

TRADITIONAL PROVERBS AND THE CONTESTATION OF THEIR PERCEPTIONS BY THE MODERN GENERATION OF NSUKKA-IGBO; SHIFTING IDENTITY AND DEPLETION OF SCULPTURE

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Abstract

Traditionally, the average Nsukka person was known for humility, forbearance and creativity; virtues propagated through art, including proverbs. Unfortunately, Western civilization came and brought acculturation that depleted homogeneity in appreciation of traditional values. Consequently, youths in Nsukka started exhibiting conflicting attitudes over basic social norms and natural cohesion and social institutions, including families, started breaking up. Worried by this development, a research was conducted to check the extent of belief and compliance of Nsukka youths to the traditional norms and values of the people in their daily life-activities. In it, instruments of qualitative research, including interaction and phenomenology, were used to draw proverbs from the elders and given to the youth to evaluate; and sculptures informed by traditional values and those conceived in their contradictions were randomly selected from Nsukka Art School and epistemologically analyzed. So, 31 traditional proverbs and 10 sculptures were drawn, interpreted, analyzed and presented here to those effects. The result showed wide gap between the elders and the youth in basic virtues which inform attitude toward life and social relation. It showed that modern Nsukka people have misunderstood the perceptions of traditional values in proverbs and deviated from progressive ways of life. In the light of current systematic failure in Nigeria and Nsukka, parents, teachers and leaders were advised to encourage youths to properly learn and return to noble traditional values in proverbs and enjoy the peace and progress of their forefathers; as life treasures will continue to be hidden in them.

Keywords: Traditional Nsukka Proverbs, Perception Contestation, Shifting Identity, Depletion of Sculpture.

Introduction

Traditional values hold a people together by giving them life direction, sense of belonging and mark of identity. And this is why culture is defined as the way of life of a people. It comprises the worldview, philosophy, belief, fear and hope of a people, expressed and transmitted through their art, including, song, folk tale, and proverb. In Igbo land, proverb is associated with wisdom; the more one understands and utilizes it in undertakings, the higher he is regarded and respected. As Achebe (1958) notes, ‘among the Igbo, the art of conversation is regarded very highly’, and ‘proverbs are the palm-oil with which words are eaten’.

In my view, proverb refers to a time-proved reality of life, from which acceptable norm and creative impulse are derived. Good News Bible (Proverbs 1:2-4) describes proverbs as ‘sayings with deep meaning’, which can teach one ‘how to live intelligently’; making ‘an inexperienced person clever’ and ‘young men to be resourceful’. Like sculpture, proverb gives physicality to cultural values of a people and shapes the attitude and life inclination of a member of a cultural group. People who understand and abide by the ideals expressed in traditional proverbs and values in their attitudes and life undertakings tend to bring about harmonious and progressive developments in the society; whereas those who do not understand, who deviate or pretend to know and imitate them wrongly, are antisocial and cause harms in the society. In this regard, cultural practices, including sculpture, benefit from proverbs progressively or anti-progressively.

Sculpture is an art form which gives physicality to cultural values of a people, and proverb is its inspirational reservoir. According to Adichie (2021), art lives in history and history lives in art. McAvera (2001) notes that good sculpture provides us with surface interest but great sculpture penetrates into life’s gleaming formalistic surfaces to explore the meaning of the great activity we apprehend as life. Sculpture and proverb share a lot in common. They are paradoxical in nature; concealing and revealing matters at the same time; and complementing each other. And when this relationship is broken, disorder gains ground. Good News Bible (Proverbs 25:2) informs that God is honored ‘for what

he conceals' and kings are honored 'for what they explain'. So, how have proverbs affected life in Nsukka and how has sculpture related to them?

Generally, the Nsukka are known for humility, selflessness, tolerance, creative commitment and submission to spirituality, virtues majorly propagated through proverb and sculptures taught in great art schools and traditional institutions; and these values kept the people together in harmony for quite a long time before modernism. With the growth of Western civilization in the area and the acculturation that followed it, however, this homogeneity of worldview fizzled out; and conflicts ensued in the representation and appreciation of traditional values and institutions. Young people suddenly started exhibiting contradicting and conflicting attitudes over established social norms in the society. Consequently, natural cohesion and social institutions, including families and cults (Omabe), started breaking up. Incidents of rape, robbery, murder, idleness, ritual killing and other social vices committed by the youths became the orders of the day, attracting public condemnation in the region. For instance, Udoikah, et al (2023) inform that criminality is so high among Nsukka youths; advising that government should take quick action to stamp it out. Ugwuoke and Duruji (2015) observe that, anti-social behaviors of young people have posed a lot of problems to the wellbeing of the people, not only in Nsukka but all over Nigeria, bringing instability to many families. Ngwu (2024) notes that, Nsukka youths are increasingly worthless because they have lost the touch of cultural values in all inclinations; including art. Unfortunately, people who tend to have lost these cultural values, the youths, are on increase whereas those who tend to reprimand or challenge their unbecoming attitudes are elderly persons, fast diminishing. So, the future is bleak and from where will our help come?

Disturbed by this incident, a research was carried out to evaluate the extent of belief, trust and compliance of Nsukka youths to the traditional values expressed in proverbs, in their day to day life-activities, including sculpture production. In the work, instruments of qualitative research, including interaction and phenomenology were used to draw proverbs from the elders and their interpretations and evaluations from the youth and academics respectively. Additionally, the extent of compliance to traditional value in sculptures produced by the elders and youths in University of Nigeria Nsukka was checked via

creative appeal and quality of form. The aim of this paper, therefore, is to present traditional Nsukka proverbs and sculptures, and find out if modern people have misinterpreted the perceptions therein and deviated from them.

It was believed that as sculpture is about culture, giving physicality to intangible philosophy or worldview of a people, dynamics in culture will certainly have effect in the quality of works in it. As proverb is a double edged sword, which saves and destroys at the same time, doomed is that generation which misinterprets and misuses it. According to Yoruba proverb (Adesanya, 2024), disregarding elders is the precursor to a confused world. So, it was expected that the outcome of this research would expose and preserve the invisible beliefs that entrenched peaceful coexistence and creativity in the psyche of traditional Nsukka persons, show the danger in shifting from this rich identity, and spell out the benefits in returning to noble traditional values.

Traditional Proverbs and Their Modern Alternative Perceptions

It is important to state that clear distinction is not made between proverb and other forms of wise saying in this paper. Although sketchy definitions are provided, there is no guarantee that related wise sayings, including figures of speech and idiomatic expressions have not been unconsciously used interchangeably with proverb in the work, especially in the youth modified versions. Proverbs are generally believed to be traditional sayings that are particular to a certain human community. According to Jones (2024), proverbs are short, wise sayings that usually offer some kind of advice or capture an idea found in life. As Sullivan (2024) points out, proverbs show what is important to a group of people; what is considered good and what is considered bad to a people. So, proverbs summarize the accumulated life experiences of a people on the phenomena around them. It is believed that proverbs provide more reliable information for a better understanding of the way of life of a people than other media because prejudices are first eliminated in a proverb before it is accepted and adopted as people's own. So, the values of a population are best reflected in their proverbs.

Although proverb is closely related to idiom, a significant difference exists between the two wise sayings. Simply put, idioms are expressions that have a different meaning from the words used.

According to Jones (2024), one must have heard or learned an idiom before, to be able to understand it. For example, a Daniel has come to judgment or *kporo-kpoto agbaa n'ihu esfu*, as the Nsukka would say, is an idiomatic expression, hard for the first hearer to grasp. But proverbs are brief, well known sayings that share life advice or beliefs that are common knowledge.

Nsukka proverbs, therefore, refer to wise sayings of Nsukka people. And Nsukka refers to the indigenous people of Northern Igbo in Enugu State of Nigeria. It is comprised of men and women in seven Local Government Areas of the state, including Igbo-Etiti, Uzuwani, Nsukka, Igbo-Eze South, Igbo-Eze North, Udenu, and Isiuza who share a common culture. Although politically, Isiuza has been pushed into Enugu East (Nkanu) Senatorial Zone, it bears marks of Nsukka. According to EnlightenSphere (2022), Nsukka refers to a people who speak the language collectively termed 'Nsukka'.

Traditionally, the Nsukka believe in Ezechitoke (God the creator) as the supernatural force at the center of the universe, working with a plethora of lesser god/ancestral-agents in a perfect hierarchical order of complementary duality: day/night, male/female, long/short, white/black, and life/death for the good of all beings. Onyishi (the chief priest and eldest man), Dibia (Sherman), and other specially possessed human, animal, and plant beings are His representatives on earth. All loyalty and submission are due onto Him through these agents; and Omabe/Odo, the spirit of the ancestors in physical form, is the supervising force. Oodo (2023) notes that, in Nsukka, people are guided by the ancestors whose eyes are believed to be watchful. According to EnlightenSphere (2022), Nsukka is the 'home of the gods' in Igbo land.

Western civilization is believed to have come late into Nsukka as formal school/church was first established in the area in 1910, about one hundred years after its introduction to Nigeria, but it has since been growing steadily to the extent that over 50 public secondary schools, one college of education (Federal College of Education Eha-Amufu), one polytechnic (Federal Polytechnic, Ohodo), two universities (University of Health Sciences and Technology, Igbo-Eno, and University of Nigeria, Nsukka) and two dioceses (The Diocese of Catholic Church and that of the Anglican Communion, both in Nsukka Urban) were enumerated in this research. The Diary and Directory (2012) of the Catholic Diocese of Nsukka informs that the number of parishes of the

Catholic Church in Nsukka area rose from 27 in 1991 to 100 in 2012; with a population of about 480,362. Pentecostal churches were also spreading like wildfire in the area.

Large number of strangers and foreigners consequently settled down in Nsukka area, influencing and acculturating the native rapidly; and the toll is high on the tradition. Egbuniwe et al (2021) note, that Nsukka culture is showcased through Omabe masquerades but criminality and violence have crept into the culture. The people's worldview is no longer the same. The youth seem to have been disoriented and they have divergent and heterogeneous understandings and interpretations of the phenomena different from those of the elders.

To collect information on this development, opinions of three categories of people, elders, youth, and academics were sought. In the first part of the survey, persons above 40 years of age in Nsukka were asked to give out some original Nsukka proverbs they knew. Through this means, hundreds of traditional proverbs were harvested and only the ones that have to do with humility (the quality of life that the Nsukka are widely known for), were selected. These selected proverbs were tabulated and people less than 40 years of age in the area were asked to provide preferred alternative version or modification of any of the listed proverbs which they disagreed with and contested its perception. At the end, multiple versions and modifications of each proverb were collated with many repetitions; and in a given proverb, an interpretation with highest frequency was adopted and tagged the modified version of that particular original proverb.

Finally, to be objective in judgment as well, the table was passed-on to academics. Lecturers in humanities and social sciences, some being Nsukka indigenes and many others not, were asked to state the basic difference between any or each of the listed original Nsukka proverb(s) and its/their modified version(s). The result showed a high level of concordance or agreement among the academics on what differentiates each modified version from its original; and the following certified proverbs emerged:

Original Proverbs and their Modified Versions in Nsukka

SN	Original Proverb	Modified Version	Difference
1	Onyish nwe alh, meh Eze nwe oha nwerh ekhle (The eldest owns the land, whereas the King [God] owns the masses and thanksgiving).	Ekwensu mu matalu ka chi nke mu na-amataghi (The devil I know is better than the angel I do not know)	Degree of loyalty to constituted authorities
2	Eriri maarh ngwugwu meh ngwugwu maarh onye kechir-eh (String knows the parcel and the parcel knows the person that tied it).	Emea ngwa-ngwa emeyalu odachi (Fast action bypasses misfortune; A stitch in time saves nine).	Commitment to shared duties and responsibilities
3	Onye akaarh bh onye oyeerh (He who is told is he who appreciates).	Afu n'anya ekwe (Seeing is believing).	Degree of trust in brotherhood
4	Esziokwu bh ndu, meh assh bh onwu (Truth is life, whereas falsehood is death).	Agbachaa oso agua mayili (At the end of the race, miles will be counted).	Commitment to justice and selflessness
5	Egbe-berh, ugo-berh; oho-srrh ibe-enye ebele, nkh-kwarra (Kite perch, eagle perch; any that says the other should not perch, let its wing wither).	Egbe-bel, ugo-bel; nke-sili ibeya ebena, nku akwana ya, kama ya gosi ya ebe o-ga ebe (Kite perch, and eagle perch; any that says the other should not perch, let its wing not wither; rather let it show the other where to perch).	Tolerance of indiscipline and corruption
6	Ihe shi-neh-chi abia, kama neh ihe onye ne-ekweteg ne-anyanya neh chi-a-nye a-ng anatar-nyaa (Things come from gods but whatever one does not accept, his god will not receive for him).	Ife onye cholu ka o-na-enwete (What one wants is what one receives).	Submission and commitment to rules and regulations
7	Omaarh nta maarh gboo (He who understands today understood early).	Ife emero n'oge ya enwero uru (Justice delayed is justice denied).	Resilience in expectation

8	Ukwa rue oge-anyeh, odae (When breadfruit reaches its time, it falls).	Emea ngwa-ngwa emeyalu odachi (A stitch in time saves nine).	Endurance in hopefulness
9	Meh chi ga-jig neh akarukog esfusfe (If night does not fall, the day cannot be condemned).	A na-ahuta ikpeazu n'mbido; (The end is perceivable in the beginning).	Restraint in passing judgment
10	Onye nwerh madu ka onye nwerh ego (He who has people is greater than he who has money).	Enwelu ofu-onye a na- asi, unu-abia (There is one person addressed as a multitude).	Value attachment and capitalist tendency
11	Kpacha-kpacha abg ivh neh okhko aga akago enyimenyi (If desperation is commensurate with growth, chicken would have been bigger than elephant).	Onye hapu onu ya aka, uguru akpo-ya nku (If one leaves his mouth unattended to, harmattan will dry it up).	Contentment in forbearance
12	Oke sorh ngwere chalaga neh'munyi, o-gbhchafkog oke n'eshi mgbe o-ji agbhchafh ngwere n'eshi (If rat follows lizard to jump into water, it will not dry up on rat's body the time it dries up on lizard's body).	Ogbu-oge nwelu plan (A time-killer, wanderer, has a plan).	Foresightednes s in self-control
13	Akwug ofh-ebe ekhri maa (Masquerade [dexterity] is not viewed and experienced from a single perspective or viewing position).	Nke-mu-ji ka (The one I have is more important).	Resourcefulness s in adventures and acquisition
14	Otum-kpo-kpo ejig ike egbh ogwe, kama n'oji ngomo- oho (Woodpecker does not cut down trunk by might but by incantation).	Imepu kariri ikwupu (Action speaks louder than word).	Persuasiveness in resourcefulness
15	Achig oso ek-urua, neh'urua neh-rueta ek-g-de (Sleep is not attained in a hurry but at anytime it comes about).	Ife onye cholu ka o-na- enweta (What one wants is what one receives).	Patience in orderliness

16	Esfu ga-nweg odu neh chienye nh-achurua ijiji (Flies are driven out of the body of a tailless cow by its god).	Ife inwero, na inwero; ihe-ozo buzi nkasi-obi (What you don't have, you don't have; all other talks is consolation).	Endurance in hopefulness
17	Ite-tikporh adh-g opipi (Broken [earthen] pot has no amendment); Apigo agbugba okwug-orh (Stitching does not prevent leakage in a broken calabash).	Achoo ka achaa, achaa meh a choo ka akua, akua-ya gwogwoo (If it is to eschew, we eschew but if it is to clash, we clash to pieces).	Precaution in delicate relationship
18	Onye emeg geh anh ejideg anh (He who does not act like an animal cannot encounter or capture it).	Ihe m bu ka m bu (what I am, I am).	Flexibility in resourcefulness
19	Ochu-nwa-okhko nwe-eda meh nwa-okhko nwe n-we-oso (The chaser of a chick inherits stumble whereas the chick inherits triumphant steps).	Acho ka-achaa, achaa; ma-achoo ka-akua, akua gwogwo (If it is to eschew, we eschew; but if it is to clash, we clash into pieces).	Precaution in dealing with the innocent
20	Agwo na-achu ngwere olulue (Snake chases lizard for swallowing).	Ogbu-oge nwelu plan (A time-killer, has plan).	Restraint in relationship
21	Echi dh ime, onweg onye-maarh iye oji-amh (Tomorrow is pregnant, nobody knows what it shall deliver).	Onweghi ife anya fulu gbaa-mme (There is nothing that the eye sees and sheds blood).	Consciousness of change in the dynamic world
22	Ututu adg-geh gbarh munyi; kama n'oji uche akh okpa meh okpa ji uche efh (Morning [weather] does not look like securing drinking water for the day's work; rather, it is by wisdom).	Ebe oku nyuru awushi owa (Anywhere the fire quenches, there, the remnants of the burning sticks are dropped).	Tact and Pro-action in social relationship
23	Mkprh onye krh bh onh-aworh (the seed which one	Chebe maka tata, echi na-echelu onwoya	Mindfulness of consequences

	sows is what he reaps); nkx onye kpatarh n'okochi bh onh-anyo n'udumunyi (the firewood one fetches in dry season is what warms him up in wet season).	(Think about today, tomorrow thinks for itself).	of actions and acquisitions
24	Egbata-obh onye bh nwa-ne-enyeh (Ones neighbor is ones sibling).	Onye-obuna na-aza afa nna ya (Everybody answers his father's name).	Tolerance of neighbor
25	Okpatarh nkx-ehuhu srrh ngwere biarh-nya oriri (He who fetches insect-infested-firewood calls lizards for visitation).	Onye nna ya no n'enigwe anaghi eje oku-muo (He whose father is in heaven cannot go to hell).	Responsibility to personal action
26	Ejig ututu ama njo asfua (Morning experience is not used to determine the fate of a market-day).	Icholu imata njedobe, nenee mbido (To know the end, look at the beginning).	Restraint in early judgment
27	Awhushirh oyi neh atohaara ocho (When a friend is over seen, seat is no longer offered to him).	Ogbu-oge nwelu plan (A wanderer, has a plan).	Self restraint in social featuring
28	Kot-aa uwe-g geh eshi-g ha (Cut your coat according to your size).	Kotua uwe-g geh ekwa-g ha (Cut your coat according to your cloth).	Prudence in self projection
29	Omaarh nna-anya maarh ndh-gbo (He who knows his father knows the fore-bearers).	Lebe anya ebe ina-aga, mobu, igaba ebe ina-ele anya (Forward ever, backward never).	Reflection in forging ahead
30	Anug okwu-ne neh esfua nh huma (He who refuses to heed mother's counsel will be met with regret).	Njedo ka uzo-esi-je mkpa (The end justifies the means).	Precaution and uprightness in life endeavour
31	Nunu torh onu tee n-rie (ilolo) ishi-awha rie oyagh (A bird that keeps mouth calm eats [white ant] in-season and off-season).	Otimkpu na-enwetazu oke ya (The loudmouth receives his full share)	Prudence in complaint

Discussion

The table above shows some original proverbs and the modified versions of them by the youth. It also contains short descriptions of the differences or life implications between both sets of worldview. The result is discussed and short analysis of each set is provided as follows.

Proverb 1, *Onyish nwe alh, meh Eze nwe oha nwerh ekhle* (the eldest owns the land, whereas the King [God] owns the masses and thanksgiving), shows the tendency of the elders to give absolute and unconditional loyalty to constituted authorities. Whereas the modified version, *ekwensu mu matalu ka chi nke mu na-amataghi* (the devil I know is better than the angel I do not know), shows the tendency of the youth to give conditional loyalty to authorities. Proverb 2, *eriri maarh ngwugwu meh ngwugwu maarh onye kechir-eh* (string knows the parcel and the parcel knows the person that tied it), shows the commitment of the elders to shared duties and responsibilities. Everybody is mindful of his own duties and responsibilities. Whereas the modified version, *emea ngwa-ngwa emeyalu odachi* (fast action bypasses misfortune; a stitch in time saves nine), shows the tendency of the youth not to obey protocol and be mindful of shared responsibility in their dealings. Great artists create and follow personal styles (see figures 1-6).

In proverb 3, *onye akaarh bh onye oyeerh* (he who is told is he who appreciates), the degree of trust and belief in brotherhood is high. Whereas the modified version of it, *afu n'anya ekwe* (seeing is believing), shows lack of trust in contemporary brotherhood and social relation.

Proverb 4, *esziokwu bh ndu, meh assh bh onwu* (truth is life, whereas falsehood is death), shows the commitment of the elders to justice and selfless service. Whereas the modified version of it, *agbachaa oso agua mayili* (at the end of the race, miles will be counted), shows the impatience of the youth to commit to routine, justice and selfless service in their dealings.

Though closely related, proverb 5, *egbe-berh, ugo-berh; ohosrrh ibe-enye ebele, nkh-kwarra* (kite perch, eagle perch; any that says the other should not perch, let its wing wither), shows the high level of intolerance of indiscipline and corruption on the path of the elders. Whereas the amended version of it, *egbe-belu, meh ugo-belu; nke-sili ibeya ebena, nku akwana ya, kama ya gosi ya ebe o-ga ebe* (kite perch,

and eagle perch; any that says the other should not perch, let its wing not wither, rather let it show the other where to perch), shows the high tendency of the youth to tolerate indiscipline and corruption. Weak artists are jealous (see figures 7 and 8).

In proverb 6, *ihe shi-neh-chi abia, kama neh ihe onye ne-ekwetegh ne-anyanya neh chi-a-nye a-ngh anatarh-nyaa* (things come from gods but whatever one does not accept, his god will not receive for him), the sense of submission and commitment to rules and regulations in the elders is shown to be high. Whereas in the modified version of it, *ife onye cholu ka o-na-enwete* (what one wants is what one receives), the impatience, selfishness and non-commitment of youths to rules and regulations stand out clearly. Traditional artists are patient whereas modern ones are impatient.

Proverb 7, *omaarh nta maarh gboo* (he who learns/understands today learnt/understood early), shows the high level of resilience in expectation, trust that God's time is the best, and that good things do not go late; on the side of the elders. But the modified version of it, *ife emero n'oge ya enwero uru* (justice delayed is justice denied), shows a complete opposite of the original belief; impatience and intolerance of any form of delay, on the path of the youth.

Similarly, proverb 8, *ukwa rue oge-anyeh, oadaa* (when breadfruit reaches its time, it falls), shows a good sense of endurance in hopefulness, by the elders. Whereas the modified version, *emea ngwa-ngwa emeyalu odachi* (fast action bypasses misfortune; a stitch in time saves nine), shows impatience and intolerant of any form of delay, on the path of the youth (see figure 7A and B).

In proverb 9, *meh chi ga-jig neh akarukog esfusfe* (if night does not fall, the day cannot be condemned), the tendency to be careful and restraint in passing judgment is high in the elders; because situations can change at any time. But, the modified version of it, *a na-ahuta ikpeazu n'mbido; mgbochi oya ka ogwugwo ya* (the end is perceivable in the beginning; a stitch in time saves nine), shows the tendency for quick judgment, no regard for possibilities, on the side of the youth. So, there may be hope for weak artists but they have already condemned themselves.

Proverb 10, *onye nwerh madu ka onye nwerh ego* (he who has people is greater than he who has money), shows the high humanitarian value-attachment and less capitalist tendency; on the side of the elders.

Whereas its modified version, *enwelu ofu-onye a na-asi, unu-abia* (there is one {wealthy} person addressed as multitude), shows higher regard for money than humanity on the path of youths. Nsukka youths prefer quick-money to name, even in art (see figures 8A and B).

Proverb 11, *kpacha-kpacha abgh ivh neh okhko aga akago enyimenyi* (if desperation [for food] is commensurate with growth, chicken would have been bigger than elephant), is a sign of contentment in forbearance, tolerance in seeking for wealth, by the elders. Whereas its modified version, *onye hapu onu ya aka, uguru akpo-ya nku* (if one leaves his mouth unattended to, harmattan will dry it up), gives an indication of desperation for material acquisition by the youth.

On its side, proverb 12, *oke sorh ngwere chalaga neh'munyi, o-gbhchafkogh oke n'eshi mgbe o-ji agbhchafh ngwere n'eshi* (if rat follows lizard to jump into water, it will not dry up on rat's body the time it dries up on lizard's body), is a sign of foresightedness in self-control, knowing who is and who is not ones equal in contest. But the modified version, *ogbu-oge nwelu plan* (a wanderer has a plan), is about falling headlong into contest, not minding the consequence.

Proverb 13, *akwug ofh-ebe ekhri maa* (masquerade [dexterity] is not viewed and experienced from a single perspective or viewing position), is an indication of life of resourcefulness and openness in adventures and acquisition; not putting all ones eggs in one basket. Contrarily, its modified version, *nke-mu-ji ka* (the one I have is more important), stands for life of restriction. Proverb 14, *otum-kpo-kpo ejig ike egbh ogwe, kama n'oji ngomo-oho* (woodpecker does not cut down trunk by might but by incantation), is about life of persuasiveness in resourcefulness and supplication in surmounting obstacle. But its modification, *imepu kariri ikwupu* (action speaks louder than word), is about life of attack and confrontation which the youths exhibit.

In proverb 15, *achig oso ek-urua, neh'urua neh-rueta ek-g-de* (sleep is not attained in a hurry but at anytime it comes about), life of patience in orderliness is highlighted. Whereas its modified version, *ife onye cholu ka o-na-enweta* (what one wants is what one receives), is about impatience and arrogance; on the side of the youth. Young Nsukka-artists want quick riches.

Similarly, proverb 16, *esfu ga-nweg odu neh chienye nh-achurua ijiji* (flies are driven out of the body of a tailless cow by its god), is about life of endurance in hopefulness; on the side of elders. But, its modified

version, *ife inwero, na inwero; okwu ndi-ozo buzi nkasi-obi* (what you don't have, you don't have; all other talks is consolation) is about life of impatience and desperation on the side of the youth. Traditional Nsukka artists are humble but attain great heights (see figure 1).

Proverb 17, *ite-tikporh adh-g opipi* (broken [earthen] pot has no amendment); and its associate, *apigo agbugba okwug-orh* (stitching does not prevent leakage in a broken calabash), is about life of precaution in delicate relationship like marriage. Contrarily, its modified version, *achoo ka achaa, achaa meh a choo ka akua, akua-ya gwogwoo* (if it is to eschew, we eschew but if it is to clash, we clash to pieces), shows a life of impatience, no dedication in social relation.

Remarkably, proverb 18, *onye emeg geh anh ejideg anh* (he who does not act like an animal cannot encounter or capture the animal), is an indication of life of flexibility in resourcefulness. Whereas its modified version, *ihe m bu ka m bu* (what I am, I am), is a sign of rigidity and arrogance in life style of a people. Traditional Nsukka artists are transformative (see figure 3). Proverb 19, *ochu-nwa-okhko nwe-eda meh nwa-okhko new n-we-n-we-oso* (the chaser of a chick inherits stumble whereas the chick inherits triumphant steps), is an indication of life of precaution and carefulness in dealing with the innocent. Contrarily, its modified version, *acho ka-achaa, achaa; ma-achoo ka-akua, akua gwogwo* (if it is to eschew, we eschew; but if it is to clash, we clash into pieces), shows life of impatience and inconsideration in social relation.

Proverb 20, *agwo na-achu ngwere olulue* (snake chases lizard for swallowing), is a sign of restraint and mindfulness in relationship; a warning for one to avoid relating with evil and harmful persons. Contrarily, its modified version, *ogbu-oge nwelu plan* (a time-killer, wanderer, has plan), is about carefree and inconsiderate life. Nsukka youths are increasingly careless in business dealings and international relations (see figure 7B).

In proverb 21, *echi dh ime, onweg onye-maanh iye oji-amh* (tomorrow is pregnant, nobody knows what it shall deliver), belief and consciousness of change in the dynamic world is brought to fore. Its modified version, *onweghi ife anya fulu gbaa-mme* (there is nothing that the eye sees and shed blood), is contrarily an indication of a life of inconsideration in desperation.

Proverb 22, *ututu adg-geh gbarh munyi; kama n'oji uche akh okpa meh okpa ji uche efh* (morning [weather] does not look like

securing drinking water for the day's work; rather, like the sowing of *okpa*-seed, it is by wisdom), is about life of carefulness, tact and pro-action; the tendency for one not to be carried away by the seeming easy-goings at the beginning of social relationship and condone harmful attitude. Whereas its modified version, *ebe oku nyuru awushi owa* (anywhere the fire quenches, there, the remnants of the burning sticks are dropped), is about life of recklessness, carelessness and lack of tact in social relationship; on the path of the youth.

Proverb 23, *mkprh onye krh bh onh-aworh* (the seed which one sows is what he reaps) and its partner, *nkh onye kpatarh n'okochi bh onh-anyo n'udumunyi* (the firewood one fetches in dry season is what warms him up in wet season), is a belief in and mindfulness of the future consequences of actions and acquisitions one accumulates in life. Contrarily, its modified version, *chebe maka tata, echi na-echelu onwoya* (think about today, tomorrow thinks for itself), indicates life of mindlessness, unreflecting attitude on the side of the youth.

In proverb 24, *egbata-obh onye bh nwa-ne-enyeh* (ones neighbor is ones sibling), a good sense of acceptance and tolerance of neighbor is given. Whereas in its modified version, *onye-obuna na-aza afa nna ya* (everybody answers his father's name), a sense of selfishness and individualism in human relation is presented. Nsukka youths and young artists are increasingly selfish. Proverb 25, *okpatarh nkh-ehuhu srrh ngwere biarh-nya oriri* (he who fetches insect-infested-firewood calls lizards for visitation), is a warning that those who take evil actions should be ready to bear the consequences. But the modified version of it, *onye nna ya no n'enigwe anaghi eje oku-muo* (he whose father is in heaven cannot go to hell), shows unpreparedness to take liability and bear consequences of personal actions. Youths have invited trouble to themselves.

Proverb 26, *ejig ututu ama njo asfua* (morning experience is not used to determine the fate of a market-day), is a call for restraint in early judgment of success, because situations in nature can change. Contrarily, the modified version of it, *icholu imata njedobe, nenee mbido* (if you want to know the end, look at the beginning), is a call for impatience and hasty judgment of success based on the situation at the starting-point, mindless of change. Youths are too fast at judgment.

Similarly, Proverb 27, *awhushirh oyi neh atohaara ocho* (when a friend is over seen [in a house], seat is no longer offered to him), is a call

for self restraint in social featuring; too many appearances reduces the regard accorded to a person. Its modified version, *ogbu-oge nwelu plan* (a wanderer, has a plan), shows preference for desperation and inconsideration over restraint in social appearance. Nsukka elders regulate featuring but youths abuse it, even in artistic design.

Proverb 28, *kot-aa uwe-g geh eshi-g ha* (cut your coat according to your size), is a call for being prudent and economical, no wastage, in self projection and resource management. But its modified version by the youth, *kotua uwe-g geh ekwa-g ha* (cut your coat according to your cloth), is a call for extravagance and uneconomical in self projection and resource management.

On its part, proverb 29, *omaarh nna-anyaa maarh ndh-gbo* (he who knows his father knows the fore-bearers), is a call for reflection in forging ahead; an understanding of ones father connects him to his history and helps him in building the future with less mistakes. Contrarily, its modified version, *lebe anyaa ebe ina-aga, mobu, igaba ebe ina-ele anyaa* (forward ever, backward never), calls for reflection-free life. Nsukka youths are not reflective of background in projection.

Proverb 30, *anug okwu-ne neh esfua nh huma* (he who refuses to heed mother's counsel will be met with regret), is a call for precaution, uprightness and good means to life endeavour at any point in time. Whereas the modified version of it, *njedo ka uzo-esi-je mkpa* (the end justifies the means), recommends achieving success in life endeavour through any means possible, because the end-result justifies the way of achieving it. Youths are not mindful of consequences.

Lastly, Proverb 31, *nunu torh onu tee n-rie (ilolo) ishi-awha rie oyagh* (a bird that keeps mouth calm eats [white ant] in-season and off-season) is a pointer to inherent profit available in the life of patience and self-control, lasting joy, by the elders; whereas the modified version of it, *otimkpu na-enwetazu oke ya* (the loudmouth receives his full share), is a recipe for aggression in complaint and demand for personal attention with instant gains, which most times are counterproductive. The elders are patient and prudent in demand whereas the youth are impatient and arrogant in complaint and the consequences are lasting and short-lived joy respectively.

In summary, youths in Nsukka have significantly deviated from traditional perceptions and values expressed in proverbs. The main implication of this development is that the institution of traditional

proverb has fallen; it can no longer hold values together. According to our elders, oke-oshishi daa, umu-nunu eju-osfua (when a mighty tree falls, birds and rodents [inhabiting it] scatter in the forest). This fall of traditional proverbs must have certainly scattered creative endeavours, including sculpture, that have inhabited them for long.

Contemporary Sculptures of Nsukka School and their Leaning on Traditional Proverb

The main objective of University of Nigeria, Nsukka, well captured in her motto, To Restore the Dignity of Man, bears great influence on all aspects of her academic endeavors, especially the arts where traditional values seem to be given serious considerations. Basu (2023) notes that University of Nigeria Nsukka is the leading university in the Igbo-speaking region of Nigeria and that her Department of Fine and Applied Arts, established in 1961, became famous when Uche Okeke, Chike Aniakor and Obiora Udechukwu began turning away from Western art traditions and finding inspiration in indigenous art, culture and philosophy. Subsequently, El Anatsui laid the foundation of generic exploration and adaptation of indigenous form in the sculpture section of the department and took it to global stage. According to Basu (2023), there is a long tradition of ceramic-sculpture at Nsukka, associated with El Anatsui and pushed forward by Ozioma Onuzulike and Ngozi Omeje. And so, Nsukka school became the voice of traditional values in modern art; drawing inspirations mainly from its surroundings.

As Chellaram in Nwigwe (2022) asserts, following her unique modernist disposition, Nsukka Art School is critical in the development of modern art in Nigeria, but the context of art in modernism, like traditional proverbs, is now being challenged by the postmodernists around the world, including Nsukka. In contemporary sculpture of Nsukka, increasing number of young artists tends to decline interests in the conventional approach of drawing inspiration from traditional values but turn around and create forms with poor quality when compared to works of those who follow them passionately. Samples of sculptures informed by traditional Nsukka values and those conceived in neglect of traditional Nsukka values, which are produced by Nsukka artists, are therefore, presented underneath for evidential comparative quality analysis.

Nsukka Sculptures Informed by Traditional Nsukka Values



Figure 1: In the World but Don't Know the World, Aluminum and Copper-wire, 2009, El Anatsui.

In the World but Don't Know the World (figure 1) is a rich wall hanging, composed of aluminum bottle tops, flattened and knitted together with copper wire. Although this piece is widely seen as part of the Kente series, believed to explore Ghana textile tradition, it is actually influenced by *Omabe* philosophy, including proverbs and associated items. *Omabe* has been the central visual symbol upon which the philosophy and life forces of Nsukka people are expressed. It is a culture, centered on the belief in the physical presence of the ancestral spirits in forms of deity, and given visibility by special agents, including masquerades. It is clear that the subject matter (title), the gigantic nature and the contrasting effect of warm and cool, small and big, exhibited in this work are all features of duality and surplus principle in expressions and observation of *Omabe* rites.

The work dwells heavily on the 'know and conceal' matter of *Omabe*, especially the popular traditional sayings that, *ogbodu no n'ikpo maa, meh neh ogbodu amagh maa* (the uninitiated [mortals] are in the midst of spirits but the uninitiated [mortals] do not know the spirits). Traditionally, it is expedient on an average Nsukka person to openly

confess not to know Omabe's secret anytime he comes in direct contact with its agent; a share mark of humility, respect and loyalty to the constituted spiritualized authorities. On sudden contact or encounter with an Omabe Masquerade, an Nsukka man would say, *nnam neh ama-m gh* (my father, I do not know you) and a woman would say, *nnam neh ahud-m gh* (my father, I did not see you). And it follows that as a man who has travelled deep into Omabe world, El Anatsui has wisely chosen to confess that he is 'In the World (of Omabe) but Don't Know the World (of Omabe)', in line with its tradition. A Ghana born emeritus professor of sculpture, Anatsui has lived and practiced art in Nsukka for over 40 years (Chic, 2013).



Figure 2: Mkpulu Nkwo na Ego Ayolo (Pebbles and Cowries), Wood, 2022, Chijioke Onuora

Mkpulu Nkwo na Ego Ayolo (Figure 2) is a fascinating seven-pieced wood-panel placed side-by-side horizontally and decorated with burnt lines, dots and planes of various sizes and orientations, bearing a weighty artistic statement on the contemporary material and monetary values in Igbo-land. In this work, Onuora is reminding us that no matter the quantity of money or material currency one gathers in this turbulent modern time, just like in the time of old, it is nothing but pebbles, cowries, and papers (*mkpulu nkwo na ego-ayolo*); not worthy of staking ones neck for. The message is accurate and timely, especially as the nefarious activities of money-rituals, internet-fraudsters, corrupt-officials, and political hooligans are getting prevalent in Nsukka and

Nigeria; just to accumulate money. Obviously, Mkpulu Nkwo na Ego Ayolo takes root from traditional values in line with the Nsukka proverb which says that, *onye nwerh madu ka onye nwerh ego* (he who has people is greater than he who has money). According to Basu (2023) and Emelike (2022), Chijioke Onuora, a professor of sculpture, born in Adazi-ani in Awka, Anambra State, was taught and influenced by leading figures in the Nsukka School, through which he came to appreciate traditional Igbo art and their work techniques. He has lived and practiced art in Nsukka for over 35 years.



Figure 3: Camouflage; Jute, Cloth and Thread, 2018, Eva Obodo

Camouflage (Figure 3) is a colorful wall hanging composed of strings, pieces, rolls and coils of varieties of threads and cloths bound together in vertical directions to create a sensation of a huge wasted treasure in a horizontal shape. The work is a deliberate response to wastages, pretenses and deception (camouflage) in the modern management of precious resources, including military paraphernalia, in Nigeria and its emerging consequences. It makes the matter clear, that prudent and just management of resources leads to lasting happiness whereas

uncontrolled corruption and injustice in consumption leads to abrupt want and hunger as many people are experiencing now in the country; no matter how we pretend. Ko-artspace.com (2023) states that, 'Obodo creates visual narratives that evoke the complex socio-political and economic structures that frame contemporary (Nigerian) culture'. In line with the enabling creative force, the work takes a root from traditional Igbo values, especially as expressed in Nsukka proverb which says that mkprh onye krh bh ona-aworh (the seed which one sows is what he reaps). According to Nwigwe (2022), Eva Obodo, a native of Abor in Udi Area of Enugu State, is a contemporary Nigerian artist and sculptor (professor) of the Nsukka School of Art extraction. He has lived and practiced sculpture in Nsukka for over 30 years.





Figure 4: Eri Ji Obele, Clay, Nylon-thread, Steel; 2020, Ngozi Omeje
Eri Ji Obele (the string that holds the calabash, figure 4) is a fascinating installation of multiple pieces of leaf-shaped clay suspended closely with nylon-threads to form a pot dangling in the air; inside a huge glass-box (upper left corner attached for details). As Basu (2023) notes, Omeje creates sculptures by suspending small clay-pieces of miniature cups, leaves, rings, balls on nylon threads; often of monumental proportions. In this piece, Omeje reechoed the aesthetic qualities of traditional Igbo pot, by simply suspending miniature leaves made from clay. The use of leaves fashioned from clay, according to Basu (2023), allowed Omeje to follow the form of the linear patterns on the pot which are expressive of the interplay of ephemerality and permanence in life. She reminds us, even more so in the title derived from an Nsukka-Igbo adage that beings and occurrences strictly float along invisible chains of responsibility (eriri maarh ngwugwu meh ngwugwu maarh onye kechireh). According to Basu (2023), Ngozi Omeje, a native of Isiakpu-Nsukka in Nsukka Local Government of Enugu State, is foremost in the younger generation of ceramicists and academics at Nsukka School.



Figure 5: Insatiable Desire, Hut: Mud, Stick and Grass, 2003, Kenechi Ngwu

Insatiable Desire (figure 5) is a representation of hut adapted into a human head or a human head adapted into a hut. Structurally, it is a mud-head with an opening mouth standing for entrance door, two opening windows suggesting the ears, and a blue thatched-roof representing a hat. It is a captivating installation with deep philosophical connotations. It is composed of common mud-earth and dry grass. Through the work, Ngwu tackles strange, emergent and conflicting issues, including outright cannibalism, in contemporary social relationships and abrupt departure from traditional values in modern structural compositions and material acquisition. It takes inspiration from the traditional Nsukka proverbs, especially the one which says that *ekh-ojoo eju-eho* (ill-gotten wealth does not satisfy); hence the title, Insatiable Desire. Born and brought up in Imilike, Udenu Area of Enugu State, Kenechi Ngwu is a lecturer of sculpture at Nsukka where, according to Basu (2023), he was trained and influenced by prominent artists of the art school.



Figure 6: Of Harvest and Mixed Feelings, Clays, and Copper-wire, 2023, Ozioma Onuzulike.

Of Harvest and Mixed Feelings (Figure 6) is a fascinating assemblage of modeled yam-tubers on eight pieces of wood panel, composed of earthenware and stoneware clays, iron oxide engobe, recycled glasses, burnt wood and copper-wire, following the seed-yam tying preservative mechanism in a traditional Nsukka yam-barn. It is part of burnt-barn (seed-yam) series in which renowned installation artist, Ozioma Onuzulike, has been frantically examining the effects of climate change and bad governance on food production and human development. In this piece, the calamity that follows untimely arrival of rain and other essential aids to agricultural produce as well as the growing insecurity of lives and properties in the region is captured, and it has been a hard experience all through; the harvest is made and tubers are slim, burnt, and rotten; hopes are dashed and detractors rejoice. As the average Nsukka would say in such a situation, *kporokpoto agbaa n'ihu esfu* (all is displayed before our eyes), and of the harvest and mixed feelings, let the gods judge; because, *omaarh nta maarh gboo* (he who learns today learns early).

As MARC STRAUS LLC (2024) notes, Ozioma Onuzulike is a ceramist, renowned poet and a leading figure in the contemporary ceramic art scene in Africa, whose works directly address challenges that are not only historical and contemporary to Africa but also to the world over, with regard to colonialism, migration, and global warming. Born 1972 in Achi, Oji-River Area of Enugu State, Ozioma Onuzulike graduated with First Class honours from Department of Fine and Applied Arts, University of Nigeria Nsukka where he has lived and worked for over 30 years. Currently, he is a professor of ceramic art and African art history, and the director of the university's Institute of African Studies.

Nsukka Sculptures Formed in Neglect of Traditional Nsukka Values

The following works were produced by young Nsukka sculptors in contradiction to or disregard for traditional values, drawing inspiration from unfamiliar forces. Though their names were withheld for privacy sake, most of these young sculptors were born and brought up in Nsukka communities and/or have stayed in the area for over 20 years. So, they were familiar with the culture of the people at the time of work execution..



Figure 7(A): Nature and Order, Concrete, 2018 **(B):** Accuracy, Concrete, 2016 (names withheld)

Nature and Order (figure 7A) is a composition of two figures in round, using concrete. It was produced in 2018 by a graduating student as a research project in support of the award of degree in sculpture. A close look at the work would simply show lack of direction on the side of the artist. It is difficult to put the work at any class or category of contemporary sculptures. Is it really an abstract, semi-abstract or realistic form; and how does the structure relate to its title? The same questions apply to Accuracy (figure 7B); accuracy of proportion, posture and balance or what? Both works are hastily executed. Their artists belong to the group of youths which oppose the traditional proverb and belief in shared responsibilities and align more to the philosophy of emea ngwa-ngwa emeyalu odachi (fast action bypasses misfortune).

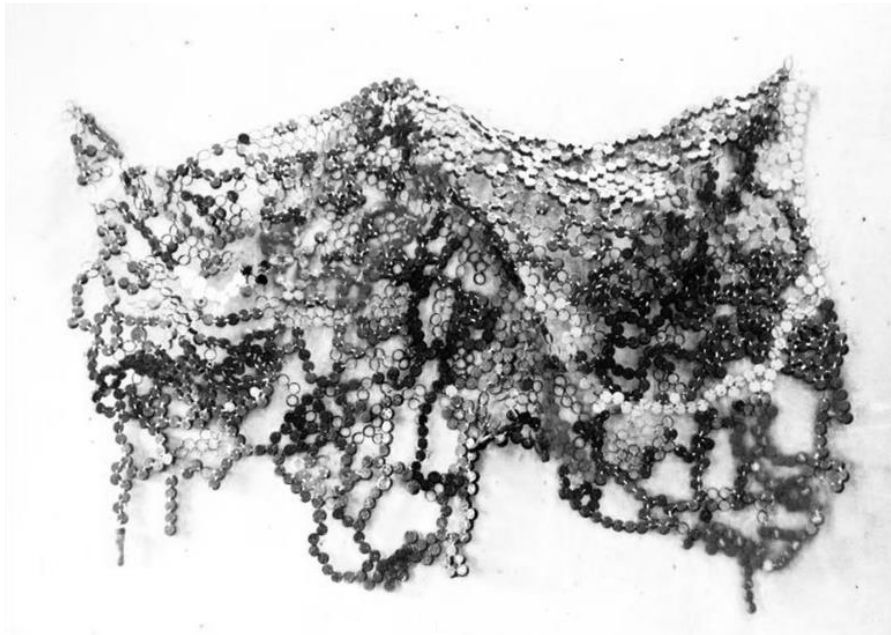




Figure 8(A): Beauty, Plastic-bottle-top, 2015; **(B):** Preparation, Concrete, 2019 (names withheld)

Figure 8A (Beauty) is a wall hanging composed of shades of plastic bottle-top and copper-wire. The work is an abstract form but it has no clear message except an imitation of an unknown; doing what the master does without knowing what the master knows. On the other hand, Preparation (figure 8B) is a semi-abstract figure rendered in concrete. It is a final year research project executed in 2019 but there is no strong connect between the form-structure and the theme thereof; preparation for what? Both works have fairly strong links but they are scanty in recourse utilization and information delivery. Their artists lean more to the philosophy of cutting corner than that of treading the path of patience. So, for them, it is kite perch, and eagle perch; any that says the other should not perch, let its wing not wither... In an interaction earlier, majority of the students in this course admitted that they had no patience for meticulous learning; rather, their interests were in getting money quickly to survive in increasingly turbulent Nigeria. As Leonardo da Vinci (BrainyQuote.com, 2024) observes, where the spirit does not work with hand, there is no art.

Conclusion

Traditional Nsukka proverbs and their youth contestation alternatives have been presented and discussed and it can be said that though there are rich traditional proverbs in the area, a wide gap exists between the perceptions of the elders and youths over them. Although a few of them, especially kot-aa uwe-g geh eshi-g ha (cut your coat according to your size), was adapted from English language due to long interaction, proverbs presented here are indigenous to Nsukka and as such, spelt out in their vernaculars and translated literally. From the analyses of 31 traditional and youth-modified proverbs provided above, great matters, including loyalty to constituted authority, commitment to shared duties and responsibilities, trust in brotherhood, justice and selflessness, tolerance of indiscipline and corruption, submission and commitment to rules and regulations stand between the people. Others are: resilience, endurance, restraint, forbearance, foresightedness, resourcefulness, persuasiveness, patience, precaution, flexibility, consciousness, tact and pro-action, tolerance, prudence, and uprightness. It follows that the traditional-value protagonists, the elders, are on the positive side of these virtues. They are disciplined and strive to abide by these virtues; whereas the foreign value-advocates, the youths, are on the negative side of the virtues. They are undisciplined and out-rightly abhor these virtues. It follows also that majority of the interpretations given to traditional proverbs here show a clear misunderstanding, distrust and abrupt departure from their originating perceptions among the youth.

Sculptures produced in University of Nigeria Nsukka, with well established art school of thought and values, have also been presented and there is a slack of continuity in it. It can be seen in figures 1 – 6 that works of those who understood and abided by traditional Nsukka values are rich and effective. Those artists are humble, patient and creative. They made use of common local materials, including bottle tops, wood, discarded jute, cloth, thread, stick, charcoal, grass, mud and clay; and their products are vibrant and original. They patiently transformed local materials and ideas and gently took them to international stage of artistic practice and scholarship; and they are famous, with high academic reputes. It can also be seen in figures 7 and 8 that works of those artists who did not understand, accept and abide by traditional Nsukka values are weak and ineffective; and majority of the works of modern graduates and students in this institution bear the same characteristics. The artists

were impatient and worked with unfamiliar and costly materials, including cement-concrete, bronze, syntactic plastic and glass. They arrogantly imitated works and ideas of great masters, with the sole interest of hitting the jackpot. Their works are usually bundles of unrelated junks, sluggishly put together in the name of postmodernist installation, often abandoned in exhibition spaces. The artists are weak; with little or no academic reckoning.

Suffice it to say therefore, that misperception and disregard of traditional values in proverbs has shifted the character and attitudes of Nsukka youths away from the path of progress to that of uncertainty; and revival is eminent. It is clear that understanding and abiding by the values expressed in traditional Nsukka proverbs is essential for harmonious and creative growth of the society because the life endeavours of their advocates are harmlessly explorative in nature and for the good of all; whereas disregarding and deviating from the values expressed in traditional Nsukka proverbs is confusing, anti-social and anti-progress as the life endeavours of their opposers are harmfully exploitative in nature, tending to cut corners and cheat; basically for selfish interest. By rejecting traditional values in proverbs, Nsukka youths have followed obnoxious thoughts and by the fall of traditional proverb, sculpture is depleted. Our youths are now living with strange illusions of life, and they are increasingly indolent and irresponsible to common good. Although traditional value-protagonists would argue that it is too early to draw conclusion on the success or otherwise of artistic careers of people under 40 years of age because, *ejig ututu ama njo-asfua*; but we should not forget that *oji enyas-eke amata orie ji-ekwo-ekwo* (it is actually at its eve, the preceding eke market-day, that an orie market-day which will be grandiose is ascertained). The signs of greater future are not here with us, though everything is subject to change in our world.

Maintaining and improving noble traditional values for the young ones to key into good identities of their people should, therefore, be encouraged; and deviating from them should be totally condemned and discouraged. It is clear that the present socio-economic and political quagmire in Nsukka and Nigeria is a result of value disorientation; and it is bound to continue if the new generation does not retreat their steps from that direction. But if they return to and harmonize thoughts with the noble values of their fore bearers, as expressed in the traditional

proverbs, the unity, peace and progress envisaged and enjoyed by their founding fathers will return onto them even abundantly. Like the wise bird, they should be patient, keep their mouths calm; and live to eat the abundance of the land, in-season and off-season.

Good-spirited parents, teachers, traditional and modern religious leaders should, therefore, close ranks with the youths in identifying with the noble traditional values in proverbs at this trying moment. And the modern generation should learn proverb properly because it saves and destroys at the same time. If handled properly, proverb saves but if handled carelessly, it destroys. Despite this hurdle, men will continue to speak in proverb because, as revealed earlier in this paper, good life is like a heavenly treasure and knowledge of great treasure is a secret, not meant for all persons. ‘The knowledge about the secrets of the kingdom of heaven has been given to you but not to them’; so, ‘this people will listen and listen, but not understand; they will look and look, but not see’ (Matthew 13: 10-20, Good News Bible). Atuarh omarh, omarh meh atuarh oheke, oherh-ishi yi n’osfua (if [proverb is] rendered to the wise, he learns but if rendered to vagabond, he falls headlong into forest).

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