

***A HISTORY OF LEISURE AND ENTERTAINMENT AMONG  
THE JUKUN PEOPLE OF THE LOWER BENUE VALLEY OF  
NIGERIA, C.1850-2000***

**BY**

**DAUDA, ATANDO AGBU  
(BSU/HIS/PhD/12/1675)**

**POST-GRADUATE SCHOOL  
BENUE STATE UNIVERSITY MAKURDI, NIGERIA**

**FEBRUARY, 2017**

**TITLE PAGE**

**A HISTORY OF LEISURE AND ENTERTAINMENT AMONG THE  
JUKUN PEOPLE OF THE LOWER BENUE VALLEY OF NIGERIA,  
C.1850-2000**

**BY**

**DAUDA, ATANDO AGBU**

**(BSU/HIS/PhD/12/1675)**

**A Thesis Submitted to Postgraduate School, Benue State University  
Makurdi, Nigeria in partial fulfillment of the requirements for the degree of  
Doctor of Philosophy in History  
February, 2017**

### **DECLARATION**

I hereby declare that, this thesis is solely my research effort which has been duly supervised by Professor Yakubu Aboki Ochefu and Professor Toryina Ayati Varvar. The work has not been presented elsewhere and the sources have been duly acknowledged.

Atando Dauda Agbu

22<sup>nd</sup> February 2017

**CERTIFICATION**

We certify that this thesis titled, "A History of Leisure and Entertainment among the Jukun People of The Lower Benue Valley of Nigeria, C.1850-2000" has been duly presented by Dauda, Atando Agbu (BSU/HIS/PhD/12/1675) of the Department of History, Faculty of Arts, Benue State University, Makurdi and has been approved by the Examiners.

**1<sup>st</sup> Supervisor**

Signature: \_\_\_\_\_

Prof. Yakubu Aboki Ochefu.

Date: \_\_\_\_\_

**Head of Department**

Signature: \_\_\_\_\_

Prof. John Ebute Agaba.

Date: \_\_\_\_\_

**2<sup>nd</sup> Supervisor**

Signature: \_\_\_\_\_

Prof. Toryina Ayati Varvar.

Date: \_\_\_\_\_

**Prof. Armstrong Matiu Adejo**

Dean Postgraduate School

## ACKNOWLEDGEMENTS

To God be the glory for the strength, wisdom and divine favour in putting this thesis together. To Him I give all worship and adoration.

This thesis would not have been successfully completed without the enormous contributions of a number of persons. Firstly, I am grateful to Professor Yakubu Aboki Ochefu and Professor Toryina Ayati Varvar whose untiring efforts were indispensable in the successful completion of this work. Their vast knowledge in the discipline of history, critical suggestions, easy accessibility and moral support were instrumental to the successful completion of this thesis. They played a fatherly role in my academic successes and I would always pray to have them as my academic mentors. To them, I am indeed grateful and I pray to the Almighty God to keep them healthy and reward them abundantly.

Also, this thesis would not have seen the light of the day, but for the material and moral support given to me by the lecturers in the Department of History, Benue State University, Makurdi. Particularly of mention are Prof. John E. Agaba, Head of the Department, Professor Armstrong M. Adejo the Dean of the Postgraduate School, Professors S. Okita, Okpeh O. Okpeh, Mike O. Odey, S.G Nyityo. Other lecturers like Dr. E. C. Ayangaor, Dr. Chris Orngu, Dr. Sylvester Ugbegili, Dr. T. Dzeki and Dr. T. Dennis of the Department of Theatre Arts, Benue State University, Makurdi. I appreciate their various ways of encouragement and support which led to the completion of this study. The PG Representative Dr. Terver Akpar of the Department of Political Science and Faculty Representative, Dr. Ben Due of the Department of Theatre Arts are also acknowledged and appreciated.

I must appreciate Prof. Talla S. Ngarka, the Director of Consultancy, Taraba State University, for the fatherly role he played in the course of this study; my colleagues such as Aondowase Hembe, Bala Useini, Danasabe Danladi, Abdulsalami Deji, Haruna Suleimuri, Stephany Akipu, Iliya Gimba, Mbave Joshua, Egashi Ahima, Joe Saidu, Yusuf I. Tsojon, Bujujen Awudu, Surveyor Maçaku Joshua, Princely Agidi, Tanko Adihikon, Jonathan Reuben, Jeremy Bako, Adi Zando, Gideon Ishaya Gani, Wunuji Atotsokwa, Thaddeus T. Ityonzughul, Emmanuel Mbaveloir and many others that time and space would not permit me to mention here. I appreciate their efforts in encouraging me to complete the research.

My special appreciation goes to my family members, Wama John, Mavyondi, Hikon, Nwukaku, my friends and other people who contributed in one way or another towards my academic success, may you all be blessed by the Most High God.

## **DEDICATION**

This thesis is dedicated to my parents Rev. Dawuda A. Agbu and Madam Deborah Dawuda Agbu.

## TABLE OF CONTENTS

COVER PAGE .....	i
TITLE PAGE.....	ii
DECLARATION .....	iii
CERTIFICATION .....	iv
ACKNOWLEDGEMENTS.....	v
DEDICATION.....	vii
TABLE OF CONTENTS .....	viii
LIST OF TABLES .....	xii
LIST OF MAPS .....	xiii
Map 1 (Map of Nigeria Showing the States where the Jukun are Located)í í ..9 .....	xiii
Map 2 (Map of Nigeria Showing the Study Area)í í í í í í í í í í í 10.....	xiii
GLOSSARY OF JUKUN WORDS .....	xiv
ABBREVIATIONS .....	xv
ABSTRACT .....	xvi
CHAPTER ONE .....	1
GENERAL INTRODUCTION.....	1
1.1 Background to the Study.....	1
1.2 Statement of the Problem.....	3
1.3 Aim and Objectives of the Research .....	4
1.4 Significance of the Study.....	5
1.5 Scope and Limitations of the Study .....	6
1.6 Research Methodology .....	12
1.7 Conclusion .....	14



Endnotes .....	16
CHAPTER TWO .....	17
LITERATURE REVIEW, CONCEPTUAL AND THEORETICAL FRAMEWORK.....	17
2.1 Introduction.....	17
2.2 Leisure and Entertainment.....	18
2.3 The Jukun Society.....	42
2.4 Conceptual Clarifications .....	49
2.5 Theoretical Framework .....	54
2.6 Conclusion .....	58
CHAPTER THREE.....	68
GEOGRAPHICAL AND HISTORICAL BACKGROUND OF THE JUKUN .....	68
3.1 Introduction.....	68
3.2 The Geographical Location of the Jukun .....	68
3.3 Origins, Migrations and Settlement of the Jukun .....	69
3.4 Pre-Colonial Political Organisation of the Jukun .....	76
3.5 Pre-Colonial Economic Activities of the Jukun.....	85
3.6 Conclusion .....	92
Endnotes .....	94
CHAPTER FOUR.....	102
LEISURE AND ENTERTAINMENT IN PRE-COLONIAL JUKUN SOCIETY: 1850-1900	
í í	.102
4.1 Introduction.....	102
4.2 Leisure Times and Entertainment Activities .....	102
4.2.1 Games .....	105

4.2.2 Music and Songs .....	111
4.2.3 Dance .....	116
4.2.4 Masquerades.....	119
4.2.5 Storytelling, Proverbs and Riddles.....	123
4.2.6 Traditional Festivals .....	128
4.3 Conclusion .....	137
Endnotes .....	138
CHAPTER FIVE .....	142
COLONIALISM; CHRISTIANITY AND THE INTRODUCTION OF MODERN FORMS OF LEISURE AND ENTERTAINMENT AMONG THE JUKUN, 1900 - 1960.....	142
5.1 Introduction.....	142
5.2 Colonial Administration and Leisure Activities in Jukun Society.....	143
5.3 Christianity and Leisure Activities in Jukun Society.....	148
5.4 Conclusion .....	156
Endnotes .....	158
MODERN LEISURE AND ENTERTAINMENT IN JUKUN SOCIETY, 1960-2000.....	161
6.1 Introduction.....	161
6.2 The Jukun and Modern Leisure and Entertainment Activities .....	164
6.2.1 Football .....	164
6.2.2 Tennis: .....	170
6.3 Cinema and Film Show .....	175
6.4 Modern Music and Dance.....	177
6.5 The Atoshi Recreational Centre, Wukari .....	181
6.6 Jukun Traditional Leisure and Entertainment in Modern Time.....	182

6.7 Conclusion .....	183
Endnotes .....	186
CHAPTER SEVEN.....	189
SUMMARY AND CONCLUSION.....	189
7.1 Summary and Conclusion.....	189
7.2 Contribution to Knowledge .....	196
BIBLIOGRAPHY .....	198
APPENDIX 1 í	.211
APPENDIX 2 í	.213

## LIST OF TABLES

<a href="#"><u>Table 1: Figures of school attendance for 1932 and 1940.</u></a> .....	150
<a href="#"><u>Table 2: Figures of Sunday service attendance for 1920 to 1940.</u></a> .....	152
<a href="#"><u>Table 3: Jukun Footballers and their Teams, 1960-2000.</u></a> .....	167
<a href="#"><u>Table 4: Some persons that supported football in Wukari, 1960-2000.</u></a> .....	170
<a href="#"><u>Table 5: Some Jukun Tennis Players, 1947-2000.</u></a> .....	174

**LIST OF MAPS**

Map 1 (Map of Nigeria Showing the States where the Jukun are Located)í í ..9  
Map 2 (Map of Nigeria Showing the Study Area)í í í í í í í í í í í í 10  
Map 3 (Map of the Study Area)í ....11

## GLOSSARY OF JUKUN WORDS

<i>Aba</i>	Bag
<i>Abon-Acio</i>	Prime Minister of the Jukun kingdom
<i>Achu</i>	Mat
<i>Ade/Adzwe</i>	Traditional game of arrow/spear throwing
<i>Adire</i>	Traditional attire with blue and white strips
<i>Ado/Adzwa</i>	Traditional board game (Draft)
<i>Ajon</i>	Ecstatic spirit
<i>Akishe</i>	Marriage
<i>Akimbe</i>	Riddles
<i>Akpati</i>	Traditional musical box
<i>Ama/Ma</i>	God or the Creator
<i>Ambufyon</i>	Cotton
<i>Anga</i>	Traditional Wrestling
<i>Anda</i>	Proverbs
<i>Aniku</i>	Communal Farming
<i>Aku</i>	King
<i>Atan</i>	Traditional sever
<i>Atishe</i>	Basket
<i>Banando</i>	Traditional officials responsible for the burial of Jukun deceased king
<i>Birizan</i>	Traditional musical instrument made of two small pots covered with reptile skin
<i>Burukutu</i>	Local alcoholic beverage
<i>Kovo</i>	Female dance
<i>Kwaga</i>	Traditional game for females
<i>Langa</i>	Traditional game for males
<i>Nukon</i>	Fortune telling
<i>Nwutsi</i>	Head of women in Jukun traditional society
<i>Puje</i>	Traditional festival of thanksgiving
<i>Tozali</i>	Antimony
<i>Vinvin</i>	Traditional game of spinning
<i>Wanu</i>	Predominantly fishermen
<i>Wapan</i>	Clan found in Wukari and environ

## **ABBREVIATIONS**

ANC	-	African National Congress.
COSAS	-	Confederation of South African Sports.
CRCN	-	Christian Reformed Church of Nigeria.
ECN	-	Electrical Corporation of Nigeria.
FESTAC	-	African Festival of Arts and Culture.
GBC	-	Gongola Broadcasting Corporation.
GNP	-	Gross National Product.
ITF	-	International Tennis Federation.
NAC	-	National Africa Company.
NTA	-	Nigerian Television Authority.
RCN	-	Royal Niger Company.
SUM	-	Sudan United Mission.
TSBS	-	Taraba State Broadcasting Service.
TTV	-	Taraba Television.
USA	-	United States of America.

## **ABSTRACT**

Leisure and entertainment are social phenomena found in every society. However, historians had seldom shown much interest in conducting a systematic research on how Africans have historically created, occupied and consumed their leisure time. The conviction that leisure and entertainment are important fields of historical study led to this thesis. By isolating the Jukun society, through a multi-disciplinary methodology, the thesis discusses how the phenomena contributed to their social, cultural and economic development from the pre-colonial period (c.1850) to the beginning of the 21<sup>st</sup> century (2000). The thesis shows that, the Jukun had leisure time and entertainment activities in the pre-colonial period which had positive impact on their social and cultural development. However, with the advent of colonialism (1900) and Christianity (1906), modern leisure activities were introduced into the Jukun society which brought changes into their social and cultural practices. The modern leisure activities contributed to their peaceful coexistence, serving as avenues for discussion on their social, political and economic development. In the post-colonial period (1960-2000) however, the thesis explored the role of modern leisure and entertainment which impacted on the Jukun social, political and economic lives. The thesis suggest that, for maximum benefits to be derived socially, culturally and economically in the 21<sup>st</sup> century, the governments at various levels, the organized private sector and the Jukun people must provide adequate support to improve leisure and entertainment activities in the Jukun society. The thesis also suggest that, a massive revival of traditional entertainment activities be embarked on.



## CHAPTER ONE

### GENERAL INTRODUCTION

#### 1.1 Background to the Study

The social history of African societies has emerged from relative obscurity into global relevance in the 21<sup>st</sup> century. Over the years, social history has become a field of historical scholarship with a growing adherent of researchers and scholars. This is most evident in the number of publications that are now available on the social life of African societies and also documentaries as well as other programmes on the media. This was not always so in the past, particularly during the 19<sup>th</sup> and 20<sup>th</sup> centuries when western Europe was in a dominant position in the world in terms of economic and social development.<sup>1</sup> It was from this vantage position that western Europe determined world History and a Eurocentric view was projected into all other continents through the educational systems of Europeans, created in the colonial world.

The initial lack of interest on the study of African social history is explained first in the inadequate existence of methodological tools to study the subject. Secondly, the prevailing nationalist schools of history that emerged immediately in the post-colonial era were more keen to project Africa's glorious political past.<sup>2</sup> A third factor for the absence of initial research in African social history is traced to the fundamental absence of written texts on most aspects of African history and not just social history. A take-off point for the study of the African past, given the needs of nationalist historiography, therefore, was presumably political history as was evident in studies and publications.<sup>3</sup> Even though few

attempts were made to document some aspects of African cultures by colonial anthropologists and interested colonial officers, they however did not properly address the subject matter. They only restricted their discussions on African cultures to manifestation in a few exotic dances, music, and crafts, abstracted from their actual social and historical context. Most African writers and institutions came out of colonialism viewing African culture in this form bereft of its creative and educational aspects which had, in most cases, earlier on been largely destroyed and disregarded.<sup>4</sup>

Leisure and entertainment as a subject matter in African social history, was treated as a peripheral subject. Note that, music, dance and song are inherent part of African culture and are part of their lifeblood. Today, though many Africans no longer live a totally traditional life and have fully adopted many aspects of western culture through western influences, they still retain an inherent love for African forms of leisure and entertainment. Furthermore, the entertainment activities of the Africans are mostly performed during their leisure time, when they had returned from their day's work for the purpose of relaxation, amusement, pleasure, enjoyment and education.

It is on the background above that, this study focuses on the history of leisure and entertainment among the Jukun people of the Lower Benue Valley area. Beginning in c.1850 when the Jukun had permanently settled in the area of study up to 2000 when leisure and entertainment became a global means of communication, education and economic empowerment.

## **1.2 Statement of the Problem**

Leisure and entertainment has been an integral part of human life from when man began to live in organized societies. It is a fact that, leisure and entertainment has always been part of the way of life of Africans. For the Jukun people of the Lower Benue Valley, during the period under study, the experience has not been different. There are evidences to show that different forms of leisure and entertainment activities, such as games, songs, music, dance, story-telling, proverbs and riddles and other forms social gatherings were enjoyed by this very unique people, and therefore form the subject of the study.

The urge to study leisure and entertainment among the Jukun is motivated by the fact that, here is an area needing in-depth study. The data ó oral, written, and digital materials are available, however in scattered form here and there. The task of this research is to locate these sources, collect, analyse and interpret, so as to give meaning and understanding of leisure and entertainment among the Jukun people. This would draw interest to the area of study which otherwise has been taken for granted and considered not worthy of serious intellectual study. The research is to resolve the puzzle as to whether leisure and entertainment activities during the period of study contributed in any way to the socio-economic and political life of the Jukun people of the Lower Benue Valley.

Consequently, to effectively explore the position of leisure and entertainment in the Jukun society, it is imperative to raise some fundamental research questions and provide answers as follows: Who are the Jukun and what forms of leisure and entertainment did they have in the pre-colonial era? How integral were these

forms of leisure on the life of the Jukun people? What were the changes brought into the Jukun forms of leisure and entertainment by colonialism and Christianity? How did the Jukun adapt to these changes in terms of competition? How have contemporary forms of leisure and entertainment contributed to the development of the Jukun society? It is to answer these questions and other related questions that this research on "History of Leisure and Entertainment among the Jukun People of the Lower Benue Valley, c.1850-2000" is positioned.

### **1.3 Aim and Objectives of the Research**

The aim of this research is to investigate and document the nature, character and role of leisure and entertainment among the Jukun of the Lower Benue Valley of Nigeria within the study period of c.1850-2000. Specifically however, the research is set to achieve the following objectives:-

- 1) To investigate and trace the forms of leisure and entertainment among the Jukun in the pre-colonial era.
- 2) To establish the role of leisure and entertainment on the Jukun society in the pre-colonial era.
- 3) To identify the nature of changes brought into leisure activities and entertainment among the Jukun during the colonial era,
- 4) To examine the role and impact of modern leisure and entertainment on the Jukun society in the post-colonial era.
- 5) To identify the areas where the government and private organizations can contribute in improving leisure and entertainment activities among the Jukun.
- 6) To contribute to and enrich studies in the social history of Nigeria, by historicizing leisure and entertainment.

#### **1.4 Significance of the Study**

It is a fact that, leisure and entertainment has become a multi-billion naira industry worldwide. The modern era has increasingly lives up to its label of the "entertainment age", and as economists begin to recognize that leisure and entertainment has become a major driving force of the new world economy. Consequently, there is the need to begin to take leisure and entertainment seriously from the intellectual perspective. Furthermore, in order to understand more of African history which exists in dance, songs, folktales, traditional marriages, funerals, festivals and other forms of cultural activities, there is the need to take the study on leisure and entertainment serious. For instance, the Nigerian home movie industry popularly known as "Nollywood" has produced several films projecting African history, culture and traditions in leisure and entertainment forms. Examples of such films include: *My Mother's Dance Step* (traditional dancing), *Agumba the warrior* (traditional wrestling), *the Egg of Life*, *Magic Dragon* and *Village Love* among many others. This means that, there is the need for a systematic or organized research on the traditional as well as the innovative ways in which the Jukun people of the Lower Benue Valley area observed their leisure period, and the entertainment activities they carried out during their leisure period since the pre-colonial era. Thus, this study investigates and identifies the various forms of leisure and entertainment activities of the people under study, and establishes their link with their historical development. Therefore, the significance of this study lies in its contribution to the body of historical knowledge as follows:

- a) Due to dearth of literature on leisure and entertainment among the Jukun people, this research is significant because it fills the gap that exist on it.
- b) The study also unveils the traditional and modern role of leisure and entertainment activities among the people under study, bringing out their socio-economic prospects to the Jukun people particularly and Nigeria generally.
- c) More so, the study is significant owing to its contribution on how leisure and entertainment activities had boosted the physical and psychological well-being of the people under study.
- d) More importantly, the significance of the study lies in the various suggestions made to the government and private organizations on how to improve leisure and entertainment activities among the Jukun to become one of the vibrant industries that would create employment opportunities for the Jukun people particularly, and improve revenue generation for the federal, state and local governments concerned.
- e) The study is notably an addition to the body of historical documents already in existence on social history of Africa, and as a reference point for further historical, sociological and anthropological researches on the Jukun people in particular and Africans generally.

### **1.5 Scope and Limitations of the Study**

The research is concerned with leisure and entertainment among the Jukun of the Lower Benue Valley. It concentrates on the study of some selected Jukun communities in Taraba, Benue and Nassarawa States, looking at the role which leisure and entertainment had played in their societal development. The Lower

Benue Valley is a vast area whose ethnic configuration has from the 15<sup>th</sup> century continually been in a flux. However, from the 19<sup>th</sup> century, the people that made up the area include among others the Jukun, Idoma, Alago, Tiv, Igala, Igede, and the Abakwariga. It is possible that some forms of leisure and entertainment among the Jukun are the same with some of these ethnic groups as a result of ancestral link or inter-group relations. The Lower Benue Valley area is more than a geographic expression. According to Gyuse and Ajene, the Lower Benue Valley covers the area “from the confluence of the Benue and Niger Rivers, it extends for more than 800kmsquare covering all or parts of seven states of the Nigerian Federal Republicö.<sup>5</sup>

These states include Benue, Kogi, Nasarawa, Plateau, Taraba, Southern Kaduna and Southern Bauchi; therefore it extends from Taraba State and stretches southwards to the confluence region of the Rivers Niger and Benue in Kogi State. It is home to a large number of what is sometimes referred to as minority ethnic groups in Nigeria such as the Tiv, Jukun, Nupe, Birom, Ebira, Igala, Chamba, Kuteb, Idoma, Alago, Igede, Angas, Etulo, Eggon, Doma, Nyifon, Ankwe and several others.<sup>6</sup> The region has a high number of diverse ethnic groups in Nigeria because of its geographical and environmental features which naturally encourage human habitation as stated by Varvar thus:

The physical environment of the Benue Valley area posed very little problems to human habitation and exploitation, and the near absence of formidable mountain ranges and hills allowed for relatively easy movement and made it possible for the people to effectively take control and establish settlements over the extensive area.<sup>7</sup>

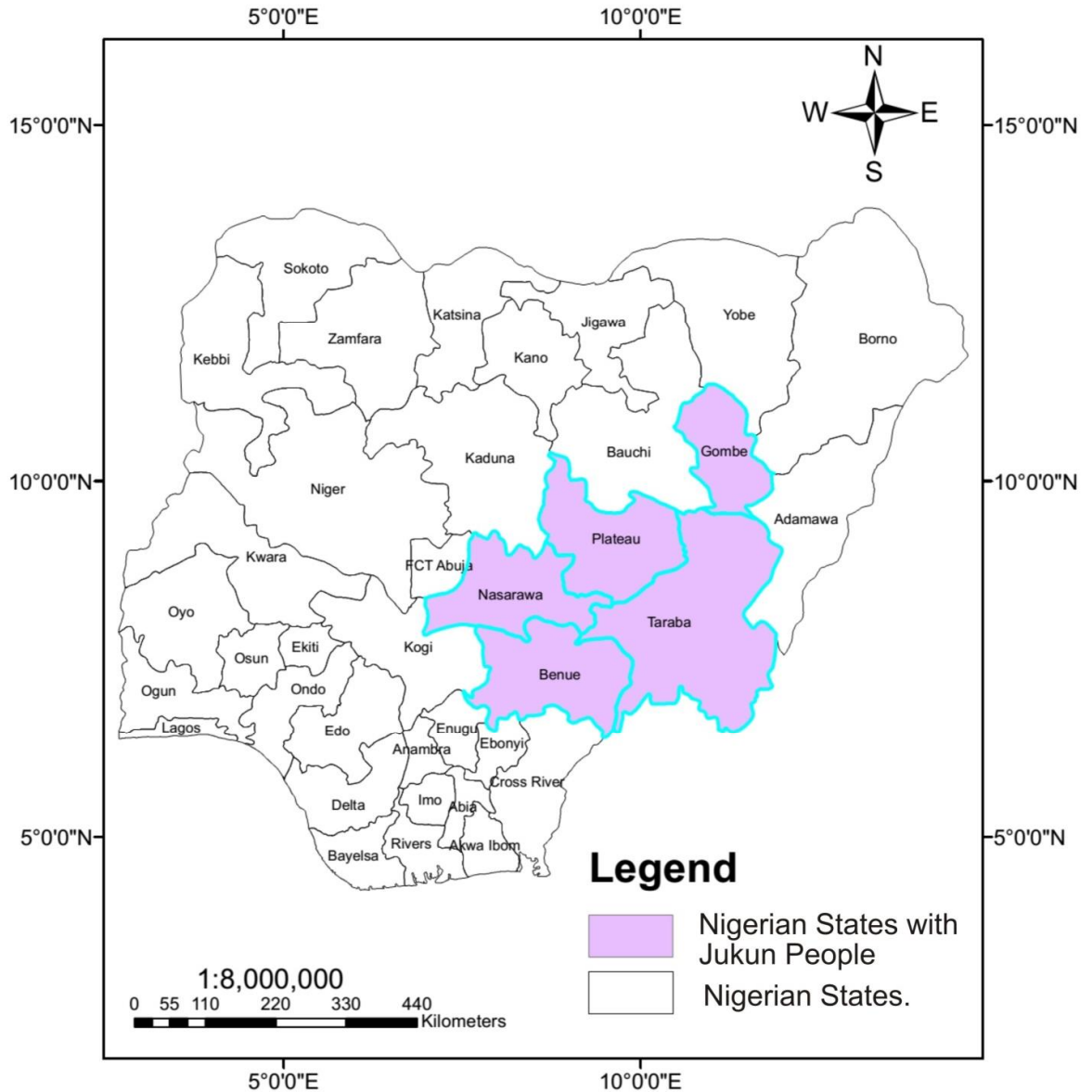
These peoples developed centralized and non-centralized systems of political organization and had well-organized economic systems during the pre-colonial

era up to 1900 when the British invaded and took total control of the area. Most importantly, these peoples developed organized socio-cultural systems which are partly exhibited during their leisure time in their entertainment activities.

The Jukun people geographically are found in the Middle Belt region of Nigeria, in states such as Benue, Nasarawa, Plateau and Gombe, with their largest concentration in Taraba State. The scope of the study however is limited to the Jukun concentration in southern part of Taraba State, Abinsi in Benue State; Akyekura and Awe in Nasarawa State. Periodically, the study is limited to c.1850-2000, when the Jukun were believed to have completed their migrations, settlement and established politico-cultural dominance in the area. Below are maps showing the geographical location of the Jukun in Nigeria and the study area.

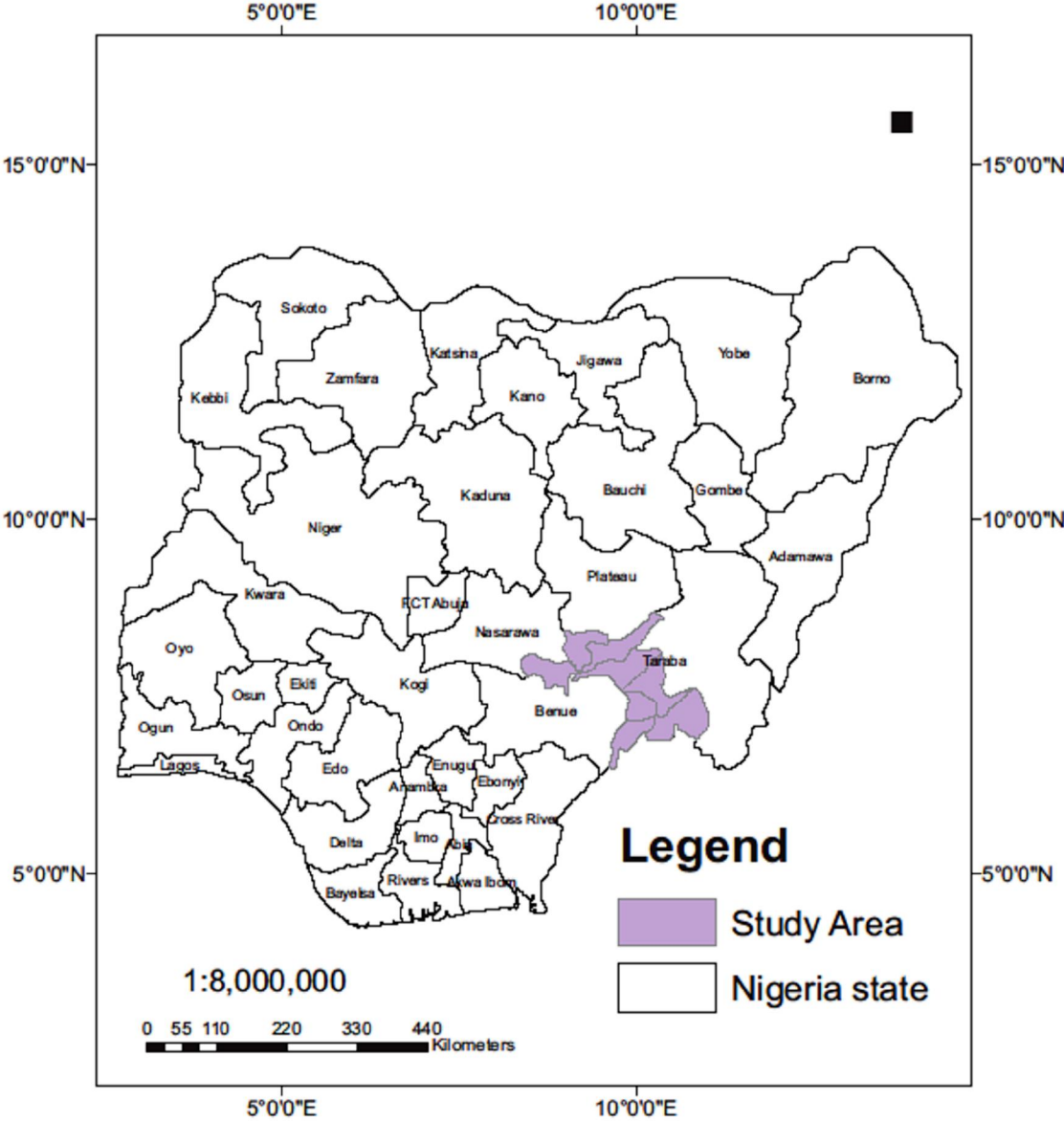


**MAP 1: Political Map of Nigeria showing the States where the Jukun are Located.**



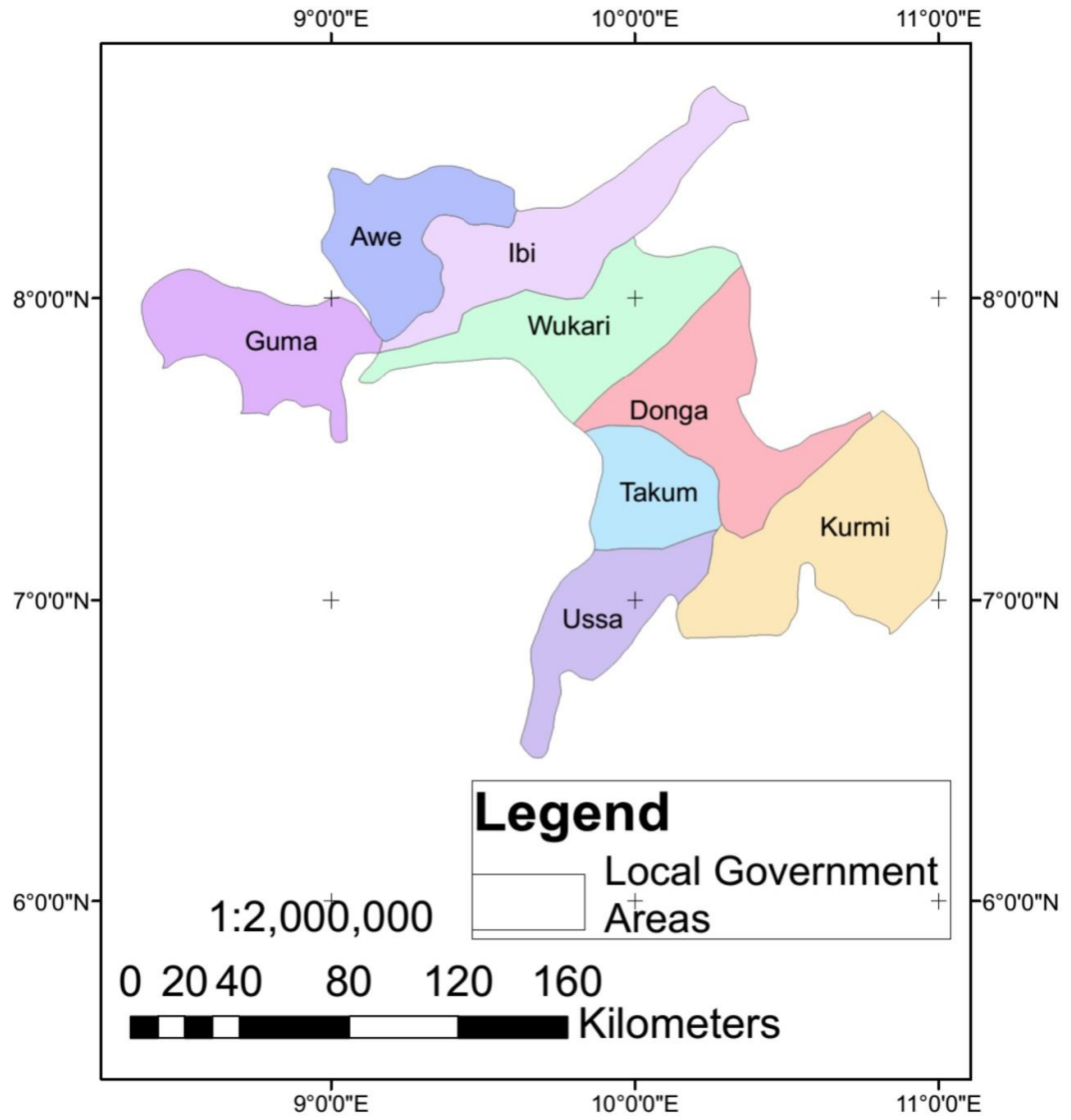
**Source:** Office of the Surveyor General, Taraba State.

**MAP 2: Map of Nigeria Showing the Study Area**



**Source:** Office of the Survey General, Taraba State

**MAP 3: Map of the Study Area.**



**Source:** Office of the Surveyor General, Taraba State.

## **1.6 Research Methodology**

The writing of history begins with sources.<sup>8</sup>The methodology adopted in getting at sources and interpreting them to produce history is thus important to the historian. The history of the Jukun, particularly in the pre-colonial period suffered acute dearth of recorded materials, while the colonial period was dominated by colonial records which did not see much potential from the Jukun social life and so did not properly address the subject of study. The post-colonial period has few recorded documents that arbitrarily discuss issues on the subject matter.

In an attempt to address these problems, and to achieve the set objectives, this study adopts a Multi-disciplinary approach. This involves the use of several sources of history and other disciplines such as Sociology and Anthropology for the purpose of corroborating the information reached at the end of the study. These sources include both primary and secondary sources.

In terms of primary sources, extensive field work was carried out in the study area spreading over a period of forty (40) months in gathering data, analyzing and interpreting them. Oral interviews (formal and informal) were conducted and evidences from a number of informants spread across the study area were used to adequately support the conclusions reached in this study. Informants were randomly sampled among Jukun farmers, traditional title holders, sportsmen and women, Christian leaders, traditionalists, Muslim leaders, traditionalists, traditional and modern artists, government workers, and the youths. All the informants, except the youths, were of the ages of forty ó five years and above. A list of the informants and their personal information is included in the bibliography.

This study recognizes the significance of oral sources in historical reconstruction despite its shortcomings, and thus used the data collected with utmost caution.

Archival materials at the National Archives Kaduna, dealing with aspects of colonial administration and social activities of the area under study, particularly Wukari Division were also consulted. The materials provided the researcher with information on the introduction of some modern games such as football and lawn tennis, and how the people under study were involved during the colonial period. Such information were analyzed and interpreted to adequately support the conclusions reached in this study.

In the course of conducting interviews and collecting archival materials from the National Archives Kaduna, the researcher encountered series of problems, such as lack of cooperation from some informants due to their lack of understanding of the essence of the study, demand for money, how to locate the right materials at the archive due to either mutilation or misplacement, and inadequate fund. However, through patience, critical analysis of information received, meagre resources, the desired result was achieved.

It is also important to state the obvious point that the research has benefitted from secondary sources which include published books, journal articles, including seminar papers, unpublished projects, dissertations and Theses. They have all proved to be useful in the quest for relevant information regarding the subject matter and study area. These materials provided information on issues of leisure, entertainment and their role in the development of the society generally looking at Africa and the world. They also provided information on the Jukun society particularly, its origin, social, political and economic activities right into the postó

colonial period. In as much as these materials were very useful, they had inherent shortcomings which were observed in the literature review and addressed through careful analysis of issues raised.

Audio-visual such as the electronic media (Radio and Television) were also very useful in this study. A lot regarding Jukun leisure and entertainment activities such as music, dances, social masquerades, and festivals were aired on the radio and television stations, and the researcher interviewed such programmes' producers and used the information gathered to support the conclusions reached in this study.

Furthermore a number of digital resources were identified on the internet. Digital warehouses such as Humanities Network, Digital History Organizations, videos, photographs, electronic museums with related themes were visited, and materials identified are useful in the study.

Finally, the multi-disciplinary approach has not been restricted to the methodology of information and data collection. It has also been extended to the methodology of analysis, interpretation and presentation of data, thus giving way to a presentation that is not only historical but also descriptive and analytical in nature.

## **1.7 Conclusion**

This research is concerned with leisure and entertainment among the Jukun people of the Lower Benue Valley, between c.1850 to 2000 AD. The research is purpose driven due to the fact that, the academia has treated the subject of African leisure and entertainment with less interest despite its significance to the African society generally and the Jukun society in particular.

This chapter primarily constitutes introductory approaches for the research. Central issues as mentioned on the research problems; aim and objectives and the research significance have been highlighted, and the scope and limitations defined. The methodological approach relating to this study which is the multi-disciplinary approach has been explained and this research is based on the use of appropriate methods of data collection which are carefully presented and analyzed.

The neglect of the subject matter by scholars has been more glaring, particularly in the area of study. This forms the focus of the thesis as it is examined in the subsequent chapters. The usefulness of this effort lies in its capacity for positive contribution to the understanding of the potentials of leisure and entertainment in the study area as well as in the African context. Thus, the concepts of leisure, entertainment and the theories supporting them are clearly examined in the next chapter.

## Endnotes

1. B.T Bingel, "African Historiography from Early Times to the Period of Decolonization," in Odey, M.O, Nengel, J.G and Okpeh, O.O eds., *History Research and Methodology in Africa: Essays in Honour of Professor Charles Creswell Jacobs*, Makurdi: Aboki Publishers, 2007, p.40.
2. B. Swai, "Fundamentalism and Nigerian Historiography," in *Odu: A Journal of West African Studies*, New Series, No.36, 1986, p.1.
3. E.O Erim, "African Historiography: Trends, Praxis and Democracy in Nigeria," *Inaugural Lecture*, University of Calabar, 2004.
4. S. Bello, "Culture, Education and Development in Africa," in S. Bello, ed., *Something to Hold on to: Essays on Culture, Creativity and Development*, Abuja: Published by National Council for Arts and Culture, 2002, p.78.
5. T. Gyuse and O. Ajene, eds., *Conflicts in the Benue Valley*, Makurdi: Benue State University Press, 2006, p.vi.
6. O. Okpeh and S. Ugbegili, *Themes on Nigerian History, Peoples and Culture* Makurdi: Vast Publishers, 2013, p.20.
7. T.A Varvar, "A History of Tiv Rural Migrant Communities in Tivland and Neighbouring Areas, 1900-2000," *Ph.D Thesis*, Dept of History, Benue State University, Makurdi, 2008, p.76.
8. J. H. Arnold, *History: A Very Short Introduction*, Oxford:Oxford University Press, 2008, p.98.



**CHAPTER TWO**  
**LITERATURE REVIEW, CONCEPTUAL AND THEORETICAL**  
**FRAMEWORK**

**2.1 Introduction**

Literature review of any particular subject matter has two main approaches. Osuala notes that, on the one hand, there is the first approach of reviewing each piece of work individually in a chronological order using the criteria of date, alphabet and so on. On the other hand, there is the second approach of presenting the review in an organized form with appropriate sub-heads to indicate the areas or topics covered.<sup>1</sup> All these approaches have their strengths and weaknesses. Some scholars have, however, strongly argued that the latter approach possesses some advantages over the former. For instance, it is argued that:

Topical consideration of previous research makes easier comparisons and contrasts among several studies. It makes clearer the place of the present study in the overall research effort.<sup>2</sup>

More importantly, with the topical approach, the review of related literature becomes an integral part of the study and not merely an appendage.

Varvar notes that, the actual choice between a topical approach and otherwise has always been dictated more by the nature of the research problem and the kind of literature available for review.<sup>3</sup> A reviewer of related literature on a subject of research in a core area of any discipline that has attracted consistent attention from scholars over the period is more likely to opt for review of such works individually, following the most convenient discernable order. In practical terms, however, the problem has not always been that straight forward, especially with the current trend in societal studies which have become increasingly multi-

disciplinary in approach.<sup>4</sup>This has translated into a conduct of studies and the production of a wide range of literature on various aspects of society from multi-dimensions and perspectives. With this complexity, it is sometimes profitable to weave literature review around topics in a chronological manner. This permits the reviewer of literature related to a multi-disciplinary subject to isolate and discuss the relevant ideas from the various works of different background without necessarily touching the other aspects of the same work which may bear little relevance to one's discipline and current research effort.<sup>5</sup>

Consequently, the literature review on leisure and entertainment among the Jukun in particular is derived from a wide range of sources beginning from an examination of literature relating to the concept of leisure and entertainment in its broad context and finally on the study area, Jukun land. The essence is to see how scholars have been able to interrogate the subject matter and ascertain their relevance to this study. Also to appreciate how this study can fill some of the gaps that are found in the literature on the subject of discussion.

## **2.2 Leisure and Entertainment**

It is evident that African historians and ethnographers have not sufficiently investigated the subject matter of leisure in the African context. For instance, Blacking observes that, during the half century from 1933 to 1983, there was a massive increase in the quantity and sophistication of social anthropological fieldwork carried out in sub-Saharan Africa, unfortunately, there was a corresponding decrease in the attention that field workers gave to play, games, sport, dance, music and the arts. Whereas early monographs contained brief descriptions and illustrations of such activities, recent works have rarely carried

more than a few passing comments in the text and perhaps one or more entries in the index.<sup>6</sup> As Langa notes, paradoxically, leisure studies have been absent in the social inquiry of African society.<sup>7</sup>

Nevertheless, few literature exist on leisure studies in Africa, coupled with the ones written by Europeans in the context of western societies. Molefe states that, leisure activities in Africa have been practiced differently from those of western communities, and there is little work done on early 20<sup>th</sup> century leisure activities in Africa, and most of the researches relating to leisure were closely tied to study of urban history.<sup>8</sup> However, leisure scholars in the late 20<sup>th</sup> century have researched some aspects of the history of leisure in Africa, dividing it between colonial and post-colonial phases. In a research on leisure in Colonial Saint-Louis, Ngalamulume argues that, the social history of leisure in a colonial situation cannot be explained nor understood in isolation from other economic, social, political and cultural forces at work in the society.<sup>9</sup> Thus, Laura Fairø's work on football and leisure in urban colonial Zanzibar has given insight to how leisure activity, such as sport has crossed barriers of colonialism and created a sense of unity amongst the people of Zanzibar.<sup>10</sup> After the 1950s, a number of researches on urban cities in Africa were undertaken by academics based in North America and Europe. These scholarly works concentrated on structural conditions and transformation of economic, political, and cultural life in Africa. Little research investigated the ordinary activities of their daily life, which could tell more about social contents. Zeleza identifies leisure as having the potential to deepen our understanding of the contestations over resources, meaning, symbols, spaces and time.<sup>11</sup> That is to say, through study of a group's leisure and

entertainment activities, the dynamics of such group or people, their history and values would be understood. Thus, through this research, how the Jukun had historically created, contested, occupied and consumed their leisure time and continued to do so is discussed.

John M. Roberts, Malcolm J. Arth and Robert R. Bush in "Games in Culture"<sup>12</sup> discuss wide range of recreational activities termed as games which are characterized by organized play, competition of two or more sides, with criteria for determining the winner based on agreed-upon rules.

The writers further observe that, other recreational activities that do not satisfy the definition above such as non-competitive swimming, top-spinning and string-figure making are considered amusements. It is relevant to note that, most games are activities in which adults can participate. Games are classified in terms of distinctive pattern of play in which some outcomes are determined primarily by the physical abilities of the players, some by a series of moves, each of which represents a player's choice among alternatives, and others either by non-rational guesses or by reliance on the operation of some mechanical chance device such as die, while others are determined by the combination of these patterns. Thus, the writers offered physical skill, strategy and chance as the general classification of games which are widely distributed among the societies of the world.<sup>13</sup>

Each of the three categories mentioned are further defined by the writers who believe that games of physical skill require the use of physical skill, but may or may not involve strategy or chance, such as marathon races, prize fights, hockey and the hoop and pole games; games of strategy does not require physical skill, but a strategy must be used and chance may or may not be involved. Examples

include Chess, poker and the Ashanti game of *Wari*. Lastly the games of chance are so defined that chance must be present but without both physical skill and strategy. For instance high card wins, dice games, and the moccasin games.

All the games above are widely but unevenly distributed among the tribes of the world including the Jukun. The authors further suggest that, games of strategy may be related to mastery of the social system; games of chances may be linked with mastery of the supernatural or religious beliefs and games of physical skill are possibly associated with the mastery both of self and of environment.<sup>14</sup> Apart from the fact that, the literature suggests that, the social system, the religion and the environment are three important foci of anthropological interest, it also supports the psycho-analytic notion that games are exercises in mastery, and that the presence of games are responsible for societal development. They state thus:

The presence of games of strategy is positively associated with low permissiveness in child training, high severity of bowel training, and high reward for obedience behaviour. Games of chance appear to be related to high frequency of responsible behaviour and high frequency of achievement behaviour. Games of physical skill seem to be positively associated with low permissiveness and high conflict over nurturing and self-reliant behaviour.<sup>15</sup>

Better still; the writers believe that, further inquiry, such as this research will show that games of strategy are linked with the learning of social roles, games of chance with responsibility and achievement, and games of physical skill with self-reliance. They further state thus:

Alternatively stated, games of strategy may be related to mastery of the social system; games of chance may be linked with mastery of the supernatural; and games of physical skill are possibly associated with mastery both of self and of environment.<sup>16</sup>

The literature above is relevant to the present study despite its short coming in not discussing the various games in detail; by not explaining the period these games are played and most importantly the writers classified the Jukun society among the ethnic groups that do not have any game of chance. This study fills the gap created by this literature through discussing in detail some games played by the traditional Jukun society. This unearthed the understanding of which class these games belong and more so discussed the time in which the Jukun people played these games. It also debunked the position that, chance game was missing in the Jukun society through discussing how the board game known as the òAdoö played by the women was a game of chance.

*Workers at Play: A Social and Economic History of Leisure, 1918-1939* by Stephen G. Jones<sup>17</sup> is another literature of significance to this research. The author notes that, the economic and social history of leisure has recently commanded the attention of a number of scholars, and most of the researches are concerned with the changes and modifications in spare time and ways of using the spare time during the 19<sup>th</sup> century industrialization and urbanization. The author notes that, in very broad terms, the emergence of industrial capitalism imposed a number of new constraints on leisure, particularly regular and longer working hours, as well as new codes or organized and regulated recreation.<sup>18</sup>

However, despite the need for further research and writing on the subject matter, the writer observes that, the growing consensus demonstrates that by the 1880s, a world of leisure had emerged which would be recognized in a century later. Quoting many writers, the author notes that, òthere is nothing in the leisure of today which was not visible in 1880; most of today's leisure habits and

expectations remain staunchly Victorian; leisure was already clearly defined in the last quarter of the nineteenth century.<sup>19</sup> But in the African perspective, investigation on the subject matter still need serious attention to expose its prospects. This is what the present study probed using the Jukun society.

The industrial revolution brought a lot of changes in the economic, social and political institutions of the industrialized world and in the case of leisure, modern patterns were similarly established. Jones quoted Chas Critcher in this assertion that:

In a remarkable short period of three-quarters of a century, the nature of leisure had changed dramatically. Where previously there had been custom, now there is commerce; where work and leisure had been intermingled, now they were sharply differentiated; where the rhythm of life had been set by the agricultural cycle, now it was by the unvarying routine of the industrial week; where previously activities had been chaotic, now they were disciplined; where once had been anarchy, now were codes of conduct. Leisure looked very much as it would be defined and recognized today; something which went on outside working hours; at regular times; in specially provided places (where frequently one person's pleasure was another's profit) unequally distributed between classes and sexes.<sup>20</sup>

Despite the changes outlined above, Jones suggests that, according to the social survey of London in the 1930s, the emergence of mass leisure had brought more fundamental transformations than any other aspects of the people's life since Booth's study of the late 19<sup>th</sup> century.

Thus his work explored the world of inter-war leisure activities in Britain and observed that the period was crucial in the evolution of modern forms of leisure. During the inter-war years, leisure in Britain was provided in three main forms; there were commercial providers of recreational products, facilities and services, who regarded leisure as a source of profit because in broad terms, business enterprises penetrated many leisure activities, including sport, entertainment and

the arts and holidays; recreation was provided in the voluntary sector by a variety of associations and societies. Voluntary recreation and leisure groups branched together in most towns and consisted of youth organizations, outdoor activity groups, sports clubs, and cultural organizations and so on. There were very few leisure pursuits which were not catered for in the voluntary sector. Lastly, there was leisure provision in the public sector, both at national and local level.

The central and municipal authorities provided a wide array of recreational amenities such as urban parks, playing fields, swimming baths, concert halls, libraries and museums. Jones note that, there was an expansion of all forms of leisure in the 1920s and 1930s because the demand for leisure goods and services were buoyant.<sup>21</sup>

The question that comes to mind is that, how come Great Britain thrived in terms of leisure during the great depression? Economic and social historians have indicated that there were regional disparities in economic development, the contrast being between the prosperous South and Midlands and the depressed regions of South Wales, the North East and central Scotland. Southern England and the Midlands are said to have been marked by growth industries such as motor-car manufacture and electrical engineering. Thus, the developments affected the demand for and participation in different kinds of leisure activities. Despite focusing on Britain, particularly during the period of 1920s and 1930s, the literature is of importance to the present study because it paved the way for further study on local areas as observed by John Walton and James Walvin:

General surveys of themes in the social history of leisure have sought to take account of regional differences, but their main task has been to generate introductory hypotheses. These now need to be tested at the local level in



various kinds of setting, and new themes need to be investigated, before a more informed and contextually-aware hypothesis can be attempted.<sup>22</sup>

Consequently, the Jukun society is used to investigate leisure at the local level in order to arrive at a more informed suggestion.

John Blacking's "Games and Sport in Pre-colonial African Society" discusses games and sport like activities in pre-colonial Africa.<sup>23</sup> The author notes that, many of these sport-like activities are still practiced, especially in rural areas, and their existence provides a challenge to contemporary Africa that, these games still have functions in modern Africa.

According to Blacking, in pre-colonial Africa, there were physical activities that have been variously described by ethnographers as play, games, sports, pastimes, physical education, recreations and dances. They were generally classed together as extensions of human aesthetic and lucid capabilities, and integrated into social life and the continuing education of all members of a community.

He observe that, this does not only serve as reflections and reinforcement of cultural tradition, but also as means of enhancing people's creativity and adaptation to changing circumstances.<sup>24</sup> The author notes that this subject matter has not been sufficiently investigated and it is a fact that those monographs and brief descriptions do not reflect the interest of the members of the societies studied, for whom these activities have always been sources of emotional satisfaction and signs of the distinctiveness, creativity and imagination of their cultures. The question that can be raised from this text is, "is sport a transformation of institution and patterns of action that existed in most, if not all, societies of horticulturalists and hunter-gatherers? or is it a comparatively modern

invention that arose in response to social and cultural changes in feudal, capitalist and industrial societies?

Thus, looking at the problem above, there were very few activities that could be described in terms of modern concepts of sport. For instance, even though traditional wrestling seems to have its modern counterpart, the author notes that, "we cannot assume that because of similarities of product, there are continuities of meaning and significance."<sup>25</sup> However, we can suggest that many processes of practicing and making sense of sport had their analogies in traditional African societies.

Furthermore, discussing the types of sports, play and games of the Africans, it is true that, the paradoxes of play allow for creative changes in people's habits of communication, which are essential in psychotherapy and generally desirable in social life. Sport has the potential to be socially therapeutic and to enhance creativities, but only when it is really play and is not merely a reflection or reinforcement of the status-quo.

Hence, Blacking believes that a more integrated concept of games and sport as techniques of the body and as extension of aesthetic and lucid capabilities may help us both to understand better the nature of modern sport and to turn it to more creative social uses. Therefore, this research investigates the Jukun society to ascertain how its aesthetic and lucid capabilities were intergrated into their social life for their education.

While Roberts discusses only games through its classification, Blacking further discusses play, games, sports, pastimes, recreation and dances and explains some of them such as ball games and ball dance, beer drinking and hemp smoking,

stick fighting, racing, canoe race, wrestling, dances and music, boxing and ascertains that, their distribution in sub-Saharan Africa was related to the geographical location and culture of the people and sport was no more a mere pastime than it is in contemporary industrial societies. Dances in pre-colonial Africa could therefore be games, sport and/or physical and moral education, depending on the context, use or user. Even though the concept 'leisure time' was not mentioned in this text, pastime and other leisure activities were mentioned and it is fundamental in the present research.

*Leisure in Industrial and Post-industrial Societies*,<sup>26</sup> a second of three themed volumes developed from work originally presented at the Leisure Studies Association's third international conference in 1993 edited by Mike Collins, reveals the variety of forms, practices, structures and organization of leisure in different parts of our contemporary world and in recent history.

The first part of the book examines leisure in the industrial phase of human society, beginning with Britain which led Europe into the machine and factory manufacturing age, and arguably leading the world into postindustrial phase. In a chapter in this work, Booth shows how the very wealthy Lowther family in the 19<sup>th</sup> century Cumbria enjoyed their sport, especially horse racing and hunting, but exercised both patronage and hegemony over that of the villagers (in running and wrestling) while encouraging and participating in bourgeois (e.g Cricket) and social activities. Horse racing was more fun than profit and it became a sport controlled by the rich with the skilled working man willing to spend his wages to participate as a gambler.<sup>27</sup> Furthermore, from 1885, a scene of gentry display allied with populist sport became a new tradition whereby winning wrestlers were

introduced to the gentry. A prize was awarded for the most attractive wrestling costumes, while there had been a tradition in Cumbria of the victorious wrestlers wearing a belt of victory.

Conclusively, Booth argued that, while field sports by their very nature were extremely important to the enjoyment of the Lowther family, they seemed to have had the foresight to plan for greater hegemony both inside and outside these sports and other sports. By their accommodation to outside interests they demonstrated an awareness of the value of sport as an instrument of social and political control. The result has been that, while commoners appear to have enjoyed pockets of local hegemony, they never achieved permanent control of their own sport.<sup>28</sup>

Grobler, in another chapter in Collins shows how sport was a vehicle for anti-apartheid groups and political factions as well as a beneficiary of apartheid's abolition, and yet until recently, sport for black schools and communities was systematically underfunded, and the unwillingness of experienced white sports administrators to open up opportunities for blacks has led to their wide spread replacement in organizations with black people who have consequently little experience.<sup>29</sup> The author believes that modern sport is generally regarded as one of the main components of popular culture. Indeed, sport, is globally speaking, sufficiently meaningful to so many individuals within society that it possesses the potential to be manipulated as a medium for political socialization. South Africans, generally speaking, strongly identify with sport, either directly or as spectators and it makes sport an institution particularly vulnerable to political exploitation.

Furthermore, the author states that, South Africans of virtually all political persuasions consider sport to be an important institution in society, like education or religion. It is thus not surprising that, over the last four decades, sport has played a major part in the debate about and clash between exclusive identities on the one hand and a single South African national identity on the other. Initially, sport was not utilized as a vehicle for political change but as a force of continuity in a changing world and as a political weapon. Only white sporting organizations were participating on the international stage and it deprived the talented non-whites in participating in international sporting events. However, resistance against apartheid in sport in South Africa emerged in the 1950s, and in the 1960s sports in South Africa remained segregated. In challenging the apartheid system through the use of sport, the writer points out that, from the 1970s, the government's attempt to depoliticize sport resulted in the handing over of the sole jurisdiction of sport affairs to the sport controlling bodies, and by the 1980s, this significantly accelerated the movement towards non-racial sports.

By the 1990s, after the unbanning of the ANC, white sports administrators who previously were against change were left with no foundations for a policy of segregation. Consequently, there were negotiations between white and black sports administrators across the board, coupled with the amalgamation of previously separate sporting bodies like the South African Rugby Board and South African Rugby Union and new non-racial sport movements were founded such as the Confederation of South African Sports (COSAS) to which 120 national sports bodies affiliated.

Thenceforth, non-white South Africans began to participate with the whites in sports such as Rugby, Cricket and Athletics on the international stage, thus breaking down barriers prohibiting inter-racial social contact. The writer concludes that, nowadays, all sports are officially practiced non-racially and it is illegal to bar individuals from participation on the grounds of skin colour. Indeed in South Africa, sports is not merely recreation-there is no other society on the globe in which sport has a bigger political role.<sup>30</sup> This book discussed sports in societies like Britain where industrialization began or South Africa where racial segregation was the order of the day which were different from the Nigerian context. However, it is significant because of its discussion on the functions of sports in uniting the people that hitherto were living differently due to class structure. The Jukun people through the various games had created a forum for communal unity.

Richard Kraus's book titled *Recreation and Leisure in Modern Society*<sup>31</sup> provides explanations of basic concepts of play, leisure and recreation, and the various theories which support them. This is a text that presents an analysis of play, leisure, and recreation, showing how they have been regarded by philosophers and social critics in the past, and how their meanings have evolved in the present day. Out of the three terms according to Kraus, play is probably the oldest and most widely discussed. While it has always been described as a childish form of activity, not worthy of serious thought, leading psychologists and anthropologists today agree that play is an essential element in healthy human development, found in all human society and it involves basic drives and makes an important contribution to psychological well-being.<sup>32</sup>

Despite the difficulty in arriving at a single definition, Kraus provides a general definition of play as a form of human or animal activity or behavioural style that is self-motivated and carried on for intrinsic, rather than external, purposes. It is generally pleasurable and is often marked by elements of competition, humour, creative exploration and problem-solving, and mimicry or role-playing. It appears most frequently in leisure activities, but may be part of work and it is typically marked by freedom and lack of structure, but may involve rules and prescribed actions, as in sport and games.<sup>33</sup> In an effort to define leisure, Kraus notes that the English word leisure seems to be derived from the Latin *zicere*, meaning 'to be permitted' or 'to be free'. Kraus further observes that, from *Zicere* came the French *Loisir*, meaning 'free time'.<sup>34</sup> These words suggest free choice and the absence of compulsion. Leisure, according to this text has six interpretations: the classical view of leisure; the view of leisure as a social class attribute; the concept of leisure as free or discretionary time; the idea of leisure activity that is carried on in free time; the most recent interpretation of leisure as a form of spiritual involvement or expression,<sup>35</sup> and also the theories of leisure such as compensation theory of leisure, proved a strong relationship between leisure and work. In conclusion, Kraus provides a definition of leisure as;

That portion of an individual's time that is not directly devoted to work or work-connected responsibilities or to other obligated forms of maintenance or self-care. Leisure implies freedom and choice and is customarily used in a variety of ways, but chiefly to meet one's personal needs for reflection, self-enrichment, relaxation, or pleasure. While it usually involves some form of participation in a voluntarily chosen activity, it may also be regarded as a holistic state of being or even spiritual experience.<sup>36</sup>

The work by Kraus has provided understanding of basic concepts which are essential in this study such as play and leisure, and has also explained some of the

theories applicable in leisure such as compensation and spill-over theories which are part of what this present study discusses even though, Kraus was not specific on any geographical location in his study.

Akyeampong, E and Charles Ambler in their work *Leisure in African History: An Introduction*, define leisure as the activities undertaken by individuals for the purpose of enjoyment in their free time. Leisure is time off from work and implies autonomy and the possibility of choosing how to spend one's own time and how to demonstrate one's own social identity.<sup>37</sup> Leisure is seen as activities considered fun or pleasurable, rest and renewal of energy for the demands of routine work. The victory of the Senegalese football team over France in the 2002 World Cup, brought the leisure life of the Africans to center stage, reminding us of the determination of Africans, like other people to carve out for themselves time for pleasure and enjoyment.

The work further explain that, pleasure and enjoyment such as dance parties, listening to radio; dressing and gossiping to playing games such as soccer should be of intrinsic interest to scholars.

It is observed that in the last two decades, a growing number of scholars have explored aspects of the history of leisure in Africa in studies examining the history of radio and film, transformation in popular music, comic opera, dressing up, courtship and romance, western sports and its indigenization in Africa, social drinking and conviviality.<sup>38</sup> The work brings together examples of different studies to draw attention to some of the most important scholarship in the field and to advance the debate on the nature and significance of African leisure history.



On leisure style, the authors made it clear that, various snapshots across space and time; pre-colonial, colonial and post-colonial, provided changing notions to leisure in different parts of Africa, given different perspectives to leisure based on boundaries of race, ethnicity, gender, class and age. The authors further assert that, colonialism created conditions that inspired new ideas about the understanding of leisure, and so Africans began to accept some changes in their traditional understanding of leisure and now see it from the perspective of seeking pleasure and relaxation.<sup>39</sup> Despite the gap of not providing detailed explanation regarding the theories of leisure in the African context, nevertheless, the work is very significant to this research for it provides headway to the understanding of leisure in the African context generally. This present research will fill the gap by providing empirical backing to African leisure activities using the Jukun society as a case study.

Charles Ambler's work on "Mass Media and Leisure in Africa" addresses the effect of video in contemporary Africa, which has been perceived to be the vehicle for leisure activity.<sup>40</sup> The research shows African forms of leisure as different from those of western society. For example, in the late 20<sup>th</sup> century, few families in Africa were able to afford video; a large proportion of people became exposed to video in obscure backrooms and video dens.<sup>41</sup> Furthermore, the study shows that, this form of leisure activity later created a huge market and employment in a number of African States, for instance, South Africa and Nigeria. Ambler also identifies how African scholars have perceived this new form of leisure. Some scholars saw video viewing as a negative influence, in that, video could create its own form of sub-culture capable of suppressing already

existing cultures. In contrast, postmodernist leisure scholars welcomed the influence of video viewing on the basis that it created business opportunities for African filmmakers and also the opportunity to reach and teach African audiences.<sup>42</sup>

Another literature of great importance in this research is Martin Phyllisø *Leisure and Society in Colonial Brazzaville*<sup>43</sup> which opens up a whole new field of African research in leisure activities of urban Africans. The writer investigates recreational activities of colonial Brazzaville from football and fashion to music, dance and night-life. The author discusses the way in which these activities built social networks, humanized daily life and forged new identities and explains how they ultimately helped to remake older traditions and values with new cultural forms. The author observes that, the people of the rural areas of Brazzaville kept to time in their traditional way. The villagers had a well-structured sense of time that was to improve their economic, religious and social lives. This was valued according to task and activities so that work produced goods or services that were socially significant and recreational time were all valued differently. Thus, the author agrees that, there was time for everything such as time for amusement as opposed to the more significant time for work, time for weight conversation or time for mourning.

As a result of the Africansø contact with the Europeans, their time for activities was changed to enable them meet up colonial demands for production just as it was in the industrialized world. The author notes that, -in nineteenth century industrialized societies, too, the exactness of telling time became not only a means for employers to enforce work-discipline, but a focal point for workers

struggling to improve their conditions of employment.<sup>44</sup> It was in this context that division of work time and leisure time sharpened, with certain days such as Sundays and weekends taking on their distinguishing characteristics as holidays or time without work. In defining leisure, the writer sees it as not only a concept of time, but also involves use of space and it is about concrete activities.

The meaning of leisure is secondary in the discussion of Martin Phyllis. However, it is certainly easier to talk about it through describing concrete activities than to define it. That is the way it is experienced in daily life. Thus, leisure is more than play, for it is juxtaposed with work, for it involves both non-obligations activities that involve fulfilling social obligations such as membership of an association. To the author, leisure was used and understood to include play or watching sport, performing in dance groups, dressing well and going to bars, meeting in recreational clubs or gathering informally with friends and family, and all these activities were full of significance.<sup>45</sup>

The missionaries in Brazzaville organized leisure activities for the youths in order to provide entertainment and instruction for young Christians who were attracted by the smell of the town and were subject to the bad example of pagan workers; and to bring potential converts into the missionary net. For instance, in 1907, the Brazzaville priests had started a recreational club, the Patronage Saint-Louis, where young workers met on Sunday afternoon for organized activities such as games, music, drama and religious study. In 1913, a large building for club activities was completed and inaugurated before a crowd of Africans and Europeans. It was the first time that anything had been done to provide leisure

facilities for Brazzaville's African population.<sup>46</sup> This meant that, leisure could be used to address the task of moral preservation.

In the area of games, the book confirms that, football was the most popular compared to basketball, athletics, cycling, volleyball and boxing, and it was even referred to as king. Football was natural for a Congolese boy, it was fun, cheap and easy to learn. It was a game not just for players but also for spectators who can be fiercely partisan. It created crisis, at the same time served as agent of socialization. Martin notes that:

A history of a top Poto-Poto club, Renaissance, recalls a heated controversy in the early 1950s which ended up splitting both the teams and fans. Consequently, many households and families were involved in real drama in Poto-Poto. Children and nephews were chased from their fathers houses, spouses torn from their spouses, relations wouldn't speak to each other. Football was also a socializing agency for young migrant workers for through individual skills, a boy or young man could achieve fame in the community and quickly pass from new comer status to acceptance.<sup>47</sup>

This meant that, recognition on the sport field could in some measure compensate for the ignominies of the colonial work-place and the tyranny of the indignant proving the compensation theory of leisure. Football worked out relationships and loyalties within the town's population. Thus, football, which was a foreign import, played by the white men in their leisure time as an African crowd looked on, was quickly appropriated by African players. It was used by both the missionaries and colonial administrators as a means of providing disciplined and healthy leisure for urban youth.

In the towns, the author describes how entertainment activities went on such as smoking tobacco and hemp, play cards, gamble and drink. Other leisure activities

included music and dance. Sunday became the most popular day for leisure and entertainment in colonial Brazzaville as observed by Martin that:

In modern day Brazzaville, Sunday is the big day for leisure, as it was in the colonial period. Taking a taxi to visit friends on the other side of the city, the passenger finds the driver delighted to talk about the last bands and pop singers whose music blasts forth from the speaker at the back of his cap. Friends meet at popular Cafes and bars to eat local food such as fish, brochettes, manioc leaves, rice, baguettes and manioc bread; drink local varieties of Kronenberg beer or soft drinks; and dance to the music of home-grown stars such as Youlon Mabiala, and his Kamikaze bandí others follow the crowd moving towards the Stade de la Revolution where the top Bacongo team Diables Noir (Black Devils) play the Poto-Poto championí Boys around the market and on the platform of the railway station hawk sports and film magazines from France and Zaire. In the streets and on open patches of ground, youths are playing Mwana foot (Lingala, childrensø football), women gather in recreational dance associations which are also mutual aid associations, men playing dominoes and cards, and people stroll about in their -Sunday clothesø As darkness fall on Saturday and Sunday evenings, the life of the town throbs on, especially in Poto-Poto, where an animated street-life continues long after people have gone to bedí <sup>48</sup>

The above describes how leisure and entertainment was central in the life of the people of Brazzaville in Congo, and the discussion is basically on the colonial period, it is one of the important literatures that give the present study a framework. However, this present study discusses both pre-colonial and colonial leisure activities of the people under study and further provides a theoretical framework not provided by Martin Phyllis.

*Work and Leisure* <sup>49</sup> edited by Haworth, J. T. and Veal, A. J., is a book that cuts across disciplinary boundaries and addresses one of the 21<sup>st</sup> century's really big issues ó leisure and work by bringing together specially commissioned works from international experts in a wide range of disciplines concerned with work, leisure and well-being. The book provides an overview on the history of work and leisure starting with prehistory, examining the question of whether the way of life

of members of hunter-gatherers societies could be said to include 'work' and 'leisure'. It became clear that, throughout history, although religious as well as economic forces have been influential, the development of leisure has consistently been the other side of the coin of development in work and economic organization of society. Leisure is very much subject to the effects of the changing national and international economy and their resultant effects on work.

The book further reveals that, changes in the labour market have been such that increasing productivity and wealth have failed to produce the anticipated across-the-board increase in prosperity and leisure time, but have resulted in a growing division between those with highly skilled, paid and pressurized jobs and the casualized and marginalized. Changes in family and house-hold structures and patterns of child bearing and rearing have not dislodged the family or household unit as the major site for leisure. As for leisure, there are increasing commodification and globalization of providers and products. However, the traditional critical concerns with production, biological and cultural reproduction still provide the essential basis for understanding of leisure. It suggests that, there is the need for some engagement with new kind of recent societal change.<sup>50</sup>

In the same book above, Whites, J. describes the developing feminist consciousness and epistemology which arose during the 1970s to challenge the 'male stream' view and which led to the emergence and substantial research on women's experience of leisure and work. It however notes that, as in other areas of social life, while there has been noticeable change in women's patterns of work and leisure, many of the fundamentals remain unchanged. Whites notes a parallel stalemates in feminist leisure research concerning desirable future theoretical,

empirical and political directions and concludes that, the emancipatory battles which emerged in the 1970s are not over yet.<sup>51</sup> The book further connects the traditional and new approaches to the study of well-being and quality of life. It addresses the relationship between work and leisure patterns and time-pressure stress, stress among working parents, work and leisure and concept of well-being. It further discusses the reciprocal relationship between leisure and health, volunteerism and quality of life.<sup>52</sup> All these are fundamental in the present study in elucidating the role of leisure in the well-being of the Jukun society.

Haworth, J.T., in a work titled, *Work, Leisure and Well-Being* presents a model of well-being focusing on the characteristics of persons, situations and the pivotal role played by enjoyment. They based their arguments on nine situational factors as being important for well-being. The factors include; opportunity for control; environmental clarity; opportunity for skill use; external generated goals and variety. Others are, opportunity for inter-personal contact; valued social position; availability of money; and physical security. He further suggests that, enjoyment and situational factors are conjoined and that enjoyment can give rise directly to well-being.

Also, that enjoyment and feelings of control might enhance a person's locus of control disposition which in turn may lead to enhanced well-being either directly or through greater access to principal environmental influences.

He concludes that social science research into well-being, work and leisure can be valuable, but that, implementation is embedded in socio-political processes and requires negotiation and compromise.<sup>53</sup>

The literature above is significant to the present study for it provides the desirability of locating the current concerns in an historical context; the distribution of work and leisure and the process of well-being, however it specially discusses the western societies, particularly Britain and United States of America. Nevertheless, it serves as a guide to the present study in understanding the role of leisure and work to the African society, particularly the Jukun society.

Leisure and Social Transformations: From Modern Times to Post Modernity,<sup>54</sup> by Maria S. Dilma, discusses the concept of leisure in the context of socio-cultural transformations experienced in contemporary times, and reflects on the influence of these transformations in leisure and its manifestation. The work indicates that, in contemporary times, we are living in a modern/industrial society, focused on mass production of material goods, but also living in a postindustrial/postmodern society, centered on the production of non-material resources such as information, symbols, and values. This means that, societies are experiencing changes from industrial/modern to post-industrial and postmodern where they are able to exact creative dimension of human activities, focusing more on culture than structure.

Thus, the increase of postmodern values is one of the most prominent elements of the daily life, and also a crucial factor to understand the transformations in the leisure area. Though the writer understands that the concept of leisure in contemporary times begins with modern society, its history is not presented in the study.

Looking at the different structure of the Greek society, the concept of leisure did not have exactly the same meaning as in modern society. More so, in ancient



societies, it always had something equivalent to what is called leisure, because individuals always developed parallel activities besides their survival duties. This is what Blacking refers to as games, sports and past-times. Therefore, it can be said that, there were leisure activities even in the ancient time, only that, it is now modified or transformed in the modern and post-modern period. It is the class of citizens that had leisure that differs from the ancient world with the modern and post-modern world.

Patricio, V. Langa wrote "On the Possibilities of Leisure Studies in Mozambique: Historical and Sociological Consideration",<sup>55</sup> and examines the possibilities of leisure (studies) in Mozambique. The author believes that, leisure can be seen as a social construct which resulted from the colonial regulation of native labour, particularly between 1890s and 1974. The author believes that leisure studies have been absent among researchers in Mozambique when he said:

Paradoxically, leisure studies have been absent in the social inquiry of Mozambique society. Would it be fair to assume that social scientists have turned blind eyes to one of the dimensions of social life that could offer a privileged account for the political, economic and cultural phenomenon in Africa?<sup>56</sup>

The author further states that, there have been no deliberate and systematic leisure studies in Mozambique.

The absence of any systematic and relevant literature on the subject is evidence that supports this claim. However, the author accepts the fact that, the Mozambican social life was filled with experiences of (popular) leisure activities such as games that is tchuva, songs and amusement activities but some of these activities took place in most adverse condition of leisure, mostly during colonialism. The underdevelopment of the field of research in the social sciences

in colonial Mozambique as well as immediately after independence; and the crisis of sociological imagination due to the proliferation of consultancy and applied research on issues such as HIV and AIDS and areas alike that dominated the research agenda are the reasons put forward by Langa as responsible for preventing the emergence of creativity in social research such as leisure studies.

The author however believes that, leisure phenomenon in Africa has become so multi-form and presents that, it cannot be ignored if people seriously want to get grasp of their social life.

Furthermore, as Langa proposes, possibilities from which leisure studies could be studied in Mozambican context, includes looking at leisure in the colonial Mozambique; and as a commodity in the context of market-driven economy.

This present study discusses leisure beyond the colonial period, looking at how African societies involved in leisure and entertainment activities even before the arrival of the Europeans. It further discuss through the colonial period right into the post-colonial era. Filling the gap created by Langa.

### **2.3 The Jukun Society**

There exist a sizeable amount of literature on the history of the Jukun and their society in the precolonial, colonial and post-colonial periods. The literature focuses on the socio-political and economic organization of the Jukun, and their inter-group relations. However, few literature exist which discuss the socio-cultural organization of the Jukun. Consequently, this section reviews some of the literature that discuss Jukun social organization.

C.K Meekø's *Sudanese Kingdom: An Ethnographical Study of the Jukun Speaking Peoples*<sup>57</sup> is one major work that most Jukun historians fall back on in the

reconstruction of Jukun history, and it is very important in this study. Meek carried out an anthropological survey of the Jukun speaking peoples of Nigeria, particularly on the Gongola Benue Valley and made several observations that are very significant today to Jukun history. He discussed the establishment of a theocratic system of government by the Jukun. In describing the Jukun political system, Meek notes that, the government of Jukun could be described as a theocracy, that is, a state governed directly by God or through a sacerdotal class, where the *Aku* (king) serves as a head of the priestly class.<sup>58</sup>

This observation is an indication of an African society that had highly developed socio-politically to a stage of having a centralized administration that was theocratic in nature. The author further provides explanation to the socio-cultural life of the Jukun people, such as his explanation of the *Puje* festival which was very important among the Jukun, their social institutions and their aesthetic life which represents the basic theme of the present study. The social institutions and Jukun daily life such as marriage, naming ceremonies which were and are still entertaining is further discussed by Meek. On aesthetic life of the Jukun, he observes that they were involved in games such as *Adzua* which is akin to backgammon. He further discuss how the game was played by males and female especially during the dry season, a period the Jukun referred to as their free period for leisure activities. The male did not use a board, instead thirty holes were made on the ground, arranged in a rectangular fashion so that one side of the rectangle had six holes and the other five.<sup>59</sup> He explains that, the male game differed from that of the female. However, he is silent on the competitive nature of the game

which is one of the gaps this study hopes to fill. Comparing the Jukun and their neighbours in terms of leisure and entertainment, Meek observes that:

The Jukun are not a musical people like their neighbours the Munshií but they have a variety of drums including the hour-glass drum with bracing strings, various double-membrane drums, and the large single membrane drums which is beaten standing on the ground.<sup>60</sup>

It is pertinent to note that, Meek's work is significant to this study even though it suffered from serious deficiency of a faulty perspective. Meek did not record completely the social activities of the Jukun. Apart from *Ado* and *Ade*, other numerous games were left unattended to. This present study corrects some of the misconceptions about the Jukun aesthetic life as pictured by Meek. Moreso Meek's work only focused on Jukun pre-colonial life and this thesis discusses Jukun leisure and entertainment up to post-colonial period.

Another literature which provides a discussion on Jukun socio-cultural activities is Grace, Ake Yamusa's *Clock of Justice*<sup>61</sup> and it is very significant to the present study. This book provides explanation on some of the social activities of the Jukun, particularly in Wukari. The Jukun traditional life generally revolves round the Jukun traditional religion and the writer discusses some forms of entertainment involved in their religious functions such as *Yaku-Keji* festival where maids dance at the front of the shrine for two days and the *Gbunkpa* rituals where sacrifices are made and people eat, drink as they dance along during the festival.<sup>62</sup> This is clear indication that leisure and entertainment was obtainable during the Jukun pre-colonial days.

The writer further narrates how wedding arrangements were carried out in Jukun traditional society and makes it clear that, formalities for royal engagements and

wedding were to some extent different from that of other members of the populace. However, the author concludes that, the processes of the two were very entertaining with the *Akische* dance. Similarly, naming ceremonies in both the royal and commoners' families were followed with leisure and entertainment.

Though the book focuses on Jukun traditional leisure and entertainment without acknowledging the modern forms, it remains significant to this present study.

Thus, the present study builds upon it to explore the modern forms of leisure and entertainment activities among the Jukun people.

Danjuma Adamu's *The Jukun and their King*<sup>63</sup> is another important literature on the Jukun and their socio-political activities. The book discusses the importance of the Jukun paramount ruler, the *Aku-Uka* to his people and how the *Aku* is always made. The most important section of this literature to the present study is the discussion on the Jukun and some of their ways of life. The author states that, the *Puje*, which is a traditional place, is at the same time a very significant annual merry-making festival among the Jukun.<sup>64</sup> He observes that, the Jukun are great story tellers. In the evening after the day's work, the elders entertain the young people with folktales, most of which are very educative and entertaining. The book does not provide details on the social life of the Jukun people, and the part that deals with entertainment is too brief to explain Jukun leisure and entertainment which this present study hopes to provide.

Bakoji Sukuji's *The History of Jukun and Kwararafa Kingdom*<sup>65</sup> discusses among many things the origins and migrations of the Jukun to the Lower Benue Valley. The writer is of the view that, as students of history, we should know where myths end and true history begins because even the developed nations still

cherish myths woven around their origins and cultural development. He thus suggests that, looking for the origin of the Jukun, we must place it squarely in the context of the origins of ðNegroö race since we are part of that race.<sup>66</sup>

However, Bakoji is not conclusive on the issue when he discusses from linguistic evidence that, the Jukun language which belongs to the Benue-Congo sub-region of languages began to diverge and to assume their distinctive features about 600years ago. But the exact location of where the divergence occurred is not certain. Therefore, he suggests that archaeological and linguistic evidence will have to be involved to unravel this mystery.<sup>67</sup>

On migrations and settlement, Bakoji concurs with Saad Abubakar on the direction of Jukun movement. He observes that, the traditions of the Jukun are unanimous on the issue of their migration into the Benue Valley from Egypt or Yemen. This is because there are certain aspects of Jukun culture indicating that their ancestors originally came from Egypt. By the mid-13<sup>th</sup> century, one section of the Jukun (Kona) was established on the Gongola River, then Kwararafa arose shortly thereafter south of the Benue.<sup>68</sup> The author further notes that, majority of Jukun speaking peoples are presently found or concentrated in a number of towns in some Local Government Areas and States of Nigeria. These include Awe and Doma in Nasarawa State, Pindiga now in Gombe State, Makurdi, Abinse and Katsina-Ala in Benue State, Wukari, Takum, Donga, Jalingo, Lau, Kunini, Bandawa, Dampar, Jibu, Shumoh and few other elements all in Taraba State.

This literature is significant because its discussion on the origin and migration of the Jukun to their present place provides one class of thought on Jukun origins

and migrations. However, the short-comings of the book lie in it not discussing the social activities of the Jukun which the present study provides.

Similarly, Sabine Dinslage and Rudolf Leger wrote on *Language and Migration: The Impact of the Jukun on Chadic speaking Groups*<sup>69</sup> in which they discuss the problems with migrations, culture and languages in the wider Benue-Gongola Basin. The authors point out the possible reasons for the historical migrations and consequences of ethnic expansion of the Jukun in the Middle-Benue region. They assert that, *the Jukun language belongs to the Benue-Congo language family and the majority of the Jukun speaking people live south of the middle and upper Benue River around Wukari, with pockets of scattered groups found in the Benue-Gongola Basin as well as the Bauchi Plateau.*<sup>70</sup> The article provides the different theories concerning the origin of the Jukun with the most common one stating that, they originated from Yemen, crossed to Kordofan, then to Fitri region, the Mandara and Gongola region, and finally the Benue Basin. This makes the literature significant to this present study because it discusses among other things the origins and migrations of the Jukun.

More so, the authors discuss the importance of Wukari to the other Jukun chieftaincies of Pindiga, Gwana and Kona which include the reserved exclusive right of the *Aku* to appoint or depose their rulers. Every newly appointed chief must be officially installed by the *Aku* in Wukari and the chieftaincies were used as bases to launch further military campaigns in the Gongola Basin. Even though the article is silent on Jukun leisure activities, it acknowledges the fact that, since the 14<sup>th</sup> century, there had been influx of significantly large ethnic groups into the Benue resulting into multilevel inter-ethnic contact which manifests itself

linguistically, spiritually and politically. Thus, institutions and ideas are passed on from one group to another, culminating into cultural fusion.

*The Heritage: A Survey of the History and Culture of Jukun-Awanu People of Benue State*<sup>71</sup> by Aboshi Dogara Douglas, discusses many issues on the history of the Jukun-Awanu people and their social, political, and economic institutions. Of significance to the present study is the discussion of traditional marriage, naming ceremony, traditional structure, death and funeral rites. On traditional marriage, the writer observes that the whole processes involved in Jukun traditional marriage are entertaining when one considers the preparation and drinking of local brew, the dances, the eating and all other fun or pleasures. The author states that:

The bride is dressed in an expensive piece of loin cloth, blouse and scarf and veiled in burn houses and escorted to the bridegroom's house in the company of her maids, relatives, the best men, the bridegroom's relatives with the drummers and singers entertaining all the way to the bridegroom's house.<sup>72</sup>

This indicates how entertaining and pleasurable Jukun traditional wedding was in the pre-colonial period compared to modern Jukun wedding with all forms of modern entertainment. Aboshi, similar to Grace, discusses the practices of masquerades among the Jukun people. These masquerades are used by the Jukun on different socio-religious occasions, and they perform various kinds of functions. For instance some are used for entertainment during festivals while some, like the *Afizere* masquerades are not used for entertainment because they are considered to be dangerous due to their magical powers.<sup>73</sup> Some of the masquerades according to the author includes, *Anangbo*, *Awhina*, *Awakindo*, *Ashama*, *Agashi*, *Ashuku*, *Akatemi*, and *Akinyi*.



This study discusses some of the Jukun masquerades that are used to entertain people during leisure time and possibly explain how they perform their entertainment functions. However, traditional games are not discussed and it focused only on the Jukun-Awanu group.

The above review of related literature fills the gaps created by literature on leisure, entertainment and Jukun society. It also enriches our understanding of the nature of leisure in the general context and deepens our grasp of leisure and entertainment activities in the African context.

#### **2.4 Conceptual Clarifications**

The need for conceptual clarification at the outset of any research of this nature needs not be over-emphasized. In historical inquiry, it is fundamental to provide clarification for the basic concepts that form the framework of the study in order to illuminate the substance, pattern and direction of the work. More so, explaining the way and manner in which the concepts are used in the work makes the discussion comprehensible, thereby enhancing its simplicity and understanding. In this study, leisure and entertainment are conceptualized to give us a clear perspective of the subject matter.

To understand the power and potential of leisure, it is important to have clarity on its origin, development and what it means in this study. According to Kraus, etymologically, the English word leisure seems to be derived from the Latin *zicere*, meaning "to be permitted" or "to be free". From *zicere* came the French *Loisir*, meaning, "free time", and such English words as license (originally meaning immunity from public obligation) and liberty.<sup>74</sup> These words suggest free choice and the absence of compulsion.

Though there is no universal definition as to what leisure is, and there is no agreement on the role of leisure for the individual or for the wider society, many scholars have come up with explanations on leisure. For instance, Parr and Lashua see the word -leisureø as a variety of thoughts, images and concepts from time, free from work and other obligations to activities that promote greater self-understanding.<sup>75</sup> For Kelly and Kelly, much of the effort put into defining leisure has been in an attempt to establish a field of inquiry for leisure studies.<sup>76</sup>

However, Kraus<sup>77</sup> opines that, leisure has been given six interpretations which are: the classical view of leisure, the view of leisure as a social class attribute and the concept of leisure as a free or discretionary time. Others are the idea of leisure as activity that is carried on in free time, the more recent interpretation of leisure as a state of being marked by perceived freedom, and leisure considered as a time for rest and is related to freedom.

According to Dumazedier, leisure is an activity beyond the necessity of labour and the bonds of the family and society. For man, leisure means rest, the improvement of skills and the free exercise of his creative capacity.<sup>78</sup> In this definition, leisure signifies not only non-working time but also beyond social obligations. Thus it is conceived as individuals own world, time belonging only to him. It is the activities under-taken by individuals for purpose of pleasure, amusement, and enjoyment in their free time. Leisure is time off from work and implies autonomy and the possibility of choosing how to spend oneø own time and how to demonstrate oneø own social identity.<sup>79</sup>

Aristotle regarded leisure as a state of being in which activity is performed for its own sake. To the Athenians, the pursuit of art, political debate, philosophical

discussion and learning in general was referred to as leisure which was opposite to work, which to them was boring and monotonous. Thus, leisure, to the Athenians, was the highest values of life, and work was the lowest to them. Since the upper class was not required to work, they were free to engage in intellectual, cultural and artistic activities. Leisure represented an ideal state of freedom and the opportunity for spiritual and intellectual enlightenment.<sup>80</sup> However, writers such as Josef Pieper and Sebastine De Grazia<sup>81</sup> saw leisure as a condition of the soul, or a state of being which might or might not be achieved during free time. Kraus, citing Neulinger writes:

Leisure means to be engaged in an activity performed for its own sake, to do something which gives one pleasure and satisfaction, which involves one to the very core of ones being. Leisure means to be oneself, to express one's talents, one's capacities, one's potentials.<sup>82</sup>

This concept of leisure implies a lifestyle which is holistic, in the sense that, one's view of life is not sharply fragmented into a number of spheres such as family activities, religious, work and free time. Instead, all such involvements are seen as part of a whole in which the individual explores his or her capabilities, develops enriching experiences with others and seek self-actualization in the sense of being creative, and fully involved.

The most common approach to leisure is to regard it as unobligated or discretionary time and as an activity in which people engage in during their free time. This view of leisure sees it essentially as a time that is free from work or from such work related responsibilities as travel, study or social involvement based on work. The conceptualization of leisure has undergone changes in the course of the twentieth century as noted by Zeleza:

From positivist to poststructuralist paradigms, from Marxism and feminism to post colonialism and globalization, to approaches that emphasized structure or agency, class or culture, national or global trends in the creation and consumption of leisure.<sup>83</sup>

This means that, there are different ways of understanding leisure. Leisure could be conceived as residual time, as activities, as freedom or as functional. Leisure provides people with the opportunity to renew their selves and allow them to do better in performing their everyday activities. Leisure can present negative life events; it can be used as part of coping strategy for negative life events and leisure can be therapeutic.

Thus, leisure has many complex meanings and functions for the individual and society which are open to research and investigation.<sup>84</sup> Leisure activities and interests might include sports, music, dance, fashion, sociability in particular bars and cafés, and association membership; moonlight stories, meeting at village square, hunting, wrestling, fishing, swimming, playing various types of games, which all have various functions and are amusing, enjoyable and pleasurable.

Therefore, as a working definition for this study, leisure can be defined as the time which social activities are carried out after the day's or the year's main economic activities for the relaxation, enjoyment and pleasure of the people in order to renew their selves for better performance in their next economic activity. These activities come in forms of sports, games, music, songs and dances, folktales, and so on and it offers both physiological and psychological therapy.

According to the *Online Etymology Dictionary*,<sup>85</sup> the word entertainment comes from the juxtaposition of French *entre* which comes from Latin *inter*, both words

meaning “together” or “among”, and Latin *tenere*, which means “to hold”. Thus, literally, entertain means to “hold or support together”.

Therefore, when entertaining a crowd or audience, their attention is being held together for amusement. Consequently, entertainment on one hand can be a form of activity that holds the attention and interest of an audience, or gives pleasure and delight.<sup>86</sup> Although people’s attention is held by different things, because most individuals have different preferences in entertainment, most forms are recognizable and familiar. Thus, entertainment can be seen as an activity designed to give pleasure or relaxation to an audience, whether the audience participates passively as in watching opera or movie, or actively as in games.

Also, entertainment can be one of two things, or a combination of both. It can be an experience, or it can be a business. As an experience one can become amused or diverted through performance, or by other means, for instance a cross-word puzzle or some other games. As a business, one may become involved in an industry known as the entertainment industry.

The entertainment industry, along with media has become a multi-million dollar business world-wide that showcases the work, services, talents and the creativity of a massive cross-spectrum of the industry. This industry, built on the strength of live performing arts and show business, is expanded into a convergence of three sub-industries, such as the traditional live entertainment industry, mass media industry and the electronic entertainment.

In the course of this research, the first two sub-industries are examined. It is important to note that the experience of being entertained has come to be strongly associated with amusement, so that one common understanding of the idea is fun

and laughter, although many entertainments have a sense of purpose. This is applicable to our present research when it comes to ceremony, celebration, religious festival or satire. Therefore, there is the possibility that, what appears as entertainment could also be a means of achieving insight or intellectual growth.

Entertainment can be public or private, involving formal, scripted performance, or unscripted. Most forms of entertainment have persisted over many centuries, evolving due to changes in culture, technology and fashion.

Therefore, this study defines entertainment as the pleasure, delight and edification which social activities give to the audience by holding their attention.

## **2.5 Theoretical Framework**

This research looks at several theories that deal with work, leisure and entertainment, and adopts a meta-theoretical frame work. Three major theories are isolated in this research. They are Compensation theory of leisure, Personal Community theory and Mood Management theory.

Compensation Theory of leisure states that, leisure stems from and is influenced by work, in the sense that leisure is used to compensate for the strains or demand of work. A good instance is, if work is extremely boring and repetitive, or involves a great deal of stress or physical exertion, leisure may be used to provide contrast in the individual's daily life. For example, the clerical worker bound to a desk and is kept indoors during the working day, might choose to take part in hunting, fishing or hiking during leisure hours in direct contrast to the work environment.<sup>87</sup>

This is related to the Recreation Theory of play which states that, rather than serving to burn up excess energy, the purpose of play (leisure activities) is to

conserve or restore energy. In other words, when one is exhausted through toil, forms of leisure and entertainment activities recharge his/her energy for renewed work. In this case, when the brain is tired or exhausted, a change of activity, particularly in the form of physical exercise will restore one's nervous energy. That is to say, leisure activities enhance quality of life and provide people with a platform to relax and create positive experiences. In modern society, leisure exists side by side with work, and so should have a meaningful relationship with work. The Personal Community Theory assumes that a person's leisure behaviour is influenced by the peer group such as friends, and neighbours because they often introduce people to certain forms of leisure.<sup>88</sup> In addition, human beings as social animals, seek friends or groups with like interests. One is more likely to keep to a particular leisure activity where he knows a lot of people than to one where he is isolated. This theory approximates Kelly's approach to leisure which states that, leisure is learned behaviour, and so sees leisure as part of socialization, influenced by our families and immediate communities.<sup>89</sup>

The Mood Management Theory propounded by Zillman states that, "the consumption of message, particularly through entertainment messages, is capable of altering prevailing mood states and the selection of specific messages for consumption often serves as the regulation mood of states."<sup>90</sup> This theory attempts to cope with the broadest possible range of message choices such as news, documentaries, comedies, dramas, tragedies, music performance and sports.

Based on the assumption that, individuals are motivated for pleasure and against pain, mood management theory states that, to an extent possible, individuals tend to arrange their environment so that good mood is maximized or maintained, and

bad mood is diminished or alleviated.<sup>91</sup> Moreover, since leisure and entertainment provides its audience with the opportunity to symbolically arrange the environment, mood management theory states that, people's entertainment choices should similarly serve the management of mood. Empirically the principles of this theory relate to the broader realm of mood optimization. Mood management theory has largely been applied to entertainment choices. For instance, focusing on viewers' selection of television entertainment, an experimental study by Bryant and Zillman<sup>92</sup> reveals that individuals can overcome boredom or stress through selective exposure to exciting or relating television programming respectively. In music exposure, it demonstrates that it could improve its negative moods by selecting to listen to highly energetic joyful music.

However the theoretical preposition of mood management theory is not free of challenges. Especially when studying the role that negative moods and burdening feelings play within the entertainment experience. The diversity of individual users, social and cultural situations or media products on offer and the new so-called interactive media has made entertainment to be conceptualized within them.

From the above discussions, one can deduce that, there are several theories applicable in research on leisure and entertainment. However, it seems doubtful that one single theory will ever be able to explain or cover all aspects of human leisure behavior. Therefore when all of them are synthesized, it provides much closer explanation to the understanding of leisure, and entertainment.



Consequently, this research adopts a Meta-theoretical framework which combines the elements of compensation theory and personal community theory of leisure. Here, leisure is used to compensate for the strains and demands of work, and it is influenced by the social group in which a person finds himself. This is in addition to mood management theory. This Meta-theoretical framework is referred to in this research tentatively as "Human Physio-psychology Management theory" which means that human beings, as individuals and as groups or communities, habiting or co-habiting as separate or mixed social classes do find time for leisure. In addition to offering physiological therapy, leisure activities also offers much needed psychological therapy.

Leisure, therefore, is used for recuperation for and from work as stated in the compensation theory. This is possible through different activities that are amusing, enjoyable, pleasurable and entertaining. This is for individuals to overcome their physical and psychological obstacles and consequently reap considerable health benefits from being physically and mentally active. Better still, this theory means that active leisure is important for physical as well as psychological well-being. Participation in both physical and non-physical leisure activities has been shown to reduce depression and anxiety, and produces positive moods. It also enhances self-esteem and self-concept, facilitates social interaction and increases general psychological well-being. It improves life satisfaction and cognitive functioning. More importantly, it provides the people concerned with economic benefit of increased production leading to more income.

The "human physio-psychology management" theory relates to the research on leisure and entertainment among the Jukun people considering their economic

and social and cultural lives. The Jukun people in the pre-colonial and colonial periods were predominantly farmers who toiled seriously to meet their societal and colonial demands. They exhausted their energy at the end of the day and therefore needed to replenish the lost energy for the next day's work. It was on the need for compensation that different physical and non-physical leisure activities were performed by the Jukun people.

These leisure activities were very amusing, pleasurable and entertaining, contributing to their social, cultural, physical, as well as economic well-being up to the beginning of the twenty-first century.

## **2.6 Conclusion**

Leisure and entertainment has been part of African life since the pre-colonial period and it has been used to educate the populace and also to inculcate into the youths and children moral values that are acceptable to the society. In African culture, music, dance and songs go hand in hand, they are hardly separated and they form the bulk of recreational and entertainment activities in Africa. However, only few of these activities of the African society are documented. As such, it appears historical studies are yet to keep abreast with the developments in the post-colonial social history of African societies in general and Jukunland in particular.

In concluding this chapter, it is important to state that the review of related literature essentially captures significant issues related to leisure and entertainment generally, and the Jukun society particularly. The significance or the contribution of leisure and entertainment among African society is lacking specific attention in academic circles. More so, the role of governments and other

individuals in encouraging and promoting African leisure and entertainment is neglected. These are some of the existing gaps in the literature reviewed and this research attempts to fill it. The basic concepts in this research which are Leisure and Entertainment are clarified and the manner in which they are used in this research defined.

More importantly, this research adopts a meta-theoretical framework based on the fact that several theories exist on leisure and entertainment study and when one combines the basic elements of these theories; Human Physioópsychology Management theory is tentatively formed. In subsequent chapters, the theory is applied on Jukun leisure and entertainment activities with the evidence to support it.

## Endnotes

1. E.C Osuala, *Introduction to Research Methodology*, Onitsha: Africana-Feb Publishers Ltd, 1982, p.39.
2. E.C Osuala, *Introduction to Research Methodology* p.39.
3. T.A Varvar, "A History of Tiv Rural Migrant Communities in Tivland and Neighbouring Areas, 1900-2000," *Ph.D Thesis*, Dept of History, Benue State University, Makurdi, 2008, Pp. 33-34.
4. Y.A Ochefu, et al, *The Origins and Development of Scientific Ideas*, Makurdi: Aboki Publishers, 1999 p.63.
5. T.A Varvar, "A History of Tiv Rural Migrant Communities in Tivland," p.33.
6. J. Blacking, "Games and Sport in Pre-colonial African Societies," in W.J Baker and J.A Mangan, eds., *Sport in Africa: Essays in Social History*, London: African Publishing Company, 1987, p.4.
7. P.V Langa, "On the Possibilities of Leisure Studies in Mozambique: Historical and Sociological Considerations," in *Sociology Study*, Vol.4, No.2, 2014, p.158.
8. S.C Molefe, "Leisure and the Making of Kwa Mashu, 1958-1989," *M.A Dissertation*, University of Cape Town, 2009, p.1.
9. K.J Ngalamule, "Leisure in Colonial Saint-Louis (Senegal), 1850-1920," in P.T Zeleza and C.R Veney, *Leisure in Urban Africa*, Trenton, NJ: Africa World Press, 2003, p.71.

10. L. Fair, 'Kicking It: Leisure, Politics and Football in Colonial Zanzibar, 1900s-1950s', in *Africa: Journal of International African Institute*, Vol. 67, No.2, 1997, Pp.224-251.
11. P.T Zeleza, 'The Creation and Consumption of Leisure: Theoretical and Methodological Considerations', in P.T Zeleza and C.R Veney, *Leisure in Urban Africa*, Trenton, NJ: Africa World Press, 2003, p.viii.
12. J.M Roberts, M.J Arth and R.R Bush, 'Games in Culture', in *American Anthropologist, New Series*, Vol.61, No.4, Aug. 1959, Pp.597-605.
13. J.M Roberts, M.J Arth and R.R Bush, 'Games in Culture', p.597.
14. J.M Roberts, M.J Arth and R.R Bush, 'Games in Culture', p.604.
15. J.M Roberts, M.J Arth and R.R Bush, 'Games in Culture', p.604.
16. J.M Roberts, M.J Arth and R.R Bush, 'Games in Culture', p.604.
17. S.G Jones, *Workers at Play: A Social and Economic History of Leisure, 1918-1939*, London: Routledge and Kegan Paul, 1986.
18. S.G Jones, *Workers at Play*: p.1.
19. S.G Jones, *Workers at Play*: p.2.
20. S.G Jones, *Workers at Play*: p.3.
21. S.G Jones, *Workers at Play*: p.3.
22. J.K Walton and J. Walvin, 'Introduction', J.K Walton and J. Walvin, eds., *Leisure in Britain, 1780-1939*, Manchester: Manchester University Press, 1983, p.3.
23. J. Blacking, 'Games and Sport in Pre-colonial African Societies', p.3.
24. J. Blacking, 'Games and Sport in Pre-colonial African Societies' ... p3.
25. J. Blacking, 'Games and Sport in Pre-colonial African Societies' ... Pp.4-5.

26. M. Collins, ed., *Leisure in Industrial and Post-Industrial Societies*,  
UK: University of Brighton, 1996.
27. B.F Booth, "Autonomous Sport or Politico-Economic Tool? The Case of  
the Lowther Family in Cumbria, 1807-1908", in M. Collins, ed.,  
*Leisure in Industrial and Post-Industrial Societies*, UK: University of  
Brighton, 1996, p.10.
28. B.F Booth, "Autonomous Sport or Politico-Economic Tool?...ö, p.14.
29. J.E.H Grobler, "Not Merely Recreation: Sport as a Vehicle of Political  
Change in South Africa: A Historical Overview", in M. Collins, ed.,  
*Leisure in Industrial and Post-Industrial Societies*, UK: University of  
Brighton, 1996, Pp.65-77.
30. M. Collins, ed., *Leisure in Industrial and Post-Industrial Societies*, í p.76
31. R. Kraus, *Recreation and Leisure in Modern Society*, (5<sup>th</sup> ed.), Sudbury: Jones  
and Barlett Publishers, 2001.
32. R. Kraus, *Recreation and Leisure in Modern Society*, (5<sup>th</sup> ed.), í p.25.
33. R. Kraus, *Recreation and Leisure in Modern Society*, (5<sup>th</sup> ed.), í p.37.
34. R. Kraus, *Recreation and Leisure in Modern Society*, (5<sup>th</sup> ed.), í p.37.
35. R. Kraus, *Recreation and Leisure in Modern Society*, (5<sup>th</sup> ed.), í p.38.
36. R. Kraus, *Recreation and Leisure in Modern Society*, (5<sup>th</sup> ed.), í p.46.
37. E. Akyeampong and C. Ambler, "Leisure in African History: An  
Introduction", in *The International Journal of African Historical  
Studies*, Vol.35, No.1, 2002, p.3.
38. E. Akyeampong and C. Ambler, "Leisure in African History: An  
Introduction", ...p.2.

39. E. Akyeampong and C. Ambler, 'Leisure in African History: An Introduction', Pp.4-10.
40. C. Ambler, 'Mass Media and Leisure in Africa', in *The International Journal of African Historical Studies*, Vol.35, No.1, 2002, p.119.
41. C. Ambler, 'Mass Media and Leisure in Africa', p.119.
42. C. Ambler, 'Mass Media and Leisure in Africa', p. 120.
43. P.M Martin, *Leisure and Society in Colonial Brazzaville*, Cambridge: University Press, 2002.
44. P.M Martin, *Leisure and Society in Colonial Brazzaville...* p.4.
45. P.M Martin, *Leisure and Society in Colonial Brazzaville...* p.8.
46. P.M Martin, *Leisure and Society in Colonial Brazzaville...* Pp.89-90.
47. P.M Martin, *Leisure and Society in Colonial Brazzaville...* p.99.
48. P.M Martin, *Leisure and Society in Colonial Brazzaville...* Pp2-3.
49. J.T Haworth and A.J Veal, eds., *Work and Leisure*, London: Routledge, 2004.
50. C. Critche and P. Bramham, 'The Devil Still Makes Work', in J.T Haworth and A.J Veal, eds., *Work and Leisure*, London: Routledge, 2004, Pp.34-49.
51. J. White, 'Gender, Work and Leisure', in J.T Haworth and A.J Veal, eds., *Work and Leisure...* Pp.67-82.
52. J. Zuzanek, 'Work, Leisure, Time-Pressure and Stress', in J.T Haworth and A.J Veal, eds., *Work and Leisure, ...* Pp.123-141.
53. J. Haworth, 'Work, Leisure and Well-Being', in J.T Haworth and A.J Veal, eds., *Work and Leisure, ...* Pp.168-180.

54. M.D Brasileiro, "Leisure and Social Transformations: From Modern Times to Postmodernity", in *Lusophone Journal of Cultural Studies*, Vol.1, No.1, 2013, Pp.110-126.
55. P.V Langa, "On the Possibilities of Leisure Studies in Mozambique: Historical and Sociological Considerations", in *Sociology Study*, Vol.4, No.2, 2014, Pp 157-169.
56. P.V Langa, "On the Possibilities of Leisure Studies in Mozambique" p.158.
57. C.K Meek, *Sudanese Kingdom: An Ethnographical Study of the Jukun Speaking Peoples of Nigeria*, London: Kegan Paul, Trech, Trubner and Co Ltd, 1931.
58. C.K Meek, *Sudanese Kingdom...* Pp.21-22.
59. C.K Meek, *Sudanese Kingdom...* p.458.
60. C.K Meek, *Sudanese Kingdom...* p.456.
61. A.Y Grace, *Clock of Justice*, Wukari: Amune printing press, 1983.
62. A.Y Grace, *Clock of Justice...*p.14.
63. A. D Danjuma, *The Jukun and their King*, Jos: Plateau Publishing Co, 1983.
64. A. D Danjuma, *The Jukun and their King...* p.35.
65. S. Bakoji, *The History of Jukun and Kwararafa Kingdom*, Kaduna: Merry Time Associated Press, 1995.
66. S. Bakoji, *The History of Jukun and Kwararafa Kingdom...* p.3.
67. S. Bakoji, *The History of Jukun and Kwararafa Kingdom...* p.4.
68. S. Bakoji, *The History of Jukun and Kwararafa Kingdom...* p.4.



69. D. Sabine and L. Rudolf, "Language and Migration: The Impact of the Jukun on Chadic Speaking Groups in the Benue-Gongola Basin", in *Berichte des Sonderforschungsbereichs* 268, Band 8, Frankfurt 1996, Pp.67-75.
70. D. Sabine and L. Rudolf, "Language and Migration", p.68.
71. D.D Aboshi, *The Heritage: A Survey of the History and Culture of Jukun-Awamu People of Benue State*, Makurdi: Oracle Business Ltd, 2010.
72. D.D Aboshi, *The Heritage*: p.139.
73. D.D Aboshi, *The Heritage*: p.139.
74. R. Kraus, *Recreation and Leisure in Modern Society*: p.37.
75. M.G Parr and B.D Lashua, "What is Leisure? The Perceptions of Recreation Practitioners and Others", in *Leisure Science*, No.26, 2004, Pp.1-17.
76. J.R Kelly and J.R Kelly, "Multiple Dimensions of Meaning in the Domain of Work, Family, and Leisure", in *Journal of Leisure Research*, Vol.26, No.3, 1994, p.74.
77. R. Kraus, *Recreation and Leisure in Modern Society*...p.38.
78. J. Dumazedier, *Towards Society of Leisure*, (trans.) E.M Steward, London: The Free Press, 1967, p.74.
79. E. Akyeampong and C. Ambler, "Leisure in African History": p.3.
80. R. Kraus, *Recreation and Leisure in Modern Society*...p.38.
81. J.T Haworth and A.J Veal, "Introduction" in J.T Haworth and A.J Veal, eds., *Work and Leisure*, London: Routledge, 2004 p.1.

82. R. Kraus, *Recreation and Leisure* ...p.41.
83. P.T Zeleza, "The Creation and Consumption of Leisure" in P.T Zeleza and C.R Veney, *Leisure in Urban Africa*...p.x.
84. J.T Haworth and A.J Veal, "Introduction" p.2.
85. "Entertain", Online Etymology Dictionary, [www.etymonline.com](http://www.etymonline.com)  
Accessed on 14/08/2013.
86. S. Haecker, *The Meaning of Leisure*, Munich: GRIN Publishing, 2008,  
<http://www.grin.com/en/e-book/10671/the-meaning-of-leisure>.  
Accessed on 10/08/2013.
87. J.R Kelly and V.J Freysinger, *21<sup>st</sup> Century Leisure: Current Issues*,  
USA: Allyn & Bacon, 2000, p.90.
88. D. Zillman, "Mood Management through Communication Choices", in  
*American Behaviour Scientist*, Vol.31, No.3, 1988, Pp.327-341.
89. D. Zillman, "Mood Management through Communication Choices" in  
*American Behaviour Scientist* p340.
90. J. Bryant and D. Zillman, "Using Television to Alleviate Boredom &  
Stress: Selective Exposure as a Function of Induced  
Excitation States", in *Journal of Broadcasting*, Vol.28, 1984,  
Pp.1-20.
91. P. Vorderer, "Entertainment Theory", in J. Bryant, D. Roskos-Ewoldsen  
and J. Cantor, eds., *Communication and Emotions: Essays in Honour of  
Dolf Zillman*, Mahwah, N.J: Lawrence Erlbaum Associates, 2003,  
Pp.131-153.

92. J. Bryant and D. Zillman, "Using Television to Alleviate Boredom & Stress: Selective Exposure as a Function of Induced Excitation States" in *Journal of Broadcasting*, Vol.28, 1984, Pp.1-20.

## CHAPTER THREE

### GEOGRAPHICAL AND HISTORICAL BACKGROUND OF THE JUKUN

#### 3.1 Introduction

This chapter discusses the geographical location of the Jukun; their historical, political and economic background in the pre-colonial period. By so doing, it enables us to understand the nexus between their history.

#### 3.2 The Geographical Location of the Jukun

The Jukun speaking peoples of Nigeria occupy the Benue Valley which falls within the Middle Belt region of Central Nigeria. They are largely concentrated in Taraba State with their capital at Wukari, the seat of their paramount ruler, the AkuóUka. However, a great number of them are found in the towns of Abinsi, Uga, Adi and Makurdi in Benue State; Pindiga in Gombe State; Awe and Akyekura in Nasarawa State and part of Plateau State.

According to Meek, the Jukun speaking peoples of Nigeria occupied in scattered groups that part of the Benue basin which is bounded by Abinsi to the west and Kona to the east, Pindiga to the north and Donga to the south, a stretch of country which roughly represents the confines of the Jukun kingdom of Kororofa as it existed at the end of the eighteenth century.<sup>1</sup> What is referred to as Jukunland covers the approximate area between latitude  $7^{\circ}\text{N}$  and  $10\frac{1}{2}^{\circ}\text{N}$  and longitude  $8\frac{1}{2}^{\circ}\text{E}$  and  $12^{\circ}\text{E}$ .<sup>2</sup> Thus, the area covered by the Jukun lies within the Guinea savannah region of Nigeria with its characteristic woodland vegetation and interesting degree of unity in terms of flora. Widely distributed over the area are some forests, especially along the riverine areas. The River Benue which flows from north-east to south-west passes right through Jukunland, leaving about one-third

on the north or right bank, thus placing Wukari town just about forty-five (45) kilometers south of the river Benue at Ibi.<sup>3</sup> The area is covered with other tributaries such as rivers Donga, Bantaje and Gindin Dorowa, discharging into the Benue at Jibu. There is also river Taraba which also flow through the Jukunland and discharges into the Benue. The presence of these rivers made the area very fertile with soils described as being of the deep and well drained type with coarse surface texture.<sup>4</sup> The course of the tributaries is heavily wooded, particularly where there has been little interference by man, and the trees that are being strewn about are sandwiched with very tall elephant grass.

There are two distinct seasons, the wet or rainy season which begins in March and ends in October. This period has much rain in June and July, with a break of a few days in August and then heavy down pour descend again in September and sometimes into October. There is the dry season which lasts from November to March. The average rainfall is about 130cm.<sup>5</sup>

The above geographical conditions of the area under discussion have had far reaching consequences on the economic, political, social and cultural activities of the Jukun people. Due to the fertility of the land, agriculture remains the most important economic activity of the Jukun as discussed later in this chapter.

### **3.3 Origins, Migrations and Settlement of the Jukun**

The study of Jukun origins and migrations has been a very thorny area to Jukun historians and scholars due to conflicting information. Like the early history of other West African societies, the early history of the Jukun has remained a matter of considered conjecture. Consequent upon the conflicting sources on their

origins and migrations, historians are left with minimal option than to rely on oral traditions to reconstruct the origins and migrations of the Jukun.

In order to understand the phenomenon of Jukun origins and migrations, historians, anthropologists and colonial officials have conducted several researches and have come up with different versions which seemed not to have reached a final conclusion on the subject matter as some contradict one another.

There are two strong contending theories concerning the origins and migrations of the Jukun. The most common one states that, the Jukun originally came from east of their present home. This theory has scholars such as H.R Palmer, C.K Meek, S. Abubakar and T.M Tamuno in support.<sup>6</sup>

They are of the view that, the Jukun originally came from Yemen, from there they crossed Kordofan, the Fitri region, the Mandara, the Gongola region and finally reached and settled at the Benue Basin.<sup>7</sup> Palmer note that:

For according not only to their own traditions, but the tradition of their neighbours, they were not originally indigenous either to the Benue region their present main habitat, or in fact to Nigeria, but migrated from Kordofan and the region of the Nile, through the Fitri region, Mandara and the Gongola region, to the Benue.<sup>8</sup>

Also, Meek, in agreement with Palmer, ascertains that Jukun origins is associated with Egypt based on comparative analysis of the Egyptian and Jukun religious world views. He suggests that the Jukun came to their present area from the East, the Yemen in particular through the Mandara highlands and the Lake Chad area to the Gongola region.<sup>9</sup> This version even though contested by those who rather want to use the Africanist approach, it cannot be conclusively discarded due to the wiles of its advocates. For instance, Tamuno maintained that the Jukun

migrated to their present location from the east, probably Yemil, east of Mecca,<sup>10</sup>

while Saʿad Abubakar further note that:

The Jukun claimed entry into the Nigerian area through the country between Mandara highlands and Lake Chad. They dispersed in two migrating streams. One moving westwards to the upper Gongola Valley where they established their strong hold at Kanem; and the other migrated southwards to the upper Benue basin and then westwards to the lower Gongola Valley.<sup>11</sup>

It is believed that, the latter group led the Jukun into their present place in the Lower Benue Valley. Before the beginning of the 18<sup>th</sup> century, the Jukun's most important habitat was the Gongola and parts of the Upper Benue basin.

According to Saad:

Thus, it can fairly be said that, the Gongola basin appears to have been the main Jukun habitat. More so, because it still contains a number of Jukun communities, such as those of Kirfi, Pindiga and Jalingo ó Shani.<sup>12</sup> In this area, they assimilated the other non ó Jukun groups culturally and carried out their external activities of trade and military attacks in the years before the 19<sup>th</sup> century. Saʿad again note that:

Thus the Jukun had been influential on the Gongola basin long before the 19<sup>th</sup> century. It may be from those regions that the Jukun's well-known external activities in the preceding centuries before the 19<sup>th</sup> century were undertaken.<sup>13</sup>

Despite the records on their external activities, their internal organisation before the 18<sup>th</sup> century is not well-known. This is because they do not or had forgotten the traditions relating to the past activities of their ancestors because of the time involved. This made scholars to doubt if there was an extensive, fairly centralised empire in the past. Instead, small communities, each independent of the other formed a powerful military class, with a highly efficient cavalry for the military raids, thus unifying the various communities under the control of military men.<sup>14</sup>

However, by the beginning of the 18<sup>th</sup> century, the Jukun military class lost its

efficacy either due to internal problems or pressure of other immigrants too preponderating in number for effective resistance to be made, such as the Pabur and the Chamba.<sup>15</sup> Therefore they were compelled to migrate further south and founded a new capital at Puje, later at Wukari in the middle Benue. Saʿad note that:

With the collapse of the military that had previously held sway over the various groups, the Jukun reverted to their previous positions ó that of autonomous communities which found it difficult to defend themselves against gradual encroachment of the alien immigrations from the north. This had started probably as from the 17<sup>th</sup> century when some groups moved into the middle Benue and it eventually became the most important habitat of the Jukun.<sup>16</sup>

It was from this point that, the Jukun spread their influence over non ó Jukun groups and rebuilt their institutions, more of religion and not a military caste that emerged very powerful in the middle Benue Valley. According to Saʿad:

In their new areas, they resuscitated and re-established their political institutions, exercising control over non ó Jukun peoples and certainly this gave rise to the migration of the latter as they increasingly came under Jukun pressure of dominance.<sup>17</sup>

This version above has become a popular among the Jukun in the study area as observed by the incumbent Aku-Uka, that:

õThe Jukun migrated from Yemen and first established in the Chad region, from where they later moved to the Gongola, Upper Benue and finally the Middle Benue regionö.<sup>18</sup>

Even though, the Aku-Uka's position is largely supported by his subjects, however, historians these days are becoming sceptical about traditions of lengthy migrations in the history of ethnic groups, especially the idea of migration from the MiddleóEast. This idea is seen as unhistorical for it is considered as an attempt to promote the Hamitic Hypothesis, hence the emergence of the second theory of Jukun origins and migrations using linguistics as a tool. This theory



states that, the Jukun originally came from south of their present location and they belong to the Benue-Congo group of languages whose homeland and primary dispersal point fall within the areas of Nigeria.<sup>19</sup> This version is using the Africanist approach in explaining events in Africa, with the aid of archaeology and/or linguistics rather than being basically premised on oral traditions alone. The second theory emerged in order to establish how the Nigeria area can also be point of origins and migrations of the peoples of the Benue Valley area. The advocates of this theory include J.H Greenberg,<sup>20</sup> C.C Jacobs,<sup>21</sup> K. Shimuzu,<sup>22</sup> and K.Williams,<sup>23</sup> among others.

This theory, according to Jacobs<sup>24</sup> was given support by the publication in 1963 of J.H Greenberg's classification of African languages in which he grouped together Jukun and the languages closely related to it and named the group Jukunoid, a sub-family of Benue Congo. This group consists of Jukun, Kporo, Ashuku, Ichen, Kuteb and Yakuben. All the speakers of these languages are located in the Benue Valley and are immediate neighbours of the Jukun. Greenberg claims not only that the Jukunoid languages are more closely related to Jukun than any other language, but also that all of them are descendants of one hypothetical parent language, Proto-Jukunoid.<sup>25</sup> The Jukun language forms a part of a continuous band of languages which are spoken from the Niger ó Delta through the Cross River along the Cameroon Mountains via Ogoja, Manbilla and the Benue Valley.<sup>26</sup> Closely related to the second theory is the argument by E.O Erim<sup>27</sup> and R Sargent,<sup>28</sup> though not as widespread but probable, that, the Jukun originally came from the south of their present home, that is the Cross River area. They varied with Palmer and opined that the Jukun were not the founders of

Kwararafa, but a multi-ethnic confederacy that over three centuries, progressively moved its capital south into the Benue Valley as it sought to effectively compete within the political and economic geography of the Sudanic zone. Erim believe that:

A confederacy once existed within the Benue Valley in remote times; it was called Kwararafa and its southern region known as Apa. Its capital shifted from place to place depending upon the political climate of the time.<sup>29</sup> They assert that, Jukun kingdom happened to be the last of the successor states of the confederacy and when Wukari took-over in the 19<sup>th</sup> century, the multi-ethnic confederacy had shrunk to a Jukun state. Sargent state thus:

The Jukun kingdom was one of the successor states which emerged during the declining years of Kwararafa (c.1597-1717), and Jukun authority was not firmly established until the mid-eighteenth century. The Jukun claim to continuity within Kwararafa dates no further back in time than c.1597-1627, whereas Kwararafa's history extends back into the eleventh century.<sup>30</sup>

And Erim is of the view that, Kwararafa embraced a multi-ethnic society and while today the name has been principally associated with Jukun, it seems unlikely that they were either the founders of the confederacy or its rulers until relatively recent times. Kwararafa was probably founded by the Abakwariga, a name usually associated with non-Muslim Hausa.<sup>31</sup> While it is important to note here that, this study is not to determine whether the Jukun founded the Kwararafa as believed in some quarters or not, it will be of great significance if a study of such nature is commissioned to put some doubts to rest. But for the south-to-north migrations of the Jukun, Sargent notes that, while we have been able to document Kwararafan traditions in the Central Sudan, Jukun evidence clearly establishes their point of origin in the Cross River basin far to the south.<sup>32</sup> The Jukun apparently expanded progressively northward from the Cross River and

eventually entered the Benue Valley in the early 16<sup>th</sup> century and became influential in Kwararafa. After c.1670-1700, the prominence of the Jukun in Kwararafa affairs increased, and Jukun political authority grew and in the generation c.1689-1710 the Jukun were expanding north of the River Benue and actually penetrating Sudanic zone markets. By the 18<sup>th</sup> century, the Jukun had seized political power and came to look upon Kwararafa as their unique state.<sup>33</sup> It was also in the 18<sup>th</sup> century that the Jukun language came to be spoken by all other peoples in Kwararafa including the Abakwariga. By 1720-1750, the Jukun had achieved exclusive political power and moved the capital from Uka to Jukun community of Wuse located north of the Benue and finally in the 19<sup>th</sup> century the capital was shifted to Wukari. Erim note that:

It seems possible that, it was around this time (Just before or around 1600) that the Jukun may have been moving north and west out of the Cross River area in large numbers and that, Kenjo, the builder of Apa was able to capitalize on the confusion among the refugees to seize political control and bring a degree of stability to what must have been a situation of extreme confusion. It seems possible that, the Jukun speakers had begun to migrate into the southern reaches of Kwararafa before the collapse of the northern capital, and it was not until the southern capital had been established at Puje in the heart of Wapa country that the Jukun hegemony over the new Kwararafa had been firmly established. Other Jukun colonies spread out from this southern base thrusting north of the Benue.<sup>34</sup>

Based on the hypothesis above, it is clear that there are two contending theories regarding the origins and migrations of the Jukun into their present place. On the one hand is the view that the Jukun world has expanded into the Benue Valley from the east moving southward, while on the other hand they expanded from the south moving northward. However, in the words of Tamuno, conflicting versions such as these are characteristic problems in the study of early African history in

which students of traditions of origins in different African societies have to be cautious in accepting one view against another, unless proven beyond doubt. Therefore, discussion on Jukun traditions of origins and migrations is still open for further research in which new evidence may come to light which will allow us speak with greater certainty. Nevertheless, this thesis support the north to south migrations. This is based on the fact that, traces of Jukun remnants are still found at the Upper Benue region of Nigeria. Meaning the directions of the movements were from the north to the south, establishing different capitals as they moved southwards to their present capital, Wukari.

### **3.4 Pre-Colonial Political Organisation of the Jukun**

According to Hamman,<sup>35</sup> when the city of Kororofa broke up around the last quarter of the 17<sup>th</sup> Century, the south-western stream of the migration from the city moved out under Katakpa who is said to have founded Uka. Wukari became more or less a successor to Kororofa and other Jukun-speaking communities that established independent settlements such as Keana, Awei, Wase-Tofa, Kona and Pindiga accorded Wukari the same respect and reverence they accorded Kororofa.<sup>36</sup>

There evolved a very elaborate but complex political and social life through which the society was stratified. There is a controversy surrounding the emergence of the institution of the Aku. One school of thought believes that, the institution emerged at Wukari and Aku Angyu Katakpa, who founded Wukari was the first Aku in Jukunland. Emmanuel Uhwenya observes that, the emergence of Akuship should be credited to Katakpa. He maintains that:

í the issue of reducing Jukun to only dialect and the institution of Aku shows that, where the first Kwararafa system started, there were no Jukun because the institution of the Aku-Uka occurred or emerged in the 18<sup>th</sup> century when Wukari was established by Katakpa after the fall of Kwararafa.<sup>37</sup>

The view above was initially supported by Saʻad Abubakar that the Akuship emerged at Wukari and spread to other areas as from the 18<sup>th</sup> century. This view by Saad probably was as a result of initial lack of sufficient information relating to the emergence, growth and internal structural organization of the ancient kwararafa empire.

However, another school of thought believes that the institution of the Aku should be traced to the time the Jukun were established in the Benue Valley, probably by the 13<sup>th</sup> Century.<sup>38</sup> This position is supported by the Alago tradition which claimed migration from Kwararafa State as a result of chieftaincy dispute in about c1200-1250, thus supporting the fact that, the Aku institution predates the establishment of Wukari.<sup>39</sup> Furthermore, Saʻad in his second view maintains that:

The government of the Jukun of Wukari was indeed an elaborate and highly complex body. It was hierarchical with the ʻgodsø at the apex, the Aku and the sacerdotal class under them. It was a system that developed over centuries and not just something that had come into being quite recently.<sup>40</sup>

Therefore, to reconcile the two schools of thought, one will agree with Akinwumi that, the Aku institution must have emerged before Wukari was established, but the institution became transformed into its present theocratic form in Wukari.<sup>41</sup>

The very elaborate and highly complex political structure or organization of the Jukun in Wukari is given attention by anthropologists, historians and other scholars such as C.K Meek, Saʻad Abubakar, Grace Ake Yamusa, Danjuma

Adamu, Atohinko T Adi, Bakoji Sukuji, and Hamman Mahmoud among others.<sup>42</sup> Meek observes that, the Jukun system of government can be described as a theocracy, based on the conception that the king is the representative of the gods and the divinely appointed intermediary between them and the people.<sup>43</sup> By theocracy, Meek is referring to a state governed directly by the gods or through a sacerdotal class, where the Aku (king) serves as head of priestly class which include other officials such as the Abon-Acio, Abon-Ziken, Kinda-Acio, Kinda-Ziken and Nwutsi.<sup>44</sup> According to Atohinko, these officials were necessary because they contributed to the unification of the various Jukun groups into the state. As the state expanded, there was the need to appoint more officials especially between the 16<sup>th</sup> to the 19<sup>th</sup> centuries.<sup>45</sup> The Aku was at the top of the political hierarchy, and was believed to have possessed the magical and religious power which was used to secure invincibility of the entire kingdom. Churcher observes that, the Aku was both the political and the religious personage with immense executive and mystic powers.<sup>46</sup> The Aku had the power of life and death over all his subjects and his decisions were final because they had divine sanctions. Hamman describes him as supreme in the Uka political set up.<sup>47</sup> He was able to exercise this power because he had more secret ritual knowledge than any other living being and as such was the final authority. It is said that, in his person was embodied all judicial and executive functions. He was singularly that most important life-wire of the Jukun, for he was by implication, the food and the pivot of unity for the people.<sup>48</sup> With all these powers, Sa'ad suggests that, in practice, the Aku could not wield these powers because the ruling officials were not appointed by him. In other words, he had checks in the traditional set up.

According to Saʿad:

The leading officials of government were not appointees of the Aku per se, and so the extent of his control over them was very much limited. In most cases they decided what actions were to be taken and also exercised direct control over the Aku.<sup>49</sup>

However, Atohinko, though appreciates the position of Saʿad, is of the view that the four most senior officials who were the leading members of the government were appointed by the Aku. He further stressed that, it was the taboos which surrounded the Aku that defined and restricted his powers, such as: the Aku must not smoke tobacco, he must not attend to a sick person nor see a dead body and he must not eat from any woman. He must not weep or cry and he was not expected to pick anything that dropped from his hand to the ground and must not leave his head uncovered.<sup>50</sup> He further observes that, probably Saʿad based his position on the fact that, the officials could not be removed or dismissed by the Aku once appointed and installed by him because, they too were believed to be a patrician caste, and the embodiment of Jukun tradition as well. Hamman supports this view when he said that, it was only religious sanctions in the forms of taboos that constituted a check on the powers of the Aku.<sup>51</sup> Thus, the appointment of the state officials in the past were done by the Aku in consultation with the elders of the various Jukun clans within the kingdom and ratified by the ÷gods÷through the *Nukon*.

It was on the account of the traditional taboos that the Aku was compelled to give due consideration to the advice of his counsellors who formed a patrician caste which was the embodiment of tribal tradition. This caste was headed by the Abon-Acio who was the Prime minister of the state.

The Abon-Acio was the most senior state official next to the Aku in the Jukun political set up. His functions included among many things reporting on daily events to the Aku. He was the most important channel of communication between the people and the Aku since the Aku appeared publicly only on rare occasions. He had a principal say in the election of a new Aku, he performed the duties of the Aku's office and the kingdom would be under his care if the Aku was absent or had joined the Jukun ancestors before a new king was installed. He advised the Aku on matters relating to tradition and administration. He dealt with all judicial cases which did not require the Aku's personal investigation and was called upon to act as leader in war.<sup>52</sup> Even with this elaborate duties, other officials in the kingdom performed their duties as long as the Abon-Acio was away on official function or was indisposed as the case might be.

Next to the Abon-Acio was the Abon-Ziken whose duty was to assist the Abon-Acio in the discharge of his many duties, including the collection of taxes, and he succeeded the Abon-Acio in the event of the latter's demise.<sup>53</sup>

The Kinda-Acio who was in charge of administration of the palace shrine, was a rank below the Abon-Ziken. All other lesser Kindas were under him and performed various functions. Kinda-Ziken was next to him and assisted the Kinda-Acio, in daily religious rites. He shared in the judicial work, kept the walls of the city and the fencing of the royal enclosure. He could also be put in charge of military operations and the handing over of the body of a demised Aku to the *Banando* was one of his duties.<sup>54</sup> He was also responsible for the supervision of the masquerades and other entertainment activities within the kingdom.



Besides the four main officials, there were other lesser palace officials such as the Awe-Acio who was the official next to Kinda-Ziken and supervised other lesser officials. Next was the Katon, overseer of royal enclosure and leader of those responsible for the preparation of the royal food including the Akon-Nako and the Katon-Jon as well as Katon-Byene and Kuve who were in charge of the Akuø bedroom and the Kundushishi who helped in overseeing the welfare of the Ayokus (Akuø wives).

Directly under Kinda-Acioø office was the Kun-Puje who was in charge of the *Puje* annual festival which became very important in the 18<sup>th</sup> and 19<sup>th</sup> Centuries to serve as a thanksgiving to the gods and to the royal ancestors for good harvest. It further encouraged and maintained the peopleø allegiance to the Aku and also united the entire Jukun people.<sup>55</sup>

There was also the office of the Chief of Army staff headed by Abon-Ziken but later the position was separated and made independent of Abon-Zikenø office probably in the 16<sup>th</sup> Century and it was headed by Abonta (commander of the armed forces) and was assisted by Kunken, Kuto and Kuvyon. Other officials under this office were Batovin, Kunjan, Kunshan, and Kunban, (Royal Body guards) who used to protect the Aku with their shields when he moved about.<sup>56</sup>

The Fotso played a special role in the Jukun political system. He served as a special minister in charge of special duties. More so, he was an ambassador that was responsible for delivering messages to neighbouring states such as Zaria, Borno and others.<sup>57</sup>

Other leading officials included the Tsuma (Royal diviner), the Nene (Spokesman), the Kundadun (Chief town crier), the Wanaku (head of

agriculturalists), Kunvyi (leather worker of the Aku) and one responsible for the installation of the Aku, the Nani, (supervisor of the royal burials).<sup>58</sup> The Kunvyi functioned properly during the selection and coronation rites of the Aku. He was among the kingmakers. Under him were the Kuntsa who was responsible for giving traditional names to new Aku and Kun-ceku who was responsible for picking the Aku up and carrying him shoulder high among the princes on the coronation day.<sup>59</sup>

Women were not left out in the effective management of the Jukun political system in the period under discussion. As Saøad noted, as a matter of fact, nowhere among the pre-colonial Nigerian States where women were politically involved in government than among the Jukun.<sup>60</sup> The leading women officials included the *Nwutsi*, *Wakuku*, *Nwukaku* and *Kunsheje*. According to Atohinko, the last two seemed to have been appointed at a later time probably in the late 19<sup>th</sup> Century.<sup>61</sup>

The *Nwutsi* was a very powerful and important figure in the Jukun political set up. She was one of the Aku's ministers answerable only to the Aku and only the Aku that she *Nwutsi* greeted by throwing some dust on her chest. Other state officials from Abon-Acio down to the lowest rank must kneel before greeting her by throwing dust on their shoulders.<sup>62</sup> She was regarded almost as a queen, the female counterpart of the Aku but not the first lady. The position was usually occupied by a widow of a vanished Aku who was barren and had reached her menopause age. She could not be deposed, for her office was for life and she lived outside the palace with her court officials.<sup>63</sup> The *Nwutsi* was the head of all women in the kingdom of Wukari and was responsible for observing the

ceremonial annual planting of the royal seeds, signifying the beginning of the planting season. She was also to lead the procession to and from *Puje* for the *Puje* festival which would not hold in her absence.<sup>64</sup> She could also plead with the Aku on behalf of anyone that incurred his displeasure and her house was an asylum for those who had committed minor offences. She exercised general supervision over the *Ayokus* and fined them for misconduct. It is observed that, her functions and responsibilities were so numerous and important that, the Aku and his ministers avoided anything that could annoy her. For it was believed that she too possessed some spiritual powers and her wrath could affect the weather.<sup>65</sup> Also, the Aku never treated lightly, the wishes and advices of the Nwutsi, and on her death, she was given special burial rites with her hair buried separately at *Puje*.<sup>66</sup>

The Nwukaku was the official sister of the Aku, usually a senior princess of the past Aku. This was a title bestowed on a matured and responsible princess who mediated; settled disputes and reconciled princes and princesses. She also helped to appease the Aku on behalf of any offender. It is important to note that both the Nwutsi and the Nwukaku to some extent exercised some priestly functions in the kingdom.<sup>67</sup>

The Wakuku was another powerful woman occupying a title in the kingdom.<sup>68</sup> A widow of a departed Aku who, on the installation of a new Aku, covered on him (Aku) a piece of raiment (shrouded in secrecy). She subsequently became head of the women of the palace and became the queen. Meek sees her as the Aku's principal wife and she supervised and controlled the royal wives.<sup>69</sup>

The Kunsheje, like the Majira in Kanem Borno<sup>70</sup> was the mother of the Aku who had her own residence and court outside the palace comprising such officials as

the Kuje, Kusho, Kuza and Jifida among others. She also saw to the well-being of the Aku and his subjects. According to Bakoji, other titles like Ashu-Wuku and Wundu-kwi formerly held by the daughters of the Aku had disappeared from the Jukun political system.<sup>71</sup>

These entire women officials played vital roles in the political administration of Jukun kingdom of Wukari and with their contributions; the kingdom developed a smooth system of administration with law and order.

Furthermore, apart from the officials listed in running the Jukun government of Wukari, there were other outside territories inhabited by both Jukun and non-Jukun with their rulers. Hamman referred to these as absentee administrators.

According to him:

It seems, however, that in the course of 18<sup>th</sup> and 19<sup>th</sup> Centuries, some modifications were made in the administration of the state by expanding the numbers of absentee administrators and concentrating them in the capital town. For it is said that each of the senior officials at the state capital was responsible for the control of one or more outlying villages with which he kept constant touch by means of messengers.<sup>72</sup>

Thus the Kinda-Ziken was the representative at the capital for the towns of Wunufo, Ando-katswen, Kye-kura and Chinkai. The Abon -Ziken was the representative of Abinsi and its environment, the Nwutsi for the towns of Keana, Arufu and the salt mining areas and the Abon-Acio for Dampar and its environments, but this area was later given to Kinda-Byin and in the colonial period to Kinda-kuyvon while Tsokwa was the representative for Takum.<sup>73</sup> These officials handled complaints brought from these areas in the first instance before reaching the Aku if they could not be settled by the officials concerned.

It should be noted that, the Jukun political organization though structured around the Aku, had definite offices that performed definite functions. This is an indication that the Jukun political system was organized in hierarchical order.

This is summarized by Bakoji thus:

The kingdom of Wukari though quite elaborate consisting as it did of priestly, civil, military, palace and women officials, was nevertheless very effective in maintaining peace and order as well as providing security and stability up to the advent of colonial rule.<sup>74</sup>

All the officials had their distinct duties and they performed well to the growth of the kingdom before the advent of colonialism.

### **3.5 Pre-Colonial Economic Activities of the Jukun**

Human beings in their insatiable desire to satisfy their needs always alter the surface of the earth to achieve it. In the process, they evolve sets of human activities, some simple, a few systematized and others technical but all partly dependent on the products and conditions of the area in which they live. The Jukun people are not an exception because; they evolved a viable means of sustenance before the arrival of the colonial masters.

Agriculture, as a matter of fact, was so central an economic activity that the Jukun considered any period not directly involved in farm work as a resting period. However, it was during this resting period that equally important supplementary economic activities were undertaken.

The Jukun were majorly farmers who grew crops such as guinea corn, beans, millet, cocoa-yam and ground-nut. Other crops grown by the Jukun include, maize, potatoes, cassava, rice and benniseed. According to Meek, over 90% of the Jukun male population was engaged in agriculture, therefore, land was very

essential to the Jukun economy. Women were not left out in the farming activities as they were involved in almost all the processes from planting, harvesting, transporting, processing and selling or exchanging for other products.<sup>75</sup> Furthermore, the Jukun farmers practiced different systems of farming such as shifting cultivation and crop rotation; mono-cropping and mixed cropping.<sup>76</sup> As the dominant economic activity, agriculture was integrated with other sectors of the economy. For instance, it provided raw materials for the indigenous industries.

Besides farming, the Jukun were also involved in animal husbandry, the keeping of animals such as sheep, goats, dogs, chickens and ducks. While dogs were used for hunting, sacrifices and sometimes as a reward to those who assisted in heavy farm work, sheep, goats and the birds were used for meat, for the fulfilment of social obligations such as payment of bride price and improving cordial relationship between members of families and friends.<sup>77</sup>

Other pre-colonial economic activities among the Jukun included hunting, fishing, brewing of alcoholic and non-alcoholic beverages, weaving and dyeing, pottery, canoe-carving and mending, salt production and other craft industries such as wood working, calabash making and black-smithing.

Fishing was a very important economic activity among the Jukun and the fishing areas were the Rivers Benue, Donga, Taraba, and smaller streams, especially in riverside settlements like Dampar, Bakundi, Jibu, Ibi, Abinsi, Chinkai, Fya. In fact, fishing was the most important occupation among the *Wanu*, and some *Wapan* were and are also involved.<sup>78</sup> Fishing was an occupation mostly assigned to the men folk, but women were not excluded completely because, they did the

drying, smoking and salting, and also the exchange for other items not produced by the Jukun. In addition to fishing was the hunting of marine animals such as crocodiles, hippopotami and manatees, called *Ayu* which were used for food and medicine. The hides of hippopotami and skins of crocodiles were quite valuable and were used for various purposes. They were used by leather workers for foot wears, hand bags, and war dresses. Boats were built during the dry season for both fishing and aquatic hunting.

Hunting was another economic activity among the Jukun in the pre-colonial period. It served as a source of meat consumption and exchange, and at the same time, animal skins were used for decoration, as sleeping mat, as string sheaths, ropes and for different types of drums used for religious, social and cultural functions. Bakoji notes that:

Jukunland once teemed with animal life, many forms of which are almost extinct today. The common chase constituted mainly of the less wild animals, particularly the antelopes, cane-rats, Giant-rats, Squirrels, a variety of Duckers and Porcupines, free Hyrax, bush-buck, Water-buck, large birds etc. The rare chase was made up of the really wild animals such as Buffaloes, Lions, Leopards, Hynas, Wild-dogs and Elephants.<sup>79</sup>

These were the major fauna in Jukunland, including monkeys. Hunting was not hereditary among the Jukun people, but anyone who wanted to become a hunter attached himself to the household of a hunter to learn the rudiments involved, before becoming a great one. Hunting activities were at its peak during the dry season after the farming harvests must have been completed. A number of rules and regulations governed hunting practices in Jukunland.<sup>80</sup> A hunter could hunt without the permission of the King, but if he killed an animal such as a leopard or lion, he was required by tradition to take it to the king through his representative

ó *Kunyon*, the chief hunter. The essence of taking such game to the king was, because according to Jukun tradition, they possessed a special spirit known as *abwi* and only the king could use it.<sup>81</sup>

Another important economic activity of the Jukun which was significant to their social, cultural and religious lives was the production of alcoholic and non-alcoholic beverage. As observed by Agbu, *Achen, Tashi* or *Asha* is the Jukun name for locally brewed beverage “*Burukutu*” by the Jukun women both in the urban and rural areas, and it served as a source of income among these women during the pre-colonial era. It took between six to seven days to produce and it played a very important role in the religious, social, cultural and economic lives of the Jukun.<sup>82</sup> Equally important was salt production. Salt was a very important mineral in the Benue Valley area, and salt mines were controlled by the Jukun in the pre-colonial period.<sup>83</sup> Salt mines were located at Awe, Azara, Keana, Akwana, Arufu, Bamenda, Jebjeb and other remote settlements. The mines at Akwana and Arufu became prominent before the end of the 17<sup>th</sup> century as salt constituted an important item of exchange, controlled by the Kwararafa rulers and subsequently by the Aku-Uka.<sup>84</sup> Salt production was controlled by women while the men performed the traditional rites which was believed to be the source of good salt production. Salt was used for different purposes besides exchange with other items. The uses included medicine, sacrifice to the gods, food, payment of tributes, and bride gift. Salt known as ‘*Ma*’ or ‘*Ama*’ in Jukunland was traded as far south as Igboland and up north to Nupeland.<sup>85</sup> This has remained a source of income to the Jukun society to the present day. Antimony, (*tozali*) was also worked out at Arufu, east of Akwana, and at Zurak, northeast of Awe. *Tozali* was



discovered by the Jukun in the reign of Aku Matswen, but they did not know what it was, until eventually when the Hausa identified it and with the permission of the Aku, they began to work it out passing about twenty percent of the output to the Aku as tribute. It was also used as a cosmetic for blackening the eyelids. It is believed that, tozali enjoyed very wide market in many parts of west and central Africa controlled by the Jukun.<sup>86</sup>

The craft industries of the Jukun were fully developed and prominent before the colonial period. Wood work flourished among the Jukun in this period and wood was used to make handles of farm implements and domestic appliances. Handles of various sizes and shapes were made for knives, cutlasses and axes. Wood of the Wide-girthed tree was used to make doors and lintels. Wooden household furniture such as benches, stools, pestles and mortars, kitchen materials were produced by the Jukun people. There was also calabash making from the plants of the *Curcubitacea* family grown mainly for this purpose. The Jukun also weaved different varieties of bags, baskets and mats such as *aba*, *abubu*, *atishe*, *atan* and *achu* among many.<sup>87</sup> Other important handicrafts included carpentry and ivory carving. Pot making was significant in the daily life of the Jukun as it was used for cooking, storage and carriage vessels. The potters, mainly women were divided into two groups. The professionals virtually depended on pot ó making for their livelihood while others did it on a part ó time basis, especially for domestic purposes.<sup>88</sup> There were also canoe makers among the riverine communities as explained earlier on. They constructed canoes for fishing, harvesting of crops like maize and for transportation.

The production of textile is an ancient craft of the Jukun. The influx of the Abakwariga into the area gave an added impetus to textile production, dyeing and trading.<sup>89</sup> Cotton and other fibres such as those from the silk cotton tree (*ambufyun*) were used for weaving. Weaving was undertaken by individuals and part-time spinners spun the thread they were required. The textile products were of high quality. Thus the Jukun cloth was in fact reputed to have been of excellent quality made from a special kind of cotton known as *Worzi*. Some of the cloths were used as part of the regalia of chiefs.<sup>90</sup> They weaved the *akya, Kyadzwe* (the most significant of Jukun cloths) and dyed the *Adire*. Weaving as a domestic industry flourished throughout Jukunland and it became localized industry for men and women.

Finally, the Jukun people also had a well-developed metallurgical industry in the pre-colonial days and produced metal objects and farm tools such as hoes, cutlasses, axe heads, sickles and fishing hooks; they also produced some of the traps used by hunters, together with weapons such as arrow heads and spears.<sup>91</sup> Until recently, locally smelted iron was the main raw material for blacksmiths. Other materials included ordinary charcoal for the furnace, huge blocks of stone, used as anvils and whetstones, bellows constructed with hollow wooden pipes, goat skin and bamboo sticks, hammers, pincers and such other tools made formerly from locally smelted iron.<sup>92</sup>

The foregoing discussion on the productive system of the pre-colonial Jukun society suggests a clear division of labour with production for indigenous consumption and part of it disposed of in other ways. These included tributary payments, social and cultural obligations, and exchange at both local and long

distance levels. Despite Sædø's opinion that, there is little information on trade and commercial activities among the people of the Benue Basin and so we cannot talk with certainty about pre- or 19<sup>th</sup> century trade,<sup>93</sup> certainly commercial relations existed among the people as well as between them and their neighbours before colonial period. In domestic trade, most exchanges between the various Jukun producers took place at the local level geared towards the satisfaction of immediate needs. The local exchanges involved textiles, pottery, fish, grains, as well as minerals such as salt and antimony. There was exchange by barter, then currencies were later introduced such as *kantai* and *akika*. Ade-Ajayi and Alagoa note that:

In local trade and exchange on the Niger or Benue, exchange units based on produce were probably equally important. Among the Jukun, a standard calabash of corn called *agi* was one standard value. One such *agi* was considered equivalent to a large *manilla*. In addition, salt was used in the same manner when filled in a cup-shaped receptacle made of plaited palm fronds called a *baha* or *kororo*. Five *kororo* were equivalent to one large *manilla* or to one *agi*.<sup>94</sup>

The village markets and neighbourhoods were the forums for these exchanges. For instance, there was trade between the salt center of Bamenda and Jemuryan North where cotton clothes and grains were produced. Similarly, salt and grains were exchanged between Bamenda, the Wurkun and Tangale areas. Fish and maize were also exchanged between the riverine communities and those which produced salt and antimony.<sup>95</sup> The River Benue and its tributaries traversed the area and served as channels of contacts and the natural resources produced, gave rise to internal trade. Settlements such as Jibu, Ibi, Chinkai and Abinsi on the Benue became prominent exchange centers.

There was also external trade between the Jukun area and Hausaland, Borno, and the Atlantic coast areas. The commodities involved were textile products and salt. The people of the Niger ó Benue confluence, Nupe and Kakanda, used to ascend the Benue to acquire smoked fish for export to the markets of the south. Also, Hausa traders from the north used to visit the Benue to acquire smoked and dried fish for export northwards to the Hausa states. Other important trade commodities in the middle Benue region were ivory along the Taraba valley, antimony and salt were very essential to all communities. The salt trade, which extended southwards into Igboland and northwards to Nupe, was certainly in the hands of the Jukun.<sup>96</sup>

### **3.6 Conclusion**

In this chapter, it is stated that, the Jukun speaking peoples are found scattered all over the Benue Valley area stretching from Taraba State up North-wards to Gombe State, South-wards to Benue State and West-wards to Nasarawa and Plateau States. Issues highlighted include aspects of their history, especially those relating to origins and early migrations which still remained unsettled and will need further research before conclusion can be reached about them. What is however certain is that, by the beginning of this study period, 1850, the Jukun had for a long period made Benue Valley area a homeland in which they occupied.

In this homeland, they established an elaborate and highly complex theocratic political system based in Wukari, their new capital. The king (Aku) was at the head, assisted by many other traditional title holders, principal among them was the *Abon-Acio* (Prime-minister). Women were also not left out in the Jukun political organization.

The Jukun in the pre-colonial period survived on different economic activities such as agriculture, fishing, hunting, salt-production, and craft works among others. All these economic activities helped them to hold sway in the Benue Valley area and influenced other groups socially and culturally during the period of this study. These activities further contributed to the enhancement of their social and cultural lives including leisure and entertainment in the pre-colonial period. Conclusively, the Jukun have an elaborate history. This is well documented over time and part of their social history is seen in the discussion on their pre-colonial leisure and entertainment in the next chapter.

## Endnotes

1. C.K Meek, *Sudanese Kingdom:An Ethnographical Study of Jukun-Speaking Peoples of Nigeria*, London: Kegan Paul 1931, p.1.
2. T.A Atohinko, "The Political Development of the Jukun Kingdom from its Emergence to the coming of Colonial Period", *M.A Thesis*, Department of History, University of Jos, 1991, p.19.
3. Z.M Bello, *History and the Challenges to the Institution of Aku-Uka in the 21<sup>st</sup> Century*, Jos: PPC Ltd, 2007, p.21.
4. T.A Atohinko, "The Political Development of the Jukun Kingdom", p.19.
5. A.D Barau, "The Economics of Rice Processing: A Case Study of Small Scale Rice Processing Industry in Wukari", *M.sc Thesis*, Dept of Agriculture, ABU Zaria, 1979, p.32. See also S. Bakoji, *The History of Jukun Kwararafa Kingdom*, Kaduna: Many Time Associated Press, 1995. Pp7-11.
6. C.K Meek, *Sudanese Kingdom*, p.23; H.R Palmer, *Sudanese Memoirs*, Vol 1-3, London: 1928, Pp1-21. S. Abubakar, "The Middle Benue Region up to 1850", Niger-Benue Seminar, Jos, 1974, p.16. & T.N Tamuno, "Peoples of the Niger-Benue Confluence", in Ade Ajayi, ed., *A Thousand Years of West Africa History*, Ibadan: University Press, 1979, p.206.
7. See more details on Jukun Origin and Migration in D. Sabine and L. Rudolf, "Language and Migration: The Impact of the Jukun on Chadic Speaking Groups in the Benue-Gongola Basin", in *Berichtedes Sonderforschungsbereichs 268*, Band 8, Frankfurt, 1996, Pp67-75.

8. H.R Palmer, "Introduction" in C.K Meek, *Sudanese Kingdom...*, p.xv.
9. C.K Meek, *Sudanese Kingdom...*, Pp.21-23.
10. T.N Tamuno, "Peoples of the Niger-Benue Confluence", in Ade Ajayi, ed., *A Thousand Years of West African History*, Ibadan: University Press, 1979, p.206.
11. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau before 1800", in O. Ikime, ed., *Groundwork of Nigerian History*, Nigeria: Heinemann Educational Books, 2004, p.165.
12. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau before 1800", p.168.
13. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau before 1800", p.169.
14. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau before 1800", p.170.
15. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau before 1800", p.170.
16. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau before 1800", p.170.
17. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau before 1800", p.166.
18. O. Akinwumi and J. Abereoran, *Shaped by Destiny: A Biography of Dr Shekarau Angyu Masa-Ibi, Kuvyon II, The Aku-Uka of Wukari*. Ilorin: Unilorin Press, 1996 p.2.

19. K. Williamson, "Indigenous Languages of the Niger-Benue Confluence Region: Their Classification and its Implication for Pre-History", A paper presented at the Conference on Confluence Nigeria, Lokoja August, 1987.
20. J.H Greenberg, "The Classification of African Languages", in *American Anthropologist*, New Series, Vol 50, No 1, Part 1, Jan-Mar, 1948, Pp24-30.
21. C.C Jacobs, "British Administrative Policies in Tiv-Jukun Relations between 1900 and 1945", in M.O Odey, J.G Nengel & O.O Okpoh, eds., *History Research and Methodology in Africa: Essays in Honour of Professor Charles Creswell Jacobs*, Makurdi: Aboki Publishers, 2007.
22. K. Shimizu, "Comparative Jukunoid, A Preliminary Survey", *Ph.D Thesis*, University of Ibadan, 1971.
23. K. Williamson, "Indigenous Languages of the Niger-Benue Confluence Region", p.12.
24. C.C Jacobs, "British Administrative Policies in Tiv-Jukun Relations Between 1900 and 1945", p.312.
25. K. Shimizu, "Comparative Jukunoid, A Preliminary Survey", p.111
26. K. Shimizu, "Comparative Jukunoid, A Preliminary Survey", p.111
27. E.O Erim, *The Idoma Nationality, 1600-1900: Problems in Studying The Origins and Development of Ethnicity*, Enugu: Fourth Dimension Publishers, 1981.
28. R.A Sargent, *Economics, Politics and Social Change in the Benue Basin, c.1300-1700*, Enugu: Fourth Dimension Publishers, 1999.



29. E.O Erim, *The Idoma Nationality, 1600-1900...*, Pp.15-16.
30. R.A Sargent, *Economics, Politics and Social Change in the Benue Basin, ...*p.213.
31. E.O Erim, *The Idoma Nationality, 1600-1900...*, p.17.
32. R.A Sargent, *Economics, Politics and Social Change in the Benue Basin, ...*p.219.
33. R.A Sargent, *Economics, Politics and Social Change in the Benue Basin, ...*p232.
34. E.O Erim, *The Idoma Nationality, 1600-1900...*, Pp.17 and 19.
35. M. Hamman, *The Middle-Benue Region and the Sokoto Jihad, 1812-1869*, Kaduna: Arewa House, 2007, p.55.
36. C.K Meek, *Sudanese Kingdom...*, p.52.
37. E. Uhwenya, "How Significant was Migration in the History of Jukun?", Post-Graduate Seminar, Department of History, ABU Zaria, 1986, p.15.
38. See O. Akinwumi and J. Abereoran, *Shaped by Destiny...* p.16.
39. T.A Atohinko, "The Political Development of the Jukun Kingdom", p.34.
40. S. Abubakar, "Precolonial Government and Administration among the Jukun", Inaugural Lecture Series No. 38, University of Maiduguri, 1986, p.5.
41. O. Akinwumi and J. Abereoran, *Shaped by Destiny, ...* p.17.
42. These are scholars who had researched on the political organization of the Jukun kingdom since the pre-colonial period. Many of their works are found in the literature review of this thesis.
43. See details in C.K Meek, *Sudanese Kingdom...*,p332.

44. S. Abubakar, 'Precolonial Government and Administration among the Jukun', p2; M. Hamman, *The Middle-Benue Region and the Sokoto Jihad, 1812-1869*, Pp55-59. See also S. Bakoji, *The History of Jukun Kwararafa Kingdom*, Kaduna: Merry Time Associated Press, 1995, Pp93-96.
45. T.A Atohinko, 'The Political Development of the Jukun Kingdom', p.56.
46. A.E Churcher, 'Wukari District Assessment Report', SNP 10/1686/1913 *Muri Province*, p.6.
47. M. Hamman, *The Middle-Benue Region and the Sokoto Jihad...*, p56.
48. S. Bakoji, *The History of Jukun Kwararafa Kingdom...*, p93.
49. S. Abubakar, 'Precolonial Government and Administration among the Jukun', p3.
50. T.A Atohinko, 'The Political Development of the Jukun Kingdom', p58.
51. M. Hamman, *The Middle-Benue Region and the Sokoto Jihad...*, p57.
52. Manu Idi Agbu, (80yrs), Oral interview at Wukari on 19<sup>th</sup> April 2012.
53. Manu Atotsokwa Adama, (90yrs), Oral interview at Wukari on 2<sup>nd</sup> August, 2014.
54. Manu Idi Agbu, (80yrs), Oral interview at Wukari on 19<sup>th</sup> April 2012.
55. T.A Atohinko, 'The Political Development of the Jukun Kingdom', p66.
56. Y.A Grace, *Clock of Justice*, Wukari: Amune Press, 1983, p53.
57. Manu Idi Agbu, (80yrs), Oral Interview at Wukari on 19<sup>th</sup> April 2012.
58. S. Abubakar, 'Precolonial Government and Administration among the Jukun', p4.
59. Y.A Grace, *Clock of Justice*, Pp48-91.

60. S. Abubakar, "Precolonial Government and Administration among the Jukun", p5.
61. T.A Atohinko, "The Political Development of the Jukun Kingdom", p66.
62. D.A Agbu, "Women in African Traditional Institutions: The Jukun Wukari Experience", in *Jalingo Historical Review, Vol.1, No.2*, 2011, p74.
63. Y.A Grace, *Clock of Justice...*, p53.
64. C.K Meek, *Sudanese Kingdom*, Pp145-151.
65. D.A Agbu, "Women in African Traditional Institutions", p74.
66. C.K Meek, *Sudanese Kingdom...*, p324.
67. D.A Agbu, "Women in African Traditional Institutions: The Jukun Wukari Experience", p74.
68. S. Abubakar, "Precolonial Government and Administration among the Jukun", p3.
69. C.K Meek, *Sudanese Kingdom...*, p325.
70. S. Abubakar, "Precolonial Government and Administration among the Jukun", p.5.
71. S. Bakoji, *The History of Jukun Kwararafa Kingdom...*, p96 & T.A Atohinko, "The Political Development of the Jukun Kingdom", p67.
72. M. Hamman, *The Middle-Benue Region and the Sokoto Jihad...*, p63.
73. M. Hamman, *The Middle-Benue Region and the Sokoto Jihad...*, p63 and T.A Atohinko, "The Political Development of the Jukun Kingdom", p6.
74. S. Bakoji, *The History of Jukun Kwararafa Kingdom...*, p93.

75. C.K Meek, *Sudanese Kingdom...*, Pp404-413.
76. See D.D Aboshi, *The Heritage:A Survey of the History and Culture of Jukun-Awanu People of Benue State*, Makurdi: Oracle Business Ltd, 2010, Pp206-208.
77. Atotsokwa Adama, (90yrs), Oral interview at Byepyi on 16<sup>th</sup> October 2012.
78. D.D Aboshi, *The Heritage...*, p191 and Naomi G Suntai, (48yrs), Oral interview at Abinsi, Benue State, on 31<sup>st</sup> December 2012.
79. S. Bakoji, *The History of Jukun Kwararafa Kingdom...*, p12.
80. S. Bakoji, *The History of Jukun Kwararafa Kingdom...*, Pp12-14; C.K Meek, *Sudanese Kingdom...*, Pp414-419 and Atotsokwa Adama, (90yrs), Oral interview at Byepyi on 10<sup>th</sup> October 2012.
81. T.A Atohinko, "The Political Development of the Jukun Kingdom", p24.
82. D.A Agbu, "Women and Economic Development in Nigeria: The Case of Wukari LGA up to 2012", in *Jalingo Journal of African Studies*, Vol 3, Nos. 1&2, April 2013, p24.
83. C.K Meek, *Sudanese Kingdom...*, p428.
84. S.A Mercy, "The Role of Women in Economic Development of Wukari Town up to 2011", *B.A Project*, Unimaid, 2012, p39.
85. S. Abubakar, "Peoples of the Upper Benue Basin & Bauchi Plateau before 1800", p186.
86. T.A Atohinko, "The Political Development of the Jukun Kingdom", p26.
87. S. Bakoji, *The History of Jukun Kwararafa Kingdom...*, p19.
88. T.A Atohinko, "The Political Development of the Jukun Kingdom", p26.

89. M. Adamu, *The Hausa Factor in West African History*, Zaria: ABU Press, 1978, Pp.38-43.
90. M. Hamman, "The Political Economy of Middle Benue Basin before the Jihad, c.1500-1812", Seminar Paper, Dept of History, ABU Zaria, April 1985, Pp12-13.
91. S. Bakoji, *The History of Jukun Kwararafa Kingdom* , Pp20-21.
92. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau before 1800", p.170.
93. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau before 1800", p.185.
94. J.F.A Ajayi and E.J Alagoa, "Nigeria before 1800: Aspects of Economic Developments and Inter-Group Relations", in O. Ikime, ed., *Groundwork of Nigerian History*, Nigeria: Heinemann Educational Books, 2004, p.232.
95. M. Hamman, "The Political Economy of Middle Benue Basin" ö Pp.21-26.
96. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau before 1800", Pp.185-186.

**CHAPTER FOUR**  
**LEISURE AND ENTERTAINMENT IN PRE-COLONIAL JUKUN**  
**SOCIETY: 1850-1900**

**4.1 Introduction**

Africa has a very rich cultural heritage which opens a wide avenue for leisure and entertainment activities after the day's work. Leisure time and entertainment activities in form of singing, dancing, games and gymnastic displays during cultural festivals are often done for merriment, refreshment, as well as education for the younger generation. In traditional African society, the child jumps, sings or dances and also performs balancing acts because his siblings or elders do such.<sup>1</sup> Therefore, through playing games, sports, singing and dancing, storytelling and traditional social festivals, the African youth develop physical, emotional, aesthetic and social assets which serve him in good stead for the development of his society.

This chapter discusses the various leisure and entertainment activities and their perceived roles to the societal development of the Jukun during the pre-colonial period.

**4.2 Leisure Times and Entertainment Activities**

Pre-colonial Jukun life was dominated with many activities ranging from domestic household, economic activities, political obligation and religious worship. Such was the range that one wonders if they had ample leisure time that involved entertainment. From the data collected, the Jukun people had social activities that were carried out during their leisure time for fun, pleasure and entertainment. Meek observes that:

His (Jukun) struggle for existence is unceasing throughout the year. He performs the agricultural operations during the rainy season which lasts for six months, including the preparation for farms during the hot season before the rains and the final work of harvesting the guinea corn after the cessation of the rains, covering a period of nine months.<sup>2</sup>

However, in the remaining three months, the compounds were repaired and other religious ceremonies which were a duty as well as pleasure were performed. Into these three months also, there were a variety of social duties which could not have been carried out during the period of hard labour on the farms such as visits to distant relatives, attending marriage ceremonies of relatives and friends, and other social activities. According to some respondents, the Jukun people had a number of leisure and entertaining activities in the pre-colonial period. For instance, Barau notes thus:

The Jukun people had leisure time in the pre-colonial period. Indeed, such pre-colonial types of leisure time must have been handed down over the ages and are principally the basis for the existing remnants of the traditional leisure time among the Jukun people in the present day civilization.<sup>3</sup>

Dawuda Agbu and Edward Ajibauka further state that, apart from the daily leisure time and activities after work, the Jukun pre-colonial leisure time was usually intensified between the months of February to April of the year, when farming activities had reduced to a minimal level.<sup>4</sup>

It is important to note that, other Jukun neighbouring societies such as the Tiv and Idoma had leisure and entertainment also in the pre-colonial period. During this period, they performed cultural festivals such as *Kwagh-hir* and *Eje-Alekwu* and *Ujor* festivals.

Just as their daily life was, the Jukun pre-colonial leisure activities varied according to the season of the year, the character of their occupation, age and sex.

But, as vast majority of Jukun, as their Tiv neighbours, engaged in agriculture as their principal means of livelihood, their leisure activities were based on a typical agricultural household according to their age and sex. In conformity to the above statement, Angyunwe observes that, "the leisure activities of the Jukun in pre-colonial period were classified according to the elderly men, the young men and the women".<sup>5</sup>

During their leisure time, the following social activities took place: games, music, songs and dances, accompanied with various types of drumming. There were also story-telling and proverbs by the elderly, with the children and young ones sitting round them. More so, there were riddles and answers competition, age-group wrestling and age-group swimming in streams or ponds. Marriage ceremonies, naming ceremonies and thanksgiving festivals at the end of the year's harvest were also performed. These social activities performed by the Jukun people in the pre-colonial period at their leisure time played a vital role in their societal development and were very amusing, and entertaining.

It is important to note that, all social and cultural activities such as games, songs, and dances have always existed in all societies. They have cultural and societal pattern and perspective, and are culture specific. That is, each society and group of people have specific social and cultural activities that are peculiar to them. The body movements are governed and controlled physiologically but all these movements in games and dances are subject to certain prevailing social norms as per the existing societies. Thus, the discussions on Jukun pre-colonial leisure and entertainment activities emphasizes the socio-cultural and economic values of the Jukun people.



#### 4.2.1 Games

Pre-colonial Jukun, like many other ethnic groups, played a number of games at their leisure time. One popular game was 'Ado' or 'Adzua'. It was a board game played by both male and female, especially during the dry season.<sup>6</sup> It was also played during the rainy season, after the day's farm work. The nature and mode of playing the game differed between the males and the females. The women used a wooden board, consisted of two lines of six holes, and sometimes the girls made holes on the ground in place of the board. Four pieces of either stones or nuts were placed in each hole and the first turn player (by agreement) removed the four pieces from any of the holes on the ground, dropping one piece in each hole. Whenever a player's last piece fell into an empty hole, she stops and her opponent starts her own move. However if a player's last piece fell on an occupied hole, she collects all the pieces in that hole and continue the round. To determine the winner of the game, a player's last piece must fall in a hole that had three other pieces including her own piece, making it four. Whenever this happens, she collects the four pieces and puts them aside as her 'children'. If during the rounds, she completes a four before coming to her final pawn, she could claim the four pieces if they were on her side of the board. But if she completes the four on her opponent's side, the latter collects the pieces, provided the four had not been completed by her opponent's last piece.<sup>7</sup> This game as was played by the females was a game of reasoning. It was believed that, winners of the game were calculative and reasoned very well, and had received supernatural aid. Deborah notes thus:

We watched our grandmothers and mothers play this game of *Ado* with interest, and we learnt from them, and on daily basis played it when we were growing up, after coming home from the farm, right before we started the preparation for evening food. It taught us how to calculate and reason well.<sup>8</sup>

Unlike the women and the girls, the men and boys did not use a board, and their type of game was played differently as compared to the women. In place of the board, the men made thirty holes on the ground, arranged in a rectangular fashion, so that one side had six holes while the other had five. Each of the two players employed twelve pieces only for the game, so that, after placing their pieces on the hole, six of the holes would be left empty. The boys played with nine holes only (three in each side), each player having four pieces. The main idea of the game was for a player to organize the play in such a way that three of his pieces would form a line, and then he could confiscate one of his opponent's piece. However, the right to make the initial move was a matter of agreement between the players if there had been no preceding games, but the winner of a previous game was entitled to the first move in the succeeding game, and whoever made the first move was called the *-king* according to the game. In this case, the game was more of strategy and chance, and played a fundamental role in societal development. The game enhanced their mental capability to calculate and know where to begin and end in order to outsmart the other contestants. This was a form of traditional recreation that promoted the Jukun people's reasoning accuracy. Gani Abon-Awudu note that:

During the pre-colonial period, whenever the day's farm work had been completed and the men returned home, after taking their bath, they mostly played the game of *Ado*. This game was what the Jukun men used to teach their younger ones calculation. The experts among them used to teach the younger ones on how to play and win the game.<sup>9</sup>

Note that, seed board game was played across pre-colonial Nigeria. The Igbo called it '*Okwe*', and was played between two to four contestants.

Apart from the '*Ado*', the female, especially the young girls were involved in another game called "*Kwa-ga*". This was a type of game where young girls made a hole on the ground, containing about six to twelve small stones produced by the players, mostly two at a time. Each of the players had a bigger stone with her in which she threw up into the air and packed out the smaller stones from the hole and pushed them back leaving a certain number outside depending on the level of the game before the bigger stone came down and was caught by same player. The more accurately the player packed out and pushed back the smaller stones, the more she won the seeds which were also referred to as her 'children'. However, if in the course of throwing up the stone, the player could not pack out and push in the smaller stones before the bigger stone returned to be caught or fell on the ground, such a player was considered to have lost, and her opponent was to take over. This game apart from being interesting and pleasurable among Jukun girls in the pre-colonial period, it enhanced their ability to concentrate and be accurate in their domestic work. It also promoted cordial relationship between the young Jukun girls of the same family, compound, village and other communities as well. Through this game the ladies got refreshed psychologically for the next work.

Another interesting and competitive game among the Jukun in the pre-colonial period was traditional wrestling which the Jukun called "*Anga*". As observed by Addakenjo, Abon-Awudu and Dawuda,<sup>10</sup> wrestling was practiced by boys and young unmarried men to exhibit their physical strength and skills among their peers in their various communities. The game, as was played in the Jukun pre-

colonial society, involved two or more opponents in a physical struggle, each trying to dominate by throwing his opponent down on his back. It was a male affair, however watched by females, accompanied by dances, music, songs and even magical acts. Traditional wrestling in pre-colonial Jukun society was popular and based on rules which forbade brutality and dangerous grips. It forbade physical blow and once it was turning to open fight, the elders usually stopped the game. In fact, the rules that governed Jukun traditional wrestling in pre-colonial period made the game very interesting. Fairness was a hallmark of traditional wrestling and that was why it was both a contest and training. A contestant was not to take unfair advantage of his challenger. He was never to throw the sand into the eyes of his opponent. He was never to bite, hit or twist the arms of the opponent. If a person was down on the ground, he was not to fight back. Traditional wrestling promoted friendship and respect among the Jukun youths. Addakenjo observe that:

It was through traditional wrestling that friendships were made and stiffened among peers, and there were Jukun youths who were so powerful and had physical skills which made them unbeatable during wrestling competitions such as one Bisen Adi Kunvyi, who could throw more than twenty (20) opponents at a game. There was hardly anything that beat traditional wrestling in attracting Jukun people and for making long-life friends.<sup>11</sup>

Traditional wrestling also promoted inter and intraócommunal contacts as noted by Dawuda that:

Various Jukun communities were involved in wrestling competitions where the bravest of these communities competed with each other. For instance, Jukun communities such as Mbayiwiji, Gakundo, Mbipyu, Kata-iko, Byepyi and Avyi among others competed with each other and one Adda was exceptional and no one could throw him on his back. In Wukari town, compounds competed with each other, and wards presented representatives during wrestling matches, and the winners were hailed by spectators through clapping, singing their praises and dancing.<sup>12</sup>

Wrestling was classified under the games of physical skills and strategy to prepare the youths for any physical combat.

Traditional wrestling was performed all over Nigerian communities. In Igboland for instance, wrestling was often performed with a peculiar wrestling music called *‘Egwu mgba’*. It was essentially a part of formation for a young man of certain age grade to contest in such wrestling at the preliminary stages before the winners were nominated to represent their kindred at the village level. From the village level, winners went to represent their communities at festival cooperative competitions. In fact, traditional wrestling in pre-colonial Nigeria had complex connotation than the Greek wrestling. It promoted friendship and peace.

Closely related to traditional wrestling was *Langa*, an interesting game that tested the strength and skills of the competitors. The game had two sides of between two to ten competitors each holding his one leg with his one hand behind and jumping on the other leg. Each side had a point man called the king who was to jump through and touch a certain point at the opponent’s side while the opponents were to stop him by all means through pushing him to fall. Once a player was pushed down or he lost grip of his one leg, he was considered to have failed and was required to go out of the field until a fresh game was started, and a side was considered winner and game-over when its king jumped through the opponents and touched the particular point without being thrown down and still holding his one leg behind with one hand. Just like traditional wrestling, *Langa* was a game of physical strength and strategy, preparing the youths for any combat.

The Jukun people organised another game known as '*Ade*' or '*Adzwe*'. In the game, would be two sides, each consisting of six youths armed with arrows and spears. A nut or pumpkin was thrown between them, and the side that scored the greater number of hits was declared the winner. The victorious side had the right to mount the backs of the members of the defeated side. Similarly, in Wukari area, this game was played in such a way that, one particular person would be dragging a pumpkin tied with a rope while the other young men ran after it throwing either arrows or spears. Samuel Adda notes that, "*Adzwe* was a game that prepared the Jukun youth for either hunting or warfare. It was a training ground for the Jukun youthö.<sup>13</sup>This game fell under the class of physical skills and strategy.

Note that, because of the social and economic life of the pre-colonial Jukun, they needed and lived a healthy and strong lifestyle which, through these games, inculcated into them how to defend themselves, their communities and their valuables against invading enemies. It also made them strong and healthy ó physically and psychologically, thus it provided them the needed physical and psychological therapy. It contributed to their well-being and enhanced their economic output.

Furthermore, there was another type of game mostly played by young men and children called *Vinvin*. According to Abon Awudu, Addakenjo, and Dawuda, in this game, two people were normally involved. A log of wood was placed on the ground with sharpened edge facing up while another log of wood with an opening at the center was placed on the sharpened edge of the wood on the ground. The two players sat at the opposite end of the log of wood placed on top and then

began to spin the wood as it rotated faster until they became dazed and even fell on the ground. Abon Awudu and Addakenjo note that, sometimes the spinning was too fast that players became dazed and fell on the ground with many vomiting.<sup>14</sup> This game, similar to what is obtainable in modern day nursery and primary schools, where pupils spin themselves round with pleasure and fun, was a game to compensate for the strains of the day's work, and to correct the mood of the children and the youths, thus offering them a psychological therapy which prepared them for the subsequent day's work. This justify the compensation theory of leisure and the mood management theory of entertainment.

#### **4.2.2 Music and Songs**

Music accomplishes purpose in the lives of individuals or groups. It is as old as man himself. In Africa, music is a natural phenomenon which is an essential expression of life beginning with gentle lullabies heard in infancy and the songs and dances associated with adult responsibilities.<sup>15</sup> Music accompanies and celebrates every rite of passage, birth, initiation into adulthood and even death and mourning. Mbaegbu notes that:

Some maintain that, more than any other continent in the world, the African is jovial, light hearted, emotional and sensitive to music. Little wonders his manual work, his recreational periods, his suffering moments, etc. are punctuated with music. For instance, at the birth of a child, he/she is received into the community amidst dancing, rejoicing and songs of jubilation. The same music features in driving and in moments of sorrows and joys. For instance, the ceremony of a genius in any spheres of human endeavours, at funerals, initiation ceremonies, etc. even at the battle fields, music dominated the life of the African.<sup>16</sup>

In Jukun pre-colonial society, music was considered as organized sounds that included songs and drumming directed at the people and their culture. Songs were sung during wrestling competitions, traditional marriages, child-births, and

coronations of traditional rulers, naming ceremonies, funerals and festivals. In the Jukun pre-colonial villages, women taught their daughters different songs which they practiced and sang after evening meal at their play grounds, mostly during moonlight. Sometimes these songs were accompanied with musical drumming or clapping to make it pleasurable and entertaining.

Despite Meekø's assertion that, the Jukun were not as musical as their neighbours, the Munchiö,<sup>17</sup> oral information available on their pre-colonial social and cultural history suggest that, they were music lovers, and music was part and parcel of their everyday life.<sup>18</sup> Jukun pre-colonial song composers composed songs for the religious worship of deities like *Akuwahwan*, *Akuma*, *Kenjo*, and *Yaku-Keji* in which they offered reparations, thanksgiving and petition for the protection of the land, good harvest and so on. More so, they composed songs that instilled discipline and fear among children and women because, the Jukun pre-colonial society was a gender cultured society where, men and women were stratified along differential patterns of space. This spatial division of the sexes brought about difference in the structure of male and female power, access to property and participation in social and cultural activities. Thus, tradition was not in support of women and little children seeing some of the religious activities. Traditional religious music inspired worshippers to express their loyalty to the deity(-ies), and some worshippers got into ecstatic spirit of ancestors called *ōAjon Wa Kyankyanö* in Jukun and only a particular kind of traditional religious music to appease the gods could bring them back to the physical world.<sup>19</sup> During religious worship where women and children were allowed, songs that taught



good morals, denouncing evil acts were sung. This instilled fear in the mind of those planning evil and made the people morally decent.

In Jukun pre-colonial society, communal farming called '*Aniku*' was encouraged and was accompanied with music during which the farmers competed among themselves as the drummers played. Composers sang to praise the farmers, energizing them as they tilled the soil.

Furthermore, because the Jukun were warriors in the pre-colonial period, they had war songs that solicited for supernatural assistance, charged and encouraged the soldiers as they engaged in territorial defense or expansion. These war songs were accompanied with incantations which bolstered their spirits and summoned them into action. For example, while preparing to go for war, they sang this song:

Banu woo, woo, banu yabe rama.

Woo, woo, banu yabe rama.

Meaning, Men are going out.

In the war front, they sang songs to charge the soldiers like:

Kuna bi, kuna ya

Wai ya

Kuna yani re

Woo, woo, wai ya

Bena bi, bena ya

Wai ya

Bena yani re

Meaning, the soldiers should not relent in the pursuit of the enemy. At the end, if they were victorious without a single loss, they returned jubilating with a victorious song as:

Banu woo, woo, banu bibe rama

Woo, woo, banu bibe rama.

Banu woo, woo, banu bibe rama

Woo, woo, banu bibe rama.

Meaning, the men had returned. However, if they lost a person or persons, even if victorious, they sang a song *Adiyamando* signifying some had fallen and the women that did not see their husbands knew they had joined the ancestors.

Adiyamando song was like this:

Woo, aya adi yani re, nyunu bai ra  
Woo, aya adi yamando nyunu bai ra.  
Woo, aya adi yani re, nyunu bai ra  
Woo, aya adi yamando nyunu bai ra.

Meaning, the men are back, but incomplete.

On social occasions such as coronations, marriage ceremonies, naming ceremonies, and so on, songs were composed to suit the particular occasion. Music was used to communicate messages and preach good morals and values of the Jukun to the celebrants and the audience. It was also used as social control, used to criticize and discourage bad habits in the society or evil acts such as theft, adultery, prostitution, and witchcraft. Awudu note that:

Besides, they served as a means of communicating messages to the members of the community. For example, if any of the societal norms of the people was broken, in order to discourage such act from re-occurring, musicians of the society composed mockery songs to that effect.<sup>20</sup>

Example of such song composed by the pre-colonial Jukun musicians to discourage farm produce theft is:

*A ... Kyo wara – wara anyina toro mbi tsanire aya... wooo, abagudun kami  
kidama mdube kini ya hwen toroko!*

Translation:

í splits four straight pieces of fire wood at three pence. Oh what shall I doí ? A monkey has entered my farm, where shall I get a trap!

Music and songs were languages used for expression of feelings. Married women used it as a means of vengeance on their husbands. For example, whenever couple fought, and the wife was beaten, because of her lack of strength to fight back, she resolved to express her feelings through singing while working in the kitchen, and at that time the husband had nothing to do because his name was not

mentioned. On the contrary, when a wife was favoured by her husband, she sang songs of happiness hailing and appreciating him. Rivals also used songs to communicate to each other their minds, expressing their feelings on happenings in their homes. Men on the other hand, sometimes whistled or hummed the songs they understood and appreciate while working in the farms or playing some of the games earlier discussed. Music was also used for psychotherapy of people who passed through acute grief such as loss of family members, restlessness, extreme fatigue, abrupt changes of mood, flawed judgment and thinking, stints of crying, etc. Thus, music as a curative agent was used in the treatment of psychological and emotionally induced disorders.

In the political life of the pre-colonial Jukun people, music was not relegated to the background. There were palace drummers and singers who composed and sung praises of the Aku(s), and each Aku had his own special song used particularly during special occasions like the *puje* festival. Adamu notes that:

Until a few years ago, all royal drummers and praise singers of the Aku-Uka were Hausa people. Since they were born and brought up among the Jukun, they were fluent in the Jukun language. The royal brass wind instruments (*algaita* and *kakaki*) were always played by the Jukun themselves.<sup>21</sup>

This meant that, music was a factor in intergroup relations in the pre-colonial period and it brought the Hausa, Abakwariga and the Jukun together in the palace. They sang and praised the Akus. The palace musicians, used their musical instruments such as the drums, *algaita* and *kakaki*, (trumpet and flute) and entertained the Akus and other traditional title holders. They composed songs that relaxed their souls, gladdened their hearts, opened their eyes on issues that affected their people generally and encouraged upholding morality among them.

The musicians also composed songs that praised the wealthy men and heroes in the society. They also praised great farmers, successful fishermen and great hunters. As they composed these music of praises, they also received economic gains. This can be compared to the *Imo-Mirin* ceremony in pre-colonial Tiv society. It was essentially a prestige enhancing activity. It provided the best opportunity for realizing their (composers) aspirations.

It can be said here that, the pre-colonial Jukun society had functional music and songs. The songs were for social control and social integration. They were sources for dissemination of information, for inspiration, for entertainment and as means of recreation. Music was used for encouragement, for solicitation of supernatural assistance, for reparation and thanksgiving. Music was also used to encourage the people to uphold their cultural values and to protect them. Music also taught good morals underlying the necessity of virtuous living and denying wrong deeds. It was a means of improving the psychological and mental well-being of the people. Thus, it was psycho-therapeutic. Examples of Jukun pre-colonial songs can be seen on appendix 1.

#### **4.2.3 Dance**

Dance is very important aspect of African culture as can be seen in close relationship between body movement and music. In the dance arena, it is natural for performers and listeners to move rhythmically and drummers move among dancers on the dance ground, and generally, music performance draw all people present into a unified atmosphere of action.<sup>22</sup>

There were different kinds of Jukun dances in the pre-colonial period accompanied with different songs and drumming. Examples included

*Akishedance*, the type of dance during marriage ceremonies, with different styles of drumming and songs; *Ajo-Niku*, a farming dance which was performed during communal farming; other types of dances include: *Ajo-Bwi*, *Agyogo*, *Garaza*, *Dungbanjin(Goge)* and *Ajo-Kovo* among others. These dances can be compared to *Swange and Ingyough* dances in Tivland or *Odaburu and Okpirigidi* dances in Idomaland. More so, on special occasions or during cultural festivals, different social masquerades such as *Agashi*, *Akuma*, *Atukon*, *Aku-wa-shon*, *Agba-keke*, *Ashama*, *Adashan*, *Anariko*, *Akumaga*, *Nyadodo* performed in different dance steps and drumming not only to the pleasure and enjoyment of the people, but projected and propagated the culture of the Jukun through their displays, their costumes and utensils.<sup>23</sup> In Igbo land they were called '*Mmanwu*', while in Yoruba land they were called '*Egugu*' for instance the *Eyo* of *Eko* and *Jendu* of Egba land.

Dances were means of socialization in pre-colonial Jukun society. It had both aesthetic and communicative elements and thus, projected the norms and values of the community. It was a medium to express joys and pains, tool to link the spiritual to the physical world and it was performed during special occasions or during leisure period.

**Akische Dance:** It was danced by both male and female during marriage ceremonies, naming ceremonies and other social occasion. The males used hand fan made of bird feather to fan themselves while dancing and their footsteps went with the drum as they danced either in a circle or on lines. They also moved their neck front and back as they danced and sometimes swung left and right. During the dance, at a point they knelt down to perform the Jukun style of paying

homage by removing their cap and throwing dust on their shoulders three times signifying their respect for only God, the king and death. They always used their traditional wrapper called *adire* tied round their waist. However those who could not afford the bird feather hand-fan or the traditional attire, used ordinary wrapper. The steps of the female differed from that of the male. The females used their traditional attire tied round their chest with stone necklace and danced very moderately more than the males. They used the sound of the drums to move their feet backward and forward, gently as they danced either in circle or in lines. They also in the process paid homage through kneeling down, removing their head gear, throwing sand on their chest three times signifying same thing as did the male.

**Dunbanjen (Goge) Dance:** This was a dance using the foot with some barbados seeds enclosed in small pieces called *akata* tied round the foot to make the sound *ōCha cha chaō* as the calabash was being hit and the harp (Keku) played. It was among the dances that accompanied a new Aku from Puje to Wukari, it was also danced during marriage ceremonies and during other social occasions.

**Ajo Bwi Dance:** A war dance performed to signify warfare as discussed in the songs. The dancers used black shirts (signifying anger or vexation) and red caps (signifying blood), carrying all sorts of weapons such as spears of different types, knives, daggers, bows and arrows and amulets while dancing. It was danced occasionally, particularly when they envisaged war.

#### 4.2.4 Masquerades

Masquerades played a very significant role in the history of the Jukun people. There were some of them whose major role was pure entertainment, ceremonial, rituals or a combination of these roles. That is to say, masquerades in Jukun society did much more than mere entertainment, but they were vehicles for social and cultural activities and control. They regulated the conduct of people and also entertained people. They also served useful purposes during coronation and burial ceremonies of traditional rulers. Masquerades were used as agents of social control and as symbol of authority. Examples of social masquerades in Jukun area of study include, *Aku Wa-Shon, Atuku, Agashi, and Nyadodo*.

***Aku Wa-Shon:*** An important Jukun masquerade that was made up of a male and a female just like the *Agashi* masquerade. They were entertainment masquerades that used the medium of energy, rhythmic dance, garnished with mimic, vigorous movement and at times, exciting physical acts. These masquerades usually came out during social festivals like the *Puje* festival, *Aku* and other traditional titles coronations or during burial ceremonies of the *Aku* and title holders in Jukun area of study. These were accompanied by stimulating and throbbing music with rapidly changing tunes. The female *Aku-wa-shon* dance was much more interesting because of how it shook the waist in accordance with the drum beating. However, the dances of the *Aku-wa-shon* was very entertaining.

***Agashi:*** This was another important entertainment masquerade among the Jukun. It had both male and the female, all danced during social and cultural festivals in Wukari and other Jukun occasions. It was used to perform major social and

political functions in time of stress when apparently all else had failed. It was an agent of social cohesion and peaceful co-existence.

***Atukon:*** This was a masquerade from Fyafi in Akwana district of Jukun area. It danced with whip or two long stalks and only came out during special occasions as coronations or burial of traditional title holders. It was more of a social control masquerade that was used to instill discipline on the crowd during the occasions.

In their music and dances, the Jukun had and used several musical instruments and drums such as: the hour-glass drum with bracing strings, various double-membrane drums, and the large single membrane which was beaten standing on the ground. The three-stringed lute and fiddle were common. There was also a harp which consisted of a piece of bamboo, two or three feet long mounted on a gourd as a resonator. There were also flutes, and calabash beaten with either sticks or the palm of the hand.<sup>24</sup> Other musical instruments such as *akpati*, (musical box) *waya* and *birizan* (two small pots tied together covered with a reptile skin to produce sweet sound) were also used by the Jukun people.

Drummers and other musical instrumentalists were very fundamental in determining the dance steps of dancers at any given time. Meek observes that, a drummer could summon another drummer to join him quickly in order that they may both attend a feast by reproducing on the drum a sound of the summoned man's name. For instance, if his name was *Dokari*, the measure beaten would represent the spoken words: *Dokari, ubi mwom mwa mwom mwa*, i.e. *ōDokari come quickly, come quickly*.<sup>25</sup> Among the Jukun in the pre-colonial period, every person had an individual chant, particularly among dancers or entertainers. Meek further observes that, at Wukari, drummers were experts in controlling the



dance steps of the maskers who personated the tutelary genii. If the masker was dancing too fast, the drummer would, by a few notes tell him to moderate his step. Thus, if the masker's name was *Angyu*, the drummer will beat out notes which clearly meant to the masker, *Angyu, Angyu, Angyu, keu ridan* meaning *ōAngyu moderate your stepsō*.

Drummers could also warn a masker if he was exposing parts of his body, this being a taboo especially if there were female onlookers. The warning was conveyed by a tune which represents the words, *Angyu, gbeu ridan*, i.e. *ōAngyu, dance carefullyō*. A drummer could announce the presence of a title holder for the dancers or maskers to salute or pay homage; he could ask another drummer to relieve him when exhausted by a tune and so on.<sup>26</sup>

In fact, in the evening dances, the drummer was an autocrat. He could summon anyone before him by playing the tune personal to that individual. Thus, he may summon a maiden by playing her tune and she comes forward and kneels before the drummer. She may then retire, but may be immediately summoned back by the continuance of the tune specially associated with her. The drummer, without dismissing her, may call up another maiden, and in a short time, he may have before him a number of maidens all on bended knees. A youth may then come forward and seek to redeem a girl with whom he was in love by touching the drum, and the drummer would immediately begin to play the tune which is personal to the youth. The youth would then stop the tune by placing his hand on the drum, and asks the drummer to play the tune which was personal to his beloved, for every youth and every girl of personality and self-respect had their own individual summons by drum. No name was to be mentioned because the

drummer was well aware of the individual maiden with whom the youth was in love. When the tune was played, the youth, by a gift of cash to the drummer was able to release his beloved. Other musical instrumentalists among the Jukun, such as those playing the harp (*Keku*) and the calabash did same as the drummers.<sup>27</sup> During such occasion, the people were not only filled with excitement and pleasure because they were being entertained, they were also educated and communicated.

*Ajo Kovo* was an interesting dance by the Jukun young girls during the pre-colonial period, similar to what was and still obtainable in Igboland called *ikpo oga*.<sup>28</sup> It was for fun and pleasure after the day's work, and mostly performed when there was moon light, after supper and evening greeting. In this dance, the girls arranged themselves in either two straight lines facing each other, singing and clapping their hands as each of the girls danced through the line, depending on whose name was mentioned; or in an ox-bow form, as a name was mentioned in their song, the person concerned came in front of the girls, backing them. She fell on her back with the other girls holding her and throwing her up. This process would continue until all the girls have performed, and they would only stop when it was time to go to bed or when they were called by the elderly women for other leisure activities like story-telling or song singing. Some of the songs sung during this dance were love songs on the dancer and her fiancée, songs of praise for the dancer or songs of womanhood and how to take care of the family, and respect of elders among other values. Addakenjo note that:

*Ajo-Kovo* attracted including the village elders, old women and young men who watched with keen interest. In those days, even animals such as hyena

ended up listening and dancing as the dance was going on. Many people met with these animals while retiring to their various compounds to sleep.<sup>29</sup>

Through this dance many young people had the opportunity of asking the girls for friendship which led to marriage. It also encouraged friendship and unity among girls of particular community and even between communities.

#### **4.2.5 Storytelling, Proverbs and Riddles**

Traditionally, Africans valued stories and revered storytellers. Folklore was essentially a communal participatory experience, very interesting, educative and entertaining. Storytelling, proverbs and riddles are methods of value transmission in the African context. Proverbs are among the widely used pieces of oral artistry, they are repositories of social and cultural wisdom, and are the analytical tools of thought, when thought is lost, it is proverbs that are used to search for it.<sup>30</sup>

Among the pre-colonial Jukun peoples, storytelling, proverbs and riddles revealed thoughts, themes, beliefs and facts that were widely spread. Storytelling, proverbs and riddles were manifested in many ways and were used for many purposes. They were used to interpret the universe, resolve natural and physical phenomena, teach morals, maintain cultural values, and passed on methods of survival and to praise the creator among many other functions. According to Jibrin Amfani:

The Jukun told stories about their gods, their kings, their other title holders, the brave ones, the dull ones, and other important lessons for the young ones to learn from it. It was through story-telling, proverbs and riddles that the Jukun elders passed on knowledge on their traditions, culture, values and norms to their younger generation.<sup>31</sup>

Mostly, traditional stories were told to younger ones by the elders in the night after eating and greeting. During that time, (mostly when there was moon-light)

the young ones sat round the elderly (male or female) who told the stories that touched on the people's daily lives, religious beliefs, political and socio-cultural existence. For instance, there were evening gatherings when the father or the elder member of the family told stories, said proverbs and posed riddles to children of the compound. This provided the children and the youths with entertainment as well as a form of education. Through stories, the children received their socialization and education; their thinking, knowledge and attitudes were extended. They became exposed to creative thinking skills as well as the capacity to imagine and understand their society, thereby becoming synthesized, refined and redefined their experiences and opened up for future possibilities.<sup>32</sup> These stories were sometimes amusing and entertaining, making the children laugh and applaud, while sometimes very terrifying, frightening the children, thus passing the message as supposed. They had moral lessons in them.

In the Jukun context, proverbs decorated their speech as they were symbols of communication as well as teaching. They used proverbs to criticize, praise, advise and teach their younger generation. On another hand, riddles were a method of instruction that was crucial in imparting knowledge and sharpening the children and youth's memory and reasoning ability. Riddles tested their judgments, and solving it was a source of great intellectual pleasure. The Jukun children and youth used it as a game to challenge each other, and the winner was the one who knew most. Solving riddles helped speed up their natural wit, thus introduced the children and the youth to a wide range of oral literature, local history and proverbs. The Jukun had many stories, proverbs and riddles which were used in entertaining as well as educating and inculcating into their younger generations

good societal values and morals. For instance, Meek observes about sixty-two (62) Jukun proverbs<sup>33</sup> and several folklores with titles such as: The King and the Chameleon; the Hare and the Elephant; the Origin of many food and of the Whip; the story of the He-goat, the Lion, and the Hyena; the story of the Chief, the Dove, the Hare and the Chameleon; the story of the Dodo, the Maiden and the Dove; the story of the Hare, and the Dog; the story of Koki and his son Adi; and of the Origin of Thunder and Lightening; the story of the Hyena, Hare and Lion; and the Origin of Smiting among men, the Hare and other animals.<sup>34</sup> All these stories had moral lessons on how to live a life acceptable to the society, respect for the gods and elders, respect for the societal norms and values, and how to manage self properly. See examples of Jukun stories on appendix 2.

According to Late Rev. Luka Agbu,<sup>35</sup> different moral lessons were learnt from these stories such as being careful with friends and strangers in all endeavours because some people would always want to get favour from the highly placed by gossiping about others; someone should not plan evil against others because it can backfire sometimes; someone should be careful with friends, for not all friends give good advice and someone should always have secret plans in case of danger; someone should be wise in difficult situations such as hunger or war and should never have immoral feelings for friends or wives among other lessons.

Some Jukun proverbs and their meanings are as follows:

***Adi ta wuwa nde mbu sin dun:*** Meaning the moment a woman is satisfied with what she needs at a particular time, whatever that is disturbing you or worrying you will not be her problem again.

***Tinto tswan nu Gbadu:*** In life, so many people are faced with much sufferings that are above their capacity or suffering more than expected.

***Aswe nakin ni Nwuwi:*** A situation of transfer of aggression to a subordinate consequential of your problem with a superior

***Byezu Kanken:*** Sometimes in life even if someone cannot stand the challenge ahead, he or she should not just run away but pretend to be bold in the situation, it may not be as hard as one think.

***Azhii jibu daji yinghen:*** The children's insubordination or misbehaviour are always the pain of the elderly.

***Avokun ri baa Nokun ba:*** Just as the leper's fingers are not disgusting to him while he eats, so some people's children and property are to them no matter how bad the society sees them.

***Beri nde be vonyi dzo agbadu ki fomba:*** in this life, nothing goes for nothing. One must use something valuable to get what he wants. You cannot look for success empty handed.

***Fyunwo dipa pen vya:*** The wicked or the evil person does not care or feel the pain of other people.

***Aba mbyakidia kanshen ba:*** On seeing something that would put one into trouble, one need to run away from it. No one likes to suffer, so one should be careful not to be involved in things that will lead to trouble.

***Apyu mba tsun:*** In life, a child is expected to grow and become greater than his father. However, whenever a child is considered as not successful as his father in the society, he is considered a waste.

***Ka pan jo bu asi ba byu ba:*** Do not make a friendship like that of yam and palm oil. The combination of yam and palm oil looks suitable, but there is no real intermixture. That is, do not make friend with a person whom you only know superficially.

***Avin wa kapyen ri wa janjen ba:*** The first horse that gets to the water will never drink dirty water. Meaning at all-time one need to be serious and prompt.

***Ka ta afye kizo adun ba:*** Do not sow your bambara seed before the monkey. Meaning, one need to keep a secret and never to expose it.

#### **4.2.6 Traditional Festivals**

Festivals are celebrations of important events in every human society. They bring together people from all walks of life. In Africa, festivals constitute an important part of the people's culture. They bring together people of common historical background for the purpose of reunion, strengthening of beliefs, forging of close bonds with the ancestors, for purification of the community and for entertainment. According to Sheilah, traditional festivals are performed to observe certain rituals and a type of event that communicates important cultural themes, often through the use of special forms of language, music and dances.<sup>36</sup> Thus, one can say that, traditional festivals are periodic celebrations marking significant events in the life of a people or community. They are used to transmit ideas, aspirations and the philosophy of the people from one generation to another. They are re-enactment of historical, religious and traditional events which serve as agents of social contact and interaction, cohesion and mobilization in the societies, rallying points and fora for groups, and reinforce all to play their roles as acceptable members of the community.

In pre-colonial Jukun society, traditional religion was a vital part of their cultural heritage. Thus the Jukun life revolved round the traditional religion which dominated their thinking and shaped their culture, social life, political organizations, and even their economic activities. It was because of the religious bond that all Jukun traditional festivals encompassed African religion, socio-cultural and economic traits. Examples of pre-colonial Jukun traditional festivals include, *Puje* festival, *Yaku-Keji* festival, *Gbunkpa* festival, *Nwunyo* festival and *Ajon-Awudu* festival among others.



*Puje* festival, a Jukun traditional thanksgiving festival had its beginning immediately after the disintegration of Kwararafa, when the Jukun were migrating to Wukari (Uka) led by Angyu Katakpa, who later became the first Aku (c.1569-1607). On transit to Wukari, at a certain point, (3km east of Wukari town) his wife menstruated and could not move further. Consequently, they stopped the movement and a booth was raised for her in which she was confined for seven days.<sup>37</sup> Thus, he called the place *Puje* which literally mean 'booth of menstruation', and since then, it became one of the famous Jukun traditional festivals that took place annually in the pre-colonial period.

The festival was for bumper harvests and thanksgiving where the Jukun people all over the world gathered in Wukari to appreciate the gods for good harvests and protection, and renewed their allegiance to their paramount ruler, the Aku-Uka. It lasted for seven days and was observed by women, children and strangers, unlike the other religious ceremonies in Jukunland.<sup>38</sup> Meek equates the *Puje* festival to the Israelites' feast of tabernacles or booths as described in Lev. 23:33-4 and Deut. 16:13-17 ó The people were to keep the feast of tabernacles for seven days and God shall bless them in all their increase and all works of their hands; they shall all gather joyfully and everyman shall give as he is able.<sup>39</sup> Thus, the festival was celebrated for seven days with varieties of social and cultural activities. Examples of such are: prayers to the ancestors, re-affirming the position of the Aku through his triumphant entry into Wukari, music, dances and other entertainment activities. All groups within the Jukun kingdom pledged total allegiance to the Aku by the people through paying traditional homage, thereby reawakening their cultural consciousness.

At the close of harvest, the ministers, in consultation with the Aku, the priests and the traditional title holders informed the people to get prepared for the festival. As noted by Meek, for the *Puje* festival, every Jukun householder provided, as he was able, food and local alcoholic brew for the members of the household and his guests.<sup>40</sup> Those that could afford were also expected to give some millet to the Aku to help him in providing food and beer for the visitors from different places who came to witness the occasion. Note that, the festival welcomed anybody, man, woman, the young, the old, and strangers. Before the commencement of the festival, some millets were handed to two priestly officials- *Kunse* and *Kinda Bo* respectively to prepare local alcoholic brew which matured two and one day to the festival respectively. With the brew, each of the priests offered libations to his deceased predecessors at the same time calling on the royal ancestors to bless the Aku and the people. These preliminary rites were compulsory for without them, the festival could not hold and without any one of the senior officials of the kingdom, such as *Abon-Acio*, *Abon-Ziken*, *Kinda-Acio* *Kinda-Ziken* or the *Anwu-tsi*, the ceremony could not hold. The special local brew (*atswen*) for the ritual ceremony was entrusted to the *Anwu-tsi*, assisted by the *Ayoku* who were royal women that had passed the age of menstruation, because due to the sacredness of the drink, a woman with menses never went near the kitchen where the brewing took place.

The brewing of the king's drink was arranged to mature on the morning of the festival. Note that, while the local alcohol was being prepared, booths and pavilions were also being erected at *Puje* for the king and the principal officials. Grace states thus:

Five days to the puje festival, the Ayoku and the wives of the senior traditional title holders soaked millet for atswen. Any family that could afford also soaked millet for acen-puje. Work also starts at once at puje. The ministers instruct the Akon-Puje, who was in charge of the organization at Puje, his assistant, the Iche-Puje, the Katon-Sin and Katon-Byene and other men of lesser titles to construct the Akuø shrine which consisted of different enclosures among which were byene, the Kyonma, and the Kusha rites enclosures made up of booths... enclosures for each of the ministers are also constructed placing that of the Aku at the center<sup>41</sup>

In fact all traditional title holders had their booths constructed which was just a replica in miniature of the cult enclosure at the capital, Wukari. The female official, Anwu-tsi was entitled to a pavilion also. Between two to three days to the festival, Wukari began to be crowded with visitors who were not only Jukun from outlying villages, but members of the neighbouring tribes that had link and cordial inter-group relations with the Jukun in one way or the other. In the pre-colonial period, the king always went to *puje* and slept there on the evening before the festival. Grace notes that:

When it was a day to the festival, after the morning rite in the palatial shrine, all arrangements were completed. The Aku, the ministers and the attendants set out at different intervals.<sup>42</sup>

The *Agyedi* and the *Agbu* rites for the day were observed at *puje*. The procession was done in this order: The *Babyene* of different ranks and titles who carried along with them the seats and crouch of corn stalk that the Aku uses. They dressed in loin cloth and went in a file after coming out from the palace through the gate of the rectangular flat-topped building. They were followed by the Aku on a horse-back, the ministers, *Abonta* and his men, the royal band, a fiddler and the *Batovin*. On their way to *puje*, the *batovin* supported the king in the saddle when necessary. They shouted his praises and drew attention to any impediment on the road.

Next in the procession were the *Basen* or the *Katons* who were responsible for the carrying of the divine apparatus and were accompanied on either side of the line, back and front by the *Akye*, a group of strong men carrying strong peeled sticks to drive away any one who stood on their way in order to protect the divine apparatus. The last group to file out to *puje* was the *Anwu-tsi* with her own *akye* made up of women. It was after this group that other people then followed.

On arrival at *puje*, the traditional rites were observed and the title holders spent the night together with the *Aku*. There were drumming, dancing and walking to and fro *puje* throughout the period. At *puje*, after the morning rite of *Kusha* was concluded, the *Aku* came out to the booth that stood at the frontage of the enclosure and sat under a shelter to receive salutations of his own people and of visitors who came to pledge their allegiance to him. While the *Aku* received visitors, it was customary for the *Abon-Acio* and *Kinda-Acio* together with the *Nwunke* to proceed to the original site of old *Uka* to pay homage and pray to the royal ancestors on behalf of the *Aku*. At the old site, the title holders knelt, threw some dust on their shoulders and prayed thus:

His majesty has come to *puje* to perform the duty demanded of him by our tradition. For this reason, he has sent us to pay homage and make supplication to you. We do hereby pray you to make our corn, beans and nuts yield in abundance. May famine never visit our land. May wild animals never harm us. Save us from epidemic so that we may be in good health. May we multiply and have males and females. May his majesty sit on a seat of Iron, not on stone for stone does crumble.<sup>43</sup>

After the prayers, they performed some rites and returned to *puje* to inform the *Aku* that, the duty has been fully carried out, and the *Aku* then withdrew into the enclosure for the *Agyo* rite. On the conclusion of the *Agyo* rite, food and drink

were served to the people who feasted and danced of different styles throughout the night.

In the afternoon (3pm), the people of the land except the Aku and the ministers including the *Anwu-tsi*, would leave the *puje* traditional site for Wukari to await the arrival of the Aku and welcome him. This, the Jukun referred to as the triumphant entry of the Aku into Wukari from *Puje*. While awaiting the arrival of the king, the people engaged in different types of dances to entertain those that came for the festival. Idi Agbu explains thus:

The period was always very entertaining, where there were the Ajoshon dance by the Yaku-Keji's maids, Junkpa dance by Nana's maids, Ajobwi, a war dance by the Jukun soldiers in war dresses with spears, bows and arrows, Garaza dance by hunters who displayed their hunting skills and Akishe dance by men and women all abounded in Wukari. Also involved were the tutelary gods (Masquarades) such as Nyadodo, Akuma, Ashama, Akuashon, Agashi, Agbakeke, Atukun and others who according to their various characteristics ran, skipped, jumped or walked and danced here and there rejoicing and entertaining the people.<sup>44</sup>

While all these were going on in Wukari, the Aku and the ministers would prepare for the journey back to the city. The *Anwu-tsi* went into the Aku's enclosure and paid homage, and on completion of this rite, led the procession back. She dressed in *Kwashe* loin cloth and head tie leaving the upper part of her body bare. She was the only woman in the entire kingdom that used a head tie from *puje* to Wukari. Even before the Aku, she did not remove it. On her arrival in the city, she was greeted by the people with the cry 'our corn, our beans and our nutsö and she went straight to her palace without waiting for the Aku. Note that, the position of the *Anwu-tsi* was so powerful in the kingdom to the extent that only she and the Aku were welcomed with such epithet.

Next to her came the group of royal attendants bearing the divine apparatus with each group preceded by the *Akye*, and they also went straight to the palace shrine. Then, the *Abon-Acio*, who galloped in with the other senior ministers. When they reached the Yaku-Keji shrine, they galloped back to welcome the Aku as he rode on horseback entering the eastern gate of Wukari amidst loud shout of welcome from his people. The king at that time was dressed in royal regalia called *Nyipo* which was decorated with red and white representations of birds, scorpions, chameleons and stars. He also wore a decorated *Taba*, a head gear, surrounded by about twenty grooms one of which fanned him while another held the state umbrella closed to his head. The king was led by *puje* drummers who used the drums and announced his arrival by what Meek referred to as the prancing of the steadö that is an attempt to imitate the steps of the king's horse.<sup>45</sup> Many of his wives also walked or ran beside his horse.

On arriving at the Yaku-Keji shrine where a large crowd was already waiting, they welcomed him by crying out, "Yes, your majesty! Your grace! Your majesty!! Our corn, our beans, our nuts. All hail thee, the king of kings, and the king of all animalsö.

He then stopped at the Yaku-keji shrine for few minutes as a mark of respect for the Yaku-keji spirit. He then continued the journey, passed his palace to the other city gates at the north and south of Wukari. Then he would return to the palace and dismiss the people saying, "I thank you all. I have performed the custom of our forefathers and may God help and reward you allö. And the people all punctuate the prayers with "Amenö.

Then the ministers and their attendants retired to their courts one at a time starting from the senior in rank to the junior. The festival was then accompanied by feasting and dancing in the city for a period of three to six days, and a fiddler continued to play the fiddle in the palatial shrine for three days after which the Aku dismissed him and then sent the *Abon-Acio* and *Kindo-Acio* again to old Uka site in order to inform the royal ancestors that the *puje* festival had been successfully held.

It is important to note that before the king left the last gate of the city as he visited on the day of his triumphant entry, rain was expected to beat him along with all the people to his palace. When that happened, it signified that the ancestors were happy with his performances; that as far as tradition was concerned, he had not gone wrong in the rites. But if the rain did not fall at the end of the festival (seven days), it meant something was wrong in the conduct of the rites or with the Aku himself, especially when the gods and ancestors were annoyed.<sup>46</sup>

At this point, it is fundamental to ask of what importance was the *puje* festival to the Jukun society? Idi Agbu observes that:

Puje festival was a unifying point for all the people of the Jukun kingdom; it helped in checkmating the outbreak of epidemics in the land and stabilized the Jukun communities. It also enhanced a fundamental economic progress of the kingdom. Above all, the people were entertained in all kind of traditional dances which were able to put away all stress they had, and thus pledged their undivided loyalty and allegiance to the Aku, and so gave him total charge and control of the Jukun kingdom.<sup>47</sup>

Firstly, the festival amounted to cultural consciousness and recognition of the Jukun as a people with a strong sense of history. It showed where they were coming from as a people and where they were heading to. It was a cultural expression of the Jukun identity.

Through the prayers offered to the Jukun ancestors and the gods by the Aku and other Jukun priests during the festival, it was believed that, epidemic outbreaks, famine, drought and other evils were averted from befalling the kingdom.

The festival was an agent of social mobilization, unity and development and it also served as catalyst for commercial activities because its celebration attracted people from far and wide who were ultimately involved in fun-fair and merry-making.

Through the *puje* festival, the people were entertained with all types of Jukun traditional dances and music which provided physical and psychological therapy and prepared the people for the social and economic activities of the subsequent farming season. Thus contributed to bumper harvest for local consumption and exchange.

In a similar vein, the Tiv had the *Kwagh-hir* festival and the Idoma had the *Alekwu* festival in the pre-colonial period. During these festivals, entertainment activities were displayed and the people were collectively responsible for the promotion of mutual orders and justice.

Therefore, the *puje* festival was capable of enhancing fundamental economic growth of the Jukun kingdom. All these contributed to the peaceful existence of the Jukun kingdom in the pre-colonial.



### 4.3 Conclusion

In this chapter, we observed that the pre-colonial life of the Jukun people was dominated by many entertainment activities during their leisure time in which they had fun, pleasure, enjoyment and educated the society generally. Amongst the activities carried out during their leisure time included games such as traditional wrestling (*Anga*), traditional draft (*Ado*) and archery (*Ade*); music, songs and dances; proverbs, riddles, storytelling and cultural festivals. All these activities took place after their main day's work at the village square or in their various compounds; or after the season's harvest when all the Jukun people gathered in the capital Wukari for the social and cultural festival called *Puje*.

Consequently, these leisure activities played tremendous roles on the Jukun pre-colonial society. Apart from being educative, it inculcated on the Jukun children and youths moral values, norms and cultural maintenance. Leisure and entertainment activities also contributed to the general well-being of the people physically and psychologically and prepared them for the great task of the subsequent day or farming season. Therefore, leisure and entertainment activities played an important role in the Jukun pre-colonial society.

Conclusively, traditional Jukun leisure and entertainment activities has been integral part of their lives. They contributed in the social and cultural organization of their society. Nevertheless, new forms of leisure and entertainment were introduced into their society by the Colonial officials and Christian missionaries. This affected their social and cultural lives as it is discussed in the next chapter.

## Endnotes

1. J.C Omoruan, *A Handbook on Physical Education, Sport and Recreation*, Zaria: Akesome & Co, 1996.
2. C.K Meek, *Sudanese Kingdom: An Ethnographical Study of Jukun Speaking Peoples of Nigeria*, London: Paul Kegan, 1931, p.391.
3. A.D Barau, (64yrs), Oral Interview at Jalingo on 20/04/2015.
4. A. Dawuda, (79yrs), Oral interview at Wukari on 10/10/2014 and A. Edward, (70yrs), Oral interview at Wukari on 10/04/2015.
5. C. Angyunwen, (67yrs), Oral interview at Wukari on 09/04/2015.
6. C.K Meek, *A Sudanese Kingdom ...*, p.456.
7. C.K Meek, *A Sudanese Kingdom ...*, p.457.
8. D.A Deborah, (69yrs), Oral interview at Bye-Pyi on 10/01/2014 and Martha Agah, (88yrs), Oral interview at Abinsi on 30/07/2016.
9. A. Gani, (89yrs), Oral interview at Wukari on 06/02/2016.
10. A. Dawuda, (79yrs), Oral interview at Wukari on 10/01/2014.
11. A. Magaji, (86yrs), Oral interview at Wukari on 06/02/2016.
12. A. Dawuda, (79yrs), Oral interview at Wukari on 10/01/2014.
13. A. Samuel, (77yrs), Oral interview at Jalingo on 12/05/2015.
14. A. Magaji, (86yrs), & A. Gani, (89yrs), Oral interview at Wukari on 06/02/2016.
15. O.A Ijeoma, "The Socio-Cultural Implications of African music and Dance", in *Creative Artist: A Journal of Theatre and Media Studies*, Vol.3 No.1, 2009, p.171.

16. C.C Mbaegbu, "The Effective Power of Music in Africa", in *Open Journal of Philosophy*, Vol.5, 2015, p.177.
17. C.K Meek, *Sudanese Kingdom...*, p.458.
18. Based on the views of most elderly people informally interviewed in the course of this study.
19. L.D Awudu, *The Missiological Impact of Jukun Christian Music on the Jukun Society*, Wukari: Unique Printers, 2016, p.13.
20. L.D Awudu, *The Missiological Impact of Jukun Christian Music...*, p.32.
21. M. Adamu, *The Hausa Factor in West African History*, Zaria: ABU Press, p.41.
22. O.A Ijeoma, "The Socio-Cultural Implications of African music and Dance", p.172.
23. A.A Ishaku, (69yrs), Oral Interview at Jalingo on 04/05/2015 and A.T Yaro, (77yrs), Oral interview at Wukari on 20/11/2015.
24. C.K Meek, *A Sudanese Kingdom* , p.458.
25. C.K Meek, *A Sudanese Kingdom* , p.458.
26. C.K Meek, *A Sudanese Kingdom* , p.458.
27. C.K Meek, *A Sudanese Kingdom* , Pp.458-463.
28. J.P Dada and K.J Ani, "Traditional Recreation and Entertainment as Tools for Peace Building in Post-Conflict Nigerian Communities", in *Maiduguri Journal of Peace, Diplomatic and Development Studies*, Vol.2, No.2, July-Dec, 2009, p.10.
29. A. Magaji, (86yrs), Oral interview at Wukari on 06/02/2016.

30. S.B Oluwale, "Culture, Gender and Development Theories in Africa",  
in *Africa Development*, Vol.22, No.1, 1997, p.100.
31. J. Amfani, (78yrs), Oral interview at Wukari on 06/02/2016.
32. This represents the overall view of the elderly men consulted in the course of  
this study.
33. C.K Meek, *A Sudanese Kingdom* , Pp.464-467.
34. C.K Meek, *A Sudanese Kingdom* , Pp.467-492.
35. L.D Agbu, (1945-1994), he was a Jukun Literature writer and storyteller who  
recorded some Jukun stories and proverbs in audio cassette recorder in the  
late 1980s, he died in 1994.
36. F.C Sheilah, "Traditional Festivals in the Political Economy: The Case of  
Contemporary Ghana", in *Journal of Social Development in Africa*  
Vol.12, No.2, 1997.
37. C.K Meek, *Sudanese Kingdom...*, p.144 and Y.A Grace, *Clock of Justice*  
Wukari: Amune Printing Press, 1983, p.81.
38. C.K Meek, *Sudanese Kingdom...*, p.144 and Y.A Grace, *Clock of Justice*,  
p.86.
39. C.K Meek, *Sudanese Kingdom...*, p.144.
40. C.K Meek, *Sudanese Kingdom* , p.144.
41. Y.A Grace, *Clock of Justice* , p89.
42. Y.A Grace, *Clock of Justice* , p89.
43. Y.A Grace, *Clock of Justice* , p89.

44. Manu Idi Agbu, (84yrs), the immediate pass *Abon-Acio*, narrating how *Puje* festival was organized during the pre-colonial period at the Jukun Youth Day, 2012.
45. C.K Meek, *Sudanese Kingdomí* , p152.
46. Y.A Grace, *Clock of Justiceí* , p.101, confirmed by Manu Idi Agbu in 2012 and Manu Tsokwa Agyo, the *Kunvyi* of Jukun Kingdom in 2014.
47. Manu Idi Agbu, 2012.

## CHAPTER FIVE

### COLONIALISM; CHRISTIANITY AND THE INTRODUCTION OF MODERN FORMS OF LEISURE AND ENTERTAINMENT AMONG THE JUKUN, 1900 - 1960.

#### 5.1 Introduction

One of the enduring legacies of British colonialism in Africa and Nigeria in particular has been the changes brought into the leisure and entertainment activities of the people, through institutionalization of leisure activities in their social and cultural ways. In their quest to inculcate hierarchy, discipline and respect for authority within the minds and spirits of the colonized, they introduced urban working associations, recreational clubs, various games and sports which did not only play an important role in their so called civilizing mission of the colonized, but also became a central terrain for the development of alternative discourses of power and society.

Similarly, the Christian missionaries, as they did in the areas of education and health ó care, introduced the African converts to western ways of leisure and entertainment activities which became a strong method in their conversion of the Africans. This chapter discusses the various leisure and entertainment forms introduced into the Jukun society by the colonial officials and the Christian missionaries and how it contributed in changing their mind set towards their leisure life styles in the colonial period.

## 5.2 Colonial Administration and Leisure Activities in Jukun Society

Before the British conquest of what became Northern Provinces, there was no centralized authority exercising political control over the area, but a greater part of the area was under the Sokoto caliphate, administered on the principle of *tafwid* (delegation of authority), while the Jukun kingdom of Wukari headed by the Aku covered the greater part of the middle Benue region and had a number of chieftaincies.<sup>1</sup>

Nevertheless, direct contact with the Europeans only began in the 1870s as Atohinko observes that:

To be precise, regular trade on the Benue may be said to have begun in 1874 when the West African Company, with its three steamers purchased Ivory at Bamusha, up stream of Loko. As from that year, the volume and value of produce especially Shea-butter and Ivory exported from the region increased greatly in most cases by over 100%.<sup>2</sup>

The increase in trade above did not only lead to acute competition among European firms in the area, but also attracted French merchants who had hitherto operated elsewhere in Africa (Upper Niger bend and the Congo). Both the French and representatives of the various commercial interests intensified their strategies for protecting their commercial interests in the region. Consequently, in the last quarter of the 19<sup>th</sup> century, a British trading concern, the National Africa Company (NAC) became dominant in the Niger-Benue trade and on the basis of treaties allegedly with some emirs, chiefs and community leaders, obtained a charter to administer the territories it claimed.<sup>3</sup>

The NAC subsequently became the Royal Niger Company in 1886 and attempted to consolidate its position through military action in order to keep off other European rivals and also control the region economically. This marked the

beginning of the end of the Jukun State of Wukari. Because the powers of the Aku was undermined by the Europeans. They established authorities of petty chiefs who hitherto were under the jurisdiction of the Aku. For instance, in 1885, Bula, the chief of Ibi who had hitherto been under the Aku, was compelled by the NAC, later RNC to sign a treaty surrendering his land, and Ibi became the headquarters of the company's Benue territory. In the same manner, Jibu and Donga were brought under the control of the company while Suntai fell into the company's sphere of influence despite its resistance in the year 1889.

The company was also active in the region north of Benue, especially around Wase which was still paying annual allegiance to the Aku Uka. The area was occupied by the company in 1898. However, when the British government came to the realization that, the chartered company had failed to keep away other European rivals from the Niger-Benue territory, it revoked the charter and took over the administrative control of the area by declaring it a Protectorate in 1900.<sup>4</sup> In 1902, during the reign of Aku Uka Awudumanu I Abite (c.1871-1903) the Muri Province was created with Ibi as its headquarters. Later, Ibi was made a capital of a Division comprising Wukari and certain areas which were hitherto independent of Ibi, but dependent on the Aku of Wukari.<sup>5</sup>

Subsequently, in 1926, during the reign of Aku Uka Ashumanu III Ali (c.1915-1927), a major reorganization of the Northern provinces took place which saw the abolition of Nassarawa and Muri Provinces, and the reorganization of others such as Munshi Province which became Benue Province. Wukari Division with certain areas such as Donga, Takum, Awe and 10 Tiv Districts was consequently transferred from Muri Province, as well as the emirates of Nassarawa, Keffi and



Lafia to the reorganized Benue Province.<sup>6</sup> Thus, the British colonial government created a centralized system of Native Administration under the control of the Aku of Wukari. It is pertinent to say that, the process of overthrow of the Jukun local administration by the colonial authorities was not in any way through military expeditions as it was in some places in the Middle Belt region such as Tiv land. Amfani notes that:

Unlike the situation in other parts of Nigeria where there were prolonged resistance, the British colonizers in Jukunland fired no single shot when a Protectorate was declared in 1900. The Jukun offered no resistance; they therefore wholeheartedly welcomed the British and embraced their colonizing mission.<sup>7</sup>

Hence, under the British colonial rule between 1900 and 1960, a lot of changes took place in the social and cultural lives of the Jukun, especially in their leisure and entertainment activities. This changes also took place among the Jukun neighbours such as the Tiv, Idoma, Chamba and so on. In the early years of colonial rule in the area, the Jukun were mostly rural dwellers without the knowledge and skills of the European games such as football, volleyball and lawn-tennis. However, the colonial authorities introduced the tennis game. In the late 1940s, the colonial authority constructed a tennis court for their own leisure at the present day Little Sunny premises in Wukari. According to Ibrahim Sangari Usman:

The first Lawn tennis court, single court, was established in Wukari by the British during the colonial period, for its few staff. It was located around the present little sunny super market or the former Nabeco Super market on Ibi road. This was the place we were also playing lawn tennis.<sup>8</sup>

Despite it being constructed for colonial officials, few Jukun young men then, particularly Ibrahim Sangari Usman and Adi Byewi<sup>9</sup> participated in the tennis

game. Towards the end of the colonial rule, people like Samuel Danjuma Gani, Jibrin Amfani, Jukunson Abama and Danjuma Ahmadu became well known players of the game in Wukari District. The place was neatly arranged with barbados flower for the refreshment of the colonial officials that were stationed in Wukari and Ibi and was only used for tennis game. On Fridays and Saturdays, there were disco dances and drinking at a place where the post office is presently located.<sup>10</sup>

Apart from tennis, other games such as football and cricket were introduced among elementary school students who usually played in the evening when it was time for leisure, and many Jukun students then participated and even introduced these new games, particularly the game of football to their friends and relatives that were not privileged to attend elementary school. Amfani notes that:

During the colonial period, students of the elementary school were involved in the European leisure activities such as the game of football which was played after school hours in the evening.<sup>11</sup>

Both Ibrahim Sangari Usman and Jibrin Amfani confirmed that, the first football field in Wukari was constructed in present day central primary school and it served the whole town, but later it had to be left for the students' use only. Therefore, a town team football field was constructed at the present location of Unity Bank in the 1940s.<sup>12</sup> Many able bodied young men and children in and around Wukari developed interest in football and it was widely accepted among the Jukun. According to Ibrahim Sangari Usman:

During my childhood years, one of my past time activities was football. I developed special interest for the game of football right from my elementary school in Wukari. Once it was evening time, nothing could attract my attention again but football. I used to organize football competitions among the youth in my ward.<sup>13</sup>

This was the extent to which the game of football was accepted among the Jukun youths and other inhabitants of the area. It became part of the social activities of the youth during their leisure time and it continued even into the post colonial period with the establishment of football clubs as discussed in chapter six.

According to Benue Province Annual Report of 1948:

The colonial government made grants available for the promotion of games and athletics early in the year and it has been spent largely on the improvement of playing fields and football equipment. Football is still the most generally popular organized game, and in Wukari many of the young townfolk play, as well as Government and Native Authorities employees but the organization of field events is still beyond the capacity of most elementary schools staff and local councils.<sup>14</sup>

Similarly in 1953, on community life, it was reported thus: "Football has now been taken up with a good deal of enthusiasm in Ibi and Takum as well as in Wukari."<sup>15</sup> The Colonial authorities also introduced and developed these games and other social activities among the neighbouring Tiv, Idoma and other groups of the Benue Valley area. For instance, football was generally a popularized game in the whole of the Benue Province in the 1940s and 1950s. For three consecutive times, the Middle School at Katsina-Ala won the Ulling Smith Shield between 1946 and 1948.

These games of football and tennis became a meeting points for discussions on politics and education as well, and a means of peaceful coexistence among the peoples.

### **5.3 Christianity and Leisure Activities in Jukun Society**

To understand how Christianity impacted on leisure and entertainment activities of the Jukun people in the study area, it is important to understand how Christianity itself was introduced among the people under study. Christianity was introduced among the Jukun in the study area through the activities of the Sudan United mission (SUM) under the leadership of a German called Dr Karl Kumm who first settled in Wase in 1904 together with his team members such as Dr John Bateman, Mr John Burt, and Mr Lowry Maxwell. In 1905, Mr John Burt travelled as far south as the town of Wukari where he made contact with the Jukun people there. Late that same year, Mr Lowry Maxwell accompanied Burt to Wukari on a second visit. These two visits prepared the way for the new religion which was to become the dominant religion among the Jukun in the study area.<sup>16</sup> In 1906, the Aku Uka Agbumanu Agbunshu (c.1903-1915) was pleased with the activities of the Christian missionaries, and he encouraged them to settle in Wukari by giving them piece of land where the present CRCN local church council Wukari is standing. The two missionaries paid local men to build for them a little rectangular hut that comprised two rooms, twelve feet square each, with a learn-to verandah in front and it was occupied intermittently by missionaries for the next fifty (50) years.<sup>17</sup> Almost immediately, the missionaries realized the need to preach the gospel to the people in their local language. Thus, Maxwell learnt the Jukun language while Burt learnt Hausa language, and they combined preaching the gospel with simple health care for those who came to hear the words of God,<sup>18</sup> and they were joined by other missionaries such as Dr J.S Deer, Rev C.W Guintier, and Mr Walter Hoover.

The Christian missionaries translated some portions of the Bible into Jukun language, composed songs in Jukun language and used the songs to preach to the indigenous people. Despite firm opposition from the Jukun traditional religious believers, some Jukun people converted to Christianity and continued to propagate the gospel around the Jukun settlements in Wukari, Ibi, Donga and Takum up to the Kurmi area. Records on the early converts mentioned one Istifanus Lar, a Tarok man as the first to be baptized at Wukari on 11<sup>th</sup> March 1906 and few other converts between the years of 1910s to 1930s such as Fillibus Ashu Angyu, who later in 1917 was sent to Lissam by the mission to propagate the gospel there and later in 1923, transferred to Lupwe to teach in the new boarding school.<sup>19</sup> Others were Mama Esther, Mama Rautha, Mama Tabitha, Manu Agyo Likita, Iliya Gani, Angyu Shawulu and Ato Kuku. The first set of converts were followed by another set made up of Andarawus Agbu, Istifanus Useini, Kefas Atenwunu and Yamusa Aji.<sup>20</sup>

In 1909, the missionaries opened a station in Wukari and in 1911, a class for religious instruction was opened. In 1915, an educational institute was opened. However, there was no much response from the Jukun people over the years up to 1940. This was because they were afraid of what the Whiteman might do to their children. Additionally, because of the strength of the traditional religion on ground. Below is a table showing figures of school attendance for 1932 and 1940:

**Table 1: Figures of school attendance for 1932 and 1940.**

<b>Place</b>	<b>1932</b>	<b>1940</b>
Takum	20	39
Donga	17	18
Wukari	22	18
Lupwe	49	60
Kuteb Areas	46	120

Source: E H Smith Nigerian Harvest p.62.

From the numbers above, the early missionaries became discouraged and transferred the school from Wukari to Gindiri in 1934 while they moved to Donga.<sup>21</sup> Notwithstanding; the school was already having impact on the people. Reporting on the influence of the mission around Wukari and Ibi area in 1935, Dewar stated that, "the Sudan United Mission had a station at Ibi and a school and Rest House at Wukari."<sup>22</sup> Nevertheless, the gospel did not weaken completely in Wukari area. In 1947, missionaries Jennie Stielstra and Margaret Dykstra arrived and occupied the old mission site. There was revival and converts such as Istifanus Useini Angyu, Iliya Gani, Andarawus Agbu, Kefas Atenwunu and others were encouraged to continue with the propagation of the gospel in and around Wukari. The earlier mentioned missionaries were later joined by other missionaries such as Rev and Mrs Peter Ipema in 1948, Mr and Mrs Don Van Recken who also opened a school on the mission compound in 1950, Rev and Mrs Peter Dekker in 1951.<sup>23</sup> They trekked to many villages and went as far as forty miles from their home to preach to the people.<sup>24</sup>

Meanwhile as the gospel was preached to the Jukun, the Tiv were also not left out. As early as 1911, C.W Guinter of Wukari helped Botha look for a site for a missionary station Wukari-Takum road. At that time, the Tiv were reached at Sai.

It was a Tiv homestead and its respected leader, Mr. Sai allowed the missionaries to settle there. In fact, one of his sons, J.E.I Sai was among the first four men to be ordained into the Tiv church. Note that, Christian missionaries were active in the Benue Province from the 1910 and their relationships with the Native Authorities were cordial. While the Sudan United Mission (SUM) was propagating the gospel among the Jukun, the Methodist Mission was working among the Idoma. The Dutch Reformed Church operated among the Tiv while the Society of the Holy Ghost operated among the three groups mentioned.

In the course of their work, the missionaries understood the role leisure and entertainment activities would play and so, at the beginning, the first expatriate missionaries that came to Wukari during the first decade of the 20<sup>th</sup> century such as Lowry Maxwell, John Burt, Bateman, Gunter and Hoover composed songs in Jukun language upon which some indigenous Jukun musicians developed theirs. They used these songs together with those composed by the early Jukun converts to propagate the gospel more, it had great impact on the Jukun people and Christianity became established permanently.<sup>25</sup> Manu Kefas Atenwunu states that, in 1912, when he was young, he saw some missionaries and other Jukun converts sing songs in the church during the reign of Aku Uka Ali (c.1915-1927) and it was there, the indigenous Christian musicians such as Agyo Boyi, Ato Kuku and Adasho practiced their songs and used them during worship. They influenced the later Jukun musicians such as Kefas Atenwunu, Mama Agyanwakwa Yamusa Aji, Nuhu Azashi Ashu, Abe Ali (later became Aku Uka c.1970-1975) and few others.<sup>26</sup> As they trekked to different villages, Smith report that:

In the evening or in the moonlight when a crowd had gathered, there would be singing in the Jukun language; this singing would be antiphonal, often taking the form of questions and answers. This was a most valuable way to teach the gospel as the tune and words remain with the hearer's mouths after the missionaries had passed that way.<sup>27</sup>

Women were not left out in the propagation of Christianity in the area of study. In June 1940, a Christian women's conference was held at Takum for two days, and most of these women walked long distance, some of them from as far as twenty miles from Wukari, Ibi and Donga. Smith noted that:

They had competition for new hymns set to native tunes; they sat and sung together under the stars and then retire. It was time for sharing and learning new hymns set to their own tunes. These tunes suited the performance of home chores, like the grinding of grains or of farming activities during planting and reaping seasons.<sup>28</sup>

When these women went back home, they shared their experiences and taught these new songs to those who were not able to go with them. Below is a table showing figures of Sunday service attendance for 1920 and 1940:

**Table 2: Figures of Sunday service attendance for 1920 to 1940.**

Place	1920	1940
Takum	70	145
Donga	54	54
Wukari	32	67
Kuteb Areas	130	820

Source: E H Smith Nigerian Harvest p.70.

The number of Christian converts increased in subsequent years despite persecution from traditional religious believers. Most conversion in Jukun area of Wukari occurred in the years 1948 to 1960, during the reign of Aku Uka Atoshi (c.1945-1960). The gospel spread widely through the help of the music, adult education and Boys Brigade, and consequently, about 60% of the Jukun in the area became Christians.<sup>29</sup> Among the Tiv also, gospel meetings were held in



compounds and Tiv Christians introduced the use of simple musical instruments into their worship. This Africanized and greatly enhanced their services.

Ibi played a prominent role in the spread of Christianity in the area of study. It was an important port of call during the days of river traffic to Adamawa and Cameroons, and it was also headquarters of the SUM until 1934 when it was transferred to Gindiri. It served Langtang station to the north, Wukari, Donga, Sai and Takum to the south.<sup>30</sup> Thus, Wukari and other Jukun settlements in the area of study such as Donga and Takum were visited from Ibi in the early 1940s by the British SUM. Records however showed that, the church in Ibi remained a small church but did not dwindle as did some of the others.

Note that, before the coming of Christianity into Jukun area of Wukari, Islam had already been introduced among the Jukun. Yet, unlike most other pagan tribes on the approach of Islam, they remained untouched. They established autonomous Hausa colony under the headship of Mallam Buba. Up to 1900, the Muslim colony in Wukari led its own life, made no much convert and it was little interfered with. On the other hand, they were respectful and loyal to the Jukun king. Consequently, they married some of the Jukun princesses and gave birth to groups that are today referred to as Abakwariga. The Hausa mallams became involved in the Akuø court and gradually spread their tentacles in the city. When Christianity was introduced among the Jukun in Wukari, Islam was not an obstacle like the traditional religion. However at the surrounding settlements such as Chinkai, Ibi and Dampar, they infiltrated and became a treat to the spread of Christianity in these areas.

Ibi for instance, was surrounded by Islam and for a long time a church building was not permitted within the town. In 1928, however, for the first time in the town's history, a new chief was appointed, a member of the Jukun tribe, and not a Muslim. He gave a plot of land for a church building within the town and the native administration confirmed it in February 1929. Without any delay, a church was built there and the Jukun chief did not last long. In 1932, the Muslims took over and tried all their possible best to oust the Christians, but they persisted in their faith and worship, and since 1960, the Christian community had grown very much.<sup>31</sup>

Christianity played a significant role in affecting Jukun traditional leisure and entertainment activities. The Jukun Christian converts abolished those Jukun traditional leisure and entertainment activities which they considered idolatry and totally against the values of their new faith. Particularly, they shunned the traditional festivals such as the *puje* festival, banned their children and wives from watching the Jukun masquerades or sing their songs. To them, these acts were against their new belief and should be totally discarded. Consumption of the locally brewed alcoholic beverage (*achen*) became prohibited, and any convert seen at places where it was sold or drunk was considered a sinner. Some of the Jukun Christian converts that were involved in it were disciplined by the church. However, in the area of music, the Jukun Christian converts combined the traditional musical instruments with the new religion's musical instruments to produce new songs for the propagation of the gospel and the pleasure of the people.

It is obvious that their music played a great role in the propagation of Christianity among the Jukun. Apart from being entertaining, it was spiritual and evangelistic. The adaptation of traditional musical tunes in worship and praises to God consequently made many people obliterated their old religion for the new religion because the songs were so inspiring. For instance, when Nuhu Azashi Ashu converted to Christianity in 1951<sup>32</sup> he composed Jukun songs that made many believed that, the world was coming to an end contrary to their belief of endless time, and that, there was a better place of enjoyment in heaven. This contributed to massive conversion of the Jukun people in the study area to Christianity. Through Christian music, Jukun Christian converts learnt the Christian culture. They learnt not to be involved in adultery, stealing, lying, alcoholic drinking, fighting and evil communication. They also learnt to always forgive. This contributed to the well-being of the individuals and the society generally. Because through forgiveness, people got relieved of heavy burdens in their hearts. Their music also was a source of social control in the society. In the music were messages that preached against witchcraft, back-biting, slandering, wickedness, jealousy, hatred and so on.

The first song composed by Nuhu Azashi Ashu in 1954 was:

Ndo wa sansan chiki don ma, ndo rama ndo wa sansan (2x)  
 Yesu ni ya don ya mbyai ndo, ando rama ndo wa sansan (2X)  
 Yesu yara kidon ya mbyai ndo, kuka ribi ji ku hoi ya (2x)  
**Chorus:** Ibi ya nghai chin ba ma bi ya  
 Tui go ba ma ibi ya pei  
 Mikyin ba pa kata riya ba ma  
 Pa yi wa jinderi yama  
 Sede bi ya fovyia, pa kata  
 Riya bama, a pa yi wa jinde  
 Riya ma sede riya fovyia

**Translation:**

There is a mansion in heaven, this mansion is a good one (2x)  
Jesus ascended up to heaven to prepare a mansion, this mansion is a good one (2x)  
Jesus has gone up to prepare the mansion for us, he will come back to take us there. We will not have headache, we will not have heartache, we will not be sad, not all will go, and only believers will go. We will enjoy, not all will go, only believers will go.

More so, Jukun Christian music was used to condole those that lost their loved ones and those that were passing through physical pains and spiritual attack. These songs improved their psychological well-being.

#### **5.4 Conclusion**

It is a fact that Colonialism and Christianity brought changes in the social lives of the Jukun people through their leisure and entertainment activities. Despite scanty colonial records on this subject matter, it is proven beyond doubt that, the colonial officials and Christian missionaries came into Jukun area of study with new forms of leisure and entertainment activities. These include the introduction of games of football which became the most popular in the colonial period right and into the post-colonial period. There was also Lawn tennis which also became popular in the post-colonial Jukun society. Then they had songs and music with modern musical instruments and other activities.

These activities changed the mind-set of a section of the Jukun people in terms of leisure and entertainment since the colonial period. For instance, the Jukun Christian converts changed from their traditional way of living to Christian ways such as not consuming the locally brewed alcohol, not involved in idol worship any longer and dropping polygamy. They accepted to live a Christian way of life like the missionaries. However, despite the impact of Colonialism and Christianity on Jukun leisure and entertainment, some still maintained their

traditional belief and thus, continued with their traditional leisure and entertainment activities.

By the end of Colonial period, the social and cultural lives of the Jukun as exhibited in their leisure and entertainment activities was beginning to take the modern form. This is demonstrated by the relevant data presented. Once started, the change became sustained even into the post-colonial period as revealed in the next chapter.

## Endnotes

1. S. Abubakar, "Peoples of the Upper Benue Basin and the Bauchi Plateau Before 1800", in O. Ikime, ed., *Groundwork of Nigerian History*, Nigeria: Heinemann Educational Books, Reprinted 2004, Pp.165-186.
2. T.A Atohinko, "The Political Development of the Jukun Kingdom from its Emergence to the coming of Colonial Period", *M.A Thesis*, Department of History, University of Jos, 1991, p.89.
3. S. Abubakar, "The Northern Provinces under Colonial Rule", in O. Ikime, ed., *Groundwork of Nigerian History*, p.449.
4. S. Abubakar, "The Northern Provinces under Colonial Rule", p.449.
5. J.M Fremantle, ed., *Gazetteer of Muri Province*, Lagos, 1922, p.65.
6. C.C Jacobs, "British Administrative Policies in Tiv-Jukun Relations between 1900 and 1945", in M.O Odey, J.G Nengel & O.O Okpoh, eds., *History Research and Methodology in Africa: Essays in Honour of Professor Charles Creswell Jacobs*, Makurdi: Aboki Publishers, 2007, Pp349-350.
7. E.I Akombo, "Jukun-Tiv Relations Since 1850: A Case Study of Inter-Group Relations in Wukari Local Government Area of Taraba State", *Ph.D Thesis*, Department of History, Unijos, 2005, p.127.
8. D.A Adamu and I.S Usman, *Showers of Blessing: The Autobiography of Ibrahim Sangari Usman*, Jos: Ehindero press, 2005, p.201.
9. Adi Byewi was a Headmaster of the Middle School and the first native of Benue to visit England in 1947 where he took a course in Education, and

returned to Nigeria in 1948. (Benue Province: Annual Report, 1948 SNP/17/45595, Part 16 Provincial Summary, p.7) He was a tennis player before and after he became the Aku-Uka, c.1960-1970.

10. Malam Jibrin Amfani, (78yrs), Oral Interview at Wukari on 6<sup>th</sup> Feb. 2016.
11. Malam Jibrin Amfani, (78yrs), Oral Interview at Wukari on 6<sup>th</sup> Feb. 2016.
12. Malam Jibrin Amfani, (78yrs), Oral Interview at Wukari on 6<sup>th</sup> Feb. 2016.
13. D.A Adamu and I.S Usman, *Showers of Blessing: ...*, p.43.
14. National Archives, Kaduna (NAK), NAK/SNP/17/45595 Benue Province, Annual Report 1948 (Part 1 6 Provincial Summary, p.2).
15. National Archives, Kaduna (NAK), NAK/SNP/17/5644 Benue Province, Annual Report 1953 (Wukari Division, 1953, part 3).
16. E.H Smith, *Nigerian Harvest*, Michigan: Baker House, 1972, p.14 and D.P Ashu, *Christian Reformed Church of Nigeria: A Legacy of Faithful Servants of God*, Jos: Midland Press, 1999, Pp.1-3.
17. E.H Smith, *Nigerian Harvest*, p.14.
18. D.P Ashu, *Christian Reformed Church of Nigeria*, p.2.
19. D.P Ashu, *Christian Reformed Church of Nigeria*, Pp.13-14.
20. D.P Ashu, *Christian Reformed Church of Nigeria*, p.59 and L.D Awudu, *The Missiological Impact of the Jukun Christian Music on the Jukun Society*, Wukari: Unique Printers, 2016, Pp.35-36.
21. E.H Smith, *Nigerian Harvest*, p.19 and D.P Ashu, *Christian Reformed Church of Nigeria...*, p60.

22. National Archives, Kaduna (NAK), NAK/SNP/37/1391 Benue Province:  
Wukari Division, Intelligence Report on the Wukari Native  
Administration, 1935.
23. D.P Ashu, *Christian Reformed Church of Nigeria...*, Pp62-77.
24. E.H Smith, *Nigerian Harvest...*, p.124.
25. L.D Awudu, *The Missiological Impact of the Jukun Christian Music...*,  
p.xiii.
26. L.D Awudu, *The Missiological Impact of the Jukun Christian Music...*, p.41.
27. E.H Smith, *Nigerian Harvest...*, p.65.
28. E.H Smith, *Nigerian Harvest...*, p.88.
29. P. Ahmed, L. Bawa, G. Dauda and Y. Ojo, *The Cross and the Gods*,  
Kaduna: Baraka Press and Publishers Ltd, 1992, Pp.186-187.
30. E.H Smith, *Nigerian Harvest...*, p.19.
31. E.H Smith, *Nigerian Harvest...*, Pp125-126.
32. Nuhu Azashi Ashu, (71yrs), Oral Interview at Ndo-Ikwe on 10<sup>th</sup> June 2016.



## CHAPTER SIX

### MODERN LEISURE AND ENTERTAINMENT IN JUKUN SOCIETY, 1960-2000

#### 6.1 Introduction

The previous chapter discussed the advent of Colonialism and the introduction of Christianity into the Jukun area and their impact on the people's social and cultural lives, particularly on their leisure and entertainment activities. Colonialism brought with it different types of modern sporting activities such as the games of football and tennis and introduced the Jukun people into them. In essence, it contributed to their peaceful coexistence and served as avenues for their discussions on social, political and economic developments. More so, these games served as physical and mental refreshers after their daily work. Thus, a physical and psychological therapy, contributing to their physical and psychological well-being. Christianity, through the use of music changed the religious belief of the people from traditional religion to a new religion. The new religion was and still is totally against bad behaviour such as lying, adultery, slandering, gossip, alcoholic consumption and polygamy. Consequently, it changed the converts' attitude towards some traditional practices. Also the Christian music served as means of relief to the aggrieved and thus, psychotherapy for the Christian converts.

However, it was during the first four decades of post-colonial period (1960-2000) that, modern leisure and entertainment activities created solemn impact on the social, economic and political lives of the people under study. This chapter therefore, discusses the various modern leisure and entertainment activities and

their contribution to the social, cultural and economic lives of the Jukun. It also explore some of the traditional leisure and entertainment activities that survived despite the impacts of Colonialism and Christianity.

Before any meaningful discussion on modern leisure and entertainment activities on the Jukun, it is important for a synopsis of how leisure and entertainment has become a big business globally. In the conceptualization of leisure in chapter two, it is conceived as residual time, as activities, as freedom. This means that, while leisure can be seen as free period for rest from work, it also involves some activities that are basically active. These activities are tension-reducing and have positive components. For instance, they are pleasurable, enlightening and educating. They also have some economic benefits. More so, these activities are entertaining, holding the attention of the audience. Thus, modern leisure and entertainment are not only the products of attempts to transform a way of life, but also to a great degree, the invention of entrepreneurs who observe what things people want to do during their free time that they are willing to pay for.<sup>1</sup>

Leisure and entertainment industry has developed rapidly between 1960 and 2000 globally. For instance, by 1984, leisure spending in Britain was running at about £36billion a year, accounting for about eight percent (8%) of Gross National Product (GNP). The number of jobs in the leisure and entertainment sector increased by thirty six percent (36%) in the period between 1960-1980, the biggest increases being recorded in public houses, sports, gambling and clubs, and the leisure explosion transformed the character of a number of businesses.<sup>2</sup> In the USA in 1995, leisure and entertainment sector of the economy employed more than 2.5million people.<sup>3</sup> Wolfø statistics showed that, entertainment was a

\$480billion industry with a growth of fifty percent (50%) between 1999-2003.<sup>4</sup> Consumer expenditure on leisure and entertainment increased rapidly from \$290.2billion in 1990 to \$841billion in 2007.<sup>5</sup> Thus, demonstrating the importance of leisure and entertainment in the daily life of people in the post-colonial period.

In Asia, modern leisure and entertainment had contributed to its economy in a very significant way. A recent report on "Basic Policy for the Introduction of Casino Entertainment into Japan" stated that, the gaming industry could bring improved tourism, enriched government revenue, enhanced entertainment, and provide economic stimulus.<sup>6</sup> Furthermore, Ieng indicated that, the entertainment sector of the economy has gradually become an important force in the service industry. Many tourism policy makers also see entertainment as the right tourist product in Macao.<sup>7</sup> India's leisure and entertainment economy had grown rapidly. The country is among the youngest nations, with more than half a billion people under the age of 25. With favourable demographics and a rise in disposable income, the propensity to spend on leisure and entertainment is growing faster than the economy itself.<sup>8</sup>

Note that, tourism has become a leading player in leisure and entertainment industry globally, and it has contributed in expanding economic opportunities. Based on statistics available from Ghana Tourist Board between 1985 and 1992, the estimated foreign exchange earnings from tourism increased from \$26million to \$170million.<sup>9</sup> With this growth, the power of cedi had for many communities replaced the purely spiritual value of festival performances. The festival events also attracted foreign exchange for the country since a lot of tourists flocked to

Accra to witness the celebrations. Therefore, from the ephemeral discussion so far, it is obvious that, leisure and entertainment is not only for recuperation for and from work for individuals to overcome their physical and psychological obstacles, neither is it only for educating and enlightening the people concerned, but it is also for the immense contribution to the economy of the people.

## **6.2 The Jukun and Modern Leisure and Entertainment Activities**

The games of football, cricket, and tennis were introduced into the Jukun society during the Colonial period, but only the game of football became generally popular towards the end of Colonialism. After the Colonial officers left, the Jukun took these games seriously, and participated competitively in them. In this section, the development of these modern games and their role on the social and economic lives of the people are discussed.

### **6.2.1 Football**

The rate at which the Jukun people in and around Wukari, Takum, Donga and Ibi accepted football and played during the Colonial period was a sign that, the game would become one of the most important and acceptable during the post-colonial period. As early as 1960, football teams in Wukari and other villages were beginning to emerge and many Jukun youths were beginning to join these football teams where they practised during leisure period with many spectators beginning to develop interest in watching the players as they played. In Wukari town in particular, football teams emerged in the early 1960s and between the 1970s - 2000, different teams had emerged and played competitive football in the locality and developed players who did exploits in and around Nigeria. Coach Bulus

Hussaini, a sport administrator and a one-time football and tennis player in

Wukari notes that:

In the early 1960s, football in Wukari was already a household game among students and the citizenry; where football teams were formed in the various wards e.g Gondo-ku, Agyo Likita, Police Barracks, Akata, etc. Then these ward's football teams formed the town team which comprised of selected players and represented Wukari town in State football competitions with its first captain as Bala Habu Dogo Akata.<sup>10</sup>

In the early 1960s, many teams and football players found it difficult to acquire the necessary football games equipment such as Jerseys, soccer boots and football. They used their personal funds to acquire the materials because of their love for the game.<sup>11</sup> However, some got assistance from well to do citizens such as Ibrahim Usman Sangari who provided these items to them when he was the Chairman of Electricity Corporation of Nigeria (ECN) between 1960 ó 1966.<sup>12</sup>

The game became an increasingly popular urban pastime by the turn of the 1970s and gradually young men of Wukari and environs began to take up football themselves seriously. Thus, by 1970, a group of young school youths formed a football team called Lion team with players such as Dole Angyu (Pele) Bulus Hussaini, Adamu Sanfo, Bujujen Loro Agyolikita, Joshua Agbu, Adihinchu Agbu (Good Nama), and others. They played the game with pleasure and entertained their spectators who showered praises on them. This led to the formation of many football teams such as Golden Rovers, Kwararafa FC, and Karfi da Iyawa between the 1970s and 1980s. Later in 1984 Amfani Babes FC was formed by Malam Jibrin Amfani, after which, Wukari United Football Club emerged.

These football teams were highly rated by the State Football Associations and some of them were even ranked in the State Division One clubs. They entertained

their supporters and other lovers of football in Wukari, and other places they went for matches, whether friendly or State League and Challenge Cup matches. Many Jukun boys, and men were drawn together in this modern game, a game in which individual physical and mental skills were far more important determinants of status and potential than pedigree and property. The Jukun football players and spectators took the game of football and transformed it into a highly popular form of recreation that resonated with the rivalry and revelry that were and remained a central part of the Jukun modern society. These football clubs trained in their local fields or on the fields built for school students, and played matches on these fields until in 1986 when a Jukun philanthropist, lover of modern leisure and entertainment, Manu Joshua Filibus Agya built a big football field, where matches were played and later bought over by the Wukari Local Government Council and named after Malam Ibrahim Usman Sangari.<sup>13</sup> That is to say in the 1980s, Wukari already had a township stadium known as Ibrahim Sangari Stadium.

Below is a table showing the names of some Jukun footballers and their football teams, 1960 ó 2000:

**Table 3: Jukun Footballers and their Teams, 1960-2000.**

S/N	Team & Players	Period
	<b>Wukari Town Team</b>	<b>1948-1972</b>
1	Habu Dogo Akata	1956-1972
2	Aliyu Tunde	1967-1970
3	Ibrahim Umaru	1967-1972
4	Danji Agyo Likita	1959-1961
5	Maigari Ahmadu	1960-1965
6	Danjuma Angyeze A	1969-1972
7	Emmanuel Tswenji	1963-1966
8	Agya Agbujoro	1963-1967
9	Ladan Yamusa	1965-1967
10	Adimato Agbu	1950-1960
11	Sabo Killer	1966-1969
12	Bala Zhema	1965-1969
13	Adamu Akata	1965-1970
14	Dogara Amuka	1969-1972
15	Ataki Orume	1950-1963
16	Habu Gurama	1950-1963
	<b>Golden Rovers FC</b>	<b>1978-1980</b>
1	Hamisu Arose	1978-1980
2	Adamu Bawa	1978-1980
3	Audu Alamanta	1978-1980
4	Inusa Stamina	1978-1980
5	Uba Ahmed	1978-1980
6	Babayi Rilwanu	1978-1980
7	Habila Sabo	1978-1980
8	Saidu Idi	1978-1980
9	Isti Ayati	1978-1980
10	Willie Orume	1978-1980
11	Danladi Agyoshi M	1978-1980
12	Sule Tanko	1978-1980
	<b>Kwararafa FC</b>	<b>1977-1986</b>
1	Bala Gani (Miky)	1977-1983
2	Wycliff Kefas (Horse Power)	1978-1982
3	Adamu Mamman Posa	1978-1984
4	George Orume	1977-1980
5	Adamu Samfo	1977-1980
6	Emmanuel Baçaku	1978-1984
7	Joshua Agbu	1977-1982

8	Uba Dungu	1977-1980
9	Garba Okoye	1977-1983
10	Yahaya Sule	1977-1983
11	Sale Madugu	1977-1980
12	Haliru Idi	1980-1986
13	Danladi Audu	1979-1985
14	Piccolo sale	1980-1986
15	Danjuma Atoshi	1978-1984
16	Jaafaru Adimbo	1980-1984
17	Kasimu Adimbo	1977-1981
18	Bujujen Loro Agyolikita	1977-1980
19	Uba Gurama Maigari	1980-1986
	<b>Amfani Babes FC</b>	<b>1984-1990</b>
1	Bala Gani (Miky)	1984-1989
2	Arose Hamidu	1984-1986
3	Adamu Bawa	1984-1986
4	Babayi Rilwanu	1984-1990
5	Isiaka Audu Osaro	1984-1986
6	Malam Adimbo	1984-1986
7	Idi Sule	1984-1990
8	Salisu Baba	1984-1986
9	Tijjani Audu (BCC)	1984-1986
10	Kabiru Aboki (Dosco)	1984-1988

Source: Bulus Hussaini and Emmanuel Baku in 2016.

Some of these football clubs and their players played matches against reputable clubs outside their locality. For instance, according to Bulus Hussaini and Emmanuel Baku:

Wukari town team used to play against Zaki-Biam football club and also Gboko town team. Kwararafa FC competed in the Gongola State football league and Challenge cup. In the same vein, Amfani Babes FC enjoyed the same opportunity and played against Makwada FC of Numan and NEPA FC of Jimeta Yola etc. The football clubs in Wukari played both competitive and friendly matches within and outside the state.<sup>14</sup>

Similarly, some of the players did exploits on the national stage and played for other football clubs in the country such as Babayi Rilwanu of Amfani Babes FC Wukari who was recruited by Makwada FC of Numan who were playing in the



Nigerian National League. Also Tijjani Audu (BCC) was recruited by B.C.C Lions of Gboko who were Challenge Cup champions.<sup>15</sup>

Interestingly, the Flying Eagles of Nigeria visited Wukari for an entertaining football match in 1989. They played against Kwararafa FC and defeated Kwararafa 1:0. In that same year, the Golden Eaglets visited and played an entertaining game against Amfani Babes FC and it ended 2:0 in favour of the Eaglets. Many Jukun people trooped out to watch their local teams play against these national teams which were made up of professionals. It was very exciting and entertaining. In 1987, Kwararafa FC played against Ranchers Bees of Kaduna (1:2). In 1988, Kwararafa played against Bendel Insurance (0:2), Kwararafa vs BCC (0:1), Amfani Babes FC vs BCC (0:2), Amfani Babes FC vs Stationary Stores (0:1). All these were entertaining matches for the pleasure and relaxation of the fans.

It is important to note that, football was never just a one match of 90 minutes or 120 minutes, but always comprised many matches that were played, performed and celebrated on, around and beyond the football pitch. Through the game, the cultural, social and political dimensions of football became more obvious. They entered into the daily routine and living rooms of the locals through manifold experiences and impressions, and through a flood of images, stories and rumours. Whether dusty playing fields, provincial stadiums, or high-tech sports domes, football pitches offered arenas not only for the matches, but also for the production of public spheres and imaginary spaces where social, cultural and political praxis and discourses were created, celebrated and negotiated. Football

was thus played on the pitch and beyond.<sup>16</sup>Between 1960 and 2000, football became a popular sport culture among the Jukun.

During the period under study, prominent Jukun men encouraged and supported the game of football. Some of them, such as Jibrin Amfani, Ibrahim Sangari, Arufu Mairogo, Nuhu Abe were involved in the establishment of the football teams and financed these clubs to do well in all competitions. They provided sporting kits and balls to the players and transported them to different places for competition. The likes of James Orume and James Uhwe were team managers to these teams.

**Table 4: Some persons that supported football in Wukari, 1960-2000.**

S/N	NAME	PERIOD OF SUPPORT
1	Dr. Bishop Ibrahim Sangari Usman	1960-2000
2	Joshua Filibus Agya	1982-1994
3	Arufu Mairogo	1980-1990
4	Manu Nuhu Abe (NABECO)	1981-2000
5	Manu James Uhwe	1980-2000
6	Manu George Orume	1978-1990
7	Malam Sale Agyo	1977-1988
8	Malam Jibrin Amfani	1983-1990
9	James Orume	1977-1994
10	Malam Hudu Jibrin	1978-1988
11	Alh Ado Waziri	1977-1989
12	Malam Yahaya Mustapha (Jomo)	1980-1990

Source: Bulus Hussaini, Emmanuel Baku and Ishaku Tonku in 2016.

### **6.2.2 Tennis:**

Another foreign game introduced into the Jukun social life during the Colonial period was lawn tennis. In the post-colonial period, particularly between the years 1960-2000, Jukun players excelled in the game. As observed earlier, during colonial period, the British built the first lawn tennis court in Wukari for its few staff, around the present day Little Sonny Supermarket or the former NABECO Supermarket in 1943.<sup>17</sup> However only few Jukun players practiced in that court

with the Europeans such as Ibrahim Sangari Usman, Adi Byewi, Samuel Danjuma Gani, Jibrin Amfani, Danjuma Ahmadu and Jukunson Abama. After independence, the number of tennis players grew and the single court was no longer enough for them to play the game at their leisure time and so there was the need for a more spacious place.

According to Ibrahim Sangari Usman, the search continued and in the end, we found a suitable place along Ibi road, opposite the then Ministry of Works.<sup>18</sup> Thus, with the effort of Ibrahim Sangari Usman, the place was secured against encroachment, fenced, and a befitting twin-court was constructed. In keeping with the modern trend, the court enabled Jukun tennis players to learn and play tennis for their pleasure, and to do exploit on national and international stages. Examples of such players include: Manu David Bako, Bulus Hussaini, Mamman Dauda, Musa Bala Habu, Abdulrahman Idi and Joel Adisoja. In 1967, after the completion of the court, a club house was built and stocked with soft drinks for the pleasure and relaxation of the players and spectators, and a Lawn tennis club with full membership was founded with Aku Uka Adi Byewi as its patron. Ibrahim Sangari Usman, using his position as a member of the Nigerian Lawn Tennis Association, as well as the Sports Commission invited top seeds in the Nigerian Lawn Tennis from Lagos to come and witness the commissioning of the club and also start a training session for some budding players.

The tennis club was commissioned by the Aku-Uka Adi Byewi who was also a tennis player, and the top Nigerian tennis players that graced the occasion were Mr Lawrence Awopegba, Mr. Yemisi Allen, Mr Fidelis Oyogwa, RSM Edward

Agori and Mrs Iyabo Lawrence Awopegba.<sup>19</sup> According to Coach Bulus Hussaini:

This was a grand occasion with the Aku-Uka, Manu Adi Byewi as the Special Guest of Honour and Royal father of the occasion. People all over Wukari (sic) and environs witnessed the occasion. It was fun.<sup>20</sup>

From then onward, the game of tennis became famous among the Jukun people with many players who played for the pleasure, relaxation and fun of their fans and spectators. Many young Jukun boys benefitted from the training and playing of tennis as well as the community at large. Coach Bulus notes that:

The contributions of tennis to the social life of the Jukun people are so enormous. It brought them together under the canopy of sports where they discussed social, political and economic issues; and they ended up being very healthy playing the game. It served as a business industry where those Jukun youths that excelled in it took it as their way of livelihood.<sup>21</sup>

Tennis became a very interesting modern leisure activity among the Jukun and through it, some players were sponsored abroad, and some played in the Championships in Nigeria, while some became international players and coaches.

According to Ibrahim Sangari:

Some of them even became stars later, not only in the state, but in Nigeria as a whole. As a results of it, Bulus Husaini came into limelight and later got scholarship to study sports in the United States of America, USA. This had opened the gate for others to follow, and boys, especially those from Wukari are now studying sports in the USA as a result of the noble initiative. It is gratifying to note that Bulus Useini is today the Director of Sports Taraba State. I am very proud of him.<sup>22</sup>

Bulus Hussaini and Joel Adisoja attested to the fact above and confirmed that, there are many Jukun tennis players who have done exploit in the game of tennis. In 1969, Ibrahim Sangari Usman sponsored David Bako Agbu and Bulus Hussaini to the All Nigerian Open Tennis Championship in Lagos, and in 1972, Bulus Hussaini became the Benue ó Plateau State champion and won the Silver

and Bronze medals during the National Sports Festival in Lagos in 1973 in 18yrs Boys Category in doubles and singles respectively.<sup>23</sup> In 1977 and 1979 National Sports Festivals in Kaduna and Ibadan, he won the Silver medals in the Senior Men category.

During the African Senior Championships in Libya in 1980, Bulus Hussaini paired with Anthony Momoh and won the African Doubles title for Nigeria and while in the United State of America pursuing his academics, he paired with the same Anthony Momoh and won the N.A.I.A doubles title in Kansas, Missouri.<sup>24</sup>

Furthermore, in 1985, Abdulrahaman Idi won the singles event during the Under 17 National Sports tagged Kwara, 85. During the 16<sup>th</sup> National Sports Festival that took place in Abeokuta, Ogun State, Musa Bala Habu won the singles event (Gold medal). Also in 1987, in Lagos, Abdulrahaman Idi won the International Tennis Federation (ITF) for 18yrs of West Africa. In 1989, Joel Adisoja, one of the players of the Wukari tennis club gained admission into Livingstone College, USA with full athletic scholarship alongside Abdulrahaman Idi.<sup>25</sup>

In 1993, at the all Federal Government Colleges Games tagged Azare 93, Agbujoro Agya Agbujoro won the tennis single boys (Gold) and paired with Atoshi Shekarau to win the doubles boys (Gold). In fact, Coach Bulus Hussaini notes that:

The Jukun youths in Wukari are very much exposed to the game of tennis that, they have been representing Nigeria in some international engagements and brought laurels to the Country. Some of them are representing Taraba State and indeed since Benue ó Plateau State and Gongola State. Some got trained as tennis coaches and are now coaches in America and Nigeria. The games of tennis has put Wukari (Jukun) on the world map.<sup>26</sup>

The game of tennis has been a very serious modern leisure activity that the Jukun cherished so much and did exploits in the game from 1960 to 2000. Surprisingly, the females of the area of study did not participate much in the game during the time of study as observed in the course of the research.<sup>27</sup> This was basically as a result of how the Jukun culture treated the females before the beginning of the 21<sup>st</sup> century and the inferiority complex in them.

Below is a table showing some Jukun tennis players from 1947 to 2000:

**Table 5: Some Jukun Tennis Players, 1947-2000**

S/N	NAME	PERIOD
1	Aku Uka Adi Byewi	1947-1960
2	Ibrahim Sangari	1950-2000
3	Ladan Umar	1968-1980
4	Magaji Solomon	1970-1980
5	John Solomon A	1970-1994
6	Samuel Danjuma G	1955-1968
7	Adi Atoshi	1967-1980
8	Baba Adi Byewi	1960-1970
9	Francis Alage	1970-1983
10	John Hussieni Agyo	1968-1972
11	Bako David Agbu	1966-1980
12	Joshua Filibus Agya	1967-1982
13	Jibrin Amfani	1956-1980
14	Emmanuel Baaku	1967-2000
15	Jukunson Abama	1958-1980
16	Malam Aburba	1970-1976
17	Ibrahim Habu	1966-1978
18	Ataki Orume	1970-1974
19	Sani Pajo	1966-1974
20	Habu Gurama	1970-1974
21	Ibrahim Umaru	1967-1990
22	Bulus Hussaini	1967-2000
23	Fari Alamanta	1970-1999
24	Daniel Joshua	1980-2000
25	Bala Habu Dogo	1967-1996
26	Emma Boshe	1993-2000
27	Bujujen Loro A	1967-1975
28	Murtala Bala Habu	1980-2000
29	Wycliff Kefas	1968-1996
30	Wuryeba Garpiya	1996-2000

31	Agori Saidu Sabo	1970-2000
32	Bawa Yanki	1970-1980
33	Musa Gurama	1976-1982
34	Joseph Samfo Zhema	1968-1979
35	Dauda Mamman	1975-2000
36	Musa Bala Habu	1997-2000
37	Abdulrahaman Idi	1982-2000
38	Joel Adisoja	1982-2000
39	Ahmed Ataki Orume	1982-1996
40	Tubasen A Ibrahim	1967-2000
41	Sule Hussaini	1989-1995
42	Atoshi Shekarau	1992-2000
43	Audu Danladi Shehu	1982-2000
44	Sallau Ibrahim Habu	1996-1971
45	Tanko Musa	1968-1975
46	Zando Hoku	1970-2000
47	Agbujoro A Agbujoro	1992-2000
48	Danjuma Ahmadu	1966-1980
49	Madam Adama Ashumate	1967-1980
50	Sule Samaila	1975-1998

Source: Bulus Husaini, Zando Hoku and Joel Adisoja in 2016.

Apart from playing tennis, Wukari tennis club premises was also used for social activities such as corporate meetings, wedding receptions, associations meetings, birthday parties and political meetings during the years under study. This further created sources of income for the locals whenever the club organized tournaments or other activities highlighted above.

### **6.3 Cinema and Film Show**

The emergence of cinema and film show as sites of leisure and sociability in the Jukun communities of Wukari, Takum, Donga, and Ibi is a post-colonial event, probably in the early 1970s. This is unlike in some African communities where cinema and film show were introduced during colonial period such as Brazzaville,<sup>28</sup> French West Africa,<sup>29</sup> and South Africa.<sup>30</sup> According to Agbaru Tsokwa, the operator of Joshua cinema in Wukari between 1972 ó 1985:

The first Jukun man that introduced the cinema and film show in the southern Taraba area was Joshua Filibus Agya who established the Joshua cinema/film house in Wukari in 1972/73, and from there, he went and established at Takum, Donga, Ibi and even Zaki-Biam.<sup>31</sup>

Between 1970 and 2000, cinema and film show centers became important areas for the young Jukun to socialize with other groups in Jukun dominated urban areas and it quickly became an important leisure activity in the post-colonial period. Agbaru further narrates that:

The majority of the people that went for cinema and film shows in Wukari were the Jukun youths, who after their days work would not want to be involved in some social habits of drinking or womanizing which will cost them a lot, but preferred to go and watch cinema and films after which they went home straight to sleep.<sup>32</sup>

That is to say that, the cinema and film show centers were places where these youths relaxed after their days work in order to refresh for the next day.

At the beginning of the cinema and film show in Wukari, Indian films, Chinese films and American films dominated and became popular. Films such as 'Number 10', 'Bruce-Lee', 'Commando', 'Rambo' were the order of the time. There were some musicals also which altogether contributed in the spread of new fashion and ideas among the Jukun youths. From the 1960s to 1980s not many Jukun families owned Television-sets and video cassette players to watch these films at home.

However, in the 1990s to 2000, the Nigerian film industry started producing Nigerian movies and many Jukun families started buying TV sets and Video cassette players to watch Nigerian films and other films. More so, football viewing centers started coming up to complement Joshua cinema in showing football matches, particularly the Barclays English Premier League which had Kanu Nwakwo, Daniel Amokachi and Celestine Babayaro as players. Through



this, there came a lot of social and cultural changes among the Jukun youths. Some Jukun youths went into making films, particularly in Jukun language, and some copied the various dance steps watched on the musical films and started performing either at wedding receptions or social parties. As observed by Agbaru Tsokwa:

Consequent on the introduction of cinema and film shows in Wukari and other Jukun urban settlements, some Jukun youths such as one Saidu and one Adda produced some films in Jukun, sponsored by Joshua Agya.<sup>33</sup>

Furthermore, in the year 2000, some Jukun youths, Awudu Ishaya Gani, James Navokhi Adi, Alamanta Bitrus, Nwukabu Agbutsokwa, Agin Tsokwa and Juma Atoshi among others, produced a Jukun film titled, *Akwin Wanjinderi* (Justice) with the moral support of Abonta Drama club in Wukari.

Still in the cinema/film houses, particularly in Joshua cinema and film house, there were also musical concerts, dancing competitions and fashion parades. Jukun youths participated and won prizes, particularly in the 1990s to 2000. Examples of such youths include the likes of Jibaniya Joshua Agya, Shadrack Emmanuel, Randy Toss and Wando Nuhu. Many people loved and watched the programmes.

#### **6.4 Modern Music and Dance**

One important aspect of popular culture among the Jukun is music as discussed earlier. Perhaps, more than any other aspect, modern music received a lot of attention in the post-colonial Jukun leisure and entertainment. There were Jukun musicians involved in secular music and dance. Such as Philip Adati and Otis Nyaga who established the Philip and Otis musical group. They composed songs and produced albums such as: *õSilver and Goldö*, *õIn Love with the Presidentö*

Daughterö, öAndo khi yaya khi ki yoö, öGongola the Sunshine Stateö, and performed in places such as Wukari, Donga and Takum in the 1970s to 1990s. They were at Yola in 1984, Jos in 1987 and Kaduna in 1990. Similarly, there were other Jukun musicians who composed gospel songs and music in Jukun, English and Hausa languages. Examples are Nuhu Ashu, Manasseh Zakariya, Solomom Ishaya Audu (Soloist), Julie Nathan, Samson Shishi, Amik Adams, Lordswill Angulu, Bob Tunga, Amos Danjuma, Joshua Aten, Kande Adizenku, and Danji Kefas.

It is important to note here that Christianity impacted seriously on the Jukun social life and most of its musicians from 1960 - 2000 were mostly gospel singers with gospel music and dance. They composed many inspirational songs using both traditional and modern musical instruments such as the drums, pianos, guitar (Bass, rhythm, and solo or lead) Saxophone, trumpets, to entertain their audiences at social gatherings, Christian celebrations, marriage ceremonies and church services.

Jukun language music became popularized by Nuhu Azashi Ashu in the early 1960s when most of the Jukun people were at Wukari because of the crisis between the Tiv and the Jukun. He composed different songs using the traditional musical tones and instruments such as *Birizan*, *Waya*, *Akpati*, thereby getting more attention of the people. The songs and the musical interlude were energizing and had psychological and emotional impact on the Jukun people in particular.

The Jukun language music were then sung on Christmas days and many Jukun Christians came out to dance at the Aku-Uka's palace and other churches in the villages while others that could not dance, together with non-Christians watched

them with pleasure and got entertained. Their music was also played during other social gatherings such as weddings and naming ceremonies, fellowship meals, and thanksgiving for good harvest and to celebrate peoples' successes.<sup>34</sup> One example of an inspiring song of Nuhu Ashu in the 1960s was:

*“Bye myi ndedi nabi ma, bye myi ndedi nabi ma, nici bye cu wani ci rama, bye myi ndedi nabi ma, yesu danra nyonu ma mba mbawa kuri bima bye myi ndedi nari bi ma, a ya wo cika yesu na zubyewa bibira, bye myi ndedi nabi ma”.*

The meaning is that: there will be instability in the world when Jesus shall come. For Jesus said, that at the time of his coming the world will shake. Oh probably he is about to come.

And because of crisis that was going on, many believed that the world was coming to an end contrary to their belief of endless time. Thus, Nuhu's music became part of Jukun life, and one could hear people sing or hum his songs consciously or otherwise. Using Ashu's music, the Akishe dance was modernized for the entertainment of people including non-Jukun and in the Second World Black and African Festival of Arts and Culture called -FESTAC 77, Akishe dance together with Goge dance and Agashi dance represented Gongola State at the festival. Akinwumi and Abereoran notes that:

Jukun dance troupes and masquerades are now known beyond the boundaries of Taraba State to the north, south, east and west. They feature in cultural competitions and activities marking important ceremonies. The impression which their participation give to non-Jukun is such that bear worthy testimony to the richness and profundity of their culture.<sup>35</sup>

For the Christian gospel music in Jukun and English languages, using the modern musical instruments as listed earlier, the already mentioned artists and their groups; churches' band groups such as Clarion Callers, Amachon Praise Band and others, organized music concerts on different occasions and at different locations in order to entertain their audiences during the period under study.

For instance, the album of Solomon Ishays Audu titled '*Ama ji ken*' launched in 1992 became a household music in and around Wukari and Ibi, at that time due to the crisis between the Tiv and Jukun. He also produced other albums such as *Ẹpi ri kan hin* in 1993, *Ẹzoa ri mbya ka* and *Christian Awake* in 1994, *ẸHis Eyes can See* in 1995, '*Da dadin ji*', *ẸIn Hard Times* in 2000, and has gone to places such as Jos, Cross-River, Numan, Akwa-Ibom and Benue States together with his musical group to perform. Also, the album of Amik Adams titled *ẸDevil the Noise Maker* released in the late 1990s became a household music among the Jukun in Nigeria and beyond. Manasseh Zakariya also produced Jukun songs using the modern musical instruments and were sung by many Jukun both in the country and outside the country. Churches organized musical concerts such as CRCN Unity Band National Concerts where these musicians performed to the glory of God and for the entertainment of their audiences; Christmas carols were organized every Christmas period, videos and audio of these albums were watched and listened to all over the country during the years under study.

Music and dance became an important aspect of the entertainment and recreation among the Jukun, and featured at festivals, parties and other social activities of the Jukun such as marriage ceremonies, naming ceremonies, graduation parties, coronations, pastor's ordinations, political rallies and funeral services among other socio-cultural and political activities.

In the petty entertainment enterprises of local bars, pepper soup joints, barber shops, drinking parlours and *burukutu* joints, the music of these Jukun musicians blared from heavily amplified audio sets and often duplicated and acquired with no regards for copyright or broadcasting rights. The music were also aired on

radio and television stations such as Gongola State Broadcasting Corporation (GBC), Taraba State Broadcasting Service (TSBS), Nigerian Television Authority (NTA) and Taraba Television (TTV) for the listening pleasure, relaxation and education of their listeners. In these circumstances, what mattered were access, availability and enjoyment.

### **6.5 The Atoshi Recreational Centre, Wukari**

The establishment of the Atoshi Recreational Center in the year 1990, by the Wukari local government council under the Chairmanship of Alhaji Nuhu Mohammed was based on the view that, recreation would create a wellóbalanced community whose social, educational, cultural and health needs would be met within the locality of the people of Wukari, Ibi, Donga, Takum and the state generally. On commissioning the center, it had a twin tennis court well secured, a volley ball court, a basketball court and two halls; one small hall for social occasions and one large hall with the provision of badminton court and table tennis equipment, all for the entertainment, relaxation and pleasure of the people.

These courts became rallying points where many Jukun tennis, volley ball, basketball and badminton players met to socialize through playing these games, and to exercise themselves in order to be physically and mentally fit, and played matches with other teams. The halls were also used in addition to playing in-door games, for social occasions such as marriage receptions, clubs and associations meetings, political rallies, birthday and graduation parties etc.

It became a rallying point where youths of Wukari and environs met for different social activities not minding their differences, thus, promoting cordial relations among the people. Therefore, it is not out of place to say here that, the

establishment of this center showed the extent to which the government was ready to contribute to modern leisure and entertainment by providing these amenities to the Jukun people in particular and the entire state in general. The government invested the total sum of over N5million in building the center and had generated much revenue from rentals of the halls.

### **6.6 Jukun Traditional Leisure and Entertainment in Modern Time**

The Jukun traditional leisure and entertainment activities did not vanish by the end of the colonial period. Some of them survived the colonial period into the post-colonial period. However, while some of the activities maintained their traditional characteristics, some were modernized to accommodate the modifications of the period.

The Jukun traditional dances such as the *Goge* dance, *Akische* dance and *Ajo-Bwi* maintained their traditional characteristics, likewise Jukun masquerades such as *Atukon*, *Agashi*, *Aku-Wa-Shon*, and *Nyadodo*. They performed at traditional social occasions during the post-colonial period.

The Jukun also continued the seed-board game of *Ado* in the post-colonial period. During the day, particularly after working hours, elderly and young Jukun men that like the game gathered at different big compounds to play the game. For instance in the 1970s to 2000, big compounds such as *Ndo Zinku*, *Ndo Jiduku*, *Ndo Kinda*, *Ndo Abon* served as centers where this game was played. In these compounds also were the sales of traditional alcoholic beverage, the *achen* or *burukutu*. In these places, the people socialized and discussed on their unity and social, cultural, political and economic progress.

In the post-colonial period also, in the 1980s, 1990s to 2000, Jukun girls in the primary and secondary schools played the game of *kwaga* and also were involved in the *kovo*. This assisted in cultural maintenance among the Jukun girls.

The *puje* festival which was an annual event during the pre-colonial period became an occasional event with the advent of Colonialism and Christianity. It was organized at the interval of four years from 1920 and the last one was organized in 1959 during the reign of Aku Uka Atoshi Agbumanu IV (1945-1960).<sup>36</sup> However, due to the traditional complexity of the festival, not acceptable to the Jukun Christians, it was modernized in the post-colonial period and renamed 'Jukun Youth Cultural Festival'. It was first organized in 1982 and thenceforth became an annual event. The difference between the two festivals rested on the fact that, while during *puje* all the people left Wukari city to Puje for the traditional rites before returning to the city, for the Jukun Youth Cultural Festival, all procession and cultural dances moved towards the Aku Uka's palace. While the *puje* lasted for seven days, the Jukun Youth Cultural Festival lasted for three days.<sup>37</sup>

## **6.7 Conclusion**

This chapter shows that, despite the Jukun people embracing the modern leisure and entertainment activities and the impact these social activities had on their social and cultural lives in the post-colonial period, they did not neglect totally their traditional leisure and entertainment activities. The game of football was accepted and it became a household game beginning from the 1970s to 2000. National football teams such as the flying Eagles and the Golden Eaglets visited Wukari on several occasions to play friendly matches with either Kwararafa FC

or Amfani Babes FC so as to entertain their fans and spectators. This was coupled with the matches played around the locality, the State or other States of the nation, either on friendly or competitive basis. All these added to the leisure relaxation of both the players and their audiences.

The game of tennis was also accepted by the Jukun, and some of the players such as Bulus Husaini, Abdulrahaman Idi, Joel Adisoja, Murtala Habu and others travelled abroad to play and study. Consequently, many Jukun youths got involved in the game.

Modern music and dance also became part of the Jukun leisure and entertainment activities in the post-colonial period. From the traditional way of music and dance, there came a turn in the early 1960s when the Jukun singers modernized their music and dance to suit the trend of the day. With this modernization, the Jukun Akishe dance, Goge dance and Agashi dance represented the defunct Gongola state at the FESTAC 77. Furthermore, due to Christianity, modern Jukun Christian musicians and groups emerged to perform in order to worship God and to the pleasure, relaxation and entertainment of their listeners. This is coupled with the emergence of some circular musicians among the Jukun people.

More to the above, a recreational center was established to promote recreational activities among the people in addition to the provision of cinema/film show houses by some prominent Jukun people.

More importantly, they maintained and modernized some of their traditional leisure and entertainment activities such as the Jukun Youth-Day (modernized puje festival), the Masquarades dances, the local draft, and others. Thus, in the post-colonial period, between 1960 and 2000, many Jukun people found safe



space and much time for modern leisure and entertainment activities diversified with some traditional ones.

Conclusively, it is imperative to note that, there are great potentials among the Jukun in modern entertainment industry. These, if properly harnessed, would develop cultural tourism in the area of study and contribute to the social, cultural and economic development of the people under study. This is discussed in the next chapter.

## Endnotes

1. G. Godbey and T.C Mack, "Leisure in the 21<sup>st</sup> Century: Part 1", in *Futures Research Quarterly*, Spring 2006, p.6.
2. S.G Jones, *Workers at Play; A Social and Economic History of Leisure 1918-1939*, London: Routledge and Kegan Paul, 1986, p199.
3. P.S Koku, "On Bizarreness in the Entertainment Industry", in *Journal of Services Marketing*, Vol. 9, No. 4, 1995, Pp19-30.
4. M.J Wolf, *The Entertainment Economy*, New York: Times Books, 1999.
5. US Bureau of Economic Analysis, 2007.
6. P. Doocey, "A Yen for Gaming", in *International Gaming and Wagering*, Vol.28, No.6, 2000, Pp.32-33.
7. L.K Ieng, "Entertainment as a Tourism Development Tool in Macao", *Ph.D Thesis*, James Cook University, 2009, p.247.
8. Ernest and Young, "Spotlight on India's Entertainment Economy" 2011.
9. F.C Sheilah, "Traditional Festivals in the Political Economy: The Case of Contemporary Ghana" in *Journal of Social Development in Africa*, Vol.12, No.2, 1997, p56.
10. Bulus Hussaini, (60years), Oral Interview at Jalingo on 20/04/2016.
11. Emmanuel Baku, (64years), Oral Interview at Wukari on 10/08/2016.
12. D.A Adamu and I.S Usman, *Showers of Blessing: The Autobiography of Ibrahim Sangari Usman*, Jos: Ehindero Press, 2005, p.203.
13. Bulus Hussaini, (60years), Oral Interview at Jalingo on 20/04/2016.
14. Emmanuel Baku, (64years), Oral Interview at Wukari on 10/08/2016.

15. Bulus Hussaini, (60years), Oral Interview at Jalingo on 20/04/2016.
16. S. Ballars, "The Other Games: The Politics of Football in Africa (editional)", in *Afrika Spectrum*, Vol.41, No.3, 2006, p.326.
17. Joel Adisoja, (47years), Oral Interview (Phone) at USA on 10/08/2016.
18. D.A Adamu and I.S Usman, *Showers of Blessing* , p.203.
19. D.A Adamu and I.S Usman, *Showers of Blessing* and Bulus Husaini 2016.
20. Bulus Hussaini, (60years), Oral Interview at Jalingo on 20/04/2016.
21. Bulus Hussaini, (60years), Oral Interview at Jalingo on 20/04/2016.
22. D.A Adamu and I.S Usman, *Showers of Blessing* , p.205.
23. A. Danjuma, "Master Bulus Useini, Self-Taught Tennis Star", in *Benue-Plateau Newsletter*, 1973, Pp16-18.
24. Bulus Hussaini, (60years), Oral Interview at Jalingo on 20/04/2016.
25. Bulus Hussaini, (60years), Oral Interview at Jalingo on 20/04/2016 and Joel Adisoja, (47years), Oral Interview (Phone) at USA on 10/08/2016.
26. Bulus Hussaini, (60years), Oral Interview at Jalingo on 20/04/2016 and Joel Adisoja, (47years), Oral Interview (Phone) at USA on 10/08/2016.
27. This view is observed by the various tennis players consulted in the course of the research for the period under study. Only one female by name Adama Ashumate is mentioned to have participated in the game between 1970s to 1980s.
28. P.M Martin, *Leisure and society in colonial Brazzaville*, Cambridge: Cambridge University press, 2002.

29. O. Georg, "The Cinema, a place of Tension in Colonial Africa: Film Censorship in French West Africa", in *Afrika Zamani*, Nos. 15 & 16, 2007, Pp. 27-43.
30. P.T Zeleza and C.R Veney, eds., *Leisure in Urban Africa*. Trenton: Africa World Press, 2003.
31. Agbaru Tsokwa, (55years), Oral Interview at Jalingo on 17/04/2016.
32. Agbaru Tsokwa, (55years), Oral Interview at Jalingo on 17/04/2016.
33. Agbaru Tsokwa, (55years), Oral Interview at Jalingo on 17/04/2016.
34. L.D Awudu, *The Missiological Impact of Jukun Christian Music on the Jukun Society*, Wukari: Unque printers, 2016.
35. O. Akinwumi and J. Abereoran, *Shaped by Destiny: A Biography of Dr Shekarau Angyu Masa-Ibi, Kuyyon II, The Aku Uka of Wukari*, Ilorin: Unilorin Press, 1996, p.79.
36. A.D Danjuma, *The Jukun and their King*, Jos: Plateau Publishing Company, 1983, p.6.
37. A.D Agbu, "The Jukun Cultural Day 2012: Our Culture, Our Identity", in *Jalingo Journal of African Studies*, Vol.2, No.2, 2012, Pp. 167-177.

## CHAPTER SEVEN

### SUMMARY AND CONCLUSION

#### 7.1 Summary and Conclusion

This research work has centered on leisure and entertainment activities of the Jukun people of the Lower Benue Valley area since the pre-colonial period up to the post-colonial period (1850-2000). Starting from the pre-colonial period, the Jukun people had leisure time when social and entertainment activities such as the games of *Ado*, *Kwaga*, *Langa*, *Adeor Adzwe*, and *Vinvin* among others were carried out. These games had serious impact on the societal development of the Jukun society. Furthermore, they sang songs and danced during different social activities which included among others, traditional wrestling, child-birth and naming ceremonies, marriage ceremonies, funeral ceremonies and festivals. They also told stories and riddles to entertain themselves and train their younger generation.

During the colonial period, modern games of football and tennis were introduced into the Jukun society by the colonial officers for the development of their physical and mental well-being. Even though, not many of the Jukun people were involved in these modern games during the colonial period, the post-colonial period witnessed a complete change in their acceptance of these games. They accepted the games of football and tennis.

On football, they formed football clubs in the 1970s and 1980s, and these teams competed with each other and other football teams outside their locality, including playing friendlies with the Golden Eaglets, Flying Eagles and other football clubs from different parts of the country. Football became a second

religion of the Jukun youths in the 1990s and 2000. On tennis, the Jukun people participated in it, to the extent that, many of their sons went abroad to play and study in the post-colonial period.

On other leisure and entertainment activities during the post-colonial period, the Jukun people loved modern music, and several Jukun musicians performed for the pleasure and entertainment of their fans and audiences, either on the secular basis or on gospel front. In cinema and film shows, they were not left behind, for as early as the 1970s, they had started going to cinema houses to watch foreign films during their leisure time.

Furthermore, the government did not just watch, but contributed in the entertainment, physical and mental well-being of the Jukun people by building and providing sporting amenities at the Atoshi Recreational Centre in Wukari where some types of modern games were played and other social activities took place.

However, the Jukun did not abandon completely their traditional entertainment activities in the post-colonial period. They still played the board game, while the younger ones in the primary and secondary schools still engaged in *Kwaga* and *Kovo*. The young boys still played the *Langa* and wrestling, but not as competitive as it was in the pre-colonial period. The masquerades still came out during social occasions like the coronation of title holders and burial ceremonies. In fact, the *Nyadodo* performed during political occasions.

Finally, it is important to state that, both the traditional and modern leisure and entertainment activities of the Jukun people contributed in their societal

development and had serious impact on their physical and psychological well-being.

In conclusion, it is important to state that, despite the people's zeal and determination to participate in the modern leisure and entertainment activities in the post-colonial period (1960-2000), only few contributions came from the government and private organizations or individuals towards achieving their physical and psychological well-being. Based on the outcome of this study, it suggests that, for maximum satisfaction of leisure and entertainment activities among the Jukun people in the post-colonial period, the government and private organizations should step up their support.

In this era of globalization, it has been acknowledged that, creativity and innovation are now driving the new economy. Nations and many organizations have embraced creativity to generate significantly higher revenue and provide greater stability into the future.

Therefore, many stakeholders are to be involved in bringing out the maximum satisfaction of leisure and entertainment in the area of study, in Taraba State and Nigeria as a whole. Cultural institutions such as museums, public service broadcasting organizations; the private sector which covers a wide range of commercial operations in all fields of cultural production and distribution; the non-profit sector including many theatre and dance companies, festivals, orchestras which may receive government subsidies; non-governmental organizations, actors and musicians are all to be involved.

Culture is increasingly finding a route to the market, which is leading to radical transformation in the way people create, consume and enjoy cultural products.

Globalization and the convergence of multimedia and telecommunication technologies has transformed consumers from passive recipients of cultural messages into active co-creators of creative content. Digital distribution in industries such as sports and music has transformed global markets and allowed new industries and consumers to emerge in developing regions such as Africa. Therefore, the Jukun musicians, through the encouragement of the government, the individuals and private organizations can go digital, thus creating employment opportunity and improving the revenue base of the area and state at large. Musical and dance concerts should be organized periodically to showcase their traditional and modern potentials.

In Europe, the role of leisure and entertainment shows that, the arts enrich the social environment with stimulating or pleasing public amenities, and artistic activity by stimulating creativity and enhancing innovation. Works of arts and cultural products are a collective memory of a community and serve as a reservoir of creative and intellectual ideas for future generations. The arts and cultural institutions improve the quality of life. Likewise, Australia has underscored the fact that, the culture and leisure sector contributes to economic development through facilitating creativity innovations and self-reflection and as such recognizes culture as a key component of society's well-being. Thus, the development of cultural tourism is very essential in the area of study in order not only to achieve economic growth, but for social cohesion and human development. There is a significant relationship between festivals and cultural tourism development. Therefore, there is the need for the cooperation of all stakeholders like the Jukun traditional council, individuals, the policy makers, the Federal, State and Local



Governments and non-governmental organizations to support the various cultural festivals in the area of study. This will attract both foreign and local tourists. The Taraba State government in collaboration with the Federal Ministry of Culture and Tourism should come up with viable policies that will promote the development of cultural tourism generally and the Jukun cultural festivals in particular. This will improve the socio-economic development of the Jukun society and the State at large.

There should be a deliberate effort by the Federal and Taraba State governments particularly to provide basic facilities for local and foreign tourists. In this regard, facilities such as stable electricity, portable water, good roads as well as mass transit vehicles should be provided in the State generally and the study area in particular.

The Jukun traditional council also has a role to play in the projection of these cultural festivals to the outside world. This will attract tourists to the area. The traditional leadership should move away from old practices and embrace modern economic developmental plans to aggressively push for cultural tourism agenda. The traditional leadership also has to re-orient the Jukun subjects to be hospitable to visitors and tourists into their communities in order to sell their cultural values and materials to the outside world. During these cultural festivals, traditional songs, dances and other cultural products will be showcased, thus promoting the culture of the people under study and improving revenue realization for the State and organizers.

There is also a significant relationship between recreational facilities and tourism development. In order to put Taraba State on the world tourism map and make it a

tourist destination, the State government has to invest rapidly in recreational facilities development. There is the need for the Taraba State government to rehabilitate the Atoshi Recreational Center in Wukari and put in place all the necessary sporting facilities to enable the people of the State, the nation and tourists have access to exercise themselves so as to reduce stress, depression, and anxiety after work or while on holiday and to produce positive moods, facilitate social interaction and increase their general physio-psychological well-being and life satisfaction.

More recreational parks should be established in major towns of the area of study to generate more revenue through tourism and other social activities. More tourist attractions in the area need to be put in proper shape such as the Crocodile pool in Wukari, missionary sites in Ibi and Takum, the Jukun Supreme temple and other historical sites for tourists to visit when around for leisure. Cultural and creative commodities such as traditional dances, music, artistic displays and modern entertainment activities should be provided for the tourists and the locals. That is to say, Jukun cultural groups and modern entertainers be encouraged to provide the needed commodities by the tourists to get the needed feelings. Through this, the purpose of leisure and entertainment ó for relaxation, fun, pleasure, and education ó will be achieved.

The Taraba State government should also rehabilitate the Wukari Rest House and encourage private participation in building good hotels and other recreational facilities to not only attract cultural tourists, but for the leisure and entertainment of the locals.

Through participating in entertainment activities and modern recreational activities such as sports, the socio-economic base of the people will improve, there would be more job opportunities and the governments both at Federal, State and Local levels would have expanded their revenue generation base. In 1990s the creative economy of the developed countries grew at an annual rate twice that of service industries and four times that of manufacturing.

The growth of the creative sector in the European Union from 1999 to 2003 was 12.3% higher than the growth of the overall economy. Turnover of the culture and creative sector in the EU which comprises television, cinema, music, performing arts and entertainment generated €654 billion and contributed to 2.6% of the EU's GDP in 2003. The culture and creative sector employed at least 5.8 million people in Europe in 2004. Furthermore, it is often noted that, the quality of jobs generated in the creative industries may provide higher levels of job satisfaction, given a strong sense of commitment to the sector and involvement in cultural life. Provision of adequate security for the tourists and other observers should be a priority of the Taraba State Government and the various Local Government Councils as well as the Jukun traditional council. The State and local governments should, in collaboration with the private individuals in the hospitality industry ensure proper security training for their security personnel. There should also be a joint security teams to mount check points on the roads in the State and at the recreational facilities to maintain peace.

Finally and importantly, Jukun parents need to, as a matter of urgency, to re-introduce into the children the various traditional leisure and entertainment activities such as story-telling, proverbs, riddles, dance-songs and others which

are neglected and almost forgotten because of so called modernization or western influence. This has created the inability in correcting some of the contemporary social ills like youth indiscipline, lack of respect for elders, self and others, insubordination and societal violence. Through these means, societal values, social norms and ideas that stresses harmony, fairness, equity, appreciation of oneself and others, co-existence, responsibility and justice would be inculcated in the minds of the Jukun children, who are leaders of tomorrow.

It is apparent that, leisure and entertainment activities in the Jukun area of study have great potentials and if well developed, will not only lead to a cultural revitalization, but will also contribute to people's physical, psychological and economic enhancement in the 21<sup>st</sup> century.

This thesis therefore suggests that, a massive revival of traditional entertainment activities be embarked upon for cultural revitalization among the Jukun.

## **7.2 Contribution to Knowledge**

As mentioned previously in section 1.4, this research is relevant and contributes to the body of literature because it has broken ground on an area that need to be explored academically. The thesis will be one source of information to other researchers on the subject matter in Jukun area particularly, and on African society generally.

One of the contributions is that, the thesis has really studied the conceptualization of the basic terms of leisure and entertainment and provided their definitions and understanding. It also specifically contextualizes the theories of leisure and entertainment in a setting where their presence are essentially yet to receive much needed attention. Consequently, the thesis arrived at a Meta-theory tentatively

called Human Physio-Psychology Management theory. The theory supports the idea that, after a serious toil, the brain and the body need some physical and non-physical leisure and entertainment activities that are very amusing, pleasureable, entertaining and educating to improve their physical and psychological balance.

Equally important is the contribution of the thesis on the possible innovations on Jukun cultural and creative commodities for cultural tourism and cultural re-awakening. The thesis also contributes to cultural revatilization among the Jukun

It is clear that, if the Jukun athletes are trained in their traditional games as *adzwe* and traditional wrestling, they can be huge success in the modern games of archery and Judo. Thus, they can excel in Olympics.

Finally, since leisure and entertainment are areas that historians are yet to fully explore, particularly in the African context, there are for sure more topics to be investigated beyond the scope of this thesis. This would clearly bring out the nexus between leisure, entertainment and Africansø physical, psychological and economic well-being.

## BIBLIOGRAPHY

### A: PRIMARY SOURCES

#### 1. Oral Interviews.

S/No	Name of Informant	Sex	Age	Occupation	Address	Date of Interview.
1	Abama Jukunson	M	78	Retired Civil Servant	Jos, Plateau State	10-08-2016
2	Adi Angyu Ashu	M	64	Farmer	Takum LGA	13-06-2016
3	Agbaru Tsokwa	M	55	Public Servant	Jalingo LGA	17-04-2016
4	Ago Danladi	M	28	Footballer	Jalingo LGA	21-04-2016
5	Amfani Jibrin	M	78	Rtd C.S	Wukari LGA	06-02-2016
6	Angyunwen Clement	M	67	Rtd C.S	Wukari LGA	09-04-2015
7	Atotsokwa Adama	M	90	Farmer	Byepyi, Wukari LGA	16-10-2012
8	Azinya Agabison	F	85	Farmer/Fishing	Abinsi, Benue State	30-07-2016
9	Barau Anthony D	M	64	Lecturer	Jalingo LGA	20-04-2015
10	Biskila Abari	F	68	Fishing	Ibi LGA	10-06-2016
11	Bujujen Agyolikita	M	62	Civil Servant	Wukari LGA	21-04-2016
12	Bulus Hassaini	M	60	Sport Administrator	Jalingo LGA	20-04-2016
13	Danøya Abubakar	M	30	Footballer	Chinkai, Wukari LGA	10-10-2016
14	Danjuma Adamu A	M	63	Journalist	Jos, Plateau State	28-07-2016
15	Dawuda Agbu A	M	79	Preacher	Wukari LGA	10-10-2014
16	Deborah Dawuda	F	69	Teacher/Farmer	Byepyi, Wukari LGA	10-10-2014
17	Edward Ajibauka	M	70	Retired Civil Servant	Wukari LGA	10-04-2015
18	Egashi Agyekonye	M	50	Farmer	Awe, Nasarawa State	20-07-2016
19	Emmanue Baku	M	64	Retired Civil servant	Wukari LGA	10-08-2016
20	Emmanuel Wunuken M.	M	54	Politician/Farmer	Wukari LGA	28-04-1016
21	Esther Akoga	F	63	Fishing	Ibi LGA	10-06-2016
22	Ishaku Adda Ali	M	69	Retired Civil Servant	Jalingo LGA	04-05-2015
23	Ishaya Adata	M	70	Preacher	Ibi LGA	10-06-2016
24	Idi Agbu	M	80	Traditional Ruler	Wukari LGA	19-04-2012
25	Ishaku Tonku	M	70	Football Ref	Wukari LGA	28-04-2016
26	James Akaku	M	58	Preacher	Ibi LGA	10-06-2016
27	Jamila Tonku	F	30	Sports	Jalingo LGA	04-05-2016
28	Janet Aondokaa	F	82	Farmer	Abinsi Benue State	30-07-2016

29	Joel Adisoja	M	47	Athlete/Business	USA	10-08-2016
30	Kilishi Masaabi	F	70	Business	Wukari LGA	28-04-2016
31	Lala Usman	M	35	Student	Jalingo LGA	15-06-2016
32	Magagi Addakenjo	M	86	Farmer	Nwuban, Wukari LGA	06-02-2016
33	Martha Agah	F	88	Farmer	Abinsi Benue State	30-07-2016
34	Muhammadu Nyajon	M	80	Islamic Preacher	Wukari LGA	28-04-2016
35	Musa Ajera	M	35	Tennis Player	Jos, Plateau State	10-08-2016
36	Nuhu Azashi Ashu	M	71	Musician	Wukari Taraba State	15-07-2016
37	Naomi Gambo	F	48	Business	Abinsi, Benue State	31-12-2012
38	Oneshi Olu	F	45	Civil servant	Awe Nasarawa State	20-07-2016
39	Onyela John	F	50	Civil servant	Awe, Nasarawa State	20-07-2016
40	Orume Tanko	M	78	Retired Civil Servant	Jos, Plateau State	22-07-2016
41	Richard Angyu	M	31	Footballer	Wukari LGA	30-05-2016
42	Samson Agbu Sia	M	34	Athlete	Wukari LGA	28-12-2016
43	Samuel Addakenjo	M	77	Farmer	Jalingo LGA	12-05-2015
44	Shema Ali	F	32	Student	Jalingo LGA	12-05-2015
45	Tanko Haruna	M	70	Retired Civil Servant	Takum LGA	13-06-2016
46	Useini Aya	M	50	Islamic Teacher	Ibi LGA	10-06-2016
47	Useini Maigoge	M	60	Goge Dancer	Wukari LGA	20-11-2016
48	Wama John	F	31	Singer	Wukari LGA	01-01-2016
49	Yaro A.T	M	77	Drummer	Wukari LGA	20-11-2015
50	Yohanna Iliya	M	54	Teacher	Donga LGA	14-04-2016
51	Yusuf Tsojon	M	50	Lecturer	Wukari LGA	20-12-2013
52	Solomon I. Audu	M	47	Musician	Jalingo LGA	19-04-2016
53	Zainabu Muhammad	F	50	House Wife	Ibi LGA	10-06-2016
54	Zakari Adimbo	M	60	Politician	Jalingo LGA	12-05-2016
55	Zando Hoku	M	58	Jukun Youth Leader	Wukari LGA	28-04-1016
56	Zinvini Ayitogo	M	55	Farmer	Awe, Nasarawa State	20-07-2016
57	Zipporrah Daniel	F	31	Singer	Wukari LGA	01-01-2016

## **2. Archival Materials.**

National Archives, Kaduna (NAK), NAK/SNP/7/1317 Muri Province: Annual Report, 1910.

National Archives, Kaduna (NAK), NAK/SNP/7/1370 Muri Province: Annual Report, 1911.

National Archives, Kaduna (NAK), NAK/SNP/10/686. Muri Province: Wukari District Assessment Report, 1913.

National Archives, Kaduna (NAK), NAK/SNP/10/5/321P. Muri Province: Report for Half Year ending 30<sup>th</sup> June, 1917.

National Archives, Kaduna (NAK), NAK/SNP/10/6/464P Muri Province: Annual Report, 1917.

National Archives, Kaduna (NAK), NAK/SNP/10/7/62P. Muri Province: Annual Report, 1918.

National Archives, Kaduna (NAK), NAK/SNP//17/K.106 Vol.iii Munshi Province: Annual Report, 1926.

National Archives, Kaduna (NAK), NAK/SNP/17/1391. Benue Province: Wukari Division Intelligence Report, 1935.

National Archives, Kaduna (NAK), NAK/SNP/17/4559. Benue Province: Wukari Division, Annual Report, 1948.

National Archives, Kaduna (NAK), NAK/SNP/17/5644. Benue Province: Wukari Division, Annual Report, 1953.

## **3. Special Reports and Bulletins.**

Australian Bureau of Statistics, "Measuring Well-Being", 2001.



Council of Europe, "From the Margins: A Contribution on Debate on Culture and Development in Europe", 1997.

Ernest and Young, "Spotlight on India's Entertainment Economy", 2011.

US Bureau of Economic Analysis, 2007.

#### **4. Newspaper.**

*Benue-Plateau Newsletter*, 1973.

## **B: SECONDARY SOURCES**

### **1. Published Texts.**

- Aboshi, D.D, *The Heritage: A survey of the History and Culture of Jukun-Awanu People of Benue State*, Makurdi: Oracle Business Ltd, 2010.
- Adamu, D.A, and Usman, I.S, *Showers of Blessing: The Autobiography of Ibrahim Sangari Usman*, Jos: Ehindero Press, 2005.
- Adamu, M, *The Hausa Factor in West African History*, Zaria: ABU Press, 1978.
- Ade Ajayi, ed., *A Thousand Years of West African History*, Ibadan: University Press, 1979.
- Akinwumi, O and Abereoran, J, *Shaped by Destiny: A Biography of Dr Shekarau Angyu Masa-Ibi, Kuyyon II, The Aku-Uka of Wukari*, Ilorin: Unilorin Press, 1996.
- Arnold, J. H, *History: A Very Short Introduction*, Oxford: Oxford University Press, 2008.
- Awudu, L.D, *The Missiological Impact of The Jukun Christian Music on the Jukun Society*, Wukari: Unique Printers, 2016.
- Baker, W. J. & Mangan, J.A, eds., *Sport in African: Essays in Social History*, London: African publishing Company, 1987.
- Bakoji, S, *The History of Jukun and Kwararafa Kingdom*, Kaduna: MerryTime Associated Press, 1995.
- Bello, S, ed., *Something to Hold on to: Essays on Culture, Creativity and Development*, Abuja: Natural Council for Arts and Culture, 2002.

- Bello, Z.M, *History and the Challenges of the Institution of Aku-Uka in the 21<sup>st</sup> Century*, Jos: PPC Ltd, 2007.
- Bryant, J, Roskos-Ewoldsen, D and Cantor, J. eds., *Communication and Emotions: Essays in Honour of Dolf Zillman*, New Jersey: Lawrence Erlbaum, 2003.
- Collins, M, ed., *Leisure in Industrial and Post-Industrial Societies*, UK: Leisure Studies Association, 1996.
- Danjuma, A.D, *The Jukun and their King*, Jos: Plateau Publishing Company, 1983.
- Dumazedier, J, *Towards Society of Leisure*, (trans.,) Steward, E. M, London: The Free Press, 1967.
- Grace, A.Y, *Clock of Justice*, Wukari: Amune Printing Press, 1983.
- Gyuse, T. and Ajene, O. eds., *Conflicts in the Benue Valley*, Makurdi: Benue State University Press, 2006.
- Hamman, M, *The Middle-Benue Region and the Sokoto Jihad, 1812-1869*, Kaduna: Arewa House, 2007.
- Haworth, J. T. and Veal, A. J, eds., *Work and Leisure*, London: Routledge 2004.
- Jones, S.G, *Workers at Play: A Social and Economic History of Leisure, 1918-1939*, London: Routledge and Keagan Paul, 1986.
- Kelly, J.R and Freysinger, V.J, *21<sup>st</sup> Century Leisure: Current Issues*, USA: Allyn and Bacon, 2000.
- Kraus, R., *Recreation and Leisure in Modern Society (5<sup>th</sup> ed.)*, Sadbury and Massachuset: Jones and Barlett Publishers, 2001.

- Martin, P.M, *Leisure and Society in Colonial Brazzaville*, Cambridge: University Press, 2002.
- Meek, C.K, *Sudanese Kingdom: An Ethnographical Study of Jukun Speaking Peoples of Nigeria*, London: Kegan Paul, Tech, Trubner and Co Ltd, 1931.
- Obaro, I, ed., *Groundwork of Nigerian History*, Nigeria: Heinemann Educational Books, 1999.
- Odey, M.O, Ningel, J.G and Okpoh, O.O. eds., *History Research and Methodology in Africa: Essays in Honour of Professor Charles Creswell Jacobs*, Makurdi: Aboki Publishers, 2007.
- Okpoh, O. and Ugbegili, S., *Themes on Nigerian History, Peoples and Culture*, Makurdi: Vast Publishers, 2013.
- Omoruan, J. C., *A Handbook on Physical Education, Sport and Recreation*, Zaria: Akesome and Co, 1996.
- Osuala, E.C, *Introduction to Research Methodology*, Onitsha: African Feb Publishers Ltd, 1982.
- Palmer, H.R, *Sudanese Memoirs, Vol. 1-3*, London: 1923.
- Shii, B.I, *Christianity in Tiv Land: A History of NKST*, Gboko: De Mosty Standard Press, 2013.
- Smith, E.H, *Nigerian Harvest*, Michigan: Baker House, 1972.
- Walton, J.K and Walvin, J., eds., *Leisure in Britain, 1780-1939*, Manchester: Manchester University Press, 1983.
- Wolf, M. J., *The Entertainment Economy*, New York: Time Books, 1999.

Zeleza P.T. and Veney, C.R, *Leisure in Urban Africa*. Trenton NJ: Africa World Press, 2003.

## 2. Unpublished Texts.

### i. (Theses, Dissertations and Projects)

Ieng, L.K, "Entertainment as a Tourism Development Tool in Macao" *Ph.D Thesis*, James Cook University, 2009.

Shimuzu, K., "Comparative Jukunoid, A Preliminary Survey" *PhD Thesis* University of Ibadan, 1971.

Varvar, T.A, "A History of Tiv Rural Migrant Communities in Tivland and Neighbouring Areas, 1900-2000" *PhD Thesis*, Department of History, Benue State University, Makurdi, 2008.

Agbu, D.A, "A Study in the History of Rural Poverty and Conflicts in Nigeria; The Case of Tiv-Jukun Communal conflict in Taraba State, 1991-2007" *M.A Dissertation*, Department of History, Benue State University, Makurdi, 2012.

Anthony, D.B., "The Economic of Rice Processing: A Case Study of Small Scale Rice Processing Industry in Wukari" *M.Sc Thesis*, Department of Agriculture, ABU, Zaria, 1979.

Atohinko, T.A, "The Political Development of the Jukun Kingdom from its Emergence to the Coming of Colonial Period" *M.A Thesis*, Department of History, Unijos, 1991.

Molefe, S.C., "Leisure and the Making of Kwa Mashu, 1958-1989" *M.A Dissertation*, University of Capé Town, 2009.

Mercy, S.A, "The Role of Women in Economic Development of Wukari Town up to 2011" *B.A Project*, Department of History, University of Maiduguri, 2012.

**ii. Occasional/Seminar Papers.**

Abubakar, S, "Precolonial Government and Administration among the Jukun", Inaugural Lecture Series No. 38, University of Maiduguri, 1986.

Emmanuel, U., "How Significant was Migration in the History of Jukun", Post-Graduate Seminar, Department of History, ABU Zaria, 1986.

Erim, E.O, "African Historiography: Trends, Praxis and Democracy in Nigeria", Inaugural Lecture, University of Calabar, 2014.

Hamman, M., "The Political Economy of the Middle Benue Basin before the Jihad, c.1500-1812", Seminar Paper, Department of History, ABU Zaria, 1985.

Williamson, K., "Indigenous Languages of Niger-Benue Confluence Region: Their Classification and its Implication for Pre-History", A Paper Presented at the Conference on Confluence Nigeria, Lokoja August, 1987.

### 3. Journal Articles.

Agbu, D.A., "Women in African Traditional Institutions: The Jukun Wukari Experience", in *Jalingo Historical Review*, Vol 1, No 2, 2011.

Agbu, A.D., "The Jukun Cultural Day 2012: Our Culture, Our Identity", in *Jalingo Journal of African Studies*, Vol.2, No.2, 2012.

Akyeampong, E and Ambler, C., "Leisure in African History: An Introduction", in *The International Journal of African Historical Studies*, Vol 35, No 1, 2002.

Ambler, C., "Mass Media and Leisure in Africa", in *The International Journal of African Historical Studies*, Vol 35, No 1, 2002.

Baller, S., "The Politics of Football in Africa (editorial)", *Afrika Spectrum* Vol 4, No 3. 2006.

Brasileiro, M.D., "Leisure and Social Transformations: From Modern Times to Postmodernity", *Lusophone Journal of Cultural Studies*, Vol 1, No 1, 2013.

Bryant, J. and Zillman, D., "Using Television to Alleviate Boredom and Stress: Selective Exposure as a Function of Induced Excitation States", in *Journal of Broadcasting*, Vol 28, 1984.

Dada, J.P and Ani, K.J., "Traditional Recreation and Entertainment as Tools for Peace Building in Post-Conflict Nigerian Communities", in *Maiduguri Journal of Peace, Diplomatic and Development Studies*, Vol.2, No.2, July-Dec, 2009.

Dei, G.J.S., "African Indigenous Proverbs and the Institutional and Pedagogic Relevance for Youth Education: Lessons from Kiambu of

- Kenya and Igbo of Nigeria in *Journal of Education and Training*  
Vol.1, No.1, 2014.
- Doocey, P, "A Yen for Gaming", *International Gaming and Wagering*  
Vol.28, No.6, 2007.
- Ejukonemu, O.F, "Cultural Resuscitation and Nation-Building: An  
Examination of Ughievwen Clan of Western Delta, Nigeria up to  
1960" in *African Review Research*, Vol.8, No.4, 2014
- Fair, L., "Kickin It: Leisure, Politics and Football in Colonial Zanzibar,  
1900s-1950s", in *Africa: Journal of International African Institute*, Vol  
67, No 2, 1997.
- Georg, O., "The Cinema, a Place of Tension in Colonial Africa: Film  
Censorship in French West Africa", in *Africa Zamani* Nos 15 & 16,  
2007.
- Godbey, G and Mack, T.C, "Leisure in the 21<sup>st</sup> Century: Part I", in *Futures  
Research Quarterly*, Spring 2006.
- Greenberg, J.H, "The Classification of African Languages", in *American  
Anthropologist*, New Series, Vol.50, No.1 Part 1, Jan-Mar 1948
- Hussein, J.W., "The Social and Ethno-Cultural Construction of Masculinity  
and Feminity in African Proverbs", in *African Study Monographs*,  
Vol.26, No.2 2005.
- Koku, P.S, "On Bizarreness in the Entertainment Industry", in *Journal of  
Services Marketing*, Vol.9, No.4, 1995.



- Langa, P.V, "On the Possibilities of Leisure Studies in Mozambique: Historical and Sociological Considerations", in *Sociology Study* Vol. 4, No 2, 2014.
- Mbaegbu, C.C, "The Effective Power of Music in Africa", in *Open Journal of Philosophy*, Vol.5, 2015
- Oluwale, S.B, "Culture, Gender and Development Theories in Africa", in *Africa Development*, Vol.22, No.1, 1997
- Parr, M.G and Lashua, B.D, "What is Leisure? The Perceptions of Recreation Practitioners and Others", in *Leisure Science*, 26, 2004
- Sabine, D. and Rudolf, L., "Language and Migration: The Impact of the Jukun on Chadic Speaking Groups in the Benue-Gongola Basin", in *Berichte des Sonderforschungsberichs* 268, Band 8, 1996.
- Sheilah, F.C, "Traditional Festivals in the Political Economy: The Case of Contemporary Ghana", in *Journal of Social Development in Africa* Vol.12, No.2 1997.
- Swai, B, "Fundamentalism and Nigerian Historiography", in *Odu: A journal of West African Studies*. New Series, 36, 1986.
- Varvar, T.A, "Materialism, Social Change and the Imo-Mirim Ceremony among the Tiv of Central Nigeria", in *Mandyeng, Journal of Central Nigeria Studies*, Late Rains, 2010.
- Zillman, D., "Mood Management through Communication Choices", in *American Behaviour Scientist*. Vol 31, No 3, 1988.

#### 4. Internet Sources.

Entertainö Online Etymology Dictionary. *http://www.etymonline.com* Accessed on 5<sup>th</sup> March 2016.

European Commission, öCommunication for a European Agenda for Culture in a Globalizing Worldö, 2007 *http://www.eurocinema.eu//culture\_first*. Accessed on 06/08/2016.

Haecker, S. *The Meaning of Leisure*. Munich: GRIN Publishing, 2008, *http://www.grin.com/en/e-book/10671*. Accessed on 10<sup>th</sup> August 2013.

Howkins J. *The Creative Economy: How People Make Money from Ideas*, London: Penguin 2001 *http://www.penguin.com*. Accessed on 06/08/2016.

OECD ó 2, öDigital Broadband Content: Mobile Content, New Content for New Platforms, Working Party on the Information Economyö 2005, *http://www.oecd.org*. Accessed on 06/08/2016.

Pol H.V, öKey Role of Cultural and Creative Industries in the Economyö *http://www.oecd.org*. Accessed on 06/08/2016.

Price WaterHouse Cooper (PWC), öGlobal Entertainment and Media Outlook: 2006-2010ö 2007, *http://www.pwc.com.entertainmentmedia*. Accessed on 06/08/2016.

## APPENDICES.

### APPENDIX 1

#### Some Jukun Traditional Songs and Translations.

1. *Zhen wapan nibi ige pu, apu ra cibi yaku bada. Apu ra kotsu ba Ngyima, apu ra cibi yaku bada.*

Chorus : *Azhen wapan nibi ige pu, apu ra cibi yaku bada...*(Composed by Nuhu Ashu in 1950)

Translation: Jukun race, come let us plait our hair for this has been from the beginning of Jukun race. This is locust beans and salt; plaiting of hair has been from the beginning of Jukun race. (Translation by Yusuf Tsojon)

2. *Abye kya rama, nina nini kyabe ki Uka, bando ni gontsun nima ni fo ji wa mdi bani dan.*

chorus: *Abye kyara ka nina nini kyabe zhen wapan bando, nigontsun ni ma ni fo ji wa mdi bani dan*

*Abye kyara ma, ni cibye cuni ba zob byin, bando ni gontsun nima ni fo ji wa mdi zo bani dan.*

*Abye kyara ma, bazhenzami zhen wapan, nima gban zoza ra ma ni do dan ya nyabe.*

*Abye kyara ka nina nini kyabe ki uka.*

*Angya shunwea danra ni do don ya tsa butso.* (Composed by Kefas Atenwunu in 1930)

Translation: It is dawn, good morning, how are you at Wukari? Please my people, listen to what I will tell you

Chorus: It is dawn, good morning Jukun people please listen to what I will tell you.

It is dawn, live wisely, my people, please listen to what I will tell you

It is dawn, my brothers/sisters listen Jukun, if you take your breakfast, get up to look for money

It is dawn, good morning, how are you in your house, my brothers/sisters, Jukun, get up to farm. (Translation by Yusuf Tsojon)

Some of the songs had messages that encouraged Jukun sons and daughters to be industrious in different fields of endeavor in their life.

3. *Ni mbya mbo nabi nidodon ni nane – mbya mbo nabi ni dodon ni nani wo gboo*

*Bando mi zhen wapan, ni mbya mbo nabi nidodon ni nani mbya mbo nabi nidodon ni nani wo gboo*

Answer : *Ni so hwan na ka mbo dodon ni nane – mbya mbo nabi dodon ni nane wo gboo.* (Composed by Nuhu Ashu in 1958)

Translation: See hunger coming (starvation) get up to farm, see hunger coming get up to farm.

Answer: Be zealous in farming to fight out hunger, get up to farm, see hunger coming, get up to farm!

My people Jukun, see hunger coming, get up to farm, see hunger coming get up to farm. (Translation by Yusuf Tsojon)

4. *Chidon ma yiu bu ma utsa bu so zhen zhen, chidon ma yiu bu ma utsa bu so zhen zhen, uma tsau ba akhi ma bwan'u ra ma unyadi wo!*  
 Answer: the same  
*Uma ci pawa nane pan daa so zhenzhen, uma rinane panda so zhenzhen, uma tsau baa akhi ma bwan'u ra ma unyadi wo etc.*  
 (Answer is the same) (Composed by Nuhu Ashu in 1954)  
 Translation: If God has blessed you, do something for your children, if God has blessed you do something for your children. But if you don't do it, if you die you will be disgraced.  
 If you are a farmer, get a piece of land for your children (mention any profession) (Translation by Yusuf Tsojon)  
 This song helped the entire pre-colonial Jukun society to be economically conscious.
5. *Ajenra bu yaku ma nina con ni fye ki cin kake re mna mbye ni*  
 Chorus : *Jen ra bu yaku ma nina con ni fye ki cin kake re mna mbye ni*  
*Awudumanu ku wa ki uka , bagaidu una shan yii,*  
*Akyun ma kau koyi be ji, be mya jinu krya be, bye nya wuwa uyi be raka-utsa zoka rire ze kagben. (Composed by Agbu Nyajon in 1940)*  
 Translation: This land is the land of our ancestors, why do you want to take it?  
 I am asking you.  
 Chorus: this land is the land of our ancestors, why do you want to seize it from us? I am asking you.  
 Awudumanu, the king of Wukari, on your worship. You feed visitors, and strangers, you gave them Land to farm, you allow them marry you subjects, what else should you have not done? Hatred is too much. This land is the land of our ancestors, how will you seize it from us.  
 (Translation by Yusuf Tsojon)  
 These songs and many others are documented in Awudu, L.D, *The Missiological Impact of The Jukun Christian Music on the Jukun Society*, Wukari: Unique Printers, 2016.

## APPENDIX 2

### Some Jukun Stories.

**The Unfaithful Friend:** Once upon a time, it was believed that *Abaa*, the Dog, *Agye* the Hare and *Afyi* the Tiger were staying together as one good united and happy family. They went for hunting and farming together. They ate and shared the same bed. They protected the interest of one another and fought together against their aggressors.

However, one day there was a fierce quarrel between *Abaa* and *Afyi*, so fierce that they wanted to tear each other's throat. *Agye* however intervened. But things could never be the same between *Abaa* and *Afyi*, it was like an old wound that refused to heal, so *Afyi* decided to sever his relationship with *Abaa* and moved away into the forest to stay alone. Meanwhile, *Abaa* and *Agye* continued to stay together as good friends.

They continued to carry out their hunting and farming activities together. In one of the many raining seasons, when farmers will begin to go to their farms to till the land, *Agye* told *Abaa* that they should go to one of their farms which was near the forest where *Afyi* was staying. *Abaa* did not object to what his friend said, but suggested that they should not take the path that led to the house of *Afyi*, even though it was the shortest road to the farm. Both friends went and worked on the farm that was near the forest where *Afyi* the Tiger was staying.

They tilled the land tirelessly until late in the evening, then they were exhausted and hungry. To go back home became very difficult because of the distance and night was fast approaching. *Agye* suggested that they should take the shortest road which was near the house of *Afyi*. *Abaa* reminded his friend of the fact that, the

road led to the house of *Afyi*. “You know since after the quarrel between *Afyi* and myself, he doesn’t like seeing me” said *Abaa* the Dog. But *Agye* the Hare told *Abaa* not to entertain any fear. He told him that while they approached the house of *Afyi*, *Abaa* should enter inside the sack which contained their hoes and cutlasses and he would carry it on his head so that *Afyi* would not take notice of him. *Abaa* accepted the idea and as they approached *Afyi* the Tiger’s house, he went inside the sack and *Agye* securely tied the sack with a very strong rope and put it on his head.

However, *Abaa* was not comfortable inside the sack. There was an unknown wicked fear flowing through his blood. An idea came to him and he started to eat through the sack for an emergency exit in case of any betrayal by his friend. While he was eating through the sack with a ‘*kha kha kha*’ sound for an opening, *Agye* heard the sound and asked his friend what was happening. *Abaa* told him it was the hoes and cutlasses hitting against each other. And *Agye* said ‘*O hoo*’ meaning alright, and continued to move. However by the time *Abaa* tore an opening through the sack, he was a bit relieved.

As *Agye* approached the farm land of *Afyi* with *Abaa* inside the sack on his head, he deliberately started destroying the ridges of *Afyi*, intending to draw the attention of the latter who was sleeping in his hut. *Agye* knowing fully that *Afyi* must be in his room, went near the hut and brushed the sack which contained *Abaa* against the roof of the hut. And *Afyi* called out “who is that idiot disturbing my sleep?” And *Agye* replied, “you’re you are too troublesome. Because you are sleeping you don’t want me to pass here with *Abaa* my friend?” *Afyi* screamed “*Abaa*?” and he sprung out of his room while *Agye* simultaneously threw down

the sack and took to his heels, *Abaa* sensing the danger tore through the opening he had created and came out with *Afyi* hotly pursuing after him. While *Afyi* was chasing him, he was also chasing *Agye* who lied that he will protect him. This is why till now there is no agreement between *Abaa* the Dog and *Agye* the Hare. Anywhere *Agye* the Hare senses the presence of *Abaa* the Dog, he always takes to his heels knowing that *Abaa* the Dog has not forgiven him. *Afyi* the Tiger also has not forgiven *Abaa* the Dog because of the old long time quarrel and as such anywhere he sees *Abaa* the Dog he will want to attack and kill him. As such there is no love between *Abaa* the Dog and *Agye* the Hare for his unfaithfulness; similarly there is no love between *Afyi* the Tiger and *Abaa* the Dog.

This story taught the people to always be careful with suggestions and advice from so called friends and even relatives. They may have ulterior motives in their advice, to if possible, terminate your life or put you in serious trouble.

**The Stupid Old Woman:** Once upon a time there was a serious famine in the land, and to survive, people went into the bush to eat any fruit or leaves they could get. It reached a point, there were no edible fruits again, and many people made do with even the bitter fruits and leaves. But there lived one old woman in the whole of the land who had over a hundred heads of millet. As *Agye* the Hare was wandering in search of what food he could get for the family, he came across this old woman. *Agye* the Hare asked the old woman to sell to him one of the millet heads so that he could take home to his wife to prepare what himself, his wife, and children could eat and drink. The old woman said, "my son, it is true that I have millet, but I do not sell it out to people, but give it out freely to people that can make love to my satisfaction"

*Agye* was overwhelmingly surprised at what the old woman said and wondered how a woman as old as she could talk about sex. “Did you say until one made love to your satisfaction before you would give the person the millet?” *Agye* asked the woman. “Yes,” replied the old woman. “I will give the millet to him.” “That is good,” said *Agye*. “But where I come from, it is forbidden to sleep with a woman in the bush,” said *Agye*. Nevertheless, give me the millet for me, my wife and children to prepare what to eat and drink, then one day you can come down to my house so that I can repay you sex-wise as you so desired,” said *Agye* to the old woman. The old woman agreed and gave *Agye* one of the heads of millet. *Agye* took it to his wife who prepared for them what to eat and drink.

On the main day, when the old woman was to come, *Agye* slaughtered one of his goats. He removed the intestine of the goat and asked his wife to sit in his *Sunkpa*, (Court yard) with the intestine between her spread legs and her cloth covering the intestine. As the time approached for the old woman to come, *Agye* swiftly darted into the *Abyeko*, his private resting place. Not too long, the old woman, with a walking stick supporting herself, walked into *Agye*’s *Sunkpa*. *Agye* had already planned with his wife what to do the moment the old woman arrived. So sitting on the intestine with her legs spread either side, when she heard the approaching footsteps of the old woman, she began to moan, “*A ya-aaa, woo yiii, a shishishishi. A shishishishi*”

The old woman was taken by fear to hear the painful cry coming from *Agye*’s *Sunkpa*. “Wife of *Agye*, what is the problem?” the old woman called out in fear. And *Agye*’s wife called the old woman to go inside and see for herself what the problem was. As she entered the *Sunkpa* she asked *Agye*’s wife again what had



happened. "Open my cloth and see" answered *Agye's* wife. The old woman extended her hand and opened the cloth of *Agye's* wife and saw intestine between her legs. "What is wrong with you?" The old woman asked again. "It is *Agye* my husband, he sexually pounded and pounded and pounded me till my intestine are out, see the blood all over me" said the wife of *Agye*. "Aah!" Exclaimed the old woman in horror; "you mean your husband sexually pounded you to this level?" "Yes" answered *Agye's* wife. The old woman was scared and her heart jumped into her mouth.

"My husband ooh, she has come ooh" said *Agye's* wife. As she called out for her husband, the old woman threw away her walking stick and took to her heels. "Wu lu lu lu lu n hura woo" (Oh, I am dead) cried the old woman. "Where is she? Where is she?" Cried out *Agye* running after the old woman. "Avyu pan ku; Avyu pan ku!" (Penis catch her, penis catch her) and the woman fled without turning back, soiling her wrapper. "Stupid old woman, people are dying of hunger and instead of giving them food to eat, you said until someone sleeps with you, an old rag like you. Who will sleep with you?" said *Agye* as the woman fled away.

The story apart from its entertainment role, had other moral lessons. The society generally is faced with many challenges, including hunger, famine and wars, and as such, each member of the society need to employ wisdom to deal with these challenges. As indicated in the story, there was famine and extreme food shortage in the land, but a certain person had, however was not ready to give out for free, except if one made love to her which was not morally acceptable in *Jukun* society. However, *Agye* employed wisdom to handle the immoral and sexual pervasion of the time by agreeing to the old woman's request, but he needed the

food first. After he collected the food, he had to come out with something that would save him from committing the immoral act. Meaning, one has to be ready to run away from immoral acts in the society at all-time using wisdom.

**Nine Days for the Thief:** There were two good friends; one was very rich, while the other was very poor. Both of them were married. The wife of the poor man was very beautiful, as beautiful as a river goddess, while the wife of the rich man was as ugly as a monster. The people in the whole of the town knew that these two men were best of friends. However it was strange that this rich man was having a very soft spot for the wife of his friend. People were suspicious of what was happening between this rich man and the wife of his friend. Somehow they wanted to draw the attention of the poor man. "This your friend, do you really trust him? Kai this your friend, we don't seem to understand him" said some people to him. But they could not tell him at point blank what was happening between his wife and his friend.

One day an old woman called the poor man., and said to him "Do you know that your friend is cheating on you?" "No I don't like this kind of talk. You people want to come between me and my friend." Said the man to the old woman. "Listen to me my son," said the old woman "what your friend is doing with your wife is not good; I don't like it at all. But I know it will be difficult for you to believe what I am saying" continued the old woman. "I want to show you a plan. Tell your wife one day that you will be travelling. As you leave the house, sneak back into the house and hide yourself and you will see for yourself what we are telling you; however do not be angry with your friend until you see the truth for

yourself, moreover, do not accept all that people tell you because hearsay destroys a good relationship.

The poor man accepted what the old woman told him, so one day he told his wife that he was embarking on a journey. The wife was very happy. The man also went to inform his rich friend that he was travelling. The rich friend was excited and told him, if he had prepared for the journey, he would see him off. He went with him for a very long distance and he also gave him some money to buy some items for him and then he bade farewell to his friend.

On the rich man's return, he went straight to his friend's house to meet the friend's wife and said, "Thank God today the Tiger has got lost in hunting, and the monster will take over the house." Actually only people knowledgeable in proverbs could understand what he said. His friend's wife understood him. She went and took her bath, rubbed cream, sprayed perfume all over her body and tied a wrapper, waiting for the return of her husband's friend who had gone home to take his bath. At this time the cloud had gathered and there was an indication that there was going to be a heavy down pour. As the wind was blowing, the rich man ran to his friend's house. As he entered the man's house, he removed his *shokoto* (cloth) and hung it by the head of the bed. All of his money was in the pocket of the *shokoto*. As the sky began to release the water the man said, "Good, the Tiger today has got lost in hunting and the monster will take over the house, let this rain fall and fall till day break." The poor man who had sneaked into the room and hid himself under the bed on hearing what his friend said, asked "if the rain should fall till day break, where will you sleep?" On hearing the voice of his friend under the bed, he was afraid and said "if the rain should fall I will sleep outside" and he

darted into the rain naked, leaving his *shokoto* full of money. The cat was let out of the bag!

His secret was discovered. The secret of the poor man's wife was also discovered. It was a thing unheard of for a man to make love to someone else's wife. The rich man was discovered to be unfaithful to his friend and ran home naked leaving his money behind. There were many people in the town who saw him as he ran home inside the rain naked. The poor man collected the money, went to the elders of the town and narrated to them all that happened. He was advised to confiscate the money. The Tiger which was said to go on hunting and was lost had not got lost, but it had come and had caught its prey.

This story also stressed betrayal and emphasized the worthlessness of promiscuity. Due to socio-economic condition of the poor man, his rich friend was taking advantage and having sexual affair with his wife, and the poor man despite having the knowledge of the extra-marital relationship between his friend and his wife, he wanted to catch them on the act and not through rumour. Thus, he became very vigilant, tactful and waited for the right day when their luck ran out. That is to say, one must be very patient, vigilant and tactful in facing societal challenges. More so, due to the socio-economic condition of the people, some highly placed would want to take advantage to exploit the weak ones, however, at the end, it would expose their shameful acts because no evil deed would go unpunished. Again, it taught the people that, one should not covet his friend's or neighbour's property, not even their wives because it is against the values of the people so as to avoid embarrassment.

**Betrayal of Trust:** There lived a long time ago a certain man who did not want to offend anybody. He did not want to offend the *Aku* and *Abon* and so he decided to go and stay alone in a thick forest. One day he was surprised to see *Agye* the Hare in his house. He asked *Agye* of his mission to his house and *Agye* said there was no problem, that all was well. "I just decided to pay you a friendly visit," said *Agye*. "Just to pay me a visit?" asked the man with fear. "Yes, just to pay you a visit," said *Agye* again. The man accommodated and took good care of *Agye*. After a day, *Agye* left for his home. The man was happy that *Agye* had left him. However not too long there was a great feast that was about to take place in the town. During the feast as custom demanded, the *Aku* was to grace the occasion. He went into his room to put on his *Akya* the royal regalia, but to his dismay, the box that contained the regalia was nowhere to be found. The *Aku* was angry and ordered that each person's house should be searched. This was done, but the box could not be found. *Agye* asked the *Aku* if the house of the man who claimed that he didn't want to offend anybody had been searched. The *Aku*, knowing very well why the man had isolated himself from other people, said it was not necessary to search the man's house. But *Agye* the Hare insisted that the man's house must be searched. "If something is missing, you should go to look for it, besides a person that is looking for something is like a fool," said *Agye*. He insisted that the man's house should be searched, that he didn't trust the man. So the *Aku* ordered his men to go into the forest to search the man's house. Unknown to anybody, *Agye* the Hare was the one that stole the box which contained the *Aku*'s regalia and hid it in the very room the man accommodated him during his last visit. As the men who were ordered to go and search the

man's house were going, *Agye* also accompanied them. As they reached the man's house and after informing the man of their mission, they started to search the house. Just as they were still searching the man's private bedroom, *Agye* called out to them to search the particular room that he was lodged into during his last visit. He was even the first person to enter the room and shouted, "What is this? What is this? And yet he was denying that he did not know anything about the *Aku's* stolen box." The man was shocked and speechless. He did not know anything about this. Yes, *Agye* the Hare had visited him. He had accommodated him there in that very room. Since *Agye* left, he had not bothered himself to look into the room. Yes, *Agye* must have stolen the box and hide it there, just to implicate him. Now who would believe him that he was not the one that kept the box there?

The man was arrested and taken to the *Aku's* palace. The *Aku* was surprised at the news that his box was found in the house of the man who said he did not want to offend anybody. It is believed that fire can only be found in the blacksmith's workshop, but now it is found in the '*Sunkpa*' where knitting of cloth is carried out. People began to laugh at the man, calling him all sorts of unpleasant names. Hot tears began to chase one another from his eyes. *Agye* made jest of him, saying, "Mbya Khende waa a nua chi. Avyu" (Look at his mouth, thief). He knows everything and that is why he is crying, look at his mouth, Thief. On and on *Agye* insulted the man.

The *Aku* proclaimed that the man should be killed. A day was fixed for his execution and on the eve of his execution, he pleaded with the *Aku* to allow him go home and share his assets among his children so as to avoid any conflict

among them after he was gone. *Agye* protested to the *Aku* that the man should not be allowed to go, that if he was allowed to go, he would run away. But the *Aku* said he should be allowed to go. The *Aku* believed he would not run away. As the man was released, he went into his farm. As he was going round the farm, he was crying bitterly. *Atsen*, the python heard the cry and came to find out what was it that was making the man cry so bitter like that. "Joro, (My friend) what is making you cry like this?" asked the Python. "I have never seen you so bitter like today" The man told *Atsen* the Python everything that happened right from the time *Agye* paid him a visit, to how he accommodated and fed him, to his departure, to the visit of the *Aku's* guards, the discovery of the *Aku's* box in his house, his arrest and finally his execution the next day as proclaimed by the *Aku*. "So my friend, tomorrow i will be executed for a crime I have not committed" said the man to *Atsen* the Python.

*Atsen* on hearing all that the old man told him, took pity on the man and told him not to worry. "Did you say I should not worry?" the man asked *Atsen* the Python. "Yes, don't worry. Go back to the *Aku's* palace, don't try to escape. I will help you. If *Agye* the Hare thinks he is wise, I will teach him not to be creating untold hardship to other people" *Atsen* the Python told the man that he will bite the *Aku's* youngest wife who was the *Aku's* most beloved among all his numerous wives. And that nobody would be able to cure her but the man, and he told him how he will do it. Evening was approaching when he returned to the *Aku's* palace. He was handcuffed. The *Aku's* youngest wife was to spend that night with the *Aku*. She had just finished her menstruation, that evening she was very excited. At every mere talk, she would boast into laughter. That day she felt the time was not

moving at all. She wished the night would fall on time so that she would go to the king's room. As the night was approaching she took her bath admiring her *jege* (waist beads) when it was dark enough to go to the room she picked her way to the king's room.

ōWehhh yohhhō there was a painful scream from the *Aku*'s youngest wife. The *Aku* heard the scream and called out -what is it sweet heart? your Highness I'm bitten by a snake, said the woman in pain. Terrible! Terrible! A snake has bitten the wife of the *Aku* just at the night that they would want to have each other. It is terrible. The *Aku* ordered for all the medicine men to treat his wife. All came to administer to her, but the woman was dying.

Then the man who was framed up for the stealing of the *Aku*'s box by *Agye* said he had a cure for the *Aku*'s wife. The *Aku* ordered for the release of the man from the chain. When he was brought to the dying woman, he told *Aku* that there was one particular item that he would want to use, but the item was very difficult to find. The king told him that even if it meant offering a human being, he would kill one of his children. But the man said it was not a human being. -Kai, that thing is very difficult to get, said the man again. -If I can get it, your wife will recover instantly, Just mention it, said the *Aku*, even if it is a human being, I'll kill one of my children, said the king again. -Kai, true it is difficult. Yes if I can get *Agye*'s tongue, then the entire problem will be solved, said the man. At the mention of *Agye*'s tongue, *Agye* said -Hear him, when has he become a medicine man that he will use *Hare*'s tongue for medicine? He is lying. He is looking for a favour, The *Aku* was eager to hear what could be used for a cure to his dying wife. On hearing that *Agye*'s tongue was what was needed, he called on him to



come closer. *Agye* protested that it was not true that the man was a genuine medicine man. However when he saw that the *Aku* did not want to listen to him, he said "even if they should use my tongue for medicine, it is just a bit part of it that will be used" and wanted to take to his heels. As he was about to flee, he was caught on his legs and his tongue was severed from his mouth and was given to the man who added some substance and gave it to the woman who took it, sneezed and recovered instantly from the snakebite. To this effect the *Aku* said the man was granted amnesty.

The story indicated that, no matter how much one wants to avoid trouble, there are still some people who hate and envy, and so will go all length to see that one is in trouble. Evil people do blackmail their fellow human beings in the society in search of favour. However, their deeds would never go unpunished whenever we open up and pray to our creator. More so, the human tongue can be dangerous, and evil people always use it to blackmail, gossip, and say all sorts of things against those that are good, however, evil can never overcome the good no matter the time space. People should learn not to say evil things about any one and also not to say things that are not correct or falsehood on others, because nemesis would surely catch up with them. This story was used for corrective measures against falsity and pretense in the society.

**When The Going Gets Tough:** Once upon a time, it was believed that *Azenku* the Lion was the king of all other animals in the jungle and every animal feared and respected him. There was a day *Tanmye* the Hyena went for hunting in the forest. He had gone round the forest without catching any meat and so he was hungry and frustrated. The last option was to return home. As he was going

home, he saw *Azenku* the Lion sited on his throne under a very big tree. As *Tanmye* the Hyena saw *Azenku* the Lion, something inside him got lost and Lion was staring at him. Paralyzed with fear he thought to himself that this will be his end. Stooping on his four legs, he started to hail the king, öYour Highness, *A бага a tagyeö*, on and on he hailed the king, still not too sure if his life would be safe. *Azenku* the Lion was sternly looking at him. He refused to say anything or respond to the greeting from him.

Not too long, *Aghegu* the He-goat was returning from the bush where he went to collect honey. Carrying the honey in a gourd on his head, he headed for home. A distant not far from where he was going, he sighted *Tanmye* the Hyena and *Azenku* the Lion. *Tanmye* the Hyena is not a good companion of *Aghegu* the He-goat, neither is the Lion. Indeed he was in between the devil and the deep blue sea, there was no way of escape. At this thought, his mouth jumped to his heart. As *Tanmye* the Hyena sighted *Aghegu* the He-goat, he saw an opportunity for his escape, and so he began to hail the king again. öYour worship, may you live forever. Today you have got meat. The meat that you hunted for to no avail has walked right to you. A бага idu, the He-goat has walked himself right to you. When you kill it, just give me the head and the legs, I will be satisfied with them.ö *Aghegu* the He-goat knew *Tanmye* the Hyena wanted to implicate him, he knew he was in a tight condition. But he wanted to take a chance. He began to hail *Azenku* the Lion their king. öUnaashain, a бага idu.Na shain abaga idu, a бага a tagye, a chindo pa watswe. A chindo pa watwse,ö said *Aghegu* the He-goat to *Azenku* the Lion. At this, *Azenku* the Lion wagged its tail, öCha! Cha! Cha!ö indicating that he accepted the greeting from *Aghegu* the He-goat.

Encouraged by this gesture, *Aghegu* the He-goat asked ðA бага idu, is it sickness that is tormenting you? For you are looking too sick.ö And *Azenku* the Lion replied, ðkai for the past two days, I don't seem to understand myself. Could I get a cure from you?ö ðOh your highness, getting a cure cannot be impossibleö said *Aghegu* the He-goat to *Azhenku* the Lion. ðBut there is one thing that is very difficult to complete the medicine for the cure of your highness's sickness.ö ðWhat is very difficult to complete the medicine?ö asked *Azenku* the Lion. ðEven if it is a human being, I can get it for you,ö he added. ðNo, is not a human being, said *Aghegu* the He-goat. ðIt is the fat of *Tanmye* the Hyena,ö replied *Aghegu* the He-goat. ðIf I can get the fat of *Tanmye* the Hyena, I will prepare a medicine for you and you will receive your cure instantly.ö

God! The medicine of *Aghegu* the He-goat for the cure of *Azenku* the Lion's sickness is the fat of *Tanmye* the Hyena! And here is *Tanmye* the Hyena who had wanted to implicate *Aghegu* the He-goat not long ago sited right in front of *Azenku*, the Lion. *Tanmye* the Hyena was full of fear. ðDid you say you would need the fat of *Tanmye* the Hyena? Is it what you said is difficult to get?ö asked the Lion. ðYes your highnessö said the He-goat. The Lion jumped on *Tanmye* the Hyena and tore off one his hind legs and gave it to *Aghegu* the He-goat who dipped it in the gourd of honey and gave it to *Azenku* the Lion. *Azenku* the Lion devoured of the flesh covered with honey and it was very sweet. And he needed more. ðJust the fat of *Tanmye* the Hyenaö said *Aghegu* the He-goat. So *Azenku* the Lion descended on *Tanmye* the Hyena and as he was tearing him into pieces, *Aghegu* seized that opportunity and sneaked away. *Azhenku* the Lion brought the

flesh of *Tanmye* for *Aghegu* the He-goat to apply the medicine on the fat of *Tanmye* the Hyena, but discovered *Aghegu* the He-goat had disappeared.

The moral lesson in this story is that, as members of the society, there would be hatred, blackmail, gossip and evil. Those who are searching for favour and power would not hesitate to use all these to blackmail their assumed enemies just as did the *Tanmye* against *Aghegu* before the king Azenku. However, whenever one has a clean heart, the gods will not allow evil to take over the innocent. It is important to learn from the story that, callous people in the society would always use evil means to achieve their aims, however, nemesis would always catch up with them no matter how long they achieve their evil aim.

**Note:** The above stories as were told in the Jukun society were audio-recorded by Late Rev. Luka Agbu, a Jukun writer in 1983 and translated to English by Jukun Education Committee in 1990.