

OKAFOR, Enoch Justina
Performing Arts Department, University of Delta, Agbor
justina.okafor@unidel.edu.ng
&
OKUNBOR, Dora Ifeanyi
Performing Arts Department, University of Delta, Agbor
charlesokunbor@yahoo.com

Abstract

Urhobo music maestros of various Urhobo traditional music genres employ syntax in delivery messages to intended recipients. The paper explored Sir Lucky Ogharisi's writing style by analyzing the musical syntax of Sir Lucky Ogharisi. Survey methodology was employed; the full album of Sir Lucky Ogharisi was used as the study case. Other secondary sources of information relating to the study were also cited. The study revealed that the use of personification as a figurative statement in prose writing and music texts writing was copiously expressed in the song-texts of Sir Lucky Ogharisi. Apart from the use of personification, the song-texts also addressed issues of inflation and economic melt-down affecting the Nigerian scene in 2017. The study suggests that Nigerian traditional musicians who are mouth-piece of their society should continue in their good work and that such good advices should not be neglected by the existing government in place for their messages if abided with would go a long way to forestalling and propel progress of a nation and therefore development. Furthermore, music scholars should study and document such rich messages for future generation.

Keywords: Structure, Personification, Style, Music, Syntax

Introduction

In Africa and Nigeria in particular, various traditional music exponents from different geo-political and social-cultural milieu abound. These traditional music writers in Africa and Nigeria respectively employ various music idioms and figures of speech in expressing their views on issues relating to various aspects of the society and happenings within and sometimes outside the communal environment. Some also express in their writings issues bordering on the generality of the society and even beyond geo-political and socio-cultural region using languages decoded by that society. Ibekwe (2009:56) stated that ‘there is no society without musical traditions and that music offers a fertile ground where topical issues about a society’s past and present are made bare to the younger ones’. Throughout musical history artists have given life to the lifeless, voicing emotions and stories through inanimate objects and abstract concepts from sun-crying to heartbeats dancing (source: <https://www.content>). These topical issues are often expressed using figurative statements.

Traditional music writers often employ various modes and syntax such as language, sentence structure, rhythm, rhyme, poetry, colloquialism/idiom, including figurative speeches like metaphor, hyperbole, alliteration, satire, personification, etc to create a deeper understanding of the context of subject-matter being addressed and to enrich the creative essence of the music. Most figurative statements or themes address specific societal issues for instances, satirical themes attack and refer to specific personalities. Traditional music writers in their narratives from time to time, refer to the real names of personalities or subject-matters being addressed, at other periods, they insinuate/or make innuendo of the names of personalities with nebulous figurative statement or of the problem being addressed in their narratives and a deeper understanding of the message being communicated usually reveal the intent of the music writer. The use of figurative

speech is not limited to Africa or Nigeria, globally song/music writers also employ figure of speech in their writings or compositions and or song titles. For example; the sun hath looked upon me; let the hills be joyful; the pregnant cloud; the tree waves with the wind; the walls have ears etc.

Contextual Considerations of Sir Lucky Ogharisi Use of Figurative Speech

Traditional music exponents sometimes write songs in poetic verses without indicating the lines of solo and chorus; sometimes the lines of the soloists and chorus/refrain play major roles in determining the length and poetic metre of various verses and poetic thoughts. There is also the form of call and response where the lead singer who may be the leader of the group opens with a phrase or sentence, then, the group responses either an exact repetition or a variant. In addition, Ekwonwa (2009:64) said that there is a leader and chorus in African music and the leader sings a line, sometimes two and others answer by singing the chorus with a second or third line with a rhythm that remains constant throughout the period of music.

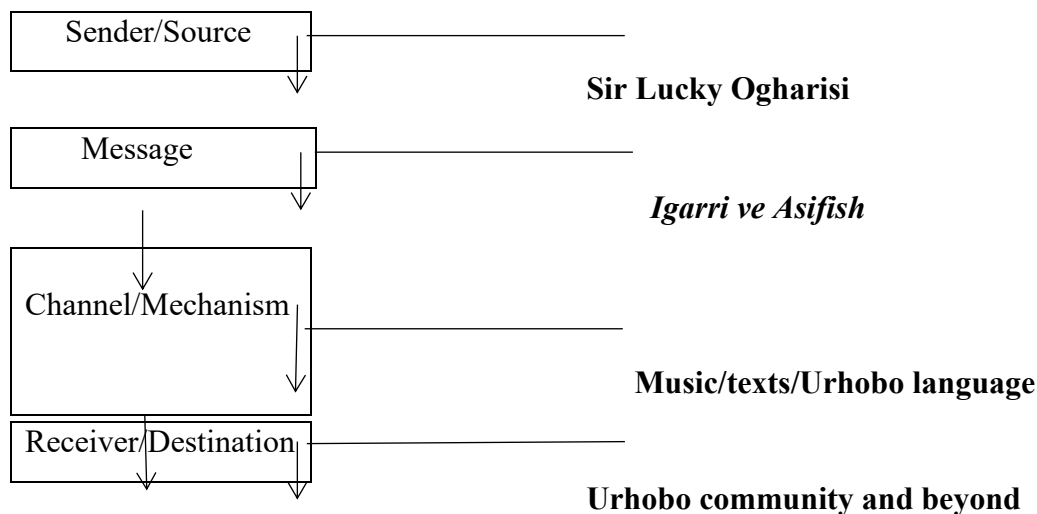
There are also themes that use personification either as song titles or song text; each encapsulating various themes; from themes of love, hatred, the sun, moon, earth, land, water, sea, streams, highways, birds, horror, terror, shoe and so on. Sound and words (texts) have a way of affecting the psychology and emotions of human hearts and mind, therefore, traditional music writers of various music genres tend to use sound and word play in communicating message to the society of intent and to capture the psyche of individuals in the society. Although communication involves the transmission of ideas and information, it is more than that, communication is meant to be well interpreted and understood by the communicatees, and put into action. Ezechine (2022:1, 2) said that communication is meant to impart a message whether information, ideas or

emotions. It does not just end in giving or receiving information. He also identified five factors geared towards effective transmission of ideas and information as follows;

- The steps taken to send the ideas and information
- The mechanism through which the ideas and information are transmitted
- The ideas and information transmitted
- The purpose of transmitting the message
- The context in which the message is exchange

Consequent from the above factors, Sir Lucky Ogharisi’s song text titled *Igari Ve Asifish* shall be analyzed.

Factor 1: The Steps Taken To Send the Ideas And Information



Factor 2: The mechanism through which the ideas and information are transmitted

Mechanism according to Merriam Webster dictionary is a process, technique or system for achieving result, while language mechanism is the fundamental process involved or responsible for an action, reaction etc. The Urhobo language is the *sino quo* and mechanism of information transmission through which Lucky Ogharisi communicated his message. Emenanjo

Sir Lucky Ogharisi as a traditional music entrepreneur is an Urhobo traditional music promoter who in communicating the ideas and information to be sent used and explored the syntax *Igari* (garri) and *Asifish* (Ice fish) as the context of sending his intended lines to the communicatees (Urhobo indigenes) residing within and outside Urhobo environs. He introduced his group as *Ughegbe Une* Super stars of Urhoboland and *Urukpe* of Orogun kingdom and called himself as the Urhobo music prophet. Capturing and expressing the idea of a ‘prophet’ as a messenger who hears from God and proclaim the exact same words to the people. But in his case, he envisions the message either through inspiration or happenings around him, pens down the message and expresses the message through music idiom of sound and texts to his audience.

Below is a communication chain represented in a diagram and its interpretation

(2000) in Eme & Mbagwu (2011:115) aver that for communication to take place there must be an initiator (the communicator), communiqué (the message), the receiver (that is, the person who is being interacted with), including the mode of communication (language) understandable by both. The mechanism and or medium of language is of utmost importance; it is through language communication verbal or non-verbal that intents are deciphered; for communication

to be effective, there must exist a language module/model generally understood by the people. In corroboration, Nnanna (2020) said that language is a medium of expression, that all over the world, people express themselves with one form of language or the other which could either be local or international. Also, that language is an important aspect of every culture and it helps in identifying the locality, ethnicity or nationality of an individual. Ademiniyi (2019) wrote extensively on language as a mechanism that the use of language in any society cannot be overemphasized as it has been an outstanding tool for communication and interaction right from the evolution of man and that language is an excellent means of communication, without language, societies, communities, countries, continents and the world at large will be shambolic and out of place, therefore for any individual or group of individuals to blend in society, despite the race, and colour differences, there must be an averagely firm grasp of the language of that community to ease cooperation,

communication and interaction of that individual to the society. He also added that, language is an inbuilt structure within the structure of the society. Language use may be described as the conscious application of the principle of speaking, writing, and sign making of a particular language. Through language, emotions, feelings, ideologies, philosophies are expressed and transferred. In another dimension, Okafor (2020:252) explicate that the use of language in communication illustrates its relationship with the mind and that the mind here suggests creativity. Sir Lucky Ogharisi in adhering to the principle of communication process used the Urhobo language as a mechanism of transmitting his information and ideas to the Urhobo community of Orogun kingdom. He understood that language is core in any society and that language performs the function of cultural transmission. This is evidenced in the song texts below;

Song Title: Igari Ve Asifish by Sir Lucky Ogharisi (Aka Urhobo Music Prophet)

- Monologue: Besie me kiro mu’ne vwih
Me ka reye akpevwe vu’jiri vwo ke Igari ve asifishe
Fokiri ukecha ra vwo ke odate ve ivweiogbere evun ri;Nigeria
O diaye vwo-o-o, ke ma vo e vwo ruo tiena?
- Solo: Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na-a
Igari ve asifishe-o ko yo’vie ri’Nigeria asaoke vwa na
Edjonime kaye sua na, kaye sua na
- Response: Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na o-o-o-o
- Solo: Takpe’vun vore, a bi ne’kpe eravwe re wado
- Response: Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na-o
Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na-o
- Solo: Akpo ri’Nigeria, osho roye ko di mwo’hwo
Oke rie re evwiyi’kasi, oke rie re, e vwiyi’dizo
Oke rie, e vwiyi’dizo, je esa re uwevwi je gha-ghare,
O bo re en ghara na, Igari da bi dieatioyo,
Ke’mo re vwiere ki ma vo a vwo ghe raye?
Igari we kobiruo
Asifishe we kobiruo
Eghwere we kobiruo ro we vwo sie avware noja na naaaa
Obidiovwa-a, ikwashoko ruorereo-o-o-o-o-
- Monologue: O ji yovwi ke erhe, ve ene
Kemu kemu r aria kpevu, wa kobiruo
- Solo: Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na-a
Igari ve asifishe-o ko yo’vie ri’Nigeria asaoke vwa na

Edjonime kaye sua na, kaye sua na
 Response: Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na o-o-o-o
 Solo: Emo na sa vuigari kwoma, takpe’vun vore, wado
 Response: Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na-o
 Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na-o
 Akpo ri’Nigeria, osho roye ko di mwo’hwo
 Oke rie re evwiyi’petro, oke rie re, e vwiyi’dizo
 Oke rie, e vwiyi’dizo, je esa re uwevwi je gha-ghare,
 O bo re en ghara na, Igari da bi dieatioyo,
 Ke’mo re vwiere ki ma vo a vwo ghe raye?
 Igari we kobiruo
 Asifishe we kobiruo
 Eghwere we kobiruo ro we vwo sie avware noja na naaaa
 Obidiovwa-a, ikwashoko ruorereo-o-o-o
 Solo: Urhobo wa do, wa do, ki mavo e ruo’nana isi-o
 Response: Govmenti-o, we roro ka’vware

Factor 3: The Ideas And Information Transmitted

Sir Lucky Ogharisi employed figure of speech. Figure of speech is a style of writing adopted by various music composers, song writer through texts to express an ideological prowess and also used to beautify a work of art; figure of speech are used for different purposes to achieve a greater understanding of the state of the mind of the composer/song writer. According to Idegwe (2022:17),

Figure of speech is a deliberate deviation from literal statement, normal usage that embellishes or clarifies spoken or written language. It forms an integral part of written and oral poetry and is also found in prose and everyday speech. It is an act of expression which writers and speakers employ to convey meaning, it could be employed to heighten effects by identifying or comparing one thing with another which as a meaning, the writer or listener is already familiar with.

Examples of figure of speech include but not limited to simile, metaphor, metonymy, synecdoche, paradox, euphemism, hyperbole, repetition, onomatopoeia, sonnet, irony, sarcasm, pun, allegory, bathos, epigram, satire, personification to mention a few. The use of personification

as a figurative statement gives the quality of a person or living thing as an inanimate object or an idea to show an entirely different idea or concept. It is sometimes used to invoke an emotional response to something by making it more personable, reliable and friendly. Composers/song writers also use personification to create, paint a vivid picture of object of address. This allusion of using the inanimate/abstract to describe the known creates an atmosphere that takes the listeners to an envisioned environment that may not have naturally existed. It catapults individuals to a world of fantasy and or gives insights that individuals may never have realized possible. Music as a universal language has a way of evoking emotions like no other medium. One of its secret weapons is the use of personification an example of figurative speech. Below are samples of the use of personification by some selected song writers;

- ‘These vagabond shoes, They are longing to stray’ and ‘I want to wake up in a city that doesn’t sleep’ by Frank Sinatra
- ‘Time grabs you by the wrist, directs you where to go’ by Green Day
- ‘The bullets scream to me from somewhere’ by Alice In Chains

- ‘You try to scream, but terror takes the sound before you make it. You start to freeze as horror looks you right between the eyes’ by Michael Jackson
- ‘Hello darkness, my old friend I’ve come to talk to you again’ by Simon & Garfunkel

	<i>ma vo e vwo ruo tiena?</i>
--	-------------------------------

Elements of Personification in Lucky Ogharisi’s Song-texts

Sir Lucky Ogharisi extensively and meticulously used the technique of personification and monologue in expatiating and communicating his musical text writing. In transmitting his information thereby through the technique of personification describes the role and impact of *Igari/Asifish* (that garri/ice fish) had on the masses. Monologue is a technique often employed by Urhobo music exponents as a form of introduction which is akin to prelude; it normally involves spoken words related generally to the message of intent before the music/texts is performed.

Examples of personification in Sir Lucky Ogharisi’s song-text

Me ka reye akpevwe vu’jiri vwo ke Igari ve asifishe

I want to give thanks and praises to Garri and Ice fish

Fokiri ukecha ra vwo ke odafe ve ivweiogbere evun ri;Nigeria

Because of their assistance to the rich and the poor living in Nigeria

O diaye vwo-o-o, ke ma vo e vwo ruo tiena?

If not for them, how would the situation have been?

Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na-a

Garri and ice-fish is king of Nigeria presently

Kaye sue na, kaye sue na

They are ruling now, they are ruling now

O ji yovwi ke erhe, ve ene

Plantains and yams may it be well with you

ikwashoko ruorere-o-o-o-

Kwashiorkor would have entered town

Garri, Ice-fish, Plantains, Yams, including kwashiorkor; these were the personified figurative agricultural produce used by Sir Lucky Ogharisi’s song-texts; throughout the metrical lines he kept on recounting the deeds of these produce as if they were humans by using the word in Urhobo *asa oke vwa na* (presently), *kaye ‘sue na* (they are the rulers or kings presently). Other elements of music/techniques include call and response, and the use of repetition for emphasis.

The technique of monologue gives a clue to the Before I will start the song I want to give thanks and praises to Garri and Ice fish Because of their assistance to the rich and the poor living in Nigeria If not for them, how would the situation have been?	<i>Besie me kiro mu’ne vwiho</i>
	Before I will start the song
	<i>Me ka reye akpevwe vu’jiri vwo ke Igari ve asifishe</i>
	I want to give thanks and praises to Garri and Ice fish
	<i>Fokiri ukecha ra vwo ke odafe ve ivweiogbere evun ri;Nigeria</i>
	Because of their assistance to the rich and the poor living in Nigeria
	<i>O diaye vwo-o-o, ke</i>

Factor 4: The Purpose of Transmitting the Message

Language encoding and decoding is paramount because it is through this mechanism that proper communication

which include the use of phonology, semantics, syntax and grammar that the thoughts of the communicator can be conveyed to the communicatee. Eme, C. A. & Mbagwu, D. U. (2011:114) stated the importance of using language to transmit a message that language is a medium of communication of ideas or feelings via conventional signs, sounds or marks with distinguishable denotations and connotations. Corroborating Eme and Mbagwu’s views, Okafor (2020:251,252) averred that music as communication uses musical symbols such as the staff, clef signs, notes, dynamic signs, time signatures and so on apart from texts as a medium of exchange between the composer/musician and the target audience. Furthermore, Okafor (2020) also noted that music in its sort is a powerful mean of transmitting messages therefore communication. Music provides a means by which people can share emotions, intentions and meanings even through their spoken languages. The purpose of transmitting any message is to send signals or meanings that can be deciphered by the purported recipient. Messages that cannot be decoded do not Solo:

Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na-a
Garri and ice-fish is king of Nigeria presently
Igari ve asifishe-o ko yo’vie ri’Nigeria asaoke vwa na
Garri and ice-fish is king of Nigeria presently
Edjonime kaye sua na, kaye sua na
They are ruling now, they are ruling now
Igari we kobiruo
Garri, thanks be to you
Asifishe we kobiruo
Ice-fish, thanks be to you
Eghwere we kobiruo ro we vwo sie avware noja na naaaa
Farmers we are grateful, for removing us from suffering
Obidiovwa-a, ikwashoko ruorereo-o-o-o-
If not kwashiorkor would have entered town

Monologue: O ji yovwi ke erhe, ve ene
Plantains and yams may it be well with you
Kemu kemu r aria kpevu, wa kobiruo
Every edible food, we say thanks oooooo

make sense nor have meanings therefore understandable language is of essence. Hence Sir Lucky Ogharisi in transmitting his message used Urhobo language and familiar agricultural products within the society and secondly he used personification and eulogy by addressing fish and garri as if these were human beings. He eulogized fish and garri by alluding that fish and garri has become the saving grace of the people. This is exemplified and reiterated below;

Monologue: Besie me kiro mu’ne vwiho
Me ka reye akpevwe vu’jiri vwo ke
Igari ve asifishe
Fokiri ukecha ra vwo ke odafe ve
ivweiogbere evun ri;Nigeria
O diaye vwo-o-o, ke ma vo e vwo
ruo tiena?

The above eulogy ran through the pages of his write-up.

Factor 5: The Context in Which the Message Is Exchange

Sir Lucky Ogharisi, conceived his message in an era when fish and garri were affordable to both the rich and the poor. Against this background he recounted how fish and garri has been helpful irrespective of economic down-turn and saw it fit to eulogize them. He also included other agricultural produce such as oil that was affordable for purchase as at the time of writing including farmers who farmed the land. This is seen in the song-text below

The music maestro relates that life in Nigeria is becoming fearful that is, prices of goods are escalating, day by day birth exorbitant rate of goods. Although according to Sir Lucky Ogharisi recounting, garri (*igarri*) and ice-fish (*asifishi*), including some other agricultural produce were affordable to the people, in contrast to his eulogizing fish and garri, in Nigeria’s present situation, fish and garri have become ‘gold’ which is almost unaffordable by the people due to continuous economic melt-down; meaning that as at the time of transmitting this message, the economic scenario was already crashing. At the end of his writing he asked a question from his kins/clans ‘*Urhobo wa do, wa do, ki mavo e ruo’ nana isi-o*’ (Urhobo, I greet you, what do we do about this situation, my clans?); furthermore, he advised the government to show ‘mercy and or compassion on the masses ‘*Govmenti-o, we roro ka’vware*’.

Suggestions

The study revealed elements of personification as figurative style of writing therefore up-coming composers of various music genres can mimic and adapt such writing styles to drive home intended messages. Also precision and clarity of ideas and thoughts including proper language usage should be keys to effective communication.

The study also revealed Sir Lucky Ogharisi’s frustration of impending inflation of commodities in Nigeria then. Fast forward to Nigeria’s situation, this impending inflation is mounting, therefore to surmount plaguing impediment, the government of the day starting from the rulers should put all in motion to combat the economic meltdown.

Finally, Nigerian traditional musicians who are mouth-piece of their society should continue in their good work; good advices should not be neglected by the masses or the existing government in place for these messages if adhered to have the capacity to

forestall and propel progress of a nation and therefore development of an entity.

Conclusion

The use of personification was highlighted in Sir Lucky Ogharisi’s song texts. He expressed the poignant situation in Nigeria as at the time of writing in 2017, though it was not as degenerated/worst as the present Nigerian narration/situation as at 2024, because he eulogized garri, ice fish and some other agricultural produce which were affordable. The study also highlights that presently garri and ice-fish including other agricultural produce are scaling day by day. As the song writer has advised, it is the thought and wish of well-meaning Nigerians that price of commodities should be made affordable so that the masses, the common man may be able to survive in Nigeria.

References

- Ademiniyi, O. M. (2019). The use of language in Nigeria’s Music Industry (A case study of Falze the Bahd Guy). A project work: Department of Languages, Mountain Top University pp. 1-69.
- Ibekwe, E. U. (2009). Traditional Music Education and National Development: The Igbo Child Experience in *Alvan Journal of Music and Humanities* Vol. 1, No. III. Pp. 53-62
- Ekwonwa, M. O. (2009). The Role of Music in African Culture and Development in *Alvan Journal of Music and Humanities* Vol. 1, No. III. Pp. 63-73
- Okafor, E. J. (2020). Music as communication in *ICHEKE Journal of the Faculty of Humanities*, 18(1): pp. 247-274 <https://ichekejournal.com> assessed march 3rd 2024.
- Eme, C. A. & Mbagwu, D. U. (2011). African Languages and African Literature. *UNIZIK JOURNAL OF ARTS AND HUMANITIES*, 12(1), 114-127
- Ezechine, A. O. (2022). Effective Communication and Writing in English in *Readings in General Studies Communication in English* Vol. 1. Pp. 1-14
- Idegwe, C. C. (2022). Figures of Speech in *Readings in General Studies Communication in English* Vol. 1. Pp. 17-24

Other Sources

<https://www.figureofspeech.com> retrieved February 27th, 2024

<https://www.audiotips.com> retrieved February 27th, 2024

<https://www.content> retrieved February 27th, 2024

<https://www.nairaland> retrieved February 27th, 2024

https://www.merriam_webster.com retrieved March 15th, 2024

APPENDIX I

Writer: Sir Lucky Ogharisi (Aka Urhobo Music Prophet)

Song Title: Igari Ve Asifish	Song Title: Garri and Ice-fish
<p>Monologue: <i>Besie me kiro mu’ne vwiho Me ka reye akpevwe vu’jiri vwo ke Igari ve asifishe Fokiri ukecha ra vwo ke odafe ve ivweiogbere evun ri;Nigeria O diaye vwo-o-o, ke ma vo e vwo ruo tiena?</i></p> <p>Solo: <i>Igari ve asifishe ko yo’vie ri’Nigeria asaoke vwa na-a Igari ve asifishe-o ko yo’vie ri’Nigeria asaoke vwa na Edjonime kaye sua na, kaye sua na</i></p>	<p>Monologue: Before I will start the song I want to give thanks and praises to Garri and Ice fish Because of their assistance to the rich and the poor living in Nigeria If not for them, how would the situation have been?</p> <p>Solo: Garri and ice-fish is king of Nigeria presently Garri and ice-fish is king of Nigeria presently They are ruling now, they are ruling now</p>

Response: *Igari ve asifishe ko yo 'vie ri 'Nigeria asaoke vwa na o-o-o-o*

Solo: *Takpe 'vun vore, a bi ne 'kpe eravwe re wado*

Response: *Igari ve asifishe ko yo 'vie ri 'Nigeria asaoke vwa na-o*
Igari ve asifishe ko yo 'vie ri 'Nigeria asaoke vwa na-o

Solo: *Akpo ri 'Nigeria, osho roye ko di mwo 'hwo*
Oke rie re evwiyi 'kasi, oke rie re, e vwiyi 'dizo
Oke rie, e vwiyi 'dizo, je esa re uwevwi je gha-ghare,
O bo re en ghara na, Igari da bi dieatioyo, Ke 'mo re vwiere ki ma vo a vwo ghe raye?

Igari we kobiruo
Asifishe we kobiruo
Eghwere we kobiruo ro we vwo sie avware noja na naaaa
Obidiovwa-a, ikwashoko ruorereo-o-o-o-o-

Monologue: *O ji yovwi ke erhe, ve ene Kemu kemu r aria kpevu, wa kobiruo000*

Solo: *Igari ve asifishe ko yo 'vie ri 'Nigeria asaoke vwa na-a*
Igari ve asifishe-o ko yo 'vie ri 'Nigeria asaoke vwa na
Edjonime kaye sua na, kaye sua na
Igari ve asifishe ko yo 'vie ri 'Nigeria asaoke vwa na o-o-o-o
Emo na sa vuigari kwoma, takpe 'vun vore, wado

Response: *Igari ve asifishe ko yo 'vie ri 'Nigeria asaoke vwa na-o*
Igari ve asifishe ko yo 'vie ri 'Nigeria asaoke vwa na-o
Akpo ri 'Nigeria, osho roye ko di mwo 'hwo
Oke rie re evwiyi 'petro, oke rie re, evwiyi 'dizo
Oke rie, e vwiyi 'dizo, je esa re uwevwi je gha-ghare,
O bo re en ghara na, Igari da bi dieatioyo, Ke 'mo re vwiere ki ma vo a vwo ghe raye?
Igari we kobiruo

Response: Garri and ice-fish is king of Nigeria presently

Solo: So far the tummy/stomach is full, nobody asks of meat, greetings

Response: Garri and ice-fish is king of Nigeria presently
Garri and ice-fish is king of Nigeria presently

Solo: Life/living in Nigeria presently is fearful
By break of day kerosene has increased in price, diesel has also increased including house rent
The rate at which these commodities are increasing if garri and ice-fish is like that what would be the plight of the people?
Garri, thanks to you
Ice-fish, thanks to you
Farmers, thanks to you for alleviating us from this suffering
If not so, kwashiorkor would have entered town
Monologue: May it be well to plantains and yams including every edible food, thanks to you all

Solo: Garri and ice-fish is king of Nigeria presently
Garri and ice-fish is king of Nigeria presently
They are ruling now, they are ruling now
Garri and ice-fish is king of Nigeria presently
The children can swallow garri in their stomach, so far belly is full, greetings

Response: Garri and ice-fish is king of Nigeria presently
Garri and ice-fish is king of Nigeria presently
Life/living in Nigeria presently is fearful
By break of day kerosene has increased in price, diesel has also increased including house rent
The rate at which these commodities are increasing if garri and ice-fish is like that what would be the plight of the people?
Garri, thanks to you
Ice-fish, thanks to you

<p><i>Asifishe we kobiruo</i> <i>Eghwere we kobiruo ro we vwo sie avware</i> <i>noja na naaaa</i> <i>Obidiovwa-a, ikwashoko ruorereo-o-o-o</i></p> <p>Solo: <i>Urhobo wa do, wa do, ki mavo e</i> <i>ruo 'nana isi-o?</i></p> <p>Response: <i>Govmenti-o, we roro ka 'vware</i></p>	<p>Farmers, thanks to you for alleviating us from this suffering If not so, kwashiorkor would have entered town</p> <p>Solo: Urhobo I greet you, I greet you, and how do we do these kinsmen/clansmen?</p> <p>Response: Government, have mercy/compassion on us</p>
---	--

APPENDIX II

Definition of Some Urhobo words used by Lucky Ogharisi

<i>Ughegbe</i>	-	Mirror
<i>Une</i>	-	Song
<i>Urukpe</i>	-	Light
<i>Igari</i>	-	Garri
<i>Asifishe</i>	-	Ice Fish
<i>Isi-o</i>	-	Kins-men/Clans men/Society
<i>Ene</i>	-	Yams
<i>Ehre</i>	-	Plantains
<i>Eghwere</i>	-	Farmers
<i>Akpo</i>	-	Society/Life depending on context of usage
<i>Osho</i>	-	Fear
<i>Govmenti</i>	-	Government
<i>Akpevwe Vu'jiri</i>	-	Thanks and praises
<i>Uwevwi</i>	-	House
<i>Gha-Ghare</i>	-	Cosly
<i>Eravwe</i>	-	Meat
<i>Wado</i>	-	Greetings to you
<i>Ikwashoko</i>	-	Kwashoko
<i>Emo</i>	-	Children
<i>Oma</i>	-	Body
<i>Roro</i>	-	Consider/think
<i>Ka 'vware</i>	-	Us