with emphasis on Uko Akpan Cultural Troupe of Abak, Akwa Ibom State.

### **The Uko Akpan Cultural Troupe: Origin and Structural Organization**

The Uko Akpan Cultural Troupe is named after Chief Uko Akpan Ekpo of Nto Itung in Ikot Obong, Afaha Obong, Abak Local Government Area of Akwa Ibom State, who initiated its formation. As it was in the past, especially in non-literate communities, the people could not give the exact date of origin of the troupe since it was not documented, but linked with environmental developments occurring within the same period of time. These researchers gathered that the Uko Akpan Cultural Troupe was in existence long before the Nkumeyo that took place in Abak in 1943. Although the troupe was not properly structured by this time, it was called Nkakang or Ntamma whose performances were mostly songs and dance. Later, instrumentation was introduced in the form of two stalks of dried elephant grass, beaten together for each person. They also made use of Nkorok to enhance rhythm in their songs. According to the leader of the group, Chief Uko Akpan Ekpo, certain set of drums called *Ibid itembe* later attracted his fancy especially, because of its *Kpo Kop*, *Kpo Kop* sound and its rhythm; he decided immediately to add these to his collection of instruments.

According to the leader, the organized Uko Akpan Cultural Troupe was formed after a performance at the burial of a particular Chief in his village. The Uko Akpan Cultural Troupe is made up of nineteen members as at the time the data for this paper was gathered. The

performance received such acclaim that fifteen middle aged men, amongst them traders and farmers joined the troupe immediately. These people then became proud to be linked with the group, not merely because of its prestige, but also for the monetary gains as they began to perform for private patrons. Although the troupe has witnessed a lot of “comings and goings”, and of course, the inevitable end of man - death, of some of its members, about eighteen members, Uko Akpan inclusive, are still alive as at the time of this interaction, as heroes and groits of Annang indigenous songs in the face of other upcoming cultural troupes.

The group has a fixed number of persons in each group of their activity: three males, three females; skilled drummers and two vocalists. Almost all of its members are from Afaha Obong clan in Abak Local Government Area, except for about two, who are from other Annang speaking communities near Abak Local Government Area. This accounts for the good rapport and cordiality that exist among them as they share an understanding of experiences peculiar to their tribe.

Creativity reaches its height as they explore and exploit traditional allusions in their songs. David Buchan says that “It is only when a person ceases to be creative along traditional lines and accepts the literate concept of the fixed text that he or she can [no] longer be classed as an oral artist (64)”. The Uko Akpan Cultural Troupe is not in a hurry to relinquish it reigns as acclaimed respectable oral artists, even as the leader at his progressing old age is very vibrant in his creativity bids as well as agile and energetic in his performances.

In terms of structural organization, the Uko Akpan cultural troupe is remarkable, considering the varying ages of the members; the young, the middle aged, and the old. The troupe has hierarchical structures that are filled through election. Their elective positions are contested for yearly, except when a consensus is reached for re-election and extension of tenure. Their leadership structure as at the time of data collection was as follows:

Chief Uko Akpan Ekpo - as their patron  
Mr. Jeremiah Udo Ekpo - the Chairman  
Mr. Essien Sampson - the Vice Chairman  
Mr. Ette Akpan Umoren - the Secretary  
Miss Ubokobong Akutedie - the Treasurer  
Mr. Saviour John Umoren - the Messenger.

With this hierarchy in place, each member is bound by respect for office and the troupe's progress, to subject to authority irrespective of age. Since the leader of the troupe is a disciplinarian and at the same time, holds 'grey hairs' in reverence, everyone is treated according to his level of conformity to the required official norms.

### **The Annang: Musical Heritage and Oral Literature**

Music is an organised sound that makes melody to the ears; it is song. Song is the composition of words rendered in specialised tones which produces melodic sounds to the ears and is usually orally rendered through performance. They are verbal expressions of emotions which sometimes make use of instruments and together with dance, form a unity of pleasant visual entertainment. Most often the wordings of songs are followed by reactions in the form of nodding of the head or swaying of the body and sometimes an outright outbreak of dance. According to Olatunde Olatunji, songs are the artistic “voice of the artist which follows a recognizable rhythmic melody, often combine other signals like pitch, range, articulate control and tempo” to give the message (9). They comprise the “highest level of vocal manipulation” in order “to achieve an even higher degree of affecting melody” (Okpewho, 133).

Music combines songs with instruments to produce rhythmic pleasant sounds that entertain. In African societies, songs are an integral part of the societal existence. Jasper Onuekwusi enthuses that “the abundance of songs emanates from the facts that it is a natural tendency of man to express thoughts, and feelings be they of joy, sorrow, wonder and fascination in songs” (78). In Africa, “songs appear in almost unlimited number of contexts” (Finnegan, 241), thus that we sing when we fight, we sing when we work, we sing when we love, we sing when we hate, we sing when we are happy, we sing when we are sad, we sing when a child is born, we sing when death takes a toll. Ruth Finnegan confirms this assertions when she says that “there are songs associated with birth, with initiation, and puberty, betrothal, marriage, acquiring a new title, or status, and funeral and memorial celebrations” (242). Olatunji maintains that songs are ephemeral - dissolving as they come into existence (8) - the meaning of the song is eternal even when the actual wordings of the song may not exactly be recalled. To the singer, the song may dissolve but the implied meaning in the song hangs like a second skin to the audience.

A question of identity is raised here, “what is it that makes a song indigenous?” An indigenous song generally has a mark of its origin. Certain features of its domain are prominent in its presentations which identify it; styles that are peculiar to the society involved, the artist (s) individual stamp and the nuances required by the performance of each song, are brought to bare during performance. For the Annang in Akwa Ibom State, the Uko Akpan Cultural Troupe is the flag bearer of its organized indigenous songs.

Music appears to be a universal language and human activity that enables every culture to present its own distinctive voice. Among the Annang people, the beginnings of music, like every other literary art form, predate recorded history. Music was no doubt performed by early people in religious rites, rituals, at public gatherings, as accompaniment to dancing, storytelling and simply for pleasure. Early people made rattles from dried gourds and drums from hollowed logs as instruments. They blew into bones or reeds to make whistling sounds; these instruments accompanied singing and marked the rhythm of dances.

Music was and still is a social activity in Annang land. It is often based on a leader-response (cantor-chorus) format, in which a soloist sings a phrase that is answered by a group of singers. That way, the whole community is involved. Songs were and still are orally transmitted and retained by regularity of use. This opinion surmises that traditional material were first and foremost, the property of the people who repeated such items (songs), consciously or unconsciously altered them and taught them to their children from one generation to the next. To this, Onuekwusi avers that “creativity in oratory does not necessarily lie in the making of totally new materials ... [but in the artist's] ability to render [the old materials from his] tradition in apt circumstances” (186). David Buchan states that “the goal of oral tradition is [the] stability of essential story not text (fluidity of text): a fluid entity [which is] soluble in the mind, to be concretely realized at will in words and music” (65). Although each rendition bears the stamp of the individual artist, the issues raised in the songs would be familiar to the society at large, as “traditional society forms the artist ... [who] later builds the society” (Onuekwusi, 202).

Oral literature then functions as an attempt to preserve the integrity of the society through the expression of community feelings, the dramatization of traditional values and the upholding of the ethical bases of society. All these values are incorporated into indigenous

songs, in that indigenous music has always eulogized the lives of those who epitomize the moral virtues of the society; it also satirizes the wrongs of the social malefactors. Ernest Emenyonu supports this opinion by saying that oral literature has been used traditionally in creating national character models that appealed to the psyche of the entire population.

### **The Annang Cosmology in Relative to Music and Dance**

Indigenous songs in Annang are composed based on their immediate and physical environment, as well as, the spiritual worlds, since the dead are believed to be the unseen guardians of the living. The spiritual world, nature, and the human world are in close proximity with a very thin, invisible line of demarcation, therefore, events in the past are deftly incorporated into the present, future and the continuity of life after death. For this reason, most funeral songs eulogize the dead which serves as consoling and comforting to the relatives, while at the same time, serving as morals to be emulated by those alive. It is a belief in Annang society that a man's soul is lost or doomed if he goes contrary to a dead relative's last wishes. This places a check on people's behaviour since "those who have a problem with obedience have a way of rationalizing their disobedience"<sup>1</sup> The Annang community finds music as the appropriate means of communicating these beliefs and values.

It would seem that praise songs capture the vivid progression of man's achievements, inspirations and life's values. An instance is the song Ndubok (see Appendix 1). Finnegan follows the same trend of thoughts thus:

... in youth a man was reminded in praises of the measure of his promise; in maturity his praises presented an inspired record of his deeds and ambitions, in Old age he could contemplate the praises of his achievement and adventures; while after death the poems would remain as an ornament to his life, an inspiration and glory to his friends and followers, and a worthy commemoration to keep his name alive as one of the ancestors... (142).

In most communities, women singing groups are prominent as they exploit songs of exploitation, suppression and oppression, infidelity, motherhood and marital bliss. This stems from the belief that a dutiful and respectful wife, especially in the past, enjoys her marriage irrespective of the number of wives her husband marries. In African patriarchal system, a wife is expected to live in peace and show love to her co-wives so as to find favour with her husband. The trend is fast changing as values for the women folks have changed too. Women are no longer satisfied with the docile role of receptivity and care-giving; multiple marriage partners' concept is fast losing popularity, except in very rare case of stark illiteracy and complete frustration.

While some of their songs satirize and instruct other women who could not make their marriages work for them as a result of envy and jealousy, other songs satirize the male counterpart for the many atrocities they inflict upon the womenfolk in the name of marriage. An instance is the song, Ibaan ebaabak (see Appendix 2). Songs plays an important role in any social or cultural gathering in Africa. Among the Annang, it is a means of expression and a symbolic of the cultural family unity characteristics of the Annang people.

On the other hand, dance, which is an interpretation of the rhythm of song and instrumentation, is believed to exploit a certain kind of pride in the Annang man. According to Chief Uko Akpan Ekpo, Annang men are regarded as "men who are men, men who would rather lose their lives than lose their honour"<sup>2</sup>. So they express strength, power and force in response to the rhythm of their dances. It takes one who is strong and energetic to dance the traditional Annang waist dance – unek itak isin. The more one exerts force and stamina, the more applause one receives from the audience as a confirmation of one's traditional and cultural legacy. Thus, this audience-performer response corroborates Oluwatoyin Jegede's assertion that performance functions to initiate "theatrical communication process through a series of actions, which are practical and symbolic" (6). This interaction provides an emotional-intellectual harmony between both factions. In further corroborating this assertion, Okpewho avows that their relationship is harmonious and facilitates easy interaction (12).

### **Performance Patterns/Theatrical Features in Annang society**

Uko Akpan's performance patterns correspond with Finnegan's requirements for a successful musical performance when she attests that the actual enactments of the performance in any oral art embrace:

... emotional situation of the funeral, the singer's beauty of voice, her sobs, facial expression, vocal expressiveness and movements... [Features like] dramatic use of pause and rhythm, the interplay of passion, dignity, or humour, receptivity to the reactions of the audience (3).

On a typical performance day, the Chief vocalist of the troupe under study would first perform songs that query the condition and strength of every instrument of performance. In songs also, he would demand that every instrument be tested by its player, along with samples of each proposed song before the actual performance so as to enhance a smooth blend of instrumentation. Accordingly, Mary Magoulick avows that the texts without its context (where performance holds) "are disembodied from the reality of their performance event, and are thus incomplete and less meaningful". These new, fine-tuned insights have contribute in changing methods of performance of the day to a better and memorable event; these efforts is what Magoulick termed "re-imaginings", which gave birth to performance in the performance theory parlance.

Uko Akpan goes on to sing while two male dancers are invited to dance out in response to the rhythm. In the process a mock quarrel and fight will begin amongst them and Chief Uko Akpan would be beaten as he tries to separate them. Then the boys go off stage leaving him to dance alone until he is satisfied that the audience is held spellbound before he ends the instrumentation and dance. Performance is thus "an essential aspect of human communicative capacity that" can only be understood with "a full appreciation of the roles of language and other semiotic behaviour in human life" (Beeman, 1997). Knowing that he has caught the attention of the audience, he begins the songs for the day by first calling out his patron of the day to dance. This happens in every performance, except in a marriage performance where the patron is not invited out because of the peculiar nature of this particular event. However, his dance patterns are not dependent on occasion; rather his songs are. Chief Uko Akpan is a master and an accomplished oral artist of his time. He knows that audience participation in indigenous songs cannot be overemphasized, so he seeks first to capture their attention and then, to recreate life in his performance. According to Sunday Petters,

...the major features of song is (sic) the melodious blending of the voices (group), the rhythm which begets dancing. The people celebrate the grand rhythms of human existence: birth; initiations; marriage; work at home, in the farm and in the bush; hurting; war; death; funerals; and festival (66).

The rhythms of songs are therefore a vehicle for more than ordinary discourse that these events call for: they are without controversy the vehicle for the expression of the joy of motherhood, the bravery of the war lords, the virtues of departed souls and homage to the ancestors.

Similarly, signs and symbols are important theatrical features in any musical performance; the Uko Akpan Cultural Troupe is no exception. For instance, if he lifts his official insignia, *ekpuud*, it is an indication that all should stand or sit if it is brought down. Basically, there are different dance style employed for each song but change is effected through the alteration of instrumentation and visual signs such as the raising of his staff. Prominent among these signs for change of styles are the "snake like" movement sign for forward dance and the "steering" sign for round and fast dance. Also remarkable is his idea of lifting his shoulders as a sign for the initiation of instrumentation for the next song to begin. All these corroborate Morse Peckham's opinion that "culture stabilizes performance. This means that culture stabilizes the responses to signs" as every sign is interpreted in line with the culturally embedded realities of the speech participants (188).

It may be stressed that what is transmitted in drum language is a direct representation of the "words" themselves. Like Armstrong in Finnegan's *Oral Literature in Africa*, the artist ingenuity in creativity is highly pronounced. Onuekwusi avows here that creativity "involves the degree of stylistic twists and turns which the artist brings on an original material [which he performs before his audience] ... he must vary his stance, his words, the length and mode of his performance, if need be to impress his audience" (187). To this too, Okpe who avers, "the success of a performance is judged fundamentally by the degree to which the artist mirrors the outlook and expectation of this society; and the audience of the performance seems obliged primarily to aid the artist in this task of mirroring" (161).

The drums actually speak words; each African oral artist understands the language of the drums. The troupe's Chief drummer maintains a running commentary on the dance, controls the line dancers with great precision, calls particular persons by name to dance solo, tells

them what dance to do, corrects them as they do it, and sends them back into the line with comment on the performance. He does this by making his [master-drum to] talk, even above the sound of four or five other drums in the performance. Expression by drums or other instruments can also be an alternative medium to the human voice through which ordinary poetry can be represented. In cultural terms, performance is seen as pervading virtually all institutions of public expressive behaviour. Performance, in Turner's opinion, is a two traffic; "the actor may come to know himself better through acting or enactment; or one set of human beings may come to know themselves better through observing and/or participating in performances generated and presented by another set of human beings" (Turner, 81).

### CONCLUSION

Performance is an inseparable part of African oral literature. Its impact spans through all facets of the continent's oral literary compositions. It is the concern of the poet who desires to pass his message to his audience. It embraces the thrust of the tale performer who educates and entertains with his or her stories. The data were collected in Annang, which is the language of the people, with the aid of an audio-visual recorder. The data were subsequently transcribed and later translated into the English language for easy accessibility of analysis and understanding by non-Ibibio language users.

For Uko Akpan Cultural Troupe and the Annang, music, with its intricate styles, is the oil that greases social occasion. This is obvious considering the fact that much is embellished in songs as vehicles of communication. Also, the expression of words through instruments is a reflection of the highly tonal nature of African languages. Meanings are distinguished not only by phonetic elements, but by their tones and in some cases by tone alone. It is the tone patterns of the words that are directly transmitted in songs and therefore determine to an extent, features of the song category of performance.

### NOTES:

1. In an interaction with Chief Uko Akpan Ekpo at his residence at Ikot Obong Afaha Obong, Abak LGA of Akwa Ibom State, on the need for complete adherence to society norms and values; on 15<sup>th</sup> January, 2001.
2. In an interaction with Chief Uko Akpan Ekpo at his residence at Ikot Obong Afaha Obong, Abak LGA of Akwa Ibom State, on the need for complete adherence to society norms and values; on 22<sup>th</sup> January, 2001'

### GLOSSARY

Ekpuud – A wooden rattle shaped like the hour glass and shaken to give instructions or rouse the spirits to frenzy (Ekong, 43).  
Ibaan ebaabak – women are in excess in the society.  
Ibid – A drum (Ekong, 54).  
Itembe – young maiden dancing group. Sometimes the young men are a part of the dancers.  
Kpo Kop, Kpo Kop – sound and its rhythm made by itembe drums.  
Ndubok  
?kaka? – Twin iron gong  
Nkorok – A small slit-wood instrument used by town criers (Ekong, 109).  
Nkumeyo – eclipse of the sun that took place in Abak in 1943.  
Ntamma – Jumping.  
Unek itak isin – waist dance

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## APPENDICES

### Appendix 1 – NDUBOK

#### IBIBIO

*Akwa Ikw?: Afo ade ndubok tañ mi bok*  
**Mbon Ikw?:** Afo ade ndubok tañ mi bok  
*Akwa Ikw?: Ukpono ete nyin ukpono eka nyin*  
**Mbon Ikw?:** Afo ade ndubok tañ de bok  
*Akwa Ikw?: Afo ade ndubok tañ mi bok*  
**Mbon Ikw?:** Afo ade ndubok tañ de bok  
*Akwa Ikw?: Mbak mparawa Akwa Ibom ajid.*  
**Mbon Ikw?:** Afo ade ndubok tañ mi bok  
*Akwa Ikw?: Mbak nkpoon awo Akwa Ibom ajid*  
**Mbon Ikw?:** Afo ade ndubok tañ de bok  
*Akwa Ikw?: Nkpama anyin ekpañ ut?ñ ekop uyo amio.*

**Mbon Ikw?:** Afo ade ndubok tañ de bok  
*Akwa Ikw?: Mbok Ab?ñ AVict? Attah!*

**Mbon Ikw?:** Afo ade ndubok tañ de bok  
*Akwa Ikw?: Ete k'uyat esid ayeneka ami*  
**Mbon Ikw?:** Afo ade ndubok tañ de bok  
*Akwa Ikw?: Mbon ibid iyak ibid ikw? ade emem-emem!*

**Mbon Ikw?:** Afo ade ndubok tañ de bok  
*Akwa Ikw?: Mb?k Ab?ñ AVict? Attah!*

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Mbok Kpan uton kop uyo Ikw? ami

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Victor afo ade ndubok tañ de bok

**Mbon Ikw?:** Nam no Akwa Ibom edina nte kied

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Abong Christopher Ekpeyo?

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Asuk akere ndubok tañ mi bok

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Nam nno Akwa Ibom edina nte kied

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Obonganwan Rita Akpan

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Madam akere ndubok tañ mi bok

**Mbon Ikw?:** Nanga anyin awo ita ekere ndubok tañ mi bok

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Enam nno Akwa Ibom ediana nto ked

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** AVict? Attah!

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Kuyat esit ubo mmi'usiak anyin

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Kood Dr. Ime Umana dian idem

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Ejjiong Jacob Uko ajen Afaha Afaha.

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Kuyak ibid as?p akan ikw?

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Abi?ñ ama ad?ñ atitia ayebo ke

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Mbon Ikw?:** Titia akene inem afere ajide ebom

### PEACE-MAKER

#### ENGLISH

**Call:** You are a peacemaker, bridge this gap.  
**Response:** You are a peacemaker, bridge this gap.  
**Call:** Honour to our father, honour to our mother  
**Response:** You are a peacemaker, bridge this gap.  
**Call:** You are a peacemaker, bridge this gap.  
**Response:** You are a peacemaker, bridge this gap.  
**Call:** Let us revere our fair young man  
**Response:** You are a peacemaker, bridge this gap.  
**Call:** Let us revere our elders in Akwa Ibom State.  
**Response:** You are a peacemaker, bridge this gap.  
**Call:** I would like us to listen to my voice (as I sing).

**Response:** You are a peacemaker, bridge this gap.  
**Call:** Please Chief Victor Attah!

**Response:** You are a peacemaker, bridge this gap.

**Call:** Father do not be angry, my brother

**Response:** You are a peacemaker, bridge this gap.

**Call:** Drummers, let the sound of drums be low and peaceful!

**Response:** You are a peacemaker, bridge this gap.

**Call:** Please Chief Victor Attah!

**Response:** You are a peacemaker, bridge this gap.

**Call:** Please, listen to my voice (as I sing).

**Call:** Victor, you are peacemaker, bridge this gap.

**Call:** Let Akwa Ibom to remain as one

**Response:** You are a peacemaker, bridge this gap.

**Call:** Chief Christopher Ekpeyo?

**Response:** You are a peacemaker, bridge this gap.

**Call:** Your name is a peacemaker, bridge this gap.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Let Akwa Ibom to remain as one.

**Call:** Chief (Mrs) Rita Akpan

**Response:** You are a peacemaker, bridge this gap.

**Call:** Madam your name is a peacemaker, bridge this gap.

**Call:** The three of you are peacemakers, bridge this gap.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Let Akwa Ibom to remain as one.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Chief Victor Attah!

**Response:** You are a peacemaker, bridge this gap.

**Call:** Do not be angry that I call your name

**Response:** You are a peacemaker, bridge this gap.

**Call:** Call Dr. Ime Umana to your side

**Response:** You are a peacemaker, bridge this gap.

**Call:** Ejjiong Jacob Uko, a respectable son of Afaha.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Do not allow the music to overshadow the song.

**Call:** Whenever the Teacher is hungry,

he *nwed inaaha*. says that there is no school (holiday).

**Response:** You are a peacemaker, bridge this gap.

**Call:** The Teacher recalls the delicious soup of the

*aduk ik?t*. egret and enters the bush for a hunt.

**Mbon Ikw?:** Afo ade ndubok tañ de bok  
**Akwa Ikw?:** Adibo imuum ebom anye adu?

**Mbon Ikw?:** Afo ade ndubok tañ de bok  
**Akwa Ikw?:** Dede Uko Akpan ette uf?k ami

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Akwa Ikw?:** Ben uyo de nn? aw?d iduñ ayiñd

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Akwa Ikw?:** Abong AVict? Attah!

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Akwa Ikw?:** De afo K?ñ? Akwa Ibom Ajid em

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Akwa Ikw?:** Oron, Itu, Eket, Etinan

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Akwa Ikw?:** Mkpama afo aduk ukañ Abak da

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Akwa Ikw?:** Duk njen is?ñ Uyo kood awo.

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Akwa Ikw?:** Uyo ebom awod ebom.

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Akwa Ikw?:** Ejjiong Jacob, Ejjiong ben uyo ikw?

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Akwa Ikw?:** Ben uyo ikw? kama emem emem

**Mbon Ikw?:** Afo ade ndubok tañ de bok

**Appendix 2 - IBAN EBAABAK**

**Intro:** *Ibem uyo de, bem uyo de – o,*

*bem uyo ke diehe de, bem uyo ke diehe deget set to receive the voice.*

**Akwa Ikw?:** *Oh abo ke iban ebaabak?*

*anyie ikpi tañ ut? ik? ade, abo ke iban Who would give such a tale? Did you say that ebaabak? women are surplus?*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Mme anyie ikpi tañ ut? ik? ade? Call: Who would have given such a tale?*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Ku tapebu uyo ikw? ami*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Etokebe ette uf?k ami*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Ku tapebu uyo ikw? ami*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Iya da anyie ikpi tañ ut? ik? ade?*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Atang ke unana mbat iwuo*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Awrighti ifañ aba ke esit uf?k afo?*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Yak atie ntere*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Abasi abod awo ke mbiet idem am?*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Yak atie ntede*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Anye abod mfoon iban ke adorobod*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Uko Akpan ette uf?k ami nkp? anam nyien*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Nke 'ka urua Ikpe usen ked*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *In? afut ibid awo ked ankod anbig ik?*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Akwa Ikw?:** *Ke ikika urua affi?ñ ekpo*

**Mbon Ikw?:** *Anyie ikpi tañ ut? ik? ade?*

**Response:** You are a peacemaker, bridge this gap.

**Call:** When he tries to catch the egret, he falls into *aduk afid*. excreta.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Mr *Uko Akpan* my master

**Response:** You are a peacemaker, bridge this gap.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Chief Victor Attah!

**Response:** You are a peacemaker, bridge this gap.

**Call:** You are the governor of Akwa Ibom State.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Oron, Itu, Eket, Etinan

**Response:** You are a peacemaker, bridge this gap.

**Call:** I would suggest you visit Abak area, my *awo*. friend.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Please visit Ikot Ekpen area, my dear.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Then get to the Uyo axis, and call people.

**Response:** You are a peacemaker, bridge this gap.

**Call:** It is the voice of the egret that kills the egret.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Ejjiong Jacob, Ejjiong take over the song. *kama de*.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Response:** You are a peacemaker, bridge this gap.

**Call:** Take over the song peacefully.

**Akwa Ikw?:** *Ikiben uyai awo nwan*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Sa eyo asiere ubaka'sen njen*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Imo inoo ba pen (penny) nmoomeo ked*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Ami mb? anye emem emem*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Mme atań ke una mbat iwuo*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Ke iban ef?n ekan ke adorobod ami*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Sa afo abo ntom ke iban ebaabak* **Call:** Since you claim that women are surplus  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Na ubip etok ik? njen*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Akparawa ifań aba ke esit uf?k afo*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Ajo amakum anye inaha ikpo?*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Ebo ke iban ebaabak*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Uko Akpan anyie ikpi itań ut? ik? ade?*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Uko Akpan Ekpo ben ik? njen kaba sin ke ikw?.*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Idehe anyie ajen atań ik? ade?*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Awo nsana essien atań iko ade?*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Usen mbip, usen mbip akpa akan uk?d ideeme*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Hei, una akpoho atań udok ik? ade?*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Una ub?k atań ut? ik? ade?*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Adi?ń?, awo nsana essien atań ut?*  
**Akwa Ikw?:** *Afo akud nte iban ami ebak ebano*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Anyie ekpe tań ut? ik? ade?*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Ndisime awo atań udok iko ade?*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *T?ńń? nke' mana kidip eka ami*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Akpa akan id? awo nwan*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Ate im? iki' bika ikid? awońwuan*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Awo akap adia nkp? idip akpon abiet abań*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Ka se ko, anye ikanna ina idaiya*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Ma awo ake yomo ajen akama affi?ń usuk-ked.*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Akem kini uman ajen*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Anye aman ama mf?n mf?n*

**Call:** He invited a beautiful woman home.  
**Response:** Who would give such a tale?  
**Call:** Then in the morning,  
**Response:** Who would give such a tale?  
**Call:** He did not give her any money.  
**Response:** Who would give such a tale?  
**Call:** I responded peaceably to him  
**Response:** Who would give such a tale?  
**Call:** Did he say it in ignorance?  
**Response:** Who would give such a tale?  
**Call:** That women are the most beautiful?  
**Response:** Who would give such a tale?  
**Response:** Who would give such a tale?  
**Call:** I'll ask you one question.  
**Response:** Who would give such a tale?  
**Call:** Old boy, how many have you at home?  
**Response:** Who would give such a tale?  
**Call:** He does not sleep at night  
**Response:** Who would give such a tale?  
**Call:** Who says that women are surplus?  
**Response:** Who would give such a tale?  
**Call:** Uko Akpan, Who would give such a tale?  
**Response:** Who would give such a tale?  
**Call:** Uko Akpan Ekpo, convert our words now into a song.  
**Response:** Who would give such a tale?  
**Call:** One that has eyes cannot give such a tale  
**Response:** Who would give such a tale?  
**Call:** It is a wayward man that gives such a tale  
**Response:** Who would give such a tale?  
**Call:** Can he buy drinks for a wife's introduction?  
**Response:** Who would give such a tale?  
**Call:** Hei, it is the lack of money that gives such a tale.  
**Response:** Who would give such a tale?  
**Call:** It is the poor that gives such a tale.  
**Response:** Who would give such a tale?  
**Call:** Do you know that it is a wayward man ik? ade that gives such a tale.  
**Call:** Have you seen where  
**Response:** Who would give such a tale?  
**Call:** Who would give such a tale?  
**Response:** Who would give such a tale?  
**Call:** It is a fool who gives such a tale?  
**Response:** Who would give such a tale?  
**Call:** Since I was born!  
**Response:** Who would give such a tale?  
**Call:** Can he marry a wife?  
**Response:** Who would give such a tale?  
**Call:** He asks "should I marry a wife?"  
**Response:** Who would give such a tale?  
**Call:** Even when one over eats and has a full stomach,  
**Response:** Who would give such a tale?  
**Call:** Check out, he cannot sleep at night.  
**Response:** Who would give such a tale?  
**Call:** What can we say of a nine month of pregnancy?  
**Response:** Who would give such a tale?  
**Call:** Then on the day of delivery!  
**Response:** Who would give such a tale?  
**Call:** She delivers effortlessly.

**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Asio afude awo njen akanim k'is?ń*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Itiehe nne ay?h? udua iba*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Akude anye amana ade awo nko*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Nsinam anyie 'tań ut? ik? m*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Iban ede ebo ufen*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Chairman, ufen iban atie aboho*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Mbon Ikw?:** *Afud ufen ke adorobod ami*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Iban ebo ekanna*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Atuńń? ut?ń ade akop se Uko Akpan*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*  
**Akwa Ikw?:** *Adiyie mkp? kiso Abasi*  
**Akwa Ikw?:** *Mmi'kpi idehe iban ajid ikpiwu?h?*  
**Mbon Ikw?:** *Anyie ikpi itań ut? ik? ade?*

**Response:** Who would give such a tale?  
**Call:** She delivers a complete human being!  
**Response:** Who would give such a tale?  
**Call:** It doesn't take quite two weeks  
**Response:** Who would give such a tale?  
**Call:** She becomes a normal person all over.  
**Response:** Who would give such a tale?  
**Call:** Why then do you give this type of tale?  
**Response:** Who would give such a tale?  
**Call:** Women suffer the most  
**Response:** Who would give such a tale?  
**Call:** Chairman, the women suffer too much  
**Response:** Who would give such a tale?  
**Call:** All manner of suffering in this world  
**Response:** Who would give such a tale?  
**Call:** It is the woman that receive most.  
**Response:** Who would give such a tale?  
**Call:** Who would give this kind of a tale?  
**Response:** Who would give such a tale?  
**Call:** Clean your ears so that you can hear what akwo Uko Akpan sings.  
**Response:** Who would give such a tale?  
**Call:** A jewel before God!  
**Call:** Without the woman, we would not be here! *abod am.*  
**Response:** Who would give such a tale?