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## ARCHETYPES IN IGALA ORAL NARRATIVES

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### Abstract

*This paper investigated and established the presence of archetypes, especially the archetypes of theme and motif in Igala oral narratives. Its objectives are to reiterate archetypes as universal elements in literature and attest to them as veritable sources for assessing and discovering the “collective unconscious” patterns in Igala folklore. This study has collected and analysed ten Igala oral narratives drawn from three Local Government Areas of Kogi Eastern Senatorial district, with the intention to investigate the presence of archetypes to validate them as basic cultural idiosyncrasies. The researcher combined two theories: archetypal and mythical theories with the intent to establish the presence of primordial themes and motifs. The work adopted the qualitative research design; it gathered data from the field and the library. It also used both participant and non-participant observation methods of data collection. Three Igala elders, experienced in the art of storytelling were consulted; two of whom are male and the third, a female; all of whom are within the ages of 65 to 75. The study revealed that Igala oral narrative paradigm encodes several primordial elements, especially themes and motif. Similarly, this research also affirmed that Igala oral narrative has the capabilities to transmit the Igala culture, behaviour, values, experiences that can convey archetypes from one generation to another. Nonetheless, this research is a frantic attempt to collect and preserve the Igala oral narrative paradigm to make it readily available for further scholarship. In all, the research made available to the literary critic the opportunity to understand the underlying meanings in literature through the recognition of archetypes.*

***Key words:*** *Archetypes, oral narratives, theme, motif, and collective unconscious.*

### Introduction

There are indeed growing interests and unprecedented scholarly works in African oral literature and the oral narrative genre. Sekoni (2003) affirmed that the “oral narrative, like all other speech acts, is a communication system in which a social discourse takes place principally between a narrator/ performer and an audience”. Essentially, oral narrative is that aspect of oral literature that involves a storyteller who uses a combination of devices such as songs, mime, dance, gestures, voice modulation to communicate his/her messages which are usually issues about human beings and the physical world. The growth in scholarship in this genre has become very important because there is a perceived propensity of the oral narrative study to recapture and explore the primordial symbolic images of the various cultures. Hence, this study is deemed important because it is an attempt to investigate the Igala oral narrative art with the intention to underscore the thematic and motif archetypes. This is with the aim to harness the Igala culturalpotentialities, and through the oral narratives, transmit the people’s age-long wisdom, identify social traits, teach the history and philosophy, as well as inculcate core moral values in the youths. Despite these overwhelming potentials and glaring functions

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of the oral narrative which this generation stands to benefit, it is still unfortunate that not much study has been done on the oral narrative genre, especially as it relates to archetype of themes and motifs in Igala.

The contents of oral narratives have remained inestimable legacies that have continued to be bequeathed to the younger generation from the elders. These contents or “ancient memories” as Jung (1972) called them, are the “collective unconscious” or what he also later referred to as “archetypes” in his prodigious writings. Different situations in life call for sundry archetypes, and human beings react to these situations in quite the same way irrespective of race and location. Jung (1959:48) therefore corroborates this assertion as he evinces that:

There are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into psychic condition, not in the form of images filled with content, but at first only as forms without content, representing merely the possibility of a certain type of perception and action. When a situation occurs which corresponds to a given archetype, that archetype becomes activated and a compulsiveness appears, which, like an instinctual drive, gains its way against all reasons . . .

What Jung’s predisposition entailsis that the countless situations and experiences of a people over time, can result in the formation of archetypes which are created because of repeated patterns of behaviour. These repeated patterns of behaviour find themselves into the people’s folklore andculture especially, in their oral narratives.

Unfortunately, the culture to acquire, retain and perform the oral narratives among the youths in many parts of Africa is fast fading away. Thus, this study is an attempt to advance the frontiers of Igala oral literature study by providing systematic and critical insights into the Igala oral narrative art through a critical appraisal of the archetypes embedded in the tales.

The theory of archetypeor “collective unconscious”is Jung’s most popular postulation in his analytical psychology which he derived from Sigmund Freud’s Psychoanalysis. According to Jung (1968) archetype comes from collective unconscious and that the archetypes are innates models, universal, unlearned, and hereditary. Jung (1972) identified four main archetypes which are the persona, the shadow, the anima or animus and the self. He postulated that archetypes organize how we experience certain things in life. Jungwas a renowned protégé of Sigmund Freud in his Psychoanalytical theory, but later disagreed with his master in certain ideological matters. The concept of the “collective unconscious” is used by Jung to depict racial memories and experiences which are transmitted from generation to generation through folklore and mythology. Freud therefore viewed art as a projection of personal unconscious of the artist but through art the artist wants to fulfil his suppressed unconscious wishes. He perceived art as possessing the symptoms of neurosis (Campbell 1973). Conversely, Jung viewed art always as springing up from primordial sources of life. As he further reiterated that true art always contains basic archetypal emotion and ideas of the whole humanity (Campbell 1973). The “collective unconscious”, therefore, is said to be a part of the psyche which can be negatively distinguished from the personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and, consequently, is not a personal acquisition (De-Coaster 2010**).** Other than the concept of the “collective unconscious”, Jung also

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developed and introduced such terms as: “anima”, “persona”, “self” and “mother”, “wise old man”, “introvert”, “personality”, and others which are considered his contributions in the field of psychology. He also applied the concept of archetype to literary theory in two related fields: archetypal and mythological theories. (Garry and El-shamy 2005).

Jung (1968**)**attested that “people from all over the world respond to certain myths or stories in the same way, not because everyone knows and appreciates the same stories but lying deep in our collective unconscious are the species’ memory of humanity’s past. Thus, since all human folklores contain ancient memories that are transmitted from generation to generation through our forebears, it goes without doubt that Igala oral narrativeswhich are vital components of the Igala folklore, no doubt constitute symbols of their cultural identity and modes of sustaining their rich cultural ethos.

It is, therefore, against this backdrop, that this study examined the archetypal and mythological exploration of the universal elements, mythical and primordial patterns, more specifically by carrying out a Jungian interpretation of archetypal themes and motifs in selected Igala oral narratives.

### Method

This study employed the qualitative survey research method to gather the primary data. The work also relied on the library and internet sources for secondary information for literature. The fieldwork approach was used to randomly collect raw samples of Igala oral narratives from two local government areas: (Igalamela/Odolu and Dekina) in Kogi East Senatorial District. Fundamentally, this work is qualitative because it is devoid of empiricism; it is also a survey study because the two local government areas chosen were randomly selected from the eight local government areas inhabited by the Igala in Kogi State. The survey approach was employed to select experienced Igala folktale narrators who are grounded in the culture of storytelling. Hence, an aged woman and two elderly men between the ages of sixty-five to seventy were contacted as source persons to perform the narratives. The choice of these persons within these ages was due to the difficulty in getting the average youth or Igala person to freelyrender the tales in the right forms and contents. Many inquiries revealed that the genre and the culture of story-telling are fast fading away among the youth, hence, it was found out that those within ages sixty-five and above are people most likely to have the repertoire of the Igala oral narratives.

The researcher, during this study, employed research assistants who helped to direct, collect, transliterate and translate the oral samples that were of importance to this study. Among them are Amana Peter Paul from Ajaka, Samuel Ameh Abednigo and Mr. Friday Ikani from Ogane- Enugwu in Igalamela/ Odolu, Dekina and Ibaji Local Government Areas of Kogi State respectively. More precisely, the adoption of the interactive and dialogical method during the field work helped the researcher to ascertain the values, functions and the over-all relevance of archetypes as veritable agents for expressing the stark social-cultural realities of the Igala people through the medium of the oral narratives. The data so collected, were transliterated, translated, and analyzed with regard to thematic preoccupation and motifs embedded in Igala oral narratives.

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Again, the mythological and archetypal approaches have been used as theoretical framework. In all, the method of data collection has helped to authenticate data elicitation and discourage priori pre-judgements to the lowest minimum. It also provided a first-hand experience and analysis of the folktales as well as authenticate personal judgement of the aesthetic and performance realities of the oral narratives.

### Theoretical Framework

In applying a theory or a set of theories to any literary work such as this, it becomes onerously tasking since literature as an art form can be interpreted from sundryperspectives. On the other hand, literature can also be interpreted spontaneously without confining it to any set of critical theory,yet we dare to assert that no serious discourse about literature can be theory-free.

The essence of a theory in a work of this nature is to help readers understand the principles that govern the appreciation of a given discipline. Therefore, Muleka (2014**)**citingMasinjila (1972**)**opined that the place of theory in literature cannot be over emphasized and that: “. . . theory has ostensibly been a facilitator of literary criticism which aims at interpreting and synthesizing ideas and concepts expressed within an aesthetic mode”. Similarly,Tyson(2006) reiterated that a “theory tries to explain the assumptions and values upon which various forms of literary criticism rest”. In the light of the above, this study has employed an eclectic approach to unravel the basic cultural idiosyncrasies, commonalities as well as the universality of Igala oral narratives. Hence, the work has made use of the mythological and archetypal theories to explicate the theoretical basis of this research.

The Mythological theory is said to take its roots from the psychoanalytical theory of Sigmund Freud, in which way both theories are concerned with the motives that underlie human behaviours (Guerin, W. L. Labor, and E. Morgan, L, Reesman, J. C. and Willingham, J, R.2005). The word “Mythological” is derived from the root word “myth”, and myth was originally coined from the Greek word ‘mythos’, a word that signifies any story or plot, whether true or invented (Abrams and Harpham 2012). To establish the relationship between literature and the human nature, Campbell (1973) in *The Mask of God,* recounted some curious phenomena of animal behaviours which are like those of man. Guerin et al (2005: 24**)** quoting Campbell (1973**)**depicting the forms of behaviours elicited from birdsexpressed that:

Newly hatched chicken’s bits of eggshells still cling to their tails, will dart when a hawk flies overhead: yet they remain unaffected by other birds. Furthermore, a wooden model of a hawk, drawn forward along a wire above their coop, will send them scurrying (if the model is pulled backward, however, there is no response.

The observation as well as the analogy given above by Campbell is also reiterated by Guertin et al (2005), who unveiled the deeper connection between mythological approach and literature. Hence, the myth critic’s primarily concern is to establish relationship between certain works of literature and the human reactions. Guerin et al (2005: 37) attested that mythological criticism deals with “some very deep chord” in human nature, he summarizes the mythological principle by saying that

The myth critic is concerned to seek out those mysterious elements that inform certain literary works and that elicit, with almost uncanny force, dramatic and universal humanreactions. The

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mythic critic wishes to discover how certain works of literature, usually especially those that have become or promise to become “classics” . . .

Fundamentally, Frazer’s *Golden Bough* (1894) was the first influential work which dealt with cultural mythologies. The work was widely accepted as the seminal text on myth that spawned numerous studies and debates on the same subject. Frazer’s influence on many literary works has led to many ground-breaking discoveries and postulations in literary criticism. His major argument was that the death, birth-rebirth myth is present in almost all cultural mythologies, and that it is acted out in terms of growing seasons and vegetation. Similarly, according to him, the myth is symbolized by the death (final harvest) and rebirth (spring) of the god of vegetation. Frazer describes archetypes as the ‘continual’ recurrence of some or similar incidents told in similar manner. Frazer further identified shared practices and mythological beliefs between the primitive religions and modern religions as the matrix of his archetypal approach. His choice of religion as a foundation upon which he developed his archetypal impulse was not universally appealing to scholars because religion is only an aspect of human endeavour, therefore, it is a means to an end and not an end itself. However, his concept of ‘recurrence’ was greatly accepted by most scholars. Though Frazer was a renown social anthropologist but obviously failed to extend the frontiers of his theory to all other human aspects of life outside religion.

On the other hand, the archetypal theory is perceived to be an offshoot of psychoanalytical theory of Freud. Jung was a student of Freud but disagreed with his master on certain ideological matters. While Freud’s theory is referred to as psychoanalytical theory, Jung was said to have given birth to many theories some of which was analytical psychology, theory of the collective unconscious, personality theory, theory of individualism and theory of the self. Jung’s theory is said be a major source of inspiration to many scholars and researchers, notably in literature, folklore, and related fields. Some of these prominent writers who were influenced by the Jung seminal works are Frazer and Frye, Bodkin, Roland, Betina and Robert. Archetypal literary theory, therefore, seeks to interpret a text by focusing on the recurring myths and archetypes in the narratives, symbols, images, and character types in a literary work. This theory was very essential to Bodkin’s *Archetypal Patterns in Poetry*, 1934.

A major proponent of the archetypal criticism was Jung. Jung is a renowned Danish scholar, a psychiatrist and protégé of Freud. Jung and Freud were said to have worked together until the former disagreed with the latter in certain ideological constructs. Jung’s idea of archetype took its root from Aristotle’s insight on the concept which he perceives “as an idea supra ordinate and pre-existent to all phenomena, represented in images” (as cited Itoro 2015).

Again, while Frazer’s works is said to deal with mythology and archetypes in material terms, the works of Jung, founder of analytical psychology, are in contrast and immaterial in its focus. Significantly, it is worthy of note to assert that the anthropological origin of archetypal criticism predates its analytical psychology origin by 30 years. Guerin et al (2005) espoused that archetypal theory deals with universal symbols, motifs, or themes that may be found among different cultures and that they recur in the myths of people worldwide. These authors accentuate further that these symbols in the form of archetypes carry the same or very similar

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meanings for a large portion, if not all, of mankind . . . certain symbols, such as the sky father and earth mother, light, blood, up-down and others recur again and again in cultures so remote from one another in space and time that there is no likelihood of any historical influence and causal connection among them.

Leitch (2001)observed that Jung definition of the term ‘collective unconscious’ has been inconsistent: at some instance. According to him, Jung used the term “a priori, inborn form of intuition” and “experience(s) that come upon us like fate”. Regardless of the many nuances in Jung’s definitions, the collective unconsciousness is a shared part of the human unconscious.

The field of archetypal literary criticism, therefore, has provoked the attention of many notable critics among who is Frye who dropped Jung’s theory of the collective unconscious. According to him, Jung’s theory of the unconscious is an unnecessary hypothesis. Hence, he developed the archetypal literary approach, which he combined with typological interpretations of the Bible, into a radical and comprehensive revision of the traditional grounds both theory of literature and the practice of criticism. There is no gainsaying the fact that all the archetypal critics have the common ground of the agreements that each emphasizes the underlying mythical patterns in literature, on the assumption that myths are closer to the elemental archetypes than the artful products of the sophisticated writers. Frye (1957)viewed archetypes in a more limited way as “a symbol, usually an image, recurs often enough in literature to be recognizable as an element of one’s literary experience as a whole”. In addition, Itoro (2015), quoting Frye (1970), asserted that archetypal theory is “primarily concerned with literature as a social fact and as a mode of communication”. Reiterating further, Itoro (2015) noted that “the appreciation of archetype [of theme and motif] lies in the ability of the reader to identify familiar archetypal elements or symbols of art and then relate such to his or her culture, . . .”

In summary, the archetypal approach to literary criticism, in all, seeks to identify literary power within the presence of certain literary elements which characterize the literary works of diverse cultures. It embraces critical studies of archetypal elements such as myths, imagery, symbols, folktales, themes, and others within the domain of literature.

### Archetypal Themes and Motifs in Igala Oral Narratives

There abounds sundry presence of archetypes in Igala oral narratives. This study examined archetypal themes and motifs encapsulated in the oral narratives of the Igala people. To gain insights into the concepts of theme and motif, it is instructive and expedient to give conceptual explications of the two terms. Most often, these terms are often interchangeably used by writers, but a critical investigation revealstheir variances andtheoretical applications.

Consequently, Abrams(1981), defined theme as “. . .a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to involve and make persuasive to the reader”. On the other hand, this author, however, sees motif as “. . . a conspicuous element, such as a type of event, device, reference, or formular, which occurs frequently in works of literature”.

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The study of Igala oral narratives in general, and a close investigation of their archetypes provide the platform to evaluate the people’s creative imagination as well as providing a veritable medium for assessing their mode of thoughts, philosophy, and emotions vis-a- vis their complex socio-cultural realities. Igala oral narratives therefore is said to engender a spectrum of life issues ranging from thematic preoccupations and motifs that span across their political, social, and cultural phenomena. Igala oral narratives chiefly constitute animal characters, and sometimes human characters and a few uses of supranatural beings like ghost, ogres, and monsters. Animal characters are popular in Igala tales and when they are used, they appear as satire. The sincere intent of the use of animals as allegorical elements in Igala tales is to make indirect references to human vices by putting them to ridicule. Akporobaro (2012)commented that in Isoko folktales for example, “ is a mirror of life in all its varied

colours”. In Igala folktales, characters are usually presented larger than life. They are seen as being inordinately greedy, cunning, guileful, cheerful, patient, generous, and sometimes gullible, although very rare but such characters are found in real life. Because of the complex nature of human emotion, Igala people, like most tribes in Africa, use animal characters in folktales to avoid hurting a particular individual and thereby creating rifts and acrimony between people.

Regarding these ideological precepts given above, this chapter unravels a few themes and motifs in Igala oral narratives for the purpose of this work.

### Theme of Morality

African folktales are targeted at inculcating morals and cultural principles in the children and or youths who constitute a larger and significant part of the performance audience. Igala oral narrative pattern provides the audience the opportunity to learn moral lessons from every narration. In dealing with morality, one cannot exhaust the concept without discussing ethics as both concepts are inseparable. Therefore, both concepts constitute a core discuss in philosophy. To arrive at the meaning of ethics is to provide the meaning of morality since what is ethical invariably leads to what is moral. Consequently, Echekwube (2005) opined that “ethics seeks to device reasons for approving or condemning human acts as right or wrong, good or bad, and as unworthy of a rational being”. From the point of view of moral philosophy, Izibili (2005)reiterating the words of Socrates and Plato, characterised “ethics as a branch of philosophy which teaches us how to live a good life (the life of Virtue) in the society [it is

also seen as] that aspect of philosophy which investigates human conducts insofar as such conducts can be said to be right or wrong”.

Similarly, Izibili (2005), quoting Moorage (1993) averred that “ethics can be defined as the branch of philosophy which deals with the morality of human actions. . .” In looking at the concept of ethics generally, one will conclude that its meaning is synonymous with morality which also deals with ethical question of human actions.

Hence, the Igala oral narratives are said to be pivoted on the principle of morality. Since children are the primary target audience, the onus is on the (elderly) narrator to inculcate moral values in all narrations to ensure that the society is free of calamities and vices through the narratives.

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It is, therefore, for this reason, that the concluding statement of the narrator of every Igala oral narratives usually ends thus: “Utagana ki che Ọma Agwualọ, . . .”. This statement literary means that “Utagana”, the child of the blacksmith is most likely to learn from his father (the chief blacksmith) to become a better person (blacksmith). The statement further means that no matter how strong and coarse a piece of iron may be, it becomes malleable and put into varied shapes by the blacksmith.

Hence, this summative part of the story is a moral indicator for the erring children (audience) who are expected to turn over a new leaf, at the same time, it provides opportunity for the well-behaved children to continue in their good deeds. The image of the blacksmith as used here, marks an analogy in the concluding part of the story as to remind the audience that they too can be sharpened just the same way the blacksmith sharpens iron.

Consequently, in tale number 1 for instance, one observes the presence of anti-social behaviours such as jealousy, conspiracy, hatred, and malicious tendencies manifested by Omamola-tonule’s co-palace attendants. It is seen also, that despite efforts targeted at driving Omamola-tonule out of the palace and putting him in the king’s disfavour, he ends up being rewarded with the crown instead. This, therefore, implies morally, that, it is not proper to hate and be jealous of anyone unjustly. Again, it can be averred that some typical moral lessons can also be learnt from Tale number 3 with the title: “The Tortoise and the Birds Travelled to Heaven for an Important Meeting.” This tale displays the Tortoise’s usual tricks, sharp practices, and survival strategies. He plays the birds into giving him their feathers to accompany them to “heaven”. Ordinarily, the birds should be eulogized for this rare sense of kindness and brotherliness. Hence, what we see in the end, is Tortoise outsmarting his co- visitors- the birds. The causal effect of his action is to angrily retrieve their feathers, abandoning him up there only to fall desperately in the end from that altitude; and subsequently getting his back shattered. There are several moral lessons derived from this tale. One of the moral lessons is that evil begets evil. Secondly, in Igala society, as it is depicted in the folktales, greed is highly discouraged, and its consequences are enormous.

In addition, in tale numbers 4 also, the story unfolds plots that teach morals. Here, the deer in the story continues to have his way by eating up the farmer’s okra farm even as the farmer makes fruitless attempts to know who the thief is. As fate will have it, on a fateful day, even though it rained, and deer, believing that the farmer will not be found in his farm on a day like that, became revealed as the thief. This story teaches that though the thief will have his way most of the time, he surely gets caught one fateful day. This is in line with the popular adage: “Every day for the thief, one day for the owner”. Similarly, one also learns moral lessons from tale number 9 where the three brothers got a share of their father’s inheritance. Conversely, it was discovered that the two brothers who prodigally squandered their father’s resources eventually return home after many years in foreign land, carrying nothing with them. One cardinal lesson learnt from this story is prudence; being prudent with any available resources one is given It also teaches one to avoid recklessness and prodigality.

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### Themes of Greed and Covetousness

Greed and covetousness are innate attributes of the human species. They are inordinate longings for material gain and possessions. Greed has lived with man from inception, and it is for this inherent trait in humans that inequality in human resources and irreconcilable differences have continued to abound. Greed, therefore, is said to elicits wickedness, hatred, suffering and probably death on the practitioner. Its occurrences in man’s socio-political, cultural, and religious settings are limitless. Covetousness on the other hand, is a twin brother of greed. It is often an unconscious act that manifests in human life, probably because of the resources that are scarce and limited. These human attributes are said to manifest themselves conspicuously in Igala oral narratives, especially in the folktales. Even though many characters in Igala folktales reflect these traits, the tortoise is archetypally and inherently known to exhibit greed and covetousness. Besides, greed is common attitude of human beings. For instance, in tale 3,Tortoise is assisted with feathers to accompany the birds to the heaven. There, he was found to take whole possession of the food and drinks that were offered to all of them. Greed pushed him to take sole possession of the items for entertainment. Subsequently, because of the tortoise’s greed, the birds got angry and decided to take back their feathers there and then. What happened to him next was the resultant effects of greed. He jumped down but got his back rupturedbecause of the misinformed messages to the wife. Again, because he was so unkind to the birds, his message to his wife was misrepresented. And instead of his wife to arrange foam and other soft items, she arranged stones and rocks and her husband consequently fell and got his back ruptured.It was the wilful intent of the birds to pay the tortoise back and punish him for his act of deception and greed done to them earlier. The issues of greed and covetousness are not only limited to the Igala oral narrative paradigm alone, but they also characterise the entire human psychology and world.

### Themes of Jealousy and Betrayal

Jealousy and betrayal are two inordinate desire inbuilt in humans. They are social malaises that inhabit man’s psychological consciousness and of course, they are much more in societies where unequal distribution of resources exists. Though, sometimes, a man can be said to have abundance of material possession yet demonstrates these traits. Their full presence in a person gives birth to all manners of evils such as malice, killing, murder, alienation, and the likes. Commenting on the issue of jealousy, Akporobaro(2012)asserted that it

. . . provides a vast tapestryin whichare woven in terrifying image and colours, many actions and incidents which can chill, terrify, depress and or excite the human imagination. In the tales of some societies in different parts of the world, there is always an overwhelming consciousness of jealousy, cruelty, witchcraft, and hatred as the characteristic trait of man everywhere. Jealousy is one of the principal sources of human tragedy. Whatever a man does, people must be jealous.

The above assertion provides the impetus for the thematic analysis of Igala oral narratives and points to the fact that jealousy is not only found among Igala as seen in their oral narratives, but a global social ill that leads to most human tragedies. Akporobaro (2012) further accentuated that: “In every society or community, there are abundant evidence of jealousy which has been in existence right from the beginning of time”.

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In tale number 1, jealousy, hatred, and betrayal are established in such a way that the King’s Chief-Servant, Omamola-tonule is hated for his natural gifts of discernment and wisdom. The other king’s servants hated him for gaining favour from the King Atinolo. This display of hatred, coupled with jealousy, arises chiefly from his ability to win the king’s heart by providing answers to all his worries and dreams. Omamola-tonule is endowed with wit and extra ordinary wisdom. He also possesses the ability to discern the King’s dreams. For all of these, he becomes so endeared to the King. He is in-charge of waking the King for his daily ritual sacrifice. Whatever the King needs to know, Omamola-tonule provides the answer. Subsequently, the other palace workers ganged up against him and made the king believes he is arrogant and attempts to be more important than the king. The king is tricked into believing them and sends Omamola-tonule out of the palace. To restore his relevance in the palace, Omamola-tonule wanders about and inadvertently meets an aged woman who, through supernatural means, provides a solution. In the end Omamola-tonule becomes the king instead to the chagrin of everyone.

Even though jealousy breeds evil consequences such as hatred, betrayal, disgrace, helplessness, and the likes, it sometimes provides the opportunity for the victim to look for better options if eventually hit by the collaborators. For instance, in tale number 1, it accounts that the King’s chief-servant would not have been disliked and driven out of the palace should he not have been hated out of Jealousy. Hatred and jealousy have had age long existence in man’s society. Biblically, Joseph, the son of Jacob would not have been sold into slavery in Egypt if not for hatred and jealousy (Genesis 37:12-27). In the same vein, the biblical narration of Cain and Abel brings these inherent human attributes to bear. Cain becomes jealous of his brother Abel because he feels his own sacrifices are acceptable to God (Genesis 4:3-9). Therefore, both the underlying patterns of behaviours and the responses evoked by them are considered universal. Since jealousy and hatred are found among the human species, it then implies that such behaviours are archetypal. A thematic study of the Igala oral narratives reflects an African mythic imagination that expresses the universal archetypes and socio-cultural experiences of the African people. Jung (1933: 27), commenting on the human socio-cultural realities and archetypes avers that:

All the most powerful ideals in history go back to archetypes. This is particularly true of religious ideas, but the central concepts of science, philosophy and ethics are no exception to this rule. In their present form, they are variants of archetypal ideas, created by consciously applying and adapting these ideas to reality. For it is the function of consciousness not only to recognize and assimilate the external world through the gate way of the senses but also to translate into visible reality the world within.

From the above assertion, Jung opined thatarchetypes are aroused from our inner consciousness and emitted into the external world.

### Immortality and Continuity Motifs

There are general motifs of immortality and continuity in virtually all oral literature of the world. In Africa, particularly among Igala, immortality remains a strong motif in their oral literature. The basis of immortality as an indispensable motif is reiterated by Guerin et al.

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(2005). According to these authors, immortality as a motif is “another fundamental archetype generally taking one or two basic narrative forms”. In further analysis of immortality as an archetypal motif, these authors categorised it into: “escape from time” and “Mystical submersion into cyclical time”. According to them, “escape from time” implies return to paradise, the state of perfect, timeless bliss enjoyed by man or woman before their tragic fall into corruption and morality” and “Mystical Submersion into cyclical time” suggests the theme of endless death and regeneration . . .”

In Igala folklore tradition, the most widely mentioned character is Mr. Tortoise. He is always found everywhere. The Igala elders in trying to refer to the ever-presence and the immortality of the tortoise in the Igala mythology and folklore say: “Ita ki ma kw’oji añẹjẹ”, meaning “The tortoise is most times the subject/topic of all stories”.

The immortality of the tortoise as often said, is a metaphorical one. It does not mean that the Tortoise does not die as a mortal being but that even if it dies physically, it lives in human psyche. If tortoise dies in one story, for instance, he reappears in the next narration. He is ever representative of trick, betrayal, craftiness, and the likes. Because these traits are ever present in human daily conducts, the tortoise who is an archetype of these can never stop living if human beings continue to exist. This, therefore, implies that the tortoise is an immortal being as he continually appears in almost all stories. The symbolic essence of the tortoise, therefore, is in human unconscious. The behaviours of the tortoise are in essence, the behaviours of man in his social environment.

To corroborate this claim is to assert that in all African tales involving Tortoise, especially as commonly narrated in Yoruba folktale, it is perceived as one who does not die even when he is hit by death. In this perspective, Douglas (2013:98) avowed of the immortality of the trickster in Yoruba tales, states that

One of the more notable characteristics of the trickster figure in the Yoruba literary culture is that of Ajapa’s immortality . . .The didactic function of resurrecting the trickster after each foiled deed illustrates that life is full of second chances and that it always possible to recover from a mistake. While our trickster may make mistakes like human, he is resurrected to fight another day in the very next tale.

It is, therefore, incumbent to state that the Igala oral literary tradition encompasses a plethora of the trickster tales, so overwhelming that it constitutes a very significant percent of the ethnic tales. The immortality of the trickster (Tortoise) can be exemplified in tale numbers 2 and 4. In tale number 2 for instance, the Tortoise is noticed to have fallen from up the heaven in such altitude, surprisingly, one notices that only his back is blistered without him experiencing death. Tortoise has refused to die. Again, in tale number 4, a similar thing is witnessed. Here, a friend ofTortoise, Cricket calls for a collective village labour on his farm. He is, therefore, very pleased to see that a good number of persons have come to help on his farm. But then, in a short while, the wife of Cricket, whom he instructs to prepare food asks her husband for oil to make the soup. It is crystal clear there is no drop of oil in the house to make the soup. But Cricket continues to assure his wife and the other women present that they should have no

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cause to worry over absence of oil. He therefore instructs his wife to put a big frying pan on the fire. And when the pan gets heated, the Cricket’s wife calls on his attention. To everybody’s surprise, Cricket jumps into the frying pan. At this point, Cricket produces enough oil for cooking the meal. The Cricket refuses to melt. But his friend, Tortoise seeing what his friend, Cricket has done to provide oil for his wife, goes ahead to organise for collective labour on his farm.

Similarly, his wife is set with all the ingredients except palm oil. At this point, Tortoise is given the notice to make oil available urgently. But he assures his wife to continue with the preparation for the food. As soon as the pot gets heated, Tortoise’s wife, Anibo, calls on her husband to quickly bring the oil. Instead of the oil, Tortoise jumps into the frying pan. Soon after, he began to shout and mourn painfully. His eyes became red; he started to get burnt and his body began to melt off. He called on his friend, Cricket to pull him out, soon, he is assisted but almost lost his life. In this episode, one expects the Tortoise to get completely burnt and die, but he survives death. The Tortoise, therefore, is seen as an immortal being, who continues to escape every death situation.

The issue of continuity and immortality pervade the oral literature of the Igala. The story of the three brothers in tale number 8 who leave on adventures in search of magical powers and return with each of them acquiring different but unimaginable magical feats, also illustrates the essence of continuity and immortality. Before the three men could return after three years of absence from home, their parents died. Each begin to try out his charms and magical prowess by replacing and bringing back their dead parents back to life. The illustration of this story is a metaphorical reference to the fact that the Igala folktale tradition, as also experienced in most African cultures, continues to attract modifications and continuity in context and content. Above all, folktales are said to form an integral part of man’s social and cultural orientation from his very existence; and of course, this vital aspect of the culture and tradition has continued to provide great values and a vital medium of transferring knowledge, feelings,

attitudes, wisdom in oral societies.

### Good and Evil Motifs

From ancient times, and even until the present moment, good and evil have continued to co- exist and at conflict with each other in the psychic unconscious state of man. In the same vein, literature around the globe have reflected the rivalry between these two phenomena.

In the oral literature of the Igala people, particularly as copiously evidenced in the oral narratives presented in this thesis, evil and good constantly co-exist with each other. The good traits always seen are kindness, cheerfulness, fecundity, love, hospitality, to mention but a few. On the contrary, these qualities are often matched with hatred, malice, hostility, detestation, and the likes. This is evidenced in the tales. In the story of Omamola-tonule, the chief servant, and the rest palace workers, there are a visible display of evil from the later to the former. Omamola-tonule suddenly turns a victim of hatred and conspiracy from his co-workers despite his meekness and general sense of hard work and malleability just because of his natural endowment for wit, discernment, astuteness, and simplicity.

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Though Amamola-tonule is victimised, his situation is temporary. Truth bears him out, he is restored to his position and soon after becomes king that rules over everyone including Atinolo the king. This episode is an apt illustration of the co-existence of good and evil but there is a usual triumph of good over evil.

Similarly, in tale number 2 (How the Tortoise Shows Generosity to the People), there are also evidence of this motif. In the mist of famine, Mr. Tortoise goes about in quest of food and solutions to his problems. Consequently, he stumbles on an aged woman who offers a solution mysteriously by handing over magical objects to Mr. Tortoise who uses them to provide food and drinks to the starving villagers. Through these gifts received by Tortoise, he shows generosity to the people who are in serious need of food to eat. He feeds the people on daily basis and they are happy. They are glad and therefore bless Tortoise for his care and generosity. Soon after, the same objects that Tortoise uses to magically provide food and drinks now turn to a source of terror and trepidations. As the Tortoise calls for a gathering of the villagers, as he often does, the people gather and expect some measures of love and kindness from him. But what they suddenly notice is that the same object turns to canes and begin to flog the people indiscriminately. The people shout, cry and escape from the scene. This scenario epitomizes the fact that good does not always continue to exist neither evil, there is always a balance between the two.

### Summary

Thispaper, therefore, illustrated that the study of archetype, especially in Igala oral narratives is indeed refreshing, and instructive in grasping with the socio-cultural idiosyncrasies of the people. The study of archetypes is applicable to all aspects of life and the society. It also relates to the study of individuals. Since archetypes consists of the collective unconscious, they are Said to reflect the human psyche behavioural patterns. And since they replicate themselves in all spheres of human endeavours, they are very much discoverable in the Igala oral narrative genre and culture. To get a deeper insight of this discourse, the work employed a field work to get first-hand information on the subject matter. The work also employed two theories: the mythological and archetypal theories to unravel and decipher the theoretical construct.

### Conclusion

In conclusion, this paper established that the study of archetypal themes and motifs are germane in unveiling the cultural symbolic elements as well as understand the contents of Igala oral narratives. The work contributes to knowledge in quite several ways. It launches the study of Igala oral narratives on the global platform of literary recognition. At another dimension, the study of archetype of themes and motifs keeps readers abreast with literary excavation of the messages which Igala oral narratives carry.

### Recommendations

In view of the obvious neglect of the present African youths of the African cultural values and mores, especially the practice and performances of the African oral narrative tradition, this paper makes the following recommendations:

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1. The federal ministry of education, in conjunction with all stake holders, should prioritize the teaching and learning of the indigenous languages and their oral literatures to imbue cultural values and practice in the pupils/students.
2. Schools’ heads and proprietors should organize and give opportunities to pupils/ students to learn and compete in the performances and renditions of their traditional folklores, and consequently give attractive prizes to the best competitors.
3. Since the knowledge of archetypes in oral literature showcases the Igala socio-cultural idiosyncrasies, it becomes incumbent on the Igala scholars and researchers to gather, analyze, and make accessible Igala oral tales on the website for global assessment.

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### Appendix (Igala Oral Narratives)

**Tale 1: Ọmamọlatonule, a Servant who turned a king Narrator:**

Once upon a time, there was a certain king by name Atinọlọ who had a chief-servant: Ọma-mọla- tonulẹ (the child-who-knows-more-than-the-king) as well as other palace servants. Ọma-mọla- tonulẹ was endowed with great wit and a sense of discernment to interpret the King’s worries and his dreams. Whatever was a puzzle to King Atinọlọ, Ọma-mọla-tonulẹ unravelled it immediately. His gift of discernment attracted hatred from other palace workers and the King’s disciples. For this reason, the palace workers ganged up against him and seized the opportunity to slander him before the King. Ever since the king discovered that every accusation, they brought against Ọma- mọla-tonulẹ was false, he made up his mind to wave them all aside. Having seen that the King loved Ọma-mọla-tonulẹ so much, the other disciples of the King decided to visit a native doctor, who prepared a charm for them to turn the King’s mind against Ọma-mọla-tonulẹ. The charm was known as “anyi uja”, the fermenter of trouble*.* The native doctor therefore instructed them to throw the charm into a flowing stream that does not dry. They did as the native doctor asserted. It wasn’t up to seven days; the King began to abhor all the deeds of Ọma-mọla-tonulẹ. Nothing the latter did that pleased the former.

One day, Ọma-mọla-tonulẹ overslept and did not wake up on time at the usual time. It has always been his duty to wake up early in the morning and ring the bell that reminded the king of a new dawn. Other palace workers were already up but because they hated him, they deliberately refused to wake him to perform his duty neither were they ready to help him ring the bell. The bells usually reminded the king the right time to perform the *“Òdochẹ”* ritual early in the morning. Every one of the palace workers began to shout and the king got angry, and he asked: *“*why was the bell not rang?” and the people replied “you should have known yourself; Ọma-mọla-tonulẹ, your servant claims he knows more than you, and does not want you to perform your morning sacrifice. In addition, they said, he is more powerful than you and does not want you to perform the daily sacrifice anymore”. As soon as the king heard this, he got provoked and he said: “This means that the accusation against him before now must be true!”. Then, the king sent for him together with the emissaries who were asked to tie him up and bring him to the king. The King asked him: “Ọma-mọla-tonulẹ, why have you refused to ring the bell this morning for me to perform my sacrifice?” Ọma-mọla-tonulẹ quickly owned up and said: “Oh King, may your reign be long. I was ill, forgive me.” The king resolved to forgive him, but said: “Alright, this act should never repeat itself”.

The following day, it was dawn again and the time for the King to perform his morning ritual came, yet, no bell was heard. His fellow colleagues in the palace have succeeded in their evil plan. The charm programmed against him was effective. Again, Ọma-mọla-tonulẹ forgot to perform his duty. This time, the King was very angry and declared: “Alright, since you have become more knowledgeable than everyone else, and even myself; as from today, I shall give you fourteen days to decipher what plans I have for you in my mind, afterwards you bring it to me”. Consequently, the King added: *“*if you cannot unravel my thoughts, then, I shall kill you”. “This task is difficult”*,* Ọma-mọla-tonulẹ thought within himself. Then, he set off on this seemingly impossible

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assignment given by the King. As he walked along the path, he unconsciously kicked an aged woman’s head. The aged woman said to him: “you must learn to be courteous in your conducts; I have decided to take a rest here in my loneliness, but you have resolved to kicking my head. Since you claim to be wiser than the King, the set-up given to you, is it to your understanding*”?*

The young man showed remorse but quickly replied: *“*I do not know what I have done to them. They plotted evil against me, and the King used the opportunity to send me out of the palace”. On hearing this, the old woman instructed Ọma-mọla-tonulẹ to come and stay with her for fourteen days. She told him: *“*let’s see what God can do in this issue”.

Ọma-mọla-tonulẹ became as obedient as a little child during his stay with the old woman. He did everything the old woman instructed him to do. When it was bedtime, the old woman asked the boy to sleep on the same bed with her. But the boy told her that he would prefer to sleep under the bed. While they were all asleep, the old woman polluted the air several times and quickly asked him: “What was it that sounded thus?” The boy replied: *“*it appears the cloud is forming, and it is threatening to rain*.”*

After a long while, the old woman released urine ‘hiọ-lọ-lọ-lọ-lọ’ on the boy and quickly ascertained: “What is it that sounded thus?” Again, the boy replied, “it was the rain that formed earlier that is pouring down”. Even though the whole urine poured on him, he didn’t retort.

For fourteen days the boy went through different ordeals with the old woman, but he bore them all. On the fourteenth day, the old woman called him and said: *“*That thing your master, King Atinọlọ, seeks can only be found in *Igbamini* market, and that market is in the land of the dead*.”* She added: *“*That object, if pressed, is capable of causing night fall; and if you want to cause the day to break, you have to re-press it”.

She gave it to him, thereafter, the old woman asked ‘Ọma-mọla-tonulẹ’ to fly and stay at the roof top of King Atinọlọ’s house and watch out for what he would eventually say. So, he did. Upon seeing the figure at the roof top, everyone began to shout. Since he was disguised, he was not identified, the whole people were filled with awe and decided to call on the attention of the King. The King came and immediately asked them to seek the whereabouts of his servant Ọma-mọla- tonulẹ. They all echoed: *“*If Ọma-mọla-tonulẹ were here, he would have immediately deciphered this strange happening*”.*

The King wondered on this strange figure on the roof. Suddenly that figure on the roof winged up and immediately landed in the old woman’s house. He confirmed to the old woman her earlier words of all that ensued while he disguised and appeared at the King’s roof top. Then, she said to him: “That which the King desperately needs can only be found in *Igbamini* market. Because you have been so humble and obedient, and never complained of the urine I poured on your head and the air I polluted, I shall give you some money to go and buy that element from a distant market where the dead live.”The boy did as the old woman directed; travelled to that market and bought it.

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The aged woman asked Ọma-mọla-tonulẹ to go to the king once again, this time around, he should appeal to everyone in the village to gather at his palace. So, he did and came to the King: “Oh King, I have come as you directed, mandate the town crier to announce to everyone to come to your palace in no time*”.* He added: “I have come in respect of the assignment you have mandated me. And as you earlier decreed, if I am unable to get the object you desire, I should be killed and if I find it, I should be speared.” The King admitted and reaffirmed thus: *“*Exactly as you have stated”. He reaffirmed: “You will be killed if you can’t find it, and if you do as I said; I shall vacate my throne for you.”

In no time, the people gathered at the King’s palace, and Ọma-mọla-tonulẹ pulled out the object sought by the King, pressed it, and suddenly, it became dark as night. A little while, he pressed it again, it became daylight. The king, together with the people who were gathered there all became bewildered. The people all echoed in one accord: “We are all witnesses to your proclamations and how Ọma-mọla-tonulẹ did all the wonders before us all”.

The king had no option; Ọma-mọla-tonulẹ has brought what he needed, and he did as he wished. He vacated his throne for Ọma-mọla-tonulẹ and he said: *“I do not have any argument to put up, I will willingly make you King in my stead”.*

Ọma-mọla-tonulẹ became King, as the gods elevated him thus. Those who wished him evil became disappointed at last.

**Closing Remarks:** Utagana, the child of the blacksmith; whoever the gods have blessed, no one can curse.

### Tale 2: How the tortoise shows generosity to the people Narrator:

Once upon a time, there existed the Tortoise. There was great famine in the land, the buttocks slept, and the waist danced. King Atinọlọ declared publicly saying: “Whatever any man knows how to do, let him do; the wise should take advantage of the others, everyone should work out what he/ she is to drink and eat*.”* The situation was critical. The tortoise began to wonder about looking for what to eat. In his quest for food, he inadvertently kicked the aged woman’s head. The old woman retorted: *“*Some of you who are idle and are going about aimlessly should be very careful. I stayed quietly on my own only for you to hit me on my head.”Then the tortoise replied: “I am terribly hungry, hence, unable to see properly.”

As soon as the old woman heard this, she said to Mr. Tortoise: *“*When you get back home, call the assembly of all the male and the female members of the community, the young and the old alike; take this food server (Úkọjẹ), take it home; when you get home, tell everyone that you want to be of help to them all in this time of famine,”and in case the people ask you: “What are you carrying in your hand?” Tell them: *“*This is Úkọjẹ - The food server.*”* Then, the people will say: *“*If so, serve us some food that we may eat.”

When Tortoise got home, he did exactly as he was instructed by the old woman. He gathered the people and asked them to demand food from Úkọjẹ. Immediately they did so, food was released

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in abundance; Ukọjẹ, (the server of food) started to produce food in several heaps. There was also soup; and there was food, all in excess. When they finished eating, there was plenty of left over.

King Atinọlọ mandated that an announcement be made to everyone to gather in his palace, and that Mr. Tortoise had some assistance to render to everyone. Then, on that fateful day, the whole villagers were gathered at the King’s palace. The tortoise brought out Úkojẹ (the food server), placed it strategically among the crowd and addressed it, saying: *“*The people have told me to ask you what your name is*.”* It replied quickly*: “*My name is Úkọjẹ – the food server, I serve food to people at will on account of my generosity. The people were astonished and said: *“*Then, serve us food that we may eat.”

The food server began to dish out the food; it served and served and served and everyone ate and was satisfied, they exclaimed: “*Mr.* Tortoise has done marvel today; he needs to be prayed for.”

Then, on another fateful day, in the same manner, he hit the old woman’s head. The old woman reacted and said: “Was it because I helped you the other day that I would not have my rest anymore?”The tortoise told the old woman: *“*Didn’t the benevolence you showed me the other day earn me some respect; didn’t the people pray for you and likewise did same for me?*”* The old woman answered after a brief silence: *“*When you get back to the people, and they inquire of the name of the object I am going to give you, tell them its name is Uchọtẹ. I assure you that even those who were not present in the last encounter will like to come”.

This time around, more and more people gathered at the scene. Again, King Atinọlọ prompted the People to inquire of the name of the object which tortoise carried in his hand. Enthusiastically, the people asked Mr. Tortoise and he replied thus saying: *“*This object am holding is called Uchọtẹ, the brewer of drink”. Hilariously, the people chanted: “Brew for us some drinks that we may drink”. soon as they said so, Tortoise instructed them to bring out all available container at their disposal. Immediately, they rolled out gallons, drums and other containers they could lay hands on. They were all filled to capacities. Then, Tortoise began to brew. He brewed and brewed and brewed and brewed and everyone drank to his or her satisfaction. At last, they all prayed for Tortoise.

Again, on another day again, tortoise repeated what he did some time ago. He went to the aged woman’s house, kicked her head as if it was a mistake. The old woman reacted and said: *“*What is your problem again, Mr. Tortoise?*” T*ortoise exclaimed: *“*Oh aged mother, rescue me again from this trouble*”*. Soon after, the old woman got up and gave Tortoise another sacred element and instructed: “This very one is called ‘Íjákpá, the flogger”. She then added: “Go with this one, it will serve some great purpose”.

Before Mr. Tortoise departed, the old woman instructed him to personally inquire of the object’s name. Then, the Tortoise turned to the sacred object and asked: *“*What is your name*”?* The thing replied*: “*My name is Íjákpá, the flogger”*.* Tortoise, then, said: “How is it done, how do you perform? Show it let us see”.

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*Mmmm,* as soon as he said so, the object swiftly jumped up and immediately, landed on Mr. Tortoise’s head with strokes of the cane; he flogged and flogged and flogged and flogged and Tortoise became hurt all over.

Afterwards, Tortoise took the object away and he gathered all the people. He asked the people to inquire of its name. They promptly asked: “What is its name, Mr. Tortoise”? Tortoise said: “Its name is Íjákpá, the flogger”. The people echoed: “Íjákpá the flogger, flog let us see.”

Immediately, the object responded and jumped at each of them; it flogged them one after another, severely he flogged them, and everyone shouted and ran here and there, even Mr. Tortoise was scared and so decided to quickly hide at one corner.

**ClosingRemarks**: Utaki-da-agana, the child of the blacksmith, the tortoise is an animal that does both good and evil. No one can decipher the intentions of the tortoise*.*

### Tale 3: The tortoise and the birds travelled to heaven for an important meeting Narrator:

Once upon a time, there was a general meeting of all the birds which held in heaven, and they said to one another: “We shall all pay a visit to heaven, there we shall have our meeting*.”* Then, Tortoise went to them and addressed them saying: “I greet you all, I plead with you to take me to your meeting in the sky.” The tortoise knew quit well that he had no wings, but he was a wise animal. The birds replied and said*: “*Where then are your feathers; you cannot fly, of course.*”* Tortoise quickly answered them and said: “Each of you will lend me your feathers so I can use to fly along.” Then, the birds looked at one another and said: “This is Mr. Tortoise, he is the cunning man that we have always known him him to be. Well, since he has demanded that we lend him our wings, hope he will not put us in trouble there?” Then, the birds finally agreed among themselves, each lent him a feather and helped him to fix them at his back.

When Tortoise had the feathers fixed on him, he addressed the birds thus: *“*Before we leave for this all-important journey, there is a great need to be identified by our choice names when we get there*.”* He began to ask them of their names, one after another, and they responded accordingly. Among them were weaver birds, sparrow, eagle, vulture, parrot, and others. While the introduction was ongoing, one of them dared to ask of Mr. Tortoise’s name, but the Tortoise retorted: “I shall be the last to introduce myself*.*”

And when all the birds had been duly introduced, Mr. Tortoise stood up and said: My name is *All- of-You*. Then, they departed. When they all got to the sky, the inhabitants warmly welcomed them all. The hosts brought drinks and food and set them before the guests. Then, one of the hosts address them: *“*Welcome to our land, we present these drinks and food to all of you”.At this point, the tortoise nodded his head in agreement.

As soon as the host had finished speaking, Tortoise got up and gave a brief remark, and quickly reminded the birds that since the gift items are for ‘*All of you’*, it implies that he alone will have them all. Suddenly, the tortoise drew the items to himself and warned the birds not to touch any of them. Right in their presence, he ate and ate drank was satisfied. Then, the birds who had

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washed their hands earlier got embarrassed, signalled to their counterparts to meet aside. Soon after, each collected his/ her feathers. Immediately, they flew and landed back on the earth.

When the birds were all gone, Tortoise was left alone there, bare and stranded. As usual of him; he quickly thought of the way out of the present predicament. He called on one of the birds and asked him to leave a message with his wife. Then, he quickly directed: “tell my wife to look for frothy items, arrange them so I can safely land on them. Tell her to be sure no hard object is found around there.”

Since Tortoise had gathered many enemies over time, they gave the opposite of the message. They told his wife; “arrange the following items and keep axe, iron, stones and other hard objects.” After a while, Tortoise shouted from above the sky to inquire if the items were arranged and they answered in the affirmative. He then threw himself down with all sense of confidence. Unfortunately, he landed on the hard objects that were strategically arranged by his wife. As soon as he landed on them, he began to shout and dart around on the ground in pains. And his shell became shattered and battered.

**Closing Remarks**: Udaagana, the child of the blacksmith, this is the reason why the Tortoise’s back has ever remained ruptured*.*

### Tale 4: The Hunter and Alakpa (Deer) Opening Remarks:

Once upon a time, there existed a hunter and Álákpá, the deer. The hunter cultivated okro farm somewhere far away from home. The deer always ate up the hunter’s okra while he was away. But each time the hunter came to his farm, he discovered his okra farm had been eaten up by Álákpá, the deer.

One day, the hunter made up his mind to catch Álákpá (the deer) red handed but all efforts proved abortive. After several attempts to catch Álákpá and he was unable to do so, he decided to consult a diviner. He said to himself: “If I don’t consult a diviner, there is no way I can get this problem solved”. On the other side, Álákpá (the deer) likewise thought in his heart: “The hunter’s Okra farm is where I usually feed from, if I don’t go to a diviner and he finds out, I will go hungry.”

He came to the Diviner and said: “There is a place where I usually take my daily feed, in the hunter’s farm. Good enough, I am carried away. I think that the hunter suspects me, and I would not want to be gunned down by him.”

As soon as he had finished talking, the hunter appeared at the far end of the compound. Álákpá said to the diviner: “The one I was talking about is in your compound, very close”. Immediately, the diviner asked him to hide inside his room. The hunter arrived the diviner’s house, he was asked to sit outside. But rather than sit outside, he got inside and waited there. He began: “My okra plantation is under threat, Álákpá seems to be feasting on it on daily basis. I have tried to catch him, but in vain.”The diviner asked the hunter after some brief divination: “Do you intend to kill him or leave him?” And he said he wanted him dead. The diviner then instructed him and said: “Whenever it’s about to rain, in fact, when the rain falls moderately, it is then you would

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seize the opportunity to kill him but if it rains heavily, do not go there, because by then, you wouldn’t see him.”

The hunter left with this caution in mind. When he had gone, the diviner said to the deer: “Of course, you do not need another session of divination; you heard when I was addressing the hunter, I expect you to learn from there”. The diviner added: “Anytime you want to eat up the hunter’s Okra farm, make sure you don’t go there if it rains, any other time, you can go there”. The deer heeded the warning.

One day, early in the morning, the clouds had gathered, and it was threatening to rain. It rained heavily that morning. The hunter said to himself: “I will wait for the rain to stop; the deer wouldn’t be able to go there before me.”He hurriedly took his gun, took some clothes, and rapped it up to avoid the rain droplets and carried other of his belongings. He swiftly ran and came to his okra farm; he hid and waited. After a while, it began to drizzle. At the other end, Álákpá, the deer began to ponder on what he would eat that day. He said to himself: “How am I going to get food now, what do I eat now that is raining? Moreover, I am very hungry.”He came out, looked here and there, and since he did not see anyone in sight, he went towards the hunter’s farm; and he began to munch the okra. As soon as the hunter sighted him, he raised his head up, stretched his gun towards the deer; fired at him and killed him.

**Closing Remarks:** Adagana the child of the blacksmith, if the deer had listened to diviner, he would not have been a victim.