

A Sociolinguistic Investigation of Selected Songs in Jukun

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Abstract

This work is an investigation of selected songs that are rendered in informal situations for entertainment purpose. The situations selected in this work include: drinking centres, the market, wedding ceremonies after the important guests have left, playing grounds as well as in the farms. Data for the study were collected in one of the Jukun villages- Bete in Takum Local Government Area of Taraba State through interaction with the people where the songs were recorded using the handset. The researcher also used his knowledge of the songs as a member of the community. The result of the research indicates that while some of the songs are bastardized form of church songs with different wordings, some centre on individuals and certain happenings in the past. It has been equally observed that although the songs have different themes such as eulogising certain brand of alcoholic drinks, abuse and condemnation of certain acts and persons in the society, within the context in which they are rendered, they are purely for entertainment.

Keywords: communicative competence, shared knowledge, cultural values, communicative event, implicatures.

1. Introduction

One of the functions of language in the human society is to serve as an instrument of communication through interaction by the speakers. Such interaction is usually done through the means of language. Language in this instance is pan human development and a behavioural aspect of human beings which make people different from animals. For language to be meaningful, series of sounds are usually grouped together in certain definite arrangements, which collectively emphasise the fact that the main aim of language evolved out of the need for men to communicate. Here, language does not just express our thoughts because it also goes further to express culture, which describes in totality the ways of a particular people. As rightly observe by Bello and Bayagbon (2002), language consists of words that are used to discuss about our everyday life, physical things and beliefs. Communication as an aspect of language goes beyond meanings of utterance because it can only be achieved when the hearer is able to decode the sounds/symbols of the speaker. Based on this, in language discourse, secular songs in any society are based on different themes rendered in different places. Irrespective of the setting and the theme, participants need to share certain basic background knowledge to be able to interpret whatever speech event they engage in. It is based on this realisation that this study would take a further look at concepts like songs, society, and shared knowledge as they relate to the study.

2. Jukun: the people, language and culture

The term 'Jukun' by which the Jukun people of Nigeria are generally known, is derived from the Jukun compound word for 'men' or 'apa-jukun'. The Jukun people live in areas along the upper Benue River and are commonly believed to be descendents of the people of Kororofa, one of the most powerful Sudanic kingdoms during the late European Middle Ages. The people comprise a congeries of many groups, each organized on a different basis, although polygamous extended families seem to be the dominant unit (Encyclopaedia Britannica).

Within the middle belt area of Nigeria where the Jukun ethnic group is predominant, there are four major dialects of the language. While the Wapan dialect is found in Wukari local government area, Kpazo dialect is spoken in Donga and Takum Local Government areas and Kona is spoken in Jalingo Local Government area all in Taraba state. The Wanu dialect is found in Abinse in Benue state. At the present time, the Jukun people are not a corporate body under one administration. The main body (wapan) is under the king of Wukari, the Aku Uka. According to Meek (1933), the absence of the tribal cohesion is due to the disintegration of the tribe which follows the Fulani conquests at the beginning of the 19th century.

According to Shimizu (1980), the language belongs to the Nigritic or Niger Congo family of African languages, which are spoken widely from Senegal to Kenya. Languages such as Yoruba and Swahili belong to the same family. The word 'Jukun' also refers to the language spoken by the people.

3. Ethnographic background

Various ideas are presented in songs and this determines the form of a song. A song can be a monologue as in dirge or in the form of conversation as the ones rendered by drunks in drinking spots, children in the playground or people in the farm during communal labour. These songs are usually rendered by members of the society who have wider knowledge of the society where language is used, interpreted and understood among a particular people, spirits, class and communicators of whatever kind. As rightly observed by Bello and Bayagbon (2002), in any secular context, the participants must be able to account, interpret, use and understand the prevailing linguistic code in use. So if for instance, drunks can use the same linguistic code with other drunks and understand one another which non drunks cannot, that means the non drunks are aliens to the speech community of the drunks and therefore, cannot be said to constitute members of the drunks community. We are therefore creating a temporary speech community within a defined speech community.

Drinking in this study refers to the consumption of three popular kinds of alcoholic beverages in Jukun community namely: two locally brew alcohol (brukutu and pito) taken mostly in the brewers' compounds for commercial purpose, the market place or while working in the farm as well as refined beer taken in beer parlours or during occasions like wedding, naming ceremonies. The data for this work was collected in Bete, one of the Jukun villages in Takum local Government Area of Taraba state, Nigeria. The researcher during a two weeks break used personal observation to collect the data at public gathering which are secular in nature such as drinking spots, dancing arena, children in the playing grounds as well as farmers during communal labour. These places as earlier observed are multilingual speech communities as three or more languages are in use. As a speech community, apart from the indigenous language Jukun, foreign languages such as English and Hausa, the lingua franca in the north are also in use. Based on this, these places are characteristically multilingual speech communities with array of different languages and their different dialects.

Most of the people that are involved in the activities in the places mentioned above in Bete are either bilingual or multilingual in nature. Some are either English-Hausa-Jukun multilingual, English-Hausa-Igbo multilingual, English-Tiv-Hausa-Jukun multilingual, Jukun-Hausa bilingual or Tiv-Jukun bilingual. In this type of situation, the need therefore arose for a common language that will serve as a link among the various languages. To facilitate communication, there is need to have a common medium of communication, which will be easily accessible to everyone, (Alagbe and David 2008).

At these places, apart from talks, the participants communicate through songs usually rendered at the height of the activities such as farming, playing or drinking spree. Considering the dynamic background and multilingual setting, some of these songs are rendered in different languages based on different themes with the central aim of entertaining the audience. This conforms to Frakes (1972:90)'s claim that "the two activities, drinking and talking [which in this case are drinking, farming, playing and singing] are closely interrelated in that how one talks [sings] bears on how much one drinks and the converse is quite obviously also true".

Songs come in different forms and they can be about anything, events or even on persons, and are used for various purposes in any society. They are often employed to enliven occasions, express sadness, show sympathy or occupy one's mind when one is alone. As rightly opined by Lamidi (2002), songs have different forms and functions, and by the same token, have different classifications based on their functions in the society. He further states that "specific songs or chants are used for wedding ceremonies, funeral dirges and pure entertainment". However, in this study, we are concerned with only some secular songs rendered for entertainment purposes, although they may be based on different themes from different sources. These songs isolated for study here are restricted to jests expressed by persons involved in the consumption of brukutu, pito and beer, children engaged in playing or people involved in communal farming respectively, suggesting that they are found in natural human discourse.

In spite of the fact that the people who are gathered in these spots come from different backgrounds, their bilingual and multilingual status affords them the opportunity to understand the songs rendered. More importantly, when people live together, they are bound to participate in activities [as in this case, drinking together, playing together and farming together], discuss issues, share ideas and confide in one another. All the interactions and products of relationships and confidence built up to shared knowledge which may be personal (involving individuals) or communal (involving the entire community). It can also be social, cultural, or

traditional or all of these put together. The major ingredient is that more than one person is involved in the knowledge of some particular information or cultural values.

4. Theoretical framework of study

Considering the fact that secular songs sang at different spots is one of the social activities that take place in the society, we can describe it as a communicative event where the singers and the listeners are engaged in passing out information and receiving such information, we will adopt a sociolinguistic approach in the analysis of our data. The framework adopted for the study is based on Hymes' (1972) classification of communicative events under the following components:

- (1) The components of communicative events
- (2) The relations among components
- (3) The capacity and state of components and
- (4) The activity of the system so constituted.

The components of communicative events that are visible in the selected songs include:

- (a) The various kinds of participants in communicative events-senders and receivers, addresser and addressee (this could be the same person) interpreters and spokesmen
- (b) The various available channels, and their modes of use, speaking, singing, smelling, blowing, whistling, face and body motion as usually perceived, tasting and tactile sensation
- (c) The various codes shared by the various participants, linguistic, paralinguistic and others
- (d) The settings
- (e) The forms of messages and their genres
- (f) The topics and comments that a message may be about and the events themselves and
- (g) The events themselves, their kinds and characters as wholes, (Holmes 1972) in Babatunde and Adeyanju (2002: 455).

The relationship that normally exists among participants in any event like drinking, playing, farming together in this instance is greatly influenced by their perception of the world around them. Hymes (1972:22) further states that:

The starting point is the ethnographic analysis of the communicative habits of a
Community in their totality, determining what counts as communicative events,
And as their components and conceiving no communicative behaviour as
Independent of the set framed by some setting or implicit question.

Hymes' belief is that social matrix, context, setting and culture have strong influence on communicative events so, an adequate ethnography is here considered to include the culturally significant arrangement of productive statements about the relevant relationships obtaining among locally defined categories and context within a social matrix.

5. Data presentation and analysis

In order to draw a logical conclusion in our analysis of songs as communicative event, we adopt some sociolinguistic as well as quasi-semantic variables which include: contexts, culture, social values, beliefs, participants' background knowledge, entailments, presuppositions and conversational maxims, (Bello 1999:171). In support of Gumperz (1999: 100), we want to investigate the linguistic knowledge which forms the basis for whatever inferences and to what extent this knowledge is culturally specific.

The sources of the songs include: religion, traditional Jukun secular songs, English, Hausa, Tiv. It should be noted that those derived from religion are normally bastardised by changing the wordings for sarcastic purpose while retaining the original tone. Based on this, we first present the bastardized version to be followed by the original version and then the translation and analysis.

(1) Ko- ina ne kronenbourg yana da dadi yana da araha yana ko ina ne. (Everywhere kronenbourg is sweet, it is cheap and available everywhere)

Ko ina ne, yesunmu yana bayana, yana gabana yana ko ina ne. (Our Jesus is everywhere, he is behind me, he is ahead of me, he is everywhere)

This song is sung by one of the people who are gathered in a beer parlour while the others answer him. The song is accompanied by other actions as gesticulations, dancing, clapping of hands, ululations and beating of furniture to the rhythm.

For proper understanding of the song, certain presuppositions must be known to the participant. These are usually expressed by the lexical items used in the song. First of this is that the source of the song is one of the choruses rendered in the church. In spite of using different wordings, the tone of the song is modelled after the original song which bears the name 'Jesus', the subject of the song which is substituted with a brand of beer 'kronenburg' just like the original subject, kronenburg is available everywhere, sweet and affordable. Within the drinking circle as confirmed by one of them through our investigation, this brand of beer is the cheapest hence more affordable when compared to the others.

Singing just like Bello and Bayagbon have stated of talking as a discourse is an act found in many drinking contexts usually dictated by context. Singing as a form of discourse in drinking spot may be between or among participants, participants and hosts and the bartenders. For a full meaning of the songs, the listener must have a full grasp of the singer's intention. This therefore relates the speech situation to conversation between the singer and the listeners. This is more so that in this type of situation, what the singer is able to communicate may be contrary to what he implies, hence the concept of conversational implicature. According to Ayodele (1999: 211), "the concept of implicature derives from the traditional notion that one can say one thing and mean something else. In other words, it rests on the distinction between what is actually said and what is meant".

Within this communicative event, the communication is between the lead singer and his fellow drunks. However, onlookers and other passers-by have a lot of interpretations to the wording of the songs. Beyond merely entertaining, they are aware that the brand of beer in question cannot be everywhere except in beer parlours where they are sold and consumed. Besides this, the claim that the brand of the beer is sweet is doubtful because some of the spectators who drink beer are aware of the taste.

Although the bastardized form of the song states that kronenburg is everywhere because it is the cheapest brand of beer in order to reflect the original version which eludes that Jesus is everywhere, the word 'everywhere' as used have different interpretations. While the drunk's meaning is just the mere physical availability of kronenburg in the beer parlour to be bought and consumed, Jesus' being everywhere is spiritual and protective to the believer.'

With the above knowledge, the singers as well as other participants are aware that the song is just a mere way of entertaining the people around.

(2) Umi Wangu biba yayeba ku nyabe kenku ana, ku ri po kpati ba ri kyin, ku ri ba kyeen ba ri kyen, umi Wangu biba yayeba nyabe ken ku ana.(you can see that Wangu has come with his own style of looking for money endlessly, he taps palm wine always, he sues people in the law court indiscriminately, you can see that Wangu has come with his style of looking for money endlessly)

Yesu shine kaptin namu chikin Boys' Brigade, mu yi ta wasanmu, da bada gaskiya, mu yi da ladabi da horo chikin Boys' Brigade (Jesus is our captain as Boys' Brigade members, let us train in his name, believe in him, we should do everything with respect and discipline as members of Boys' Brigade).

The above song is also prevalent in beer parlours and other drinking spots. It is usually accompanied by mock musical instruments like furniture, condemned household utensils or sticks to provide music for the song. It is equally accompanied with shouting, ululation as well as dancing. Once someone starts it, others would join and from there, the person that started the song ceases to lead again.

Just like the first instance, this song is another version of a bastardised song originally rendered by the Boys' Brigade while training in the church. For an in-depth understanding of the song, a review of some lexical items can go a long way in shading light on the song. Notwithstanding the new wording of the song, it is familiar to everyone in the community that its source is from the church. The new wordings of the song therefore attract a lot of attention. In spite of the new wordings of the song, the lexical items of the original wordings of the song form the background knowledge to the singers and other spectators.

One of the lexical items in the original version of the song that indicates it is a church son is the name yesu (Jesus). The highest rank in the Boys' Brigade is captain, and for the song to describe Jesus as the captain, it indicates that he is the leader whom all the members of the organisation not only recognise but rely on in conducting their affairs. Another lexical item of note in the song is code mixing. The third wording of the song

'kaptin' (captain) can be replaced with the Hausa word 'shugaba', meaning leader. We can therefore say that 'captain' is a code mixed word into the Hausa expression.

In its bastardised form, the word 'Wangu', one of the early igbo traders in the village is used. Contrary to the norm in the society where people engage in only one type of business, Wangu apart from selling provisions equally tapped palm wine. Based on this, he is seen as one whose quest for money is unlimited. Another background knowledge that is very important here is the fact that Mr. Wangu on arrival in the town within a short period introduced a strict measure in recovering his debt from people who were owing him. Unlike the usual practice among the people to write off debts after sometimes, Mr. Wangu was popularly known in the society to always take his debtors to court after the first attempt had failed. This therefore gave him the status of one whose quest for money is unlimited. Wangu therefore in the village becomes the epitome of someone that loves money a lot. It is therefore a common thing to hear people been addressed as Mr. Wangu if they show desperation about money.

(3) *Mn ze kara bure mn ze adabu re udan mnfo? Udanra mnji nguanguan mn ji nguanguan mn ji gamn wo*

(I neither borrowed your axe nor your cutlass. Tell me. Even though I regurgitate my food as a glutton, it is my food that I consumed like that).

Just like the previous instance, the above communicative event is through a song by a group of drunks in a compound while drinking in the night. The song was sung by all at the same time unlike in other social gatherings like wedding or funeral where one person leads while others follow. Besides the singing and dancing, other para-linguistic variables noticeable include: clapping of the hands, talks and laughter.

In order to understand the discourse of the song, certain background information shared by the community need to be explained. Thus, although a mere song by a group of drunks, it is not devoid of some sociolinguistic variables and discourse. It is on this basis that our analysis would be context bound.

A gentleman who visited his brother-in-law in another village informed people when he returned to his village that his host was a glutton. Unfortunately, the news got to the brother-in-law's village and people mocked at him for his crude table manner. He therefore felt slighted by his wife's brother upon all that he did for him during his visit. After sometimes, the same gentleman paid another visit to his brother-in-law. While food was served the visitor, the host started this song and the deliberate repetition of the song made the visitor to remember the last episode. At this point he stopped eating while all efforts by his host and the wife to persuade him to eat proved abortive and he left the following morning.

The ethnographic background given above is what Gumperz (1968) refers to as the situation or context bound, of interpretation by means of which participants in a conversation assess others intention, and on which they based their responses. This song was in response to people that oppose excess drinking. In order to justify their action, the drunks use this song to pass across the message by urging other people to mind their business and leave them alone since the money used in drinking is through their effort.

Two farm implements: axe and cutlass are used in the song to indicate that the singer went through the effort of farming alone as such, no matter how he eats it is entirely nobody's business, after all he has the right to use his proceed the way he wants. It is this idea that the drunks use to impress upon others not to interfere in their drinking. The word 'nguangua' is onomatopoeic as it echoes the gurgitation of food. In this context it is also an act of exaggeration of the food eaten in order to give the impression that one is a glutton. The drunks are aware of the disapproval in the public domain of their excess drinking and would like to impress on members of the public that they know what they are doing as such, should be left alone. The song therefore becomes an avenue to justify one's action for doing anything especially against the popular opinion.

(4) *Abuya, udafun hali a bebe, nyunu azun umi ani ze kira takun ba biru ya inuba re? Abuya. Kashi tasa ka bem ba, shi geba, uze kira tayam koro, uko biru ya weyam koro aya Abuya.*

(Abuya, you must desist from your bad attitude, have you ever heard that a woman served tuwo and soup in the same plate for her husband? Abuya, if it was a plate, it wouldn't have been this bad, it is calabash that you combined tuwo and soup for me, Abuya).

The setting of this communicative event is one of the drinking spots in Bete, where a group of adults are gathered to drink. In order to understand the song, certain background information are necessary. The song is an expression of dissatisfaction of a house wife, Abuya's behaviour by the husband. In the song, the husband

expressed displeasure because the wife has no regard for him by mixing tuwo and the soup for him, an act which in the society is highly condemned as only children are served food in that manner. Apart from serving him a mixture of tuwo and soup, the utensil is an inferior type, geba (a kind of calabash used for serving food in the olden days). In order to show his displeasure, this song was composed to indict the wife.

Although the song as rendered by the drunks is purely for entertainment purpose, the listener is usually reminded of the incident. The main character in the song, Abuya has come to connote disobedient and stubborn housewife. It is therefore common to address any recalcitrant housewife as Abuya. There are many known cases of conflicts where others have been chastised to 'stop their Abuya attitude'.

As a multilingual society, the influence of other languages can be found in many aspects of the people's lives. One of such influence is in names; the subject of this song is bearing a Fulani name, Abuya. Besides this, the words 'hali' (behaviour) and 'tasa' (plate) are borrowed words from Hausa. They therefore constitute the linguistic phenomenon code mixing. This is not surprising because Hausa is the lingua franca in the north. It is therefore common to hear a song or conversation dotted with Hausa words and expressions.

One other linguistic phenomenon that can be seen in the song is rhetorical question posed to the subject: have you ever heard that a woman served tuwo and soup in the same plate for her husband? This is an expression of disappointment and condemnation of the wife's attitude. In order to emphasis the bad character of the wife, her name is repeated three times in the song. The repetition here is to stress the fact that it is Abuya, and only her alone that has done this and that she is the one that is been addressed.

(5) *Zegi dan ra au Yakan waya kasa Yola (2x). Zegi ka pan Yakan jina Yakan ka nghan nyin sossai.* (Zegi warns that if Yakan should travel to Yola.if Zegi should apprehend Yakan, Yakan must defecate in large quantity).

Zaman duniya ba kyau mu yi kusa da Allah (2x). Allah zai hore mu ta wurin ayyukanmu sossai. (Living in this world is not ideal. God will punish us based on our activities indeed).

It is common to hear this song been rendered at informal gatherings like drinking spot, in the market, or at various playgrounds purely for entertainment. Based on this, anyone can raise it while others may chose to either join or ignore it. Just like the previous cases, mock musical instruments could be used here. The original version of this song is a popular Christian chorus which urges all Christians to live up to the dictate of the word of God bearing in mind the ills that are prevalent in the society. The song ends on the note that everyone will be judged according to his actions.

The bastardised version, our main concern is centred on two personalities: Zegi (a father) and Yakan (his daughter). Vulgar language is used in the song which presupposes a problem between father and daughter. The story has it that a father named Zegi once threatened to deal with the daughter (Yakan) if she dared to go to Yola, the capital of the defunct Gongola state (at the time the song was recomposed) now that of Adamawa state. According to some informants, the father of the lady in question had to impose a threat on the daughter when he learnt of her plan to elope with her boy friend, a policeman to Yola. Both persons are well known within the villages.

With the above shared background, certain presuppositions could be deduced. First and foremost, the society indeed is against the act of eloping with a girl if the proper rites are not done. Secondly, verbal abuses could be used sometimes to condemn an unwanted behaviour. This confirms Butari (2013)'s claim that:

In Jukun society, reference to sex and excretion are usually obscene and such, are usually secretive. To utter them in the public or before an unequal partner constitutes an offence. However, in order to express anger, disappointment or one's disgust, one can utter such malicious talk which involves dirty words referring to sex and excretion on the part of the person addressed. For instance: Tinyin bú (your anus) Û nghan nyin (you defecate) Û ji nyin bú (you consume your excreta).

Based on this, the song under examination constitute an abuse because its utterance one someone is not only obscene but capable of arousing anger because certain non-conventional effects are brought to bear on him. This is in respect to his feelings, thoughts and actions. Since his feelings are hurt, his psychological state may become that of vengeance, either in words or in violent action. Butari further states thus:

In order to correct a wrong doing, an abusive expression could be handy for use. By condemning a bad habit such as stealing or fighting, the addressee is made to go through a psychological trauma and so have a sober reflection by taking stocks of his behaviour with the aim of repenting in order to avoid future humiliations.

The chorus therefore is a controlling mechanism that forbids the union between a man and woman without marriage.

(6) *Mn wa kwalba mn godemra Sylva, mn wa kwalba mn godemra Sylva Sylva Sylva ya fo fya wo.*

(I'm happy for drinking a bottle, Sylva, I'm happy for drinking a bottle Sylva, Sylva, Sylva, Sylva we are indeed satisfied)

This song is commonly rendered at less important gathering such as drinking spots, in the farm or towards the end of the wedding reception after the departure of the important guests. The song could either be accompanied with musical instruments or haphazardly taken by everyone and it is rendered in the first personal singular pronoun to show the degree of appreciation of the singer for the gift of a bottle of beer.

The song has as its origin from an individual who expressed his appreciation to an Igbo beer parlour owner who gave him free bottle of beer. In order to show his appreciation for the gesture, the song was composed, and it is therefore centred on two characters: the beneficiary and the donor, mr. Sylva, one of the early igbo businessmen who operated a beer parlour in the village. In its present stage, Sylva has come to represent any act of generosity hence, anytime one is given a surprise gift whether a bottle of beer or the locally brew rums (pito or brukutu), the song is always handy to demonstrate one's appreciation. It has therefore become a popular saying to address one as 'my Sylva' if one has benefitted from such a person's good gesture.

The word sylva as used in the song is a metaphor of generosity which is repeated four times for emphasis. Besides the word, 'kwalba' bottle is a metaphor of any gift, a loan word from Hausa language. The repeated use of the personal pronoun I as well as its plural 'we' shows a high degree of appreciation. The song therefore is rendered any time one has benefitted from another person's generosity.

(7) *Kpekpe ba jinasara, bushi ba poara (2x) mnze sune taya, mnze mana taya bushi ba poara.* (kpekpe and moringa bushi and garden egg 2x I have to add the locust bean seed and salt to bushi and garden egg).

Yesu masoyina masoyina (2x) Kai kadainefa, kai kadainefa masoyina. (Jesus my lover 2x you are the only one, you are the only one, my lover)

Just like the earlier song, this is rendered during informal occasions especially by children in the playground purely for entertainment purpose. While one person leads the song, others follow. This is another case of conversion from one of the Christian choruses which centres on the love of Jesus Christ towards Christians. However, in its present rendition, the message centres on how to prepare two kinds of soup: kpekpe and jinasara (which are draw in nature) and bushi and poara (non-draw in nature). The former are known as karkashi and zogele while the latter group are zakin banza and gauta in Hausa respectively. The song goes ahead to conclude with the mentioning of locust bean seed commonly known as daudawa in Hausa as well as salt as ingredients for preparing the two types of soup.

Just as earlier mentioned, the message in the new song is just for entertainment purposes because it only demonstrates the composer's creative ability which usually generates laughter among the hearers especially for the first time. In its secondary form, the wordings only rhyme with the original version, an indication that the composer is aware of the original song but only decided to create fun out of it purely for the sake of entertainment. It is based on this understanding that in this form, it cannot be rendered at any Christian gathering as well as any other formal setting.

(8) *Nindu, naira nindu asho bi shinkafa (2x). Nyunu ri bi wo naira sa fafa asho bi shinkafa.* (Nindu naira Nindu the proceed of rice (2x). A day is coming that naira will talk fafa, that is the gain of rice cultivation.

This song is could be rendered in the farm either by an individual as a monologue, loud to the hearing of others in the neighbouring farms or by a group of farmers during communal labour. If rendered in a group, there is usually one person who sings for others to answer. this is done with the aim of entertaining the farmers especially at the peak of the farming activity in order to temporarily take away the workers' attention from the fatigue of labour. In spite of the fact that it is not a formal situation, the sound of the hoes provides the require rhythm to the song. Based on this, the workers need to change their farming style to provide uniform sound to accompany the sound, and by so doing they provide entertainment not only to themselves but to also passersby as well as children who accompanied their parents to the farm. Another source of music that accompanies the song is ululation by the women while the singing and farming activities are going on to serve as motivation and encouragement to the farmers.

Nindu used to be a famous market where cash crops such as rice, sesame seed, soya beans among others were sold. It has therefore come to occupy the symbol of wealth among the people. Similarly, rice which is the main source of income of the people has come to be synonymous with wealth. The song provides hope to the suffering farmer to endure and work so that he can reap the benefit during harvest. With this admonition, the farmer persevere in his work knowing full well that he has reward at the end of the day.

The repetition of the word 'Nindu' emphasises the lining silver behind the dark cloud. It has come to become the symbol of wealth through the metaphor of naira. In the same vein, rice has come to symbolise wealth so invariably, any farmer that is known in the community has made it through rice farming. The word 'fafa' as used in the song has sound effect as it describes the sound that is produced while the trader is counting the money to be paid to the farmer on his rice in the market. Besides the sound effect, it also exaggerates the amount the farmer gets from selling his rice in the market. By painting this scene where the trader parts with a lot of money in exchange of rice, the farmer's attention is focused on that as he toils and labours day and night. Such promising future therefore rejuvenates his strength in order to work harder.

(9) Soana mbumbu gyan ka ya venira dankayira wo (2x). Agyo danra wa zekure? Mn ngham baa mn ra, Jirasa dan raw a zekure? Mn ngham baa mn ra, Bako dan dan pan kuna davo kpa mn zemn baa mn ra. (Any time the moon shines, I usually lose my suitors (2x). Agyo is seeking for your hand in marriage. I disagree. Jirasa is seeking for your hand in marriage. I disagree. Bako is persevering with a fowl, then, I have accepted him.

In the community, one of the ways through which people get entertained is in the night especially during the moon shine. It is common for the children to gather in the playground to sing, dance, wrestle among other games. The song above is one of several which children especially the girls used to render. The love song is usually rendered by a leader while the other ladies answer. Traditionally, it is accompanied by the clapping of the hands as well as stamping of the feet. The song centres on a young lady who is full of anxiety because she could not see her suitor in the play ground. While she explains her frustration, the other maidens make enquiry as to whether she would like to substitute her suitor with Agyo or Jirasa. She turned down both of them on realising that she is not willing to accept any one, her fellow maids mentioned a third name, Bako whom they persuaded her to accept because apart from his humility, he has gone further than the others by presenting her a gift of fowl. Based on this, she is willing to accept Bako as a substitute.

This song just like the others is rendered purely for entertainment purposes. The suitor who abandons his lady on a moon light is irresponsible and stands to lose her. The common assumption is that his absence at this particular moment shows that he is away with other ladies, an act of insincerity.

6. Conclusion

From our discussion, it has been observed that different activities in Jukun community are usually accompanied with songs. Some of the activities isolated and discussed include: drinking centres, farming as well as in the playground by children. Although the songs have different themes, in the context of their rendition, they are purely for entertainment purpose.

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