



The Psycho-Social Context of Songs in J.P. Clark's *The Ozidi Saga*

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Abstract

In Africa, we have songs for different occasions. Songs are often employed aesthetically to mirror what is embedded in such an occasion as it is to be recognized the world view of a people in question. Songs play a significant role in J.P. Clark's *The Ozidi Saga*. While presenting actions in the epic narrative, J.P. Clark exploits the resources of indigenous Izo and contemporary African songs, incantatory chants and transliterated versions of many lyrics. Thus, in an atmosphere steeped in traditionalism, J.P.Clark combines acting, dancing, singing and grotesque behaviour by the protagonist. The lyrics link together many themes as well as serving as an avenue for communal and individual expression. We have a medley of songs presented in the epic drama. Thus there are songs to praise the traditional champions, songs to build up tension satirical songs which mock opponents, songs of worship, songs of war, songs of joy as well as songs of sorrow and death. In between the songs and chants we have ululations and exclamations yelled at appropriate points in the performance. In addition we have onomatopoeic words chanted in a repetitive manner to spur the story-teller-protagonist to a duel each time they are recited. Although, J.P Clark presents an inseparable relationship of mutual exchange between the oral and written traditions, our point of emphasis is to evaluate the context and usage of the lyrics in the narration. Only the English versions of the songs will be cited for our illustrations. The theoretical considerations for the paper are folkloristics and psychoanalysis.

Key Words: Psycho-social context, songs, J.P.Clark, the *Ozidi Saga*

Introduction

The epic in Africa is an oral form performed in front of a live audience. As a means of communication it is equally loaded with historical and cultural experiences of a given society. In this regard they are a product intended for cultural assimilation. Epics without recognizable authors are often called folk epics. One of the notable features of an epic is a historical or legendary hero. The actions in an epic are very complex hence require some supernatural courage and efforts to handle. Ayivor 1997:53 opines that the heroic tale is 'informed and shaped by the supernatural which dominates African oral epic tradition'. The credence in the supernatural is what gives the African epic its unique heroic proportion. The presence of the marvelous, the grotesque is part and parcel of the dramatic storyline and does not take anything away from the authenticity of the tale.

(Deme 2009:402) explains that it should be noted that many African societies have a wide acceptance of the supernatural being superior to the natural world hence the resort to supernatural means by the hero whenever he is faced with any challenge that he cannot cope with physically. African heroes in epics include Sundiata of the Mandika, Chaka the Zulu of South Africa, Okomfo Anokye and Kweku Ackaa of Ghana and Ozidi of Ijaw in Nigeria which is our main subject of study. Furthermore, the supernatural cannot be fully appreciated without taking into account the worldview that regulates the given society in which the epic is produced which in this case is the Izon community. Apart from the, supernatural serving as a part of the dramatic structure of the epic, most African epics conform to the divine nature of kingship beliefs. Tedlock (1983:55) recognizes oral narratives as dramatic poetry. In his view the subject matter of narratives tends to be fantastic rather than prosaic evoking the emotions of characters. In addition there are various patterns of repetitions which range words to that of whole episodes. Furthermore, the narrator's voice shifts constantly

in breadth and tone, and the flow of that voice is paced by pauses that segments its sounds into what Tedlock calls 'lines'.

Although Tedlock's theories though refers to his study of the Zuni narrative, his description corresponds with the ozidi epic as indicated in the songs on pages 10, 25, 54, 61 etc. The syntax of the songs and their tones provide a means for a harmonious participation by the audience when the song is entuned by the narrator. The songs also indicate various moods from fear to anger and anxiety. It should be emphasized that the *Ozidi Saga* is told in 'plain everyday' speech. The epic is based on Ijaw saga of Ozidi told in seven nights to dance, music, mime and ritual...(Ozidi i). A group of warriors commit treason and treachery against Ozidi as he is beheaded and his head offered to his brother the new king. Ozidi's widow is overcome with grief but was informed by her mother Oreame that she is with child. The child is born and named Ozidi after his deceased father. He grows up and was taught by the grandmother about his father's death. He murders his father's assassins in addition to other warriors who are threatened by his presence. His quest for human blood is truncated at the end when he receives a divine visitation from small pox king. After this ordeal, he becomes purged, married and becomes a normal man.

The Ozidi Saga depicts multiple themes which can be interpreted from many perspectives. One of the themes of the epic is that of alienation and isolation of Temugege though elected as king but is abandoned for five days without any tribute to his kingship. We also have the leitmotif of leadership and betrayal. The warriors of Orua feel threatened by the words of Ozidi senior concerning the neglect of his brother leading to conspiracy and murder. Acts of revenge carried out by Ozidi on those who murdered his father governs the plot.

A significant feature of the epic is the use of songs. Lord 1960:68 and Wilgus 1973: 241-52 stress the importance of songs in most narratives. To the latter the 'song's is the thing'. Songs pervade the narration of *The Ozidi Saga*. A prominent role of these interspersed songs is to frame the narrative by providing convenient points for beginning and ending successive fight episodes as well as each night's performance. Each night ends with music and singing. Most songs call for audience participation, and bring the performer and the audience together for an interactive performance. Within each fight episode, songs are performed at significant moments. Prominent among them are songs of the kind Hymes (1981:127) has called 'manifestations of identity and particular power'. In the text they have been used as signature tunes for introducing various characters in the story: for instance the hero's opponents enter the fight with songs announcing their reputation. A case in point is the performance of an ideophonic song expressing the rage of Ofe and Azeezabife whose wives were executed by Ozidi:

Solo: Ee Azeza Azezabife Azezabife

Chorus: Azeza Azeezabife

Solo: Ofe begbudumanooo

Chorus: Kpainzama Kpainzama oo Kpainzama Kpainzama ee
p.61

The conscious repetition of the above ideophonic expressions is capable of making the audience escape into a world of fantasy and psychologically prepare the warriors for battle. The witch Oreame frequently flies to Ozidi's rescue to the accompaniment of songs bearing witness to her powers:

Solo: Oh Oreame the light, light flying woman

Oreame who heeds none

Chorus: Oh the light, light flying woman,

Oreame who heeds none. P.63

Most signature tunes are performed at critical points in the narration when dramatic tension is at a peak, or when

emotions run high. Other songs underline certain issues germane to the story—such as the relationship between killing and the shrine-house or the counterpoint between town and the bush herbs or else herald Ozidi's final slaughter of the enemy and harrowing of his idiot uncle. Many of these songs contribute to the development of the plot. But in some instances, the songs are not related to the moments at which they occur but so perform 'interludic' functions. An example is when Ozidi and Oreame go looking for Tebesonoma's sister. Oreame transforms herself into a beauty because her real features are ugly to behold. Her new look make people to admire her. At this point the orchestra interjects song which has no connection to the scene. As noted earlier, this paper is framed on folkloristic and psychoanalytic theories.

Theoretical Framework

The first theoretical conception to consider is folkloristic theory. The latter in the epic represents an aspect of folklore. Okpewho (1992:202) states 'the term epic has often been used to describe tales in which human characters, endowed with somewhat superhuman qualities and powers undertake and execute tasks which could be beyond men and normal capabilities'. Belcher (1985:65) defines epic as 'a long narrative, treating of a historical subject'. Bauman (2016:67) makes a distinction between the terms 'vernacular' and 'cosmopolitan' stating that 'if the vernacular pulls toward the informal, immediate, locally-grounded, proximal side of the field, the cosmopolitan pulls toward the rationalized, standardized, mediated, wide-reaching, distal side'. He argues that one of the hall marks of folkloristics is that it focuses on the vernacular rather than the cosmopolitan. The ozidi epic in effect tends towards the vernacular which in this case is the fact that it is a narrative drawn from Izon ethnic identity.

The second theoretical consideration is psychoanalysis which is basically the application of specific psychological principles

to the study of literary works. Tyson asserts, “psychoanalysing the behaviour of literary characters is ... the best way to learn how to use the theory” (29). Through the study of the psyche (state of the mind) of the various characters, one can seemingly analyse the rationale behind the actions of most characters and the psychological effects of their actions on other characters. Psychoanalysis a literary theory propounded by Sigmund Freud, adopts a psychodynamic approach to psychology by looking closely at the unconscious drives that make people act in certain ways. Freud opined that the mind is responsible for one’s conscious and unconscious acts and that the mind is divided into three aspects – the id, ego and superego and these three, makes up one’s personality. Sigmund Freud defined the id: as the part of the mind “cut off from the external world, has a world of perception of its own. The id obeys the inexorable pleasure principle. (126)

Psychoanalysis also tends to investigate the conflict between the self (id) and the external forces (superego and ego). According to Freud, the id is that part of the mind which houses one’s basic and primal instincts for instantaneous satisfaction. It is the aspect of the unconscious that seeks pleasure. On the other hand, the superego is that aspect of the mind that internalises social standards of morality and propriety and the ego, which tries to negotiate the conflicts between the demands of the id, the superego, and the limited possibilities offered by reality. (Abrams,291) The Conscious, according to Sigmund Freud consists of all the mental processes inside of one’s awareness – sensations, perceptions, memories, feelings, fantasies and so on. This is the aspect of one’s mental processing that one can think and talk about in a rational way. The Unconscious as described by Sigmund Freud is the storehouse of painful experiences, desires, fears, needs and conflicts which man is not aware of due to repression. His stance is that while growing up, humans went through various unpleasant emotions and memories which they suppressed to the background to forge

ahead in life; these emotions do not get erased but rather repressed. In a similar vein Abrams (1980: 249) expatiates that literature often deals with the imagined which is acted out to achieve a fantasied satisfaction. Freud calls the disguised fantasies that are apparent to consciousness the 'manifest' content of a work of literature. In effect these repressed emotions unconsciously controls man in the way he thinks, talks, acts and reacts. This argument is played out in the various acts of the hero Ozidi. Some actions of the latter are very complex and hence require some supernatural courage and efforts to handle. Freud seems to suggest that man's identity is formed around the unconscious and a sort of new identity is formed which is governed by the unconscious. It's on this basis that Lois Tyson posits that "the unconscious is not a passive reservoir of neutral data; rather, the unconscious is a dynamic entity that engages us at the deepest level of our being." The things deposited in the unconscious still have an influence on the conscious and spill into the conscious in disguised form. The use of songs reinforces the psychological state of the warriors in *The Ozidi Saga* a many of the songs have emotional overtones while performing various aesthetic and utilitarian functions.

Significance and Performance of Songs in *The Ozidi Saga*

The uses of songs along with enacting represent many vital issues in the narration. The performances of the warriors in the narration entertain, educate and sustain the attention of the audience throughout the period of the narration. On the subject of performance, Bauman (1978:11) states: 'performance as a mode of spoken verbal communication consists of responsibility to an audience for a display of communicative competence. This competence rests on the knowledge and ability to speak in socially appropriate ways'.

Ozidi has a total of fourteen fights all depicted in songs. Many of the songs are interludes between actions. Some songs relate to celebrations of victory by Ozidi with the rhythm expressing the

emotive moments. Oreame equips Ozidi with mystical powers for revenge. Part of such mystical resources was a duet of musicians as 'body guards'. Each of the fourteen battles is introduced by a signature tune, sometimes sung by the character himself announcing his presence. A case in point is the solo-chorus performance before the battle with Agbogidi:

Solo: Agbogidi, man that kills man, come

Chorus: O come on!

Solo: Death not touching hands, not touching legs!

Chorus: O come on! (repeated seven times) p.67

Death is personified in eulogizing Agbogidi. The chant also spurs the character into action. Before the battle

with Ozidi we also have a song performance by Ogueren and his wives:

Solo: Ogueren, man killing man, come!

Chorus O eat them up!

Solo: Yes, who's at home indoors, come

Chorus: Eat them up!

Solo: You Ogueren, man killing man, come!

Chorus: Eat them up! (repeated six times) p.103

Here the soloist lines imply that Ogueren is capable of defeating Ozidi hence he is being urged to by the

chorus to 'eat up' his opponent. Ogueren becomes a difficult nut to crack because during the combat, Ozidi

kept hacking Ogueren's neck but did not succeed in killing him. The song to cheer on the action is performed:

Solo: O my father's shrine

Chorus: O shrine

Solo: O my father's shrine

Chorus: O shrine

Solo: E, origigidazo! Ederigidazo!

Chorus: O yes!

Solo: O, my father's shrine!

Chorus: O shrine

Solo: I wow o wo

Chorus: Yes

Solo: I wow o wo

Chorus: Yes (p.107)

It appears there is connection between the sound of the drum and the zeal by the fighters to intensify the bout. According to Okpehwo (2004:65) the mode of introducing a fight with a song is “ most aesthetically effective, for it offers a lyrical relief from the dominant narrative voice of the performance’. Virtually every major character in the story including the foolish Temugedege, has some sort of signature tune. Some songs begin actions of the night while others conclude with a song or songs that technically serve as a termination code. The ensemble that accompanies the story teller plays more than a subsidiary role. They are a big source of entertainment, and they use every opportunity to amuse the audience with songs. They act as an enthusiastic chorus, repeating refrains so many times even though they interfere with the narration.

A major stylistic quality of the songs in the epic is repetition. Apart from its aesthetic value during the performance of most songs, the audience often identifies with it and enjoys taking up the chorus of most songs. Repetition is employed in most cases to enact a feeling of excitement, agitation, anxiety and fear. We are presented with repetition of words, phrases to achieve a sense of fullness. Repetition is also used to help maintain the rhythmic beat on which the lines of a song are based. As noted earlier on, the narration of each of the seven nights is replete with songs.

Night One

There is performance of only six songs in the first night compared with other nights. Azeeza renders a song to move Ozidi's head

repeatedly and he could not. P.9. Ofe also had to also sing to effect movement before he was released and the head was delivered to Temugedege.p.10. Oreame and Ozidi pay a visit to Tebekawene's accompanied by songs.p.24. When Tebewakene admitted he could not help with the task of overcoming Ozidi's enemies, he refers his visitors to go further in search of solution. The movement to another herbalist Karakarabiri was heralded with songs.p.25. We also have performance of songs when Ozidi was provoked and had to kill the wives of Azeeza and Ofe.p.54.

The narration ends with a song reiterated by the chorus:

Solo: Oh fly out and come

Chorus: Fly and come (repeated nine times) p.58

Night Two

The second night begins with a Caller-Group interface that sets the rhythm and helps the narrator find the point where he left off the previous night. This section of the narration has seventeen songs. On discovering the elimination of his wife, Azeeza goes into a rage depicted in song. P.61. Ofe and Azeeza challenge Oreame and Ozidi. A date is fixed for a combat. In preparation for the fight, Oreame disappears into the bush accompanied by a song.p.63. She reassures Ozidi of support in a song.p.64. The aggrieved warriors converged and decide to avenge the death of the slain wives of Azeeza and Ofe. A decision is made that Agbogidi should start the combat with Ozidi. The wife of the former discourages him. A song is rendered to lure him into the fight.p.67. The bout with Agbogidi arises with a song. P.69. Agbogidi is killed and Azeza is introduced into the fight with a song. P.70. Ozidi in anger props up for the fight with charms whirling within him. With a sword, he clears the bushes around where his uncle Temugedege is in hiding. Ozidi's anger is doused by Oreame with a song. P.73. Unfortunately for Azeeza his charms are unresponsive

The fight between Ozidi and Agbogidi begins with a taunting song.p.69. Agbogidi is killed and Azeeza is nominated to continue the fight. The latter, pledges to go into the fight after three days in

a song.p.70. Ozidi is furious and braces up for the fight fortified with charms. His anger is calmed down by Oreame in a song.p.73. Azeeza is spurred onto the fight with a song: p.75. Ozidi in like manner responds with a song. P.p.76-77. The battle is not concluded but postponed to the rendering of a song. P.80. Azeeza retires quietly to his house with a jeering song. P.81. Temugedege flees from his dwelling place to a performed song. P.84. and also laments his lot in another song.p.92.

Azeeza encourages himself on the second day of battle to the performance of a song. 88. He is swung into action by a whirl wind and a song. P.91. Azeeza fights on courageously depicted in song. Pp.96-97. He is eventually defeated and the night's narration ends with a song.

Night Three

Night three of the narration in the saga also opens with a song. P.99. One of the warriors Ogueren laments the death of Azeeza and vows to eliminate Ozidi. Oreame responds that eliminating her and the son was an impossible feat depicted in song.pp.101-102. Ogueren prepares for battle and he raises a song to the effect.p.103. Fight with Ozidi rages on and attempts to decapitate Ogueren appears impossible as indicated in the song.p.107. After a break, the battle resumes to a song.p.111. Oreame charms Ogueren to weaken him as indicated in this song.p.114. A praise song by Oreame prompts Ozidi to prevail in the combat and a song is performed. P.120. The prompting continues in songs.pp.123 and 126. Temugedege is in fright and is mocked in a song:

Solo: O shame Temugedege

O shame Temugedege

O Temugedege is no good

Chorus: Shame Temugedege (repeated seven times) p.128.

The other warriors request a truce in the fight after Ogueren's defeat and with songs and appellations:

Solo: The man killer is gone

Oh cheers!
Chorus: O beniyan leke
Let's go and ask the water oracle
Solo: The man killer is dead
Oh cheers!
Chorus: O beniyan leke
Solo: Atazi is dead
Oh cheers!
Chorus: O beniyan leke (28 choruses) p.129.

The reader is also presented with other songs which unfolds the plot of the saga. We are presented with a songs of the oracle woman sailing away. Pp129-130. Song to round off the performance likened to pulling out a bush rope;p.130. We also presented with songs for Gbara woman for sacrifice. Pp.130-131. After the defeat of Ogueren, another warrior, Akpobrisi announces his presence into the fight with a song. P.136. Oreame urges Ozidi to eliminate Akpobrisi in a slaughter song. P.140. Ozidi charges into actions by destroying things in Akpobrisi's homestead to the performance of songs and appellation. Pp.140-141. Songs of appellation continues including ideophonic ones.p.143-144. till Akpobrisi is ultimately slained.

Badoba and Ofe contemplate on the next warrior to confront Ozidi since both characters seem reluctant to fight at this stage. They are however compelled to fight by Oreame using supernatural means as depicted in the song.p.149. Badoba puts on his battle garments and braces for the fight in a song.p.150. Ozidi responds with his slaughter song.p.152. He ends up beheading Badoba. Ofe flees on noticing the defeat of Badoba.

Night Four

In night four we have clarifications of some aspects of the saga by Madam Yabuku followed by libations and the narration continues with songs.p.158 and p.160. Ebeya a champion is introduced to curb the menace of Ozidi with a song.p.163. In a surprise attack, Ebeya carries Ozidi away and Oreame in anger renders a

song.p.165 and follows shortly with another song to empower Ozidi.p.168. Meanwhile Ofe who was on the run to escape any fight makes an appearance ready for a duel as indicated in this song.p.171. Ozidi dares Ofe in a song. pp.173-74 and Ofe likewise responds in songs:p.174, p.178. A battle ensues and Ofe escapes again. In order to fish him out, both Oreame and Ozidi are transformed into a young couple parading the town. During their walk, they stumble on Fingrifin and the latter is challenged to which Fingrifin responds with a song.p.187. A fight rages between Ozidi and Fingrifin and the latter ends with a fatal cut and a song.pp.188-189. When Ofe is forced into battle with Ozidi and a song is rendered: p.195. Both warriors taunt one another with songs: pp.197, 198, 199, 200. Ofe is eventually decapitated and inhabitants of the town flee to the bush in fear with an accompanying song.p.201. A victory song is rendered:pp.202. The narrator rounds of the night's tale with a song.p.p203-204. Narrator craves more songs from the spectators and several are rendered.We are presented with the performance of nine songs at the end of night four, celebrating the fall of the assassin, Ofe the short. These lyrics are repeated several times. We shall only cite three here:

1.Solo: Oh, the Horror!

Chorus: Here's sacrifice! (repeated several times) p.202

2.Solo: There was indeed a god in town,
There was indeed a god in town
Fame came indeed to
Atazi's land
He brooked no terror

Chorus: There was indeed a god in town
There was indeed a god in town
Fame came indeed to
Atazi land
He brooked no terror (p.202)

3. What God has done
Men will never know why
Ijo people what God does

Men will never know why
Where there was nothing before
Fame has picked upon us
What God has done
Men can never know why (p.205)

Night Five

In a similar vein, this section opens with drumming and singing.p.207. Scrotum king is ushered into the events with song.pp.211-212. A fight breaks out between him and Ozidi in which the latter summons Oreame for help with a song.p.220. As the fight rages on for two days songs are performed.pp.227-228, 229. Tebesonoma another warrior is drawn into the fight announcing his presence with a song. P.239. An assignment is given by Tebesonoma before the fight could continue. Ozidi is expected to first and foremost kill Tebesonoma's sister. To achieve their goal, Oreame and Ozidi transform into a young couple to the admiration of the audience and with accompanying ululations and songspp.248-249, 254. Ozidi with encouragement from the attempts to kill the victim but was weakened by her pleas that her life be spared since she is nursing a baby and this is depicted in song.p. A Song of battle follows her plea: p. 259. Mother and child are slaughtered by Ozidi. Tebesonoma tries to dissuade Ozidi from fighting but instead pledges friendship which Oreame disagrees with. In midst of the confusion, a song is rendered.p.261.

Tebesonoma is lured into a fierce fight and is eventually beheaded in a song.p.267. and victory songs are performed,
In this section we also have performance of songs not directly related to the narration. For instance as he approaches to fight Ozidi, the Scrotum king is delighted about the thought of carving up the hero and roasting him for lunch. Here the chorus performs a song that indicating the passing first of Ozidi and then of Atazi, the legendary narrator of the Ozidi story

Solo: Hurrah we went to the oracle!
Hurrah we went to the oracle!
Ozidi is dead they are saying

Chorus: We went to the water oracle
Atazi is dead they are saying
Hurray we went to the water oracle! (p.211)

Night Six

In the manner of previous nights, this sixth one opens with songs.pp.270, 217. Odogu stumbles on Ozidi with his wife and spoils for a fight for a seeming adulterous act and voices a theme song.p.278. Oreame sensing Ozidi is in danger flies to the sky with Ozidi's fighting squad while rendering flying songs.pp.282, 284. Ozidi emphasizes their act by uttering slaughter songs.pp.290,292, 294. He ends up executing Odogu's wife and more songs are rendered.pp.295,296. Odogu prepares for battle with a song. P.298. Oreame flew away in search of herbs to fortify Ozidi with song performance.pp.305, 306. Ozidi is urged to kill Agonodi, Odogu's mother. Agonodi is killed with songs performed.pp.307,311. An unconscious Oreame is resuscitated and flies away again with songs.pp.313,315. Severed heads of Agonodi and Odogu are thrown into Oreame's bag with a song.p.315.

Tebekawene is introduced into the battle narration with a song.p320. Tebekawene and the audience render songs to round off activities of the sixth night.p.323.

Night Seven

The concluding night of the narration also opens with songs including Tabekawene's song.pp.325, 333. We are then presented with Oreame's flying song and another to spur Ozidi to fight Tabekawene. A fight soon ensues and Tebekawene is slain. Song about Oreame's antics is performed.p.339. A song is also performed urging Ozidi to kill Azemaroti.p.355. We are also presented songs to indicate Azeema's antics. Pp.356, 359, 360. Song about Oreame and Ozidi's powers are also delivered.pp.363, 365. A defenseless Azemaroti is killed with a song and Oreame's antics performed as well.pp370, 377,382,385. We are presented with a song urging Ozidi to eliminate Small pox king who has been introduced to the fight and other songs to end the narration.pp.386. In each of the nights, the types of songs

performed include: Signature tune, termination code, Solo/chorus songs, interludic songs and chants with magical elements.

Summary of Songs quoted from 2006 edition of text.

Period	Number of songs	Major Characters involved in Song Performance	Location of Songs in text
Night One	Six songs	Azeeza Ofe Tebekawene Karakarabi Wives of Azeeza and Ofe	Pages 9,10,24 25,54,57
Night two	Seventeen	Azeeza Ofe Oreama Ozidi Agbogidi Temugegege Followers of Ozidi Audience	Pages 61,63 64,67,69,70, 73,75,76-77, 80,81,84,88 91,92,96-97, 97.
Night three	Twenty eight	Ogueren Ozidi Oreama Temugegege Atazi, Ofe Akpobrisi Badoba	Pages: 99,10 1-102, 102, 107,108, 111 114,120,123 126,128,129- 131,136,140 141,143,144, 149,150, 152 154
Night Four	Twenty four	Ebeya Oreama Ozidi, Ofe Fingrifin	Pages. 158, 160,163,165 168,171,173 174,178,187 188,189,195 197,198,199 200,201,202 203,204,205
Night Five	Eighteen	Ozidi Oreama Scrotum king Tebesonoma Sister to Tebesonoma	Pages 207, 211,212,220 227,228,229 236,239,248 249,254,258 259,261,267 268
Night six	Twenty three	Oreama Ozidi Odogu and wife Agonodi Tebekawene	Pages 270 271,278,282 284,290,292 294,295,296 298,305,306 307,311,313 315320,323

Night Seven	Twenty two	Ozidi Oreama Tabekawene Azemaroti Azema Small- pox king	Pages 325 333,335,338 339,355,356 359,360363 365,370,377 382,385,386
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Conclusion

Specifically, the paper has examined a variegated number of songs which form the backbone of *The Ozidi Saga*. The songs emanate from the emotional and supernatural lore of Izon kingdom. The Ijaw world is portrayed including its traditional beliefs and structures, conventions and superstitions. We have a blend of Ijaw myths and rituals discerned from the songs. Ijaw folk music has been used along with the songs. The conflicts of the warriors are oftentimes mysterious, antagonistic and spiritual. The psychological aspect of the saga is important as emotions of various warriors and the hero are explored fully in the performance of songs. The grotesque and emotive actions of Ozidi and Oreama each time there is a conflict is preceded by songs. In effect, songs serve as a crucial aspect in the whole gamut of events in the epic and also enable the narrator to compress many ideas precisely and efficiently.

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