

The Content and Style of Ina Aja: The Epic of Edda-Igbo

Mercy Agha Onu and Ngozi Emeka-Nwobia

Department of Linguistics and Literary Studies, Ebonyi State University, Abakaliki, Nigeria

Abstract: This study is a poetic presentation of the historic adventure of the people of Edda from their archetypal home, Isagha to their present habitat, Edda - Igbo society of South eastern. The study examines a veritable heritage which has survived in the midst of modern education and technology despite the ills of violence it has heaped on the people. This study adopts Parry and Lord's the Oral-Formulaic Composition and data was through oral interview. Two bards were selected from the two major clans that made up Edda community which is divided as Upper Edda and Lower Edda. The analysis and interpretation of Ina Aja epic poetry of Edda reveals that heroism is an undying concept in the collective consciousness of humanity. To see it as a quality which existed in the past and now extinct is to fail, not only to understand its eclectic nature, but to indulge in irretrievable nostalgia. The findings of this study also reveals that heroic conditions which challenge our valour and honour still exist and the traditional idioms which made men physical prowess objects of veneration are still acknowledged as the best for immortalizing men of our time.

Key words: Edda-Igbo • Content • Style and epic poetry

INTRODUCTION

Oral poetry is poetry that is composed and transmitted without the aid of writing. The complex relationships between written and spoken literature in some societies can make this definition hard to maintain. Oral poetry is sometimes considered to include any poetry which is performed live. In many cultures, oral poetry overlaps with, or is identical with, song. Meanwhile, although the term oral etymologically means to do with the mouth in some cultures oral poetry is also performed by other means, such as talking drums in some African cultures. Oral poetry exists most clearly within oral cultures, but it can survive and indeed flourish, in highly literate cultures [1]. In Africa, most poetic genre types are designed to be performed and serve various social occasions and cultural contexts [2]. Very often, a particular form of poetry predicts the nature of the occasion and purpose of performance-hence, the distinct poetic genres and categories. One of these categories is epic poetry. Epics generally are recited by professional or semi-professional bards and towards their end they are performed for entertainment. Normally there is a poetic language for epic for instance in England, the more primitive the language; the wider the gap between the language of prose and that of poetry. Usually a long

narrative poem on a great and serious subject, related in an elevated style and centered on a heroic or quasi-divine figure on whose actions determine the fate of a tribe [3]. Crucial to all epics is the length, the grandeur of style, the place of the hero and the fate of the tribe or nation of the epic. The exploits or conquests of the hero to prove his heroism and save his tribe or people are paramount to the authenticity of the epic story and tradition. Also, central to all epics from diverse backgrounds is the dominance of the heroic quests, conquests, victory and glory. And these are issues that define a society or a people. This has made it very crucial at this point to examine the rich epic poetry of Edda Igbo [4]. This study therefore showed how the Edda epic as a symbolic practice is essentially cultural and reflect the world-view, thinking and belief of the Edda Igbo [5].

Background of the Edda People: The Edda occupies an important place in the hierarchy of rural and urban settlement in the present day Afikpo South Local Government Area of Ebonyi State in Nigeria. This is largely due to her exploits in traditional warfare during the era of inter-tribal wars. Before the intrusion of the white man into African tribal life the people of Edda were famous for their war-like nature and life of adventure [6]. Although the name 'Edda' struck fear into people's hearts

in traditional Igbo society, the Edda did not fight to harass the helpless and the weak. They fought prestigious wars. Judging from their aggressive nature and intrepidity, one would have expected the Edda to occupy the low-lying and level areas of the nine hundred and forty three square kilometers (945sq. km.) of land now called Edda. But the reverse is the case. Tactically, the patriarchs of Edda briefly sojourned on and abandoned the level portions of the land such as Amanguzu (which literally means a home of brief sojourn) and Amaezieda (which literally means a home for the genuine Edda) and settled on the hilly and mountainous regions including the smoky Nkakwu (Itim) mountain. While the present generation continues to castigate their progenitors for poor choice of habitat, one would realize that requirements of their time proffered no better choice than the one they made. It was an era characterized by fear, raids, invasion, battle and migration. It is held that Edda has rich epic poetry and this has partly necessitated this study.

In addition, in spite of the vibrancy of the rich epic poetry of Edda Igbo as a genre of oral literature, it has not received any scholarly attention and this may be ascribable to two major reasons: (a) alien researchers who show interest in epic hardly receives the cooperation of the bards and the people as a whole and (b) Edda scholars who should be in a better position to study this sub-genre that embodies Edda history, religion and heroic activities have had no training in the art of collecting and documenting oral literature. [7] laments the extinction of the epic as an art form in our time and blames the disappearance of oral epic poetry on the advent of writing. But Scholars who are interested in the oral epic as an art form in Africa know that epic songs still flourish in many communities in Africa in spite of the advent of writing.

Epic-Poetry: According to [8] “An epic is a long, narrative poem that is usually about heroic deeds and events that are significant to the culture of the poet”. Many ancient writers used epic poetry to tell tales of intense adventures and heroic feats. Some of the most famous literary masterpieces in the world were written in the form of epic poetry. Epic poems were particularly common in the ancient world because they were ideal for expressing stories orally. [9] states as follows “Epic is a long story or narrative poem on a great and serious subject, related in an elevated style and centered on a heroic or quasi-divine figure on whose actions determine the fate of a tribe, a nation, or the human race. Epic can be seen as a poetic

account of the deeds of one or more great heroes or of a nation’s past history”. [10] states that epic is a genre of folklore. He further observes that oral folk genres have a live performer and an audience, which influence each other.

The mood and agenda of both poet and audience are affected by current events, resulting in different ‘pressures’ on the story, thus variations of it. If two prominent families in the community are feuding, the poet could perform an episode emphasizing the ideal behavior of neighboring kinship groups. Thus epics exist as “multiforms”: each performance is a different version (length and selected episodes) of the same story.

From the above definitions, it is observed that epic involves superhuman deeds around a hero and about a certain culture. [11] defines epic as “a relative one”. Pure epics like the Iliad or Odyssey are totally in verse, but it is also common for these to be some prose: this sometimes comes in the narrative portion, with soliloquies conversations or purple passage in verse. In kazaku epic, for instance much of the basic narrative was often in prose delivered in a kind of recitative while the speeches of the main characters were in verse. Epic can also be defined as a long narrative poem recounting in elevated style the deeds of legendary hero, especially one originating in oral folk tradition, in other words it is an extended narrative poem in elevated and dignified language, celebrating the feats of a legendary or traditional hero. Internet dictionary defines epic as a long poem, typically one derived from ancient oral tradition, narrating the deeds and adventures of heroic or legendary figures or the history of a nation. An epic is a long poem or other of art celebrating heroic feats. After you sail around the world for seven years, fighting corruption and planting vegetable gardens some poet will surely write the epic of your adventures. Epic comes from the Greek for song, because Greek poets like Homer sung their poems. We tend to use epic for long ambitious novels or movies, especially if they involve a long journey. Epic can be used as an adjective to describe something historically important, lasting and complex. Perhaps your great-grandfather was a soldier in the epic struggle of World War One. Your three day, sleepless card poker game could be described as [12] opines that the most developed form of oral poetry is epic. In the general sense, it is a long narrative poem with an emphasis on the heroic deeds.

This genre has a wide distribution in time and space. The range runs from historic cases in the ancient world like the Sumerian epic of Gilgamesh.

Epic has a very wide distribution over the world and throughout a period of several millennia. All in all, epic poetry seems to be features of the old world where it is, or has been held in high regard and composed or performed by specific individual of recognize poetic expertise. Epic developed from myths as the heroes became recognizable human beings and the tales were performed for their entertainment value. Most peoples of the world have enjoyed traditional epic poems. The heroes are strong and courageous. They laid their greatest stress upon friendship and loyalty.

Epic in African Societies: Several studies abound on the studies of Epic in African societies. [13] carried out several studies on epics in West Africa and was able to find out the two major traditions of heroic epics seem to occur, respectively, among Mande-speaking group. The epic of Sunjata King of Mali Empire centers on a triple set of data: the events leading to the birth of Sunjata, his youth and exile from the Mande, his return to reconquer the Mande from the impostor,

The study also examined the Silamaka Epic of the Fulani. The central hero of the epic is a historical figure. Silamaka showed signs of his exceptional qualities forty days after his birth. No magical power can kill Silamaka and his friend Puluru. But at last he was killed through magical power though he foresaw his death.

[14], further explored the Ozidi epic of the Ijaw of Southern Nigeria, there are many warlords, but Ozidi is the most prominent of them all. Several kings after kings died and finally, Temugeded, Ozidi's idiotic brother is made king. Ozidi, angered over his brother's behavior, abused the town. Several warlords conspired against him and killed him in ambush. Ozidi's wife and mother fled back to their home town and there the wife became posthumously pregnant. After a normal pregnancy, she delivered a son, the younger Ozidi, at the end of a seven long labour coinciding with a great storm. The remaining part of the epic deals with the extraordinary events of his youth, his apprenticeship with his grandmother, the great witch, Oreami. The hero went through many battles and adventures to regain the lost glory of his lineage [15].

[16] conducted a study on Oral Literary Criticism and the performance of the Igbo epic on two known bards in Ohafia named Ogbaa Kaalu(OK) and KaaluIgirigi (KI), he based his study on Ethno aesthetic of oral Literary Criticism and the Principle. He describes these four principles as functionality, authenticity, variation and clarity. Broadly speaking, the principle of functionality stresses the various ethno historical and socio-

psychological functions that epics are expected to fulfill in a heroic society. Among these are inspirations, enlightenment, historical documentation, awakening of patriotism and, generally, the perpetuation of the heroic spirit. The closely related principle of authenticity insists that the inspiring and enlightening voice of the tradition must also be the voice of "truth" (eziokwu) and "reality" (ifemeeme). But, for the Igbo oral traditional critic, "truth" and "reality" are defined not in terms of the presentation of the hard facts of experience or in terms of anything approximating a photographic reproduction of reality. Far more important are, first and foremost, the consistency of the bard's message with the widely held beliefs and customs of the community and second, the authoritativeness of the bard, measured in terms of his popularity and acceptability as a person knowledgeable in tradition and capable of paying balanced homage to the key patrilinear and matrilinear formations in the double-descent Ohafia society and their apical heroes and ancestors. This, of course, means that even the wildest fantasy emanating from a bard who is regarded as authoritative will be evaluated as "true" and "real." But rarely do the bards I have recorded abuse this sacred trust" [17]. As will be seen in this paper, they strive as much as possible to locate the fantastic actions of their heroes within a world with clearly recognizable ethno-historical features.

He did his criticism on five epics in Ohafia. Epic 1 was Elibe Aja, a monstrous beast harries the community of Ohafia's neighbours, the Aro, devouring livestock and people. Unable to stem the beast which was nursing her cub in a cavern in a thick forest in Aro, the Aro chief sent for their warlike and hunting Ohafia for help. But the Ohafia rebuffed all their promises of rich rewards citing past cases of bad faith and perfidy on the part of the Aro. In the end, the Aro came to patrician of Asaga, where the hero of the tale, Elibe Aja, defies the consensus of his people and went to help them. He killed the leopardess and her cub and delivered their bodies to the Aro, who skinned them and turned the skins into mascot of their king. But his gun explodes in the beast's cavern and the smoke from the explosion choked him to death though his death was not mentioned in the first narrative but in the second narrative. Epic 2 was NneMgbaafo and Epic 3: Inyan Olugu, Epic 4: Egbele, Epic 5: Amoogu. He examined all the mentioned epics in Ohafia Igbo.

The study observes that it seems quite clear from the foregoing that the changes we have observed in the 1976-77 versions of the five epics, examined above, represent Kaalu Igirigi's responses to criticism of the kind offered

by Ogbaa Kaalu of his 1971-72 performances. If this is not so, we will be hard put to find a more logical explanation for what would otherwise be a very elaborate set of coincidences, especially in the light of the fact that oral literary criticism is in fact not only an active part of performances but a dynamic activity of everyday discourse in the Ohafia community in which views, knowledgeable and not so knowledgeable, expert and lay, purist and novelistic, are constantly expressed about singers, performances and tales, especially at the behest of an interested outside investigator. The evidence considered in this paper seems clearly to suggest that, in line with the views of informed critics of the novelistic school, Kaalu Igirigiri has sought to achieve greater clarity in his compositions-in- performance through the addition of details of the kind that he scrupulously avoided in the earlier phase when he operated as a purist. In general, four main kinds of clarifying details have been added in the 1976-77 versions: more detailed ethno-historical foregrounding involving the expansion of various themes and episodes presented in compressed form in the performances of the first phase; new themes and episodes vital in furthering the plot of the narratives and clarifying the diegesis of the actions of the heroes; deeper and more elaborate characterization highlighting the mental and psychological dispositions of the heroes; and dramatic conflicts developed by means of dialogue and the intensification of character

The study holds that it also seems quite clear, from the evidence we have examined, that the recognition of the wide gap in information between his modern audience and the realities of the heroic age to which the epic refers is primarily responsible for Kaalu Igirigiri's acceptance of the views of his critics and for the reworking of his performance strategies accordingly. Lord [18] suggests that "the length of the Homeric poems. . . may well be due to the role of writing in their creation at the moment, or during the hours and days when Homer dictated them to a scribe." This may well be so. But the evidence we have considered suggests an alternative view of the expansion or lengthening of oral narrative material originally told in compressed form. It seems clear, from the example of Kaalu Igirigiri, that the expansion of his texts from an earlier balladic form is due in large measure to his recognition, under the pressure of informed oral literary criticism, of the wide information gap between his modern audiences and the realities of the heroic world in which the actions of his heroes are located.

In the performances considered, it was observed that, within the same community, the length of heroic narrative songs or poems depends on the aesthetic orientation of the artist. If KaaluIgirigiri had chosen to ignore the views of the novelists, he would have continued to produce shorter narratives in which the same materials presented in more elaborate form in the later performances are presented in more compressed form. But the question might arise: can he afford to ignore such criticism? No doubt, there are possibilities of other interpretations of the data we have considered. But judging from the strength of opinion among the purists and the novelists, there is no reason why an artist of one persuasion cannot reject the views of critics of another persuasion and continue to perform in a style he finds more congenial to his artistic genius, if he is convinced that he can carry his audience along with him. Indeed, not all the epics of the 1976-77 phases underwent the processes of expansion in the performances of KaaluIgirigiri. In these texts, which we have no space to consider in this paper, it can safely be assumed that he is confident that his audience would have no problem in grasping the background of the actions of the heroes presented in them.

African epic hero is at the center of every epic tradition and central to all epics from diverse backgrounds is the dominance of the heroic quests, conquests, victory and glory.

Content and Style of Epic Ina Aja: Different epic texts teach in a very subtle manner different aspects of life of the people. The first content of epic of Ina Aja is history; what happened when Edda eventually arrived at and decided to settle in their present habitat. In brief, the epic is an artistic presentation of intra communal war between a tyrannical monarchy and the people of Edda, the monarchy is represented by Chief IrekweEnunu of Ibina, while the people's cause is championed by Ina Aja, a lonely son of an outcast, Ugo Inem. In the moving epic, the bard skillfully narrates the exploits, adventures and experiences of the hero in his encounter which smashed the absolutism of Chief IrekweEnunu. Ina rescued the people from the tyranny of Ibina hegemony and exemplified a rise from obscurity to fame [5].

Historically, before they patriarchs arrived and settled at Ekoli Edda from where they later migrated to other parts of the clan, the Ibina had already arrived and settled there. The Ibina received the Edda warmly and for some time, the Ibina and the Edda settled together as one

community with the chief of Ibina serving as the two stocks. When Chief ascended to the chieftaincy throne, the monarchy grew dictatorial to the consternation of the Edda. Then arose the need for a hero to rid the Edda of the autocracy of IrekweEnunu and his people. It was at this juncture the hero; Ina Aja emerged and led the Edda in battle of unprecedented swift victory Chief IrekweEnunu and his people. Ina's victory resulted in the flight of the Ibina to various places in Igbo land [7].

Ina Aja emphasizes excellence that is perpetuation of a name and spirit long after death as [9] rightly said that after all, the hero who dies in the battle after doing his utmost is in some ways more admirable than he who lives.

Another content of the epic is that of valour and heroism. In communities where epic poetry thrives, epic songs are composed to immortalize the names of men who lost their lives in defense of their communities. Among the Edda, there is so much respect for the brave that *egbela* texts serve as a medium of inculcating in all men the importance of valour. *Egbela* bards manipulate their songs in the face of social challenges either in the interest of the community or in quest of excellence. All acts of prowess, whether inspired by altruism or quest for personal aggrandizement, attract honour and fame. Since Edda people prefer the life of action coupled with asceticism to hedonistic lassitude, epic bards are encouraged to project names of heroes' personages in their songs in order to spur to heroic action, others who seek permanence of memories after death: for death may claim a man but does not take his name. Because of this high premium placed on valour and heroism by the Edda *egbela*, in majority of cases ignores the excesses of the hero because the Edda man believes that the society might one day need the services of the valiant not that of a weakling or a coward.

Epic poetry is primarily poetry of action and different activities provide fertile themes for the epic in various societies. There are a lot of things that characterize the hero like actions, situations, characters, events and the language.

Actions: Ina Aja, the hero is most of the time portrayed as a very active man who does not have patience to walk. The hero's swiftness is demonstrated with the formula of jumping. During the *Ukpo* dance, the hero displayed his expeditiousness by jumping into the arena where the women were dancing to snatch their musical instruments. This is shown in stanza below

Yokpobaaya He jumped in there
Ghobinaduwarawo Snatched their
Aja wo Aja from them
Mberua "Mbe" came

In another feat Ina's brisk action is taken from the match episode. On his return from *Ukorombe* (his mother's farmland) for a match with OkoIrekwe, the son of Chief Irekwe Enunu, he rushed to the village square and jumped over the heads of large and anxious crowd waiting to witness the match. This is shown below:

Ina siibohutipuoso From there, Ina broke into a run
Mgbe ogbarutara ogbomgba Getting to the wrestling
ground

Yokpoliaelu Ina jumped up
kpobighandeohunogbataraoigbo Jumped over
those who circled
the arena
Yokpobaimeogbo "gidim" He jumped into the
arena "gidim"

[7] opines that the future of poetry is immense, because in poetry, where it is worthy of its high destinies, our race, as time goes on, will find an ever surer and surer stay. There is not a creed which is not shaken, not an accredited dogma which does not threaten to dissolve. Our religion has materials itself in the fact; it has attached its emotion to the fact, in the supposed fact is failing it. But for poetry the idea is everything; the rest is a world of illusion, of divine illusion. Poetry attaches its emotion to the idea; the idea is the fact. The strongest part of our religion today is its unconscious poetry.

An age which believes in the pursuit of honour will naturally wish to express its admiration in poetry of action and adventure, of bold endeavors and noble examples. Heroic poetry still exists in many parts of the world and has existed in many others because it answers a real need of the human spirit.

The episodes of the epic of Ina Aja are composed of group of themes held together by mutual relationship in the advancement of the plot which Lord called the relationship a "tension of essence". To cite an example, the Ina Aja contains episodes that take place in Isagha, (Isreal), Ijibit (Egypt), Ogba, Neni, for example;

Ayisiri Isaghagbozohu We started our journey from
Isagha
AyisiIsaghabialjibit From Isagha we came to Ijibit

Ayibiaebighiizu Here we sojourned but briefly
ItupuaEgbelaefa If you want to extol “Egbela”
KpoyaEgbelaJuu Call him “Egbela” Jew

Style- the poetic features: Every culture has an established convention for its forms of poetic expression. Among the Edda, the most popular and the most highly developed verbal art form is *egbela* and Ina Aja is one of the epic songs that make up *egbela*. This is a narrative song that relates in a lofty style, the exploits of historic, heroic and mythical figures that played very important roles in the shaping of Edda history and culture. It is performed partly for entertainment value as claimed by Ruth Finnegan and partly for its functional value on important occasions in Edda clan, be it secular or sacred. The epic of Ina Aja has literary techniques that make it a delightful sub-genre of oral literature. The techniques are proverbs, hyperbole, Ideophones/Onomatopoeia, Imagery, Simile, appellations and symbols. Another interesting feature is the use of flash back.

Proverbs: The proverb ‘agumarayae’ simply means that he was lucky to have killed leopard instead of antelope. The expression “He killed seven heads of animal” is a synecdoche. Here each head represents the whole animal.

Appellations: Bards display their wide vocabulary and language competence by resorting to appellations. The bard introduces the hero’s mother to the audience as “Ugo Inem”, shortly after that he warns:

Gwereya Ugo InemakpoDon’t call her Ugo Inem
kpoyaOtoghoEfa Call her OtoghoEfa

In the same passage, he introduces the hero as Ina Aja but later warns that he should not be called Ina, below is the excerpt.

Ikoabalioluohu e kpeririyaThat one day sexual intercourse
Ugo InemturumeMade Ugo Inem pregnant
Bikogwereya Ina akpoPlease don’t call him Ina
kpoya Obasi Aja Call him Obasi Aja
n’ihinnayaburuonyeEruBecause his father hailed from
Aro
Efayabu Aja OnosiHis name is Aja Onosi

Later in the epic, when Ibina saw the potential threat to their hegemony, they planned to destroy him by giving him a mask without holes carved out from a calabash

during the isiji ceremony. When Ina wore the blind mask and groped the compound, while others danced freely. When his mother saw him groping she wept and in a song, she advised him to pick a stone *nkuma* from the ground and strike the calabash mask in order to regain his sight. The bard gave the stone different names as can be seen below;

Ina imaruakaaliIf you bend low to the ground
buruibira You pick up a stone
BikogwereyaibiraakpoPlease don’t call it ‘Ibira’
kpoyaEzeChimankumaCall it “Eze Chimankuma”
GwerekupuaikoisiohuWith it, he struck open the dark calabash

Ideophones: Ideophones is one of the striking features of oral communication especially in Africa. Like onomatopoeia, it is phonoaesthetic device employed by a verbal artist to convey a movement or an action in its most glaring relief. The oral artist achieves this by bringing into play a fanfare of sounds in place of a number of descriptive words. Example is shown below

Ukpoeyowoghiiyo we Ukpoeyowoghiiyo we
Imaruakaali If you bend low to the ground
Ga aburunkumaYou pick up a stone
Kutuonwoghiiifu, Strike it on your face
‘Boghiribo’ ‘Boghiribo’
I ma fuuzo You will regain your sight

The expression *boghiribo* is the suggestive sound produces when a hard object such as stone collides suddenly with a fragile one. In the same text when the wrestling matches was fixed between Ina and OkoIrekwe the Chief’s son. As Ina was dancing to the rhythm of the wrestling drums he carried across his armpit a stone which seven hefty men could not lift, when Ina dropped the huge stone from his armpit, it sounded *Kakputum*. The sound gives an idea of the weight of the stone and the height from which it dropped which also suggests Ina’s height. The example is shown below

“Mgbaaamaghiebuteogu”? “Wouldn’t this match bring war”?
Ibinasiyaoguamaghiapuulbina assured him there will be no war
Ina paliaeka e elu Ina raised his hand up
Okpunkumaohu o kpairi e-ebuThe huge stone across his armpit
Daaali“Kakputum” Fell down “Kakputum”

The last example of ideophones in the text is the expression *gidim*. This happened when *Ukpo* returned from *Akanu* to the village to celebrate the birth of a new set of men into Edda manhood. Before they enter into the compound, they have to jump a fence built for them. The landing of the masquerade *Ikwuom* on the other side of the fence is announced by the sound *gidim* this is seen below

Mgbe o gbarutaraokaefi	Getting to the cow fence
Ibinakessiriuozo	Built across the path by Ibina
Yokpobigha	He jumped over it
“Gidim”	“Gidim”
Kpobataimeogo	And dramatically jumped into the compound

Imagery/Simile: The bard does not normally consider it adequate to simply state that Ina’s mother Ugo Inem, is very beautiful. Instead, he makes her true picture come alive by using appropriate local images to enable his audience to visualize the beauty in Ugo Inem. Below is the excerpt

Ugo Inem <i>Akpajima</i>	Ugo Inem woman among women
Okarakaibeya	The cloth that surpasses others
Ekugarutadururiotogho	Her pubic hair extended her navel
Ezeya a amaeleghinsiaakpukp	Her teeth, evenly spaced like bone comb
Oluhanwaekaeleghioluele of an antelope	Her neck stretched very long like the neck
Enya yadinwaeleghienyaeruru	Her eyes were like that of electric fish

In the above example, Ugo Inem is described as a beautiful cloth that excels others. Her dental set was likened to a bone-comb; her neck to that of an antelope and her eyes like that of electric fish. This means that she is extremely beautiful that no man can resist her beauty.

Another example of painting of character is the description of the girls Ina’s mother sent to persuade Ina to come for the match with *OkoIrekwe* and fight for his people.

Yotutaumuagboghooma	Elowu She handpicked the beautiful girls of Elowu
Si wo je kpota Ina	She asked them to go for Ina
Ekuwogbaraotogho	The type of pubic hair on their navels
Ikomadighiafuagbankiti	Does not allow men to have peace
Era diwo obi chichiri	Breast stood firm on their chest
Wogbozuhuchoro Ina gapuu	They set out for Ina.

Actions: Ina’s actions portray supernatural, at the age of six months his mother started taking him to the farm, one day she took him to barn a rabbit leapt of the hole. Adults both male and female pursued the rabbit but could not catch it but when the rabbit ran towards Ina, he caught it without ado. This is shown below.

Mgbe o gbaraonwaisii	At the age six months
Nneya da-ekuyaejeubi	His mother started taking to farm
Ta olu, yo kuru yajeghaoba	One day, she took her to the barn
O ka da anoroodu	He was not old enough to crawl
Ewikpoputaimobaohu	A rabbit leapt out of the barn
Madudum	Everybody
Ma nwoke ma nwami	Men and women
Ma umuirima ma ndeezenze	Both children and adults
Wochuewiohu	They pursued the rabbit

O nweghinwoke	Not even a man
O nweghinwami	Not even a woman
Ike dijindeewiohu	Was able to catch the rabbit
Yogbaruaibeohu Ina no	It raced to where Ina sat
Ina gwerenwa aka olu	Ina simply stretched one hand
Nwuruewiohu	He caught the rabbit
Ka o tuujo	He was not frightened

His second action took place at *Igboro Edda*- scene of action when twenty initiates had already taken their turn, he was the twenty first to be initiated. His ability to outrun the twenty initiated first made him supernatural. This is shown below.

Ogu wo-o	It was a battle
Monyi wo-o	It was bloody
Onwu wo-o	It was death
Ibiisiugwunwuyita	Initiation rites started
E bi a ofu	Twenty candidates
Madukaebi	Ina Took their turn
E he ebi Ina	Ina was not among
Yo me woofuruolu	He was the twenty first
Nde e biriisiugwu	Of the people initiated
Ta e biaya	After his initiation
Yogbapuulasu	He took off
O gbapu, gbabighadua	Off he went, flew past
Ofumaduohu	The first twenty initiated
E buuzobiduaisiugwu	Before him

Third action took place when he was asked to accompany those that were going to cut palm fronds for the *ikwuom* which was contrary to the custom. Unknown to Ina, Ibina had told the people cutting the fronds to throw the fronds twain so that Ina will die. But he was swift to catch the palm fronds though he later died but the actions he took portrayed him supernatural.

Obi adighiIbinanma	Ibina was embittered
Wosi Ina jikere	They told Ina to get ready
Isiugwu de esondikom	“Isiugwu” do accompany men
Ejeofia ma o ye aka butaomu	To the forest to cut palm fronds
Ina kweisijooli	Ina nodded his head “jooli
Ka o ma Ibinaesiolereya	He knew not Ibina had plotted against him
Ka o ma ezileonye	He knew not of his mentor’s intrigue
Onyeegbuomu	The man cutting
Ha o dipiomuapi	To make the fronds pointed
Ha o dituyantuko	To throw them in quick succession
Onyenoelutua	As climber on top threw
Ina aghoroka o daruali	Ina caught it in midair
Onyenoelupia	The man on top prepared twain

Tuantuko	And threw successfully
Omuolugwunde Ina isi	One front landed on Ina's head
Nnkarannkara Ina fepuya	Swiftly, Ina pulled it off
A tukwaodonkarankara	Another one came very swiftly
Yogwunde Ina azu	It pierced through Ina's back
Ina de-efeya	Ina's struggled to pull it out
Mgbe o biaraefepuya	Another fiercely landed
Odosukwayaisi	On his head
Gwurukpekpereisi Ina	And stood firmly on his head
Gwurukpekpere,	Firmly rooted,
Ina ghapuoso	Ina broke into a run
Gbalaheogo	He headed for the villa

CONCLUSION

From the study, we conclude that in Edda traditional society, heroes are made not through the induction training called *Egbelaa* rigorous and labyrinthine quest for Edda manhood, every male child is given equal opportunity to be a hero. Among the Edda, Egbela bards are not just talented entertainers but dependable language, history and religious instructors; and above all, heroic songs still flourish in Edda contemporary society because heroic conditions still exist and the traditional idioms which made men of physical prowess objects of veneration are still acknowledged as the best for immortalizing the valiant.

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